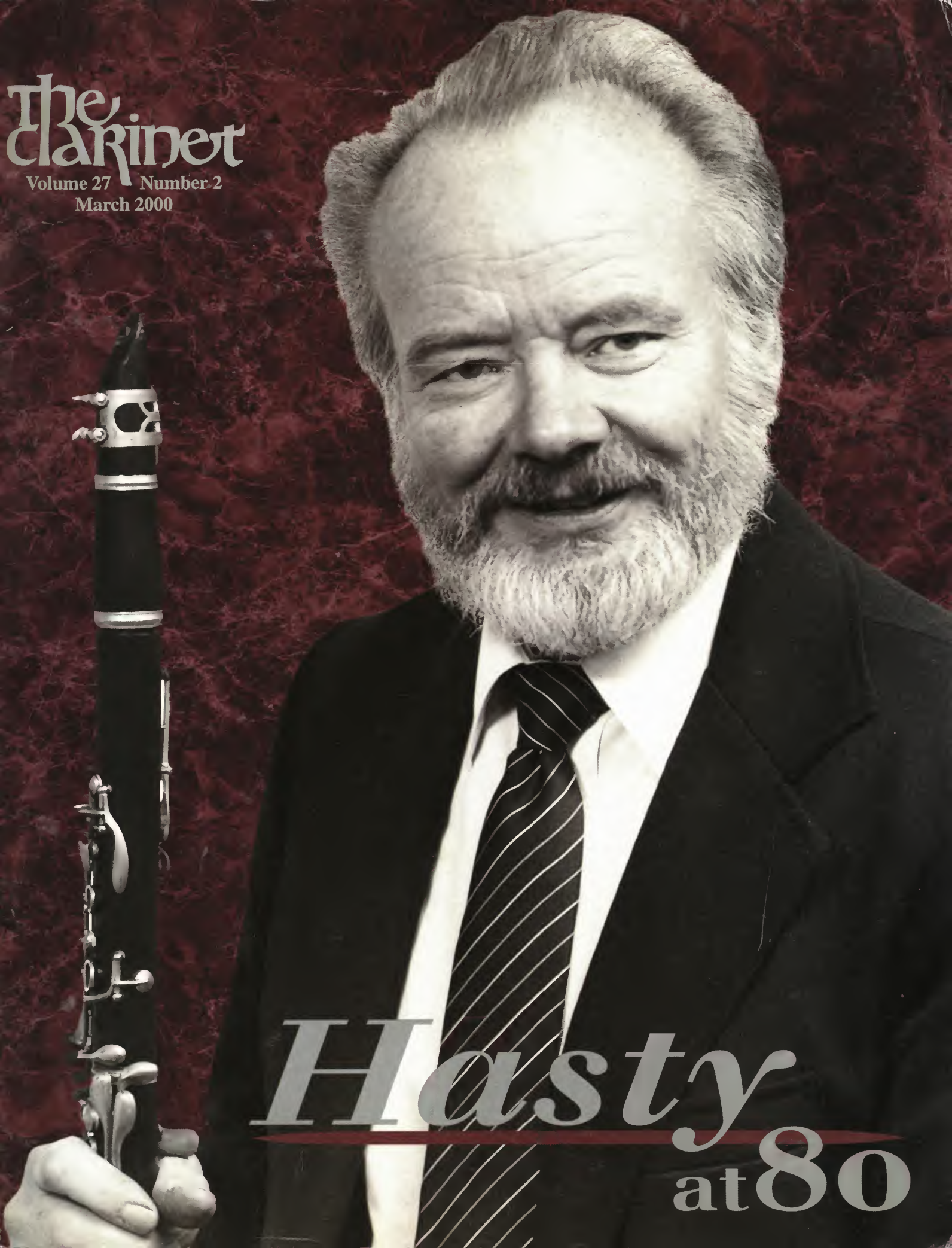
The Clarinet
Volume 27 Number 2
March 2000



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the clarinet

Volume 27, Number 2 March 2000

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The Clarinet is published four times a year and contains at least 48 pages printed offset on 70 lb. gloss stock. Trim size is approximately 8 1/4" x 11". All pages are printed with black ink, with 4,000 to 4,500 copies printed per issue.

DEADLINES FOR ARTICLES, ANNOUNCEMENTS, RECITAL PROGRAMS, ADVERTISEMENTS, ETC.

Sept. 1 for Dec. issue • Dec. 1 for Mar. issue • Mar. 1 for June issue • June 1 for Sept. issue

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Size	*Picas*	*Inches*	*Single Issue (B/W)*	*Color***
Outside Cover*	46x60	7-5/8x10		$910
Inside Cover*	46x60	7-5/8x10	$510	$775
Full Page	46x60	7-5/8x10	$380	$625
2/3 Vertical	30x60	5x10	$290	$500
1/2 Horizontal	46x29	7-5/8x4-3/4	$220	$425
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Published quarterly by the INTERNATIONAL CLARINET ASSOCIATION

Designed and printed by BUCHANAN VISUAL COMMUNICATIONS - Dallas, Texas U.S.A.

LETTERS

(Letters intended for publication in *The Clarinet* should be addressed to James Gillespie, Editor, "Letters," *The Clarinet*, College of Music, University of North Texas, Denton, TX 76203-1397 U.S.A., or via e-mail to <jgillesp@music.cmm.unt.edu>. Letters may be edited for purposes of clarity and space.)

I'm going to "rat" on my roommate who is an accomplished (and busy) flutist/composer. The stinker often has read *The Clarinet* before I have found the time. She is impressed by the journal's multi-faceted content that goes beyond being a forum for the yearly ClarinetFest. Especially appreciated are the practical features on technique, teaching, psychological approaches, master classes that can be applied to just about any instrument (in fact, she shares certain articles with her flute students). Last night I caught her hovering over the picture of Phil Aaholm (aka "Kermie") on page 15, giggling and saying, "and your journal is entertaining. Only a clarinetist would wear that." Of course, she has a point; I don't know many flutists who would dress up as Kermit (in public).

Koodos to you for putting together an interesting, informative and entertaining journal that I always look forward to as well.

Sincerely,
Jocelyn Tipple
Carpinteria, California

Enrique Pérez Piquer's article, "Antonio Romero y Andia," in the September 1999 issue was interesting and informative. For those readers who might be interested in examining a Romero System clarinet, America's Shrine to Music Museum on the University of South Dakota campus in Vermillion has one on display. This clarinet was made by Paul Bié of Paris, successor to Lefèvre, about 1865. It has a one-piece upper and lower joint, is made of boxwood, and has 21 keys and seven rings of nickel-silver. It corresponds to Romero's 1866 fingering chart with a slight rearrangement of the four right-hand litle finger touch pieces. The Museum's clarinet is similar to the Romero System clarinet made of ebony found in Edinburgh.

Sincerely,
Dr. Deborah Check Reeves
Curator of Education
Assistant Professor of Clarinet

Enrique Pérez Piquer's article in the September 1999 issue of *The Clarinet* (pp. 46–51) on Antonio Romero y Andia is a substantial contribution to an understanding of a significant Spanish clarinetist and his innovative clarinet. Readers of the journal may appreciate some additional information concerning extant Romero clarinets.

As Piquer points out, the French maker Paul Bié was responsible for their construction. Bié became the foreman of François Lefèvre's Paris shop and after Lefèvre's death in 1856 he took over his employer's business but continued to use the Lefèvre stamp on his company's instruments. Thus, all of the extant instruments are signed: LEFÈVRE A PARIS. [François Lefèvre was not related to the famous clarinetist and teacher Xavier Lefèvre.] Aside from the interesting example owned by the Respaldiza family (presumably of Spain) illustrated in the photos of Piquer's article, four additional instruments are known. One is preserved in the University of Edinburgh's musical instrument museum in Scotland and three others are in private collections in Cambridge, England, and Toronto, Canada. Romero's instruments were not all alike and the three examples which I have seen differ slightly from one another. This was probably due to the fact that they were expensive to make and the Lefèvre company made them according to the preferences of the buyer.

The Romero clarinet (no. 130) at the University of Edinburgh, previously in the Rendall Collection, is exhibited and a photograph may be found in volume one of their catalog as well as in various editions of F. Geoffrey Rendall's book *The Clarinet*. Rendall also described the mechanism of the Romero clarinet and provided a schematic diagram of the mechanism of his instrument.

Copies of the fascinating clarinet tutors by Romero may be found in libraries outside of Spain. For example, the 1860 second edition is at the British Library in London and the 1886 third edition (missing its title page) is at the library of the University of California at Santa Cruz (formerly in the collection of Rosario Mazzeo).

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Historic Musical Instruments in the Edinburgh University Collection, ed., Arnold Myers (Edinburgh: Edinburgh University Collection of Historic Instruments, 1990), vol. 1 (Illustrations), p. 98.

Rendall, F. Geoffrey. *The Clarinet: Some Notes Upon its History and Construction* (New York: W.W. Norton, 1973), plate 4, no. b, 103–4.

Waterhouse, William. *The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors* (London: T. Bingham, 1993), pp. 32, 229–230.

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MASTER class

Sonata for Clarinet and Piano (1962) by William Alwyn

by John Scott

John Scott

Beauty is my reason
for existence my day,
my night, my all-in-all
Faithless , I shonld
cease to write

From the poem *Daphne, or the Pursuit of Beauty* by William Alwyn

My introduction to the *Sonata for Clarinet and Piano* came in the early 1970s while studying clarinet with Henry Gulick. Shortly thereafter I performed it for the first time. It remains in my performing and teaching repertoire today.

Writing as an American clarinetist, when I think of the British sonata, Stanford, Ireland, Bax and perhaps one or two others come to mind. Too long neglected in the top tier of works is the Alwyn opus.

Alwyn studied at the Royal Academy of Music as a recipient of scholarships in both flute and composition. He was a painter, poet and translator of French poetry. It was as a composer that he flourished composing more than 40 concert works and 120 film scores. In 1961 he moved to the Sussex coast on an estuary of the river Blythe to live a more relaxed lifestyle after many demanding years in London. The move apparently came too late to prevent the nervous breakdown that followed the move. The receipt of a commission to compose the *Sonata for Clarinet and Piano* provided him with a means of escape from depression and the beginning of a return of his creative abilities. He wrote, "This was the first work I composed after a long and serious illness and I hope it will convey to the listener the sense of joy I felt in creating again after a prolonged period of inactivity."

The work is composed in one continuous and brilliantly unified movement. Both performers and listener are challenged and, more importantly, inspired by the result.

NB: In this article, I shall refer to locations in the score as, for example, A+4 as being four measures after rehearsal letter A. Specific fingerings for the Boehm-system clarinet are notated as, for example, TR/0XX/000/g♯-d♯, the standard fingering for e♮ above the staff.

Alwyn has been careful to provide the performer with accurate and thorough verbal information in his score. Descriptive performance indications, tempi and dynamic indicators are clearly indicated and should be closely followed throughout.

The unifying melodic germ of the work is a motive of four 16th notes, three repeated pitches followed by an ascending major or minor third (mm. 2 and 7) which should be highlighted throughout. The harmonic language, conservative and tonal, has a focal point of e♭ and is unified by the unstable sonority of an augmented arpeggio plus a major seventh, a chord based on two majors thirds and a minor third.

From its very opening motive marked *impetnoso* the work is a constant flow of churning energy. Throughout the performance it is essential to maintain this constancy of motion, this inability to find repose. Measure one should be played at about quarter note = 138; the *Molto moderato* at about 84. The theme introduced in m. 3 must always be played *molto legato e sostenuto* whenever it or its derivatives appear. At A the piano should dominate, for it is here that Alwyn writes the theme. Remember that this is a sonata, a work for clarinet and piano as equals.

Letter B to C should be relaxed and unhurried. Play the *ff* in the cadenza with restraint, the climax of the work is still many bars ahead. Do not begin to increase the tempo until the *Poco piń mosso* at D. Following printed tempo indications is essential. The high g♮ at D+3 could be fingered TR/XOX/XXO/g♯-d♯ or simply as TR/XOO/OOO/g♯-d♯ (LH first-finger g, the fingering I prefer) if the pitch is not too flat on your instrument. Tongue the f♯ lightly and use TR/OXO/OOO g♯-d♯ plus the bottom r.h. side key for high g♮. The same sequence of fingerings follows at the end of the measure.

At E+1 through 4, the eighth note f♮ should be the loudest note, *poco crescendo.* The cadenza following should be more animated than the previous one.

The second major section of this seamless sonata begins with the *Allegro* at F. In the theme beginning at F+5, the quarter notes falling on the first beat of each measure should be emphasized. The printed dynamics indicate the desired shape of the phrase. Not breathing in the rest, H+3 (see also R+9) and the fingering T/XOO/XOO for the E♭ will help in maintaining tempo (see also R+14).

The *Piń mosso* must be lightly articulated and the section climax delayed until the high g at J+14. The two high g fingerings mentioned above work well here. At J+15, play g♮ with the first finger and keep the side key e♭ down on the third beat to simplify the technique.

At L+13, elongate the third beat slightly to prepare the *pp* that follows. A quick breath before the grace notes at P may be necessary. The b♮ on the second beat in P+1 should be in the right hand. At P+4, following the g♯ on the second beat, keep the back of the LH index finger down on a♮ while depressing the a key with the end of the finger. This reduces excessive wrist motion. At P+8 use the side b♭ fingering in the first three beats of the measure; switch to the thumb b♭ fingering on beat four.

The *appassionato* from R to T is the climax of the work both dynamically and technically. Control the tempo; it must increase at S. I recommend the fingering TR/OOO/XOO/g♯,-d♯, for high a♭, S+8. At T+11 use the LH first finger high g♮. A smooth e-g-f can be mastered with some careful practice. At T+5, the dynamic marking is *piano* dropping to *pianissimo* at U. Alwyn has required us to do that which is among the most difficult for us to do as clarinetists, play in our highest resister at our softest dynamic. Difficult at best, but here, fatigued having played for 11 minutes with very little rest, it is a real challenge to control. The solution, other than practicing and staying in good condition, is to keep the embouchure relaxed and even while using a small amount of air at a very fast speed (the more practical way of saying "support like crazy"). The passage must float effortlessly above the piano texture. Perhaps keeping the sound of a fine violinist playing harmonics in mind would help. A slight relaxation of tempo in T+17 prepares letter U.

The *a tempo* at W must be calm but in tempo. The *dim. a niente rall e dim.* at W+8 prepares the brilliant piano entrance at X. From here until the end play with full intensity. One final fingering suggestion. The last written pitch in the clarinet part is a f♮ at *fff*. Often this pitch is flat. Keep the side e♭ key down from the written d♯ until the end.

The sonata is truly a virtuoso work for both instruments. The pianist needs a good wrist technique in order to execute the repeated notes, one of the main rhythmic motives of this piece. In one section of the piece, this rhythmic pattern continues without any interruption for 32 measures, mostly in softer dynamic ranges. The piano part changes registers often, requiring accuracy in wide leaps. Other technical demands include double-and triple-note passages, left hand crossing over right hand, and some difficult running passages in the left hand. The piece requires a wide dynamic range, from *pppp* to *fff*, but still must maintain a good balance with the clarinet. In other words, get the part to your pianist now.

So, there you have it, a brief introduction to the learning of a great work. Melodic, rhythmic, beautiful, intense, fulfilling; what more could one ask. Study it, learn it, program it. We play so many pieces far less rewarding to player and listener alike. Here is a great reward for all.

In summary:

Sonata for Clarinet and Piano: Completed at Blythburgh, Suffolk, UK, August 1962.

Dedication: "To Anthony Friese-Greene," producer for the BBC

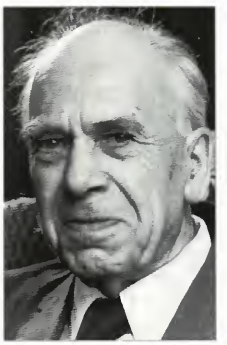
Commissioned by Tonus Musical Productions for Thea King

First Performance: Thea King, clarinet, and Celia Arieli, piano, at Leighton House, London, 3 November 1962

Publisher: ©1963/1993 by Boosey and Hawkes, number 9410

CD recording: Chandos with Joy Farrall, clarinet, and Julius Drake, piano, CHAN 9197 (Alwyn Chamber Music, vol. 2)

The writer is grateful to Pamela Weston, Michael Bryant, Andrew Palmer, Mary Alwyn and Steven Harlos for their assistance. For expanded historical information about this work see *Clarinet and Saxophone*, Summer 1996, pp. 13–15, "William Alwyn's Sonata for Clarinet & Piano: The Background," by Andrew Palmer. For further information about the composer, please visit the Web site of The William Alwyn Society at <www.music.force9.co.uk/music/alwyn/index.htm> or contact Andrew Palmer (Secretary), The William Alwyn Society, 122 Vernon Avenue, Old Basford, Nottingham NG6 0AL, United Kingdom. Mary Alwyn (Doreen Carwithen) is herself a noted composer.



William Alwyn (1905–1985)

About the Writer...

John Scott is professor of clarinet at the University of North Texas (Denton, USA). In addition to his teaching responsibilities at the University of North Texas, he chairs the Division of Instrumental Studies in the College of Music and is a G. Leblanc clinician. He has been editor of reviews and, until 1995, advertising manager for *The Clarinet.*

TEACHING BEGINNERS

by Michael Webster

TONGUING

Eighth in a series of articles using excerpts from a teaching method for clarinet now in progress by the Associate Professor of Clarinet and Ensembles at Rice University's Shepherd School of Music

"Ma Ma! Da Da!" A toddler, experimenting with newly discovered language skills, chances upon the syllables that melt her parents' hearts. For a year and a half she has gradually gained more and more control of her lips, tongue, jaw, and vocal chords before achieving this milestone of communication. Her first experience of love, comfort, and survival came while nursing and she still hasn't quite outgrown the stage of exploring the world with her mouth. Every new item, edible or not, has received a thorough oral inspection. All of her oral activities (drinking, eating, talking, laughing, crying, making facial expressions) have involved complex coordination of the tongue, lips, and jaw working together, and will continue to do so — until she is confronted with a clarinet in her fifth grade music class.

Suddenly, her lips are subjected to a new form of isometric exercise (called embouchure), and her tongue is required to say "Ta Ta" (like the toddler's "Da Da") without moving the jaw while continuing to blow a steady stream of air through the instrument. It is, in fact, so difficult to say "Ta Ta" without opening the jaw at the same time, that I recommend avoiding it all together! Before explaining how, let's investigate why.

With the exception of microscopic changes relating to register, dynamic, and color, jaw motion in clarinet playing is detrimental, dangerous, and downright destructive. To achieve the desirable characteristic of tone often referred to as "center" or "core," the clarinetist must supply a relatively constant pressure on the reed with the isometric action of the lips which we call embouchure. If the jaw is opening and closing with each motion of the tongue, it upsets that equilibrium and causes loss of "center." Jaw motion also increases danger of squeaking, the bane of all clarinetists at every level, but especially of beginners. Too many squeaks will discourage even the most persistent soul from pursuing our instrument for long.

Why does the clarinet squeak? I am convinced that it is because of the clarinet's unique harmonic series, which possesses very strong odd-numbered partials and even-numbered partials so weak that they cannot be achieved by overblowing, unlike every other wind instrument. Overblowing to the twelfth (third partial) rather than to the octave (second partial) makes the clarinet unique, as does the ugly sound which emanates when the player mistakenly produces a higher partial than the one intended. Jaw motion disrupts the ideal amount of embouchure pressure and also contributes to motion in the back of the tongue and throat. How often I have noticed in my students', and occasionally in my own playing, that an enthusiastic gesture or motion at a crucial musical moment is accompanied by a squeak!

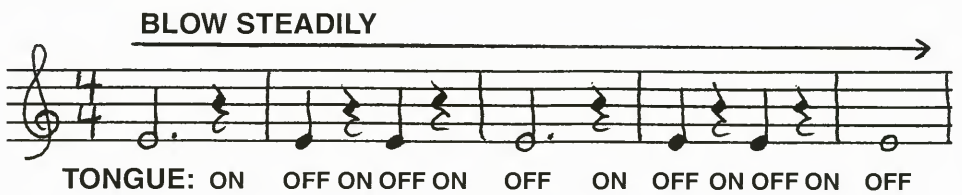
To eliminate squeaks one must isolate tonguing motion in the tip of the tongue and avoid motion in the back of the tongue, throat and jaw. The best way to do this is to practice both air stream and embouchure development before attempting to move the tongue. My previous articles have introduced strategies and materials designed to achieve that goal. That accomplished, the first step is to find the tip of the reed with the tongue.

Don't take this for granted! I, for one, spent the first seven years of my clarinet playing career tonguing my lower lip! I just happened to do it that way in my fifth grade public school class and I quickly got so good at it that nobody knew I was doing anything wrong, least of all myself. Now I make certain that beginners start on the right track by exploring their mouths with their tongues in preparation for tonguing.

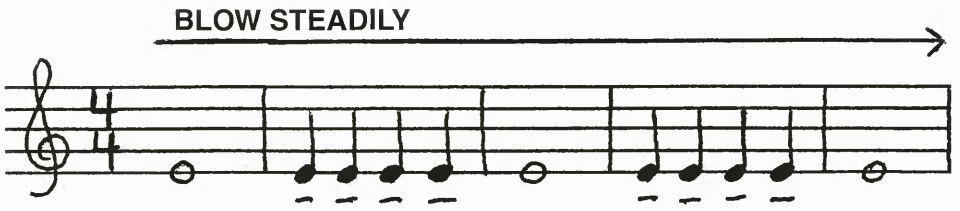
Without the mouthpiece inserted, instruct each student to rub the tip of the tongue back and forth along the U-shape of the lower teeth, the lower lip, the upper lip, and the upper teeth. Have them find the little ridge just behind the upper teeth and explore the dome of the hard palate with the tip of the tongue. They may salivate and/or feel ticklish, which is fine and fun. Then have them touch the tips of their tongues with their index fingers, practicing making the tip of the tongue pointed, firm, and resistant. Contrast that feeling by making the tongue flabby and touching it. This might elicit a "Yeecch!" or two.

Now, with mouthpieces in place, go through the "mouth search" one more time. The mouthpiece will prevent the tongue from finding the upper lip and the middle section of the upper teeth, but the tongue will find the tip of the reed and be able to explore the hard palate. Encourage pointing and firming up the tip of the tongue. Explore the tip of the reed from corner to corner and find the center. Practice placing the tongue alternately on and off the reed. Explain that the tongue can be used for starting and stopping tones and start with the following exercises and explanations:

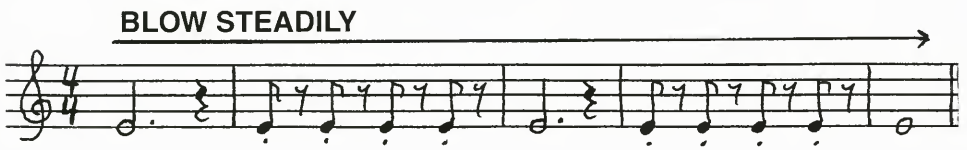
1) Count quarters and place the tongue on the reed to create the rests. The point of contact should be on the surface of the reed, as close to the tip as possible. Move the tongue off the reed to create the notes. Blow steadily. The resting position of the tongue should be very close to the reed so that the tongue moves as little as possible. A light touch is sufficient to stop the reed. Play each rhythmic pattern on every note in the low register.



Example 1



Example 2



Example 3

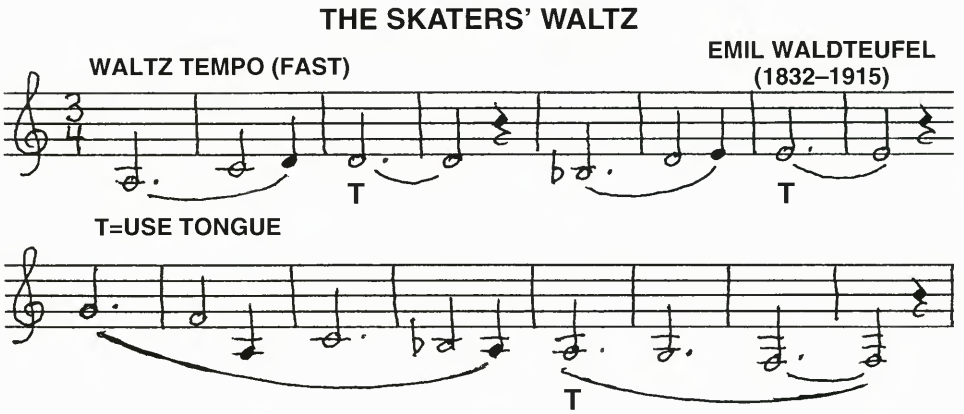
2) Now the tongue bounces off the reed, starting each tone without stopping the previous one. The resulting tones are as long as possible. This style of tonguing is called tenuto, indicated by a dash under each note.

3) After stopping the reed on beat four, the tongue releases the reed on beat one, but returns to the reed immediately, making the note as short as possible. This action is repeated on beats two, three, and four, with the tongue spending a lot of time on the reed between notes. This exercise introduces the eighth rest indicating silence between the eighth notes. The dot under each note makes it even shorter, a style called staccato. Don't confuse this dot with the dot of a dotted rhythm. The dot in the dotted rhythm is specific. It means "add to the previous note one-half of its value." The staccato dot is not specific. It means "play this note somewhat shorter than its value" but it doesn't say exactly how much shorter. The shortness creates more space between notes rather than making the following note come earlier. It is easier to play Example 3 faster than Example 2.

Under normal circumstances the tongue is not used to stop tones at a slow tempo such as in Example 1, but it is very valuable to practice stopping tones at slow tempos to prepare for faster staccato passages. In terms of length, the three tongue strokes are 1) medium; 2) long; 3) short.

I hope that the concept of stopping tones with the tongue is no longer controversial. I recall times when teachers or students might react to these exercises by saying, "What? You should never stop a tone with your tongue. It is dry and unmusical." My response to that statement has always been that there are certain speeds at which stopping the tone with the tongue is the only possible way to achieve the separation necessary for clear staccato, and it is best to practice that technique at a slow tempo first. Exercise #1 is just that: slow practice of a crucial technique. We are not going to start ending legato phrases with the tongue! The students have already had a couple of months practice ending phrases with their air and they will continue to do so.

Emphasize the tenuto style of tongue stroke first. It is more similar in feel to the previous diet of legato phrases. Repeated notes are best; see Example 4.



Example 4

Without worrying about coordinating tongue and fingers, students can concentrate on the position of the tongue on the reed, lightness of stroke, and conciseness of motion. As usual, most students will find success in a natural way with minimal verbal explanation. The most typical remedial work will come from too much motion in the back of the tongue, which can manifest itself as visible motion in the throat. Keeping the tip of the tongue as close as possible to the tip of the reed in its resting position will usually help isolate tonguing motion in the tip. Some students will say, "It feels as though my tongue is pointing up," and that is true. The raised position of the tip of the tongue accomplishes more than just minimizing tonguing motion. It will be invaluable later on in focusing the top of the third partial register (A^2–C^3) in avoidance of what has been called "grunt," "undertone" or "ghost tone." That subject will be dealt with in a later article.

It will be rare for a student to not achieve success with this method, but I can think of two other remedials, just in case. First is to experiment with the firmness of the tongue: the firmer it is the less surface will touch the reed. Less is usually better. Second is to experiment with the placement of the tongue on the reed — either higher/lower or left/right. Small adjustments can make a big difference in response and serve to keep the student very conscious of what is going on inside the mouth. It can't be seen, so it must be felt, and I can attest to the fact that one does not necessarily feel what is going on from those seven years when I was tonguing incorrectly and didn't know it. Also, many students don't know whether they are anchor tonguing or not. How can you decide whether anchoring is best for a given student if you don't know how he/she is actually doing it? I am continually experimenting with my own tonguing position and find that I have better results with dry note endings if I tongue the center of the reed and better graceful

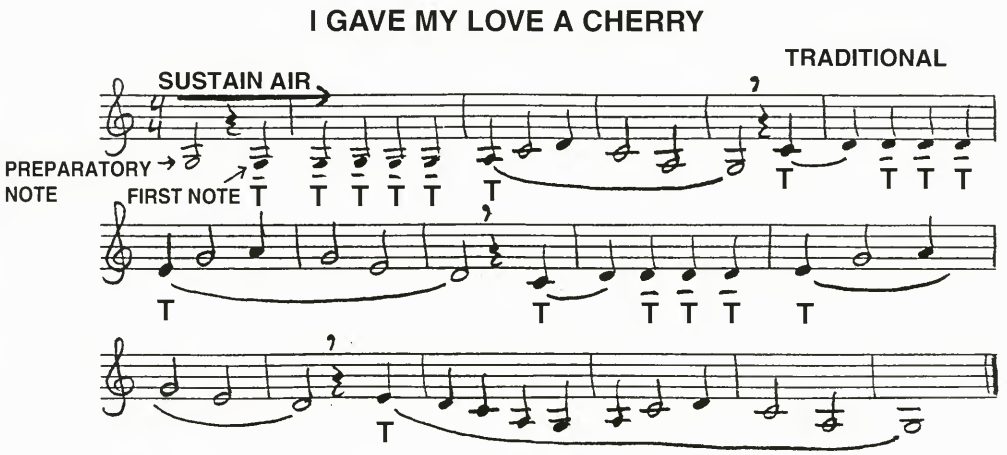
releases if I tongue near a corner. The left side works better, which is illogical because my teeth are crooked and my mouthpiece sits farther toward the left side of my mouth. Only intelligent experimentation by each clarinetist will find the best individual solution.

Exercise #1 has another extremely valuable application. It prepares the student for starting the first note of a phrase with the tongue, but without jaw motion. Up to this point in my method the tongue has not been used at all. The first measure of Exercise #1 is not started with the tongue, but the second measure is, prepared by one beat of rest during which the airstream has already begun and the embouchure is properly formed and motionless. Releasing the tongue to begin measure 2 starts the tone predictably and safely: no loss of center, no fear of squeaking. Example 5 shows how an untongued preparatory note can be added to the beginning of a phrase to practice this technique. Then the preparatory note can be omitted so that the air stream and embouchure are prepared in advance of releasing the tongue.

tion and finger coordination, all of which came easily to the saxophonists. But they had a heck of a time trying to stop tones with the tongue because they had never done it before and it felt too weird. One violinist who had been the slowest learner all semester caught on the fastest, was able to articulate clearly and quickly, and had fun having the last laugh!

Notice that I have avoided using syllables to explain tonguing, instead instructing the student to place the tongue on and off the reed. I believe this helps avoid the jaw motion of a "ta." It has also struck me that other syllables (da, la, na) approximate the tonguing stroke "ta." It's fun to experiment with them as alternatives, although not with beginners unless particular difficulty is met. For the vowel (formed by the back of the tongue), I think "ah" is best, leaving the throat in its most relaxed, open position.

This approach to tonguing essentially eliminates anchor tonguing, defined as placing the tip of the tongue behind the lower teeth and touching the reed higher on the surface of the tongue. I have read that anchor tonguing works well for people with longer than average tongues. (I can remember a kid at camp who could touch his nose with his tongue, and also one who could blow air from his eyeballs — proven underwater — but I don't think either attribute is particularly valuable in playing the clarinet!) In my experience with students, anchor tonguing does not seem to inhibit speed and can be alright in terms of clarity, but it almost always creates focusing problems in the A^2–C^3 range, as mentioned earlier. I would very much like to hear some comments about anchor tonguing in Webster's Web, either from players who use it successfully or who have found it necessary to switch to "tip to tip."



Example 5

Most beginners grasp this technique easily and immediately; occasionally one may have difficulty sustaining air through the rest, but the problem can be fixed with a little encouragement and practice. In my experience there has been only one group of students who had significant trouble: the saxophone majors in my clarinet methods class the year I taught at Eastern Michigan University! They had essentially been loafing through the first half of the semester, during which time the voice, string, and other majors were grappling with embouchure formation, hand posi-

Webster's Web

I have received a Kooiman thumb rest and a BG finger trainer but haven't had time to try either. I will include them in the next Webster's Web. For now, I would like to share a brief article written by Kristi Sturgeon, professor of clarinet at Northeastern State University in Talequah, OK. She earned degrees from the University of Tulsa and the University of Oklahoma and has studied with Bill Viseur, Dwight Dailey, Shannon Scott and David Etheridge.

Breathing and Breath Support: The Four Types of Breath

by Kristi Sturgeon

Getting beginners not to tense up as they play is sometimes one of the greatest challenges that a teacher faces. Beginners are eager to please, and they want to make sure that the instructor sees them trying hard. This desire to get the instructor's approval often leads to poor breathing habits. With creative teaching and a well laid-out plan, students can be taught to relax and breathe properly from the first day of playing.

One of the best books to describe the breathing process is *Circular Breathing for the Wind Performer* by Trent P. Kynaston. In the beginning of this book, Kynaston breaks breathing down into four types of breath: the "high" breath, the "middle" breath, the "low" breath, and the "total" breath. All of these types of breathing have different characteristics that are very easy to see. This writer uses a modification of Kynaston's ideas when teaching breathing to students. In teaching good breathing habits, it is important to have students try all of the different types of breathing, both good and bad.

The "high" breath is one that involves noticeable raising of the shoulders. If listened to, the sound of the breath is like saying an "eee" when drawing the breath into the body. It is the most physically demanding of the breaths and is least effective. It is also the most tense of the breaths.

Because this breath is shallow, the lungs do not fill up completely, so the abdominal muscles cannot work properly. Students who breathe this way have a difficult time playing long phrases. To practice this type of breath, have them breathe in and raise the shoulders as described. This breath will produce a tight sensation in the throat and shoulder area.

The "middle" breath is characterized by expansion or elevation of the upper chest. It has an "uh" sound. Like the "high" breath, it produces tension and yields very little in producing good breath support. Again, the lungs are not fully filled up, so the abdominal muscles cannot regulate the air during the exhalation process. The best way to demonstrate this type of breath is to have students place a hand on their chest, as they do when saying the "Pledge of Allegiance." Then, have them take in the "uh"-sounding breath. The students will feel their chests tighten up.

The "low" breath is the most accepted type of breath for wind players. This is the most relaxed of the breaths and is very natural. The sound of this breath is "ah" or "oh." This breath allows the lungs to fill up completely so that the abdominal muscles can regulate the amount and speed at which the air exits the body. To teach this breath, have the students place one hand over their waists by their navals. Have them yawn, so that they will feel the air fully filling up the lungs. They will feel their abdomens expanding, but the rest of their body (throat, shoulders, chest, etc.) will stay relaxed. Next, take in the "ah" or "oh" breath while keeping the hand on the abdomen. The results should be the same as yawning. Do that several times to reinforce this way of breathing. Finally, have the students cup one of their hands, placing the fingers at the base of their rib cage at its center. Have them take in the low breath and say "shhhh" when exhaling. This allows them to feel the abdominal muscles do their job. They should feel a firmness as well as a slow, regulated sinking feeling under their fingers. This is the work of the abdominal muscles regulating the exhalation. Students should know that if they do not feel this sensation while blowing, chances are that they did not breathe properly. Breathing in this way is good because it produces the best support for the air while keeping most of the body relaxed.

The "low" breath is the most accepted type of breath for wind players.

The final breath type is the "total" breath. This is recommended as an exercise, or as a possible way of breathing at the very beginning of a piece or after a long rest. This breath is a combination of all of the types of breathing and is taken in by saying "oh-ah-ee." The problem is that this type of breathing takes too long compared to the low breath. It cannot be done quickly, and therefore cannot be done as a quick breath in the middle of a long phrase; however, this breath can be used as an exercise for building strength in the abdominal muscles.

Another helpful idea in teaching proper breathing is to have students turn their hands upside down and place them on the sides of their back on the rib cage. They will feel their rib cages expand or pull apart slightly to make room for the lungs, which demonstrates that filling up the lungs with air involves almost the entire mid-section of the body. Another idea in explaining the low breath is to breathe like Darth Vader from *Star Wars*. Students not only love doing this, but they also seem instantly to breathe properly when trying to imitate the sound of his heavy breathing.

Good breathing habits are vital to playing the clarinet. A student who takes good, healthy, strain-free breaths will be more apt to produce a good sound and to be more relaxed while playing. Tension produced by poor breathing habits can also manifest itself in other areas playing. It has been this writer's experience that many students who do not breathe properly often have poor or tense hand positions and bite more. One reason why they may do this is that tense breathing produces a feeling of not being in control. When faced with a stressful situation, one's natural reaction is to tense muscles. Perhaps the feeling of not having enough air and running out of air produces tension in the hands and embouchure. Getting a student to breathe in a more productive way may be a catalyst for helping to relieve other sources of tension.

* * * * *

Your feedback is much appreciated. Contact Webster's Web at: <mwebster @rice.edu> or at Rice University, The Shepherd School of Music – MS 532, PO Box 1892, Houston, TX 77251-1892, or via fax at 713-838-0078.

CLARINOTES

Monthly Job Bulletin for Musicians & Arts Administrators Now Available by E-mail

The New England Conservatory Job Bulletin lists music performance, teaching, and arts administration opportunities worldwide. It is available to all and is produced by the Career Services Center at NEC, now in e-mail as well as print versions. Each month approximately 200 jobs are listed: opportunities with orchestras, colleges/universities, chamber ensembles, public/private schools, opera companies, churches/synagogues and other arts organizations. Information on competitions, festivals, grants, conferences and seminars is also included in the bulletin.

Subscriptions are available to all individuals and organizations. Cost is $25/year for the e-mail subscription. The print version is $35/year for U.S./Canada and $49/year, overseas. To request a complimentary issue and subscription information, call the New England Conservatory's Career Services Center at (617) 585-1118 or e-mail us at <careerservices @newenglandconservatory.edu>.

In addition, New England Conservatory's Career Services Center produces music career information handouts on over 90 specific topics such as resumes, cover letters, bios, press packets, demo tapes, CDs, press photos, grant writing tips, grants and competitions listings, etc. These are available for $2–$3 each by mail. For order information, call (617) 585-1118. Visit the Conservatory's Web site at <www.newenglandconservaotry.edu>.

Finnish Clarinet Ensemble Releases CD: *Vento*

The Finnish Clarinet Ensemble was founded in 1983 by Kullervo Kojo, principal clarinetist of the Finnish Radio Symphony Orchestra. The ensemble, which numbers almost 40, has given concerts throughout Finland and in Sweden, Belgium and Great Britain. One of the most important goals of the ensemble is to increase awareness of and knowledge about the clarinet among contemporary composers. New works on the CD are Jukka Tiensuu's *Vento* and Petri Judin's *Pour 'lle snr C!* Read the title of Judin's piece backwards for a surprise. Arrangements of works by Crusell and Sibelius are included as is a jazzy polka by Matti Rajula, the outstanding Finnish clarinet/saxophone doubler of the first half of this century. The title piece *Vento* was described by the leading Helsinki newspaper as being "like a great thunderstorm which compels you to stay and listen even if your impulse is to run to a safe place." The CD is available for mail-order from Fuga Record Shop in Helsinki (e-mail:<fuga@fuga.fi>).

University of Montevallo Clarinet Symposium

The seventh Annual University of Montevallo Clarinet Symposium was held November 12–14, 1999, directed and coordinated by Lori Neprud-Ardovino. This year's Symposium drew nearly 60 clarinet students from Alabama and Georgia.

Friday, the first day of the Symposium, was the Young Artists Competition for junior high and senior high clarinetists. Ten clarinetists from all over Alabama competed in this first-time event. First-place winner of a $300 cash award was Laura Chapman, senior from Pinson Valley High School, a student of Lesli McCage. Second place and winner of a $200 gift certificate from Nuncie's Music Company was Cathy Ronilo, senior from Chelsea High School and a student of Lori Ardovino. Third place and winner of a $100 gift certificate from Nuncie's Music Company was Rachel Easterwood, sophomore from Donoho High School, a student of Carl Anderson. This will become an annual event of the UM Clarinet Symposium.

Friday evening ended with a recital by the host, performing the Horovitz *Sonatina*; *Non Più Di Fiori*, Mozart; *Suite* by Darius Milhaud, and a world premiere performance of Robert T. Adams' *Lyric Dances II* for trumpet, clarinet and piano. The composer is the chair of the Department of Music at the University of Montevallo.

Guest artists for this year were Julie DeRoche, De Paul University, who presented a master class and the Saturday evening recital. She performed the Finzi *Five Bagatelles; Gra*, by Elliot Carter; Rossini's *Introduction, Theme and Variations*, and the Palmer arrangement of William Walton's *Seven Pieces from Façade*. Other guests included Kristina Belisle, University of Central Arkansas, and William O'Neil, University of Texas, Pan American. The two performed a joint recital, Belisle performing the W.O. Smith *Five Pieces for Clarinet* and the Martinů *Sonatina*. Dr. O'Neil performed his own transcription *Sonatina in G*, Dvořák, and *Concertino for Bass Clarinet and Piano* by Lars-Erik Larsson's (transcribed from the *Concertino for Trombone and Piano)*. The two closed the recital with Francis Poulenc's *Sonata for Two Clarinets*.

Saturday morning featured a potpourri recital of clarinet ensemble music performed by Lesli McCage, Jerry Hall, Sandra Hill, Kim Bain and Lori Ardovino. They performed Nestico's *Study in Contrasts*, and arrangements of *Piece en forme de habanera*, Ravel, *Stephen Foster Jazz Suite*, *Eine Kleine Nachtmusik*, Mozart, and *Sabre Dance* by Khachaturian. Following the recital Lori Ardovino, Lesli McCage and Kim Bain presented clinics on preparing for the All-State auditions.

Sunday afternoon, the final concert featured the winners of the Young Artists Competition. Laura Chapman, first-place winner, performed the Weber *Concertino*, Cathy Ronilo, second-place winner, performed the second movement of the Mozart *Concerto*, and Rachel Easterwood performed the first movement of the Stamitz *Concerto in B♭*. The junior high clarinet ensemble performed, directed by Sandra Hill, associate director of bands, Hueytown, AL. The senior high ensemble followed, conducted by Amy Moore, assistant director of bands, Oak Mountain Middle School. The combined group finale was an arrangement of *Clarinet Polka*, conducted by Symposium director, Lori Neprud-Ardovino.

The eighth Annual UMCS is planned for November 10–12, 2000. Featured guest artists for next year's Symposium

Group finale conducted by Symposium Director Lori Neprud-Ardovino

include James Gillespie, University of North Texas, and Jean-Louis Rene, Vandoren Company, sponsored in part by the Alabama Clarinet Institute, Jerry Hall, director. Other artists are yet to be finalized, but we expect to have a wonderful lineup of professionals. We hope to see some of you next year, down in the heart of Dixie!

The Second Annual Kalmen Opperman-Richard Stoltzman Clarinet Summit

A Report by Peter Mason

"You don't know where the holes and keys are."
"But I have a Master's Degree from Yale University."
"You still don't know where the holes and keys are."
"How could that be? I have a Master's from Yale."

This conversation between Kalmen Opperman and Richard Stoltzman occurred over 30 years ago. Stoltzman related it at the opening session to the convocation of 18 clarinetists who gathered at the New England Conservatory of Music from June 14–20, 1999, for the second annual Clarinet Summit.

Stoltzman went on to say that he had written to Opperman because he wanted to learn to make reeds. He did learn that skill, but more importantly, he began an intense period of study with Kal Opperman which transformed him into one of the world's premier solo clarinet players. When it was Kal's turn to speak, he stressed the hard work that goes into perfecting those skills.

"Remember," he said, "While you are sleeping, someone else is practicing."

Both men said that we would be working hard and that we had to remember that only two things could interfere with our successes: "your own ego and that of the person sitting beside you." I would remember that remark later when Opperman coached Stoltzman through a piece called *Un Seul*, composed by Opperman and dedicated to Stoltzman. One could see Stoltzman suppressing his own ego as he listened to the composer and teacher's coaching. If he can suppress his ego, I can certainly do the same.

The students ranged in age from 12 to 59 and were there because of a shared passion for the clarinet and because of the desire to learn as much as possible from Kal Opperman, master teacher, and Richard Stoltzman, exemplary student and performer, though Stoltzman did say that he might have been Kal's most resistant student. The youngest of our group, Teddy Abrams, of California, is already a fine clarinetist. Dr. Henner Wolter, lawyer and professor of law, traveled from Berlin, Germany, to be part of this gathering. Others of us came from the South, the Mid-West, Philadelphia, New York City, and Italy.

"Now for the knuckle busters," said Opperman as he and Stoltzman passed out the Kalmen Opperman book, *Daily Studies I*, and had us turn to Exercise 3, one of the notorious left-hand exercises. We played as a group, slowly at first, and then gradually faster, all the while making clean entrances. He went on to say, "You have to have patience. Begin by playing one or two lines. Start slowly and increase the tempo. Use the different articulations. Do this for an hour or so and you'll have it."

"You have to *learn your instrument thoroughly*. What's the point learning 'Yankee Doodle' if that's all you can play? Learn the instrument and you can play almost anything. *Simply start slowly and increase the tempo*."

Kal believes that to work effectively, one must take many rests during exercises or performance pieces. For each three minutes of playing one should rest one to two minutes. We asked him how long he allowed Stoltzman to rest when he worked with him. "I wouldn't let him play more than 15 seconds every hour while converting to double lip," he replied. So we too rested and while we did, Kal told us stories about his growing up on a farm during the Depression.

Stoltzman's sessions were somewhat different from Kal's. He had us voice syllables to Bill Douglas' *Rock Opera*. We had to listen carefully and focus on the rhythms and the tempos. Another afternoon was spent listening to tapes of some of his performances of modern clarinet concertos. While we listened, we read the scores. Richard Stoltzman analyzed for us

and with us the musical qualities of the pieces he played and also discussed the intricacies of the music and preparing for performance. Mr. Stoltzman is quite an engaging teacher. He has a ready wit and a delightful sense of humor. He is also in awe of Kal Opperman. In one of his talks, he illustrated a point by describing how Kal's fingers lightly touch the keys when he plays, and how wonderfully full Kal's tone is. When Kal illustrated reed making, Stoltzman and the rest of us watched raptly as he cut the cane and shaped the reed. And what helped us all was the diagram Kal had drawn on a chalk board so we could follow along. When the reed was ready for testing, Richard tested it, and because he liked it, he deposited it in his shirt pocket. After the reeds were made, Kal demonstrated how to make a mouthpiece, which was quite a feat because he had forgotten most of his mouthpiece making tools and had to resort to a flat glass surface, a large piece of #600 sandpaper, a fine file plus a sharp reed knife for forming the baffle. He explained that a good mouthpiece has to be properly "voiced" so that there are smooth transitions between registers. At the end of the session there was a drawing for the mouthpiece, and Marilyn Mallory from Georgia was the very lucky winner. We all knew how lucky she was because Richard Stoltzman tried the mouthpiece and jokingly made as if to tuck it into his case.

Conductor Opperman and choir receiving applause

The night of the concert, the choir performed four pieces before the intermission, and Stoltzman performed with his son Peter and daughter Meggie after the break. Stoltzman, accompanied by his daughter, performed excerpts from *Aria*. And then, accompanied by his son, who is a jazz pianist and arranger, he performed some Gershwin arranged by Peter. As he improvised, Stoltzman came down from the stage and paid tribute to some of the participants. As he approached Henner Walter, he slid into some Klezmer. Then he approached Kal and played some passages from *Daily Studies,* Bk. 1, No. 1, and as he did so, he bowed to Kal who was sitting up front.

Many things stand out from that week. I remember returning late to the dorm and there was Kal examining, adjusting, and repairing the clarinets of a number of the students. In the mornings, Kal and Richard awakened us at 6:30 by playing reveille! Another time I came into our morning practice room and there were Ben Holskin and Giancarlo Bazzano playing a "hot" jazz duet which Ben had brought with him and which he shared with all of us.

As I write this article, many memories return, too many to record. Let me just say that the week was memorable. We learned a great deal about clarinet playing and the instrument itself. It is a difficult instrument to master. Kal will tell you he has been at it for 70 years and he is still learning.

(Peter Mason is a high school English teacher by trade and a passionate clarinetist by avocation.)

San Diego Clarinet Society Competition Results

The San Diego Clarinet Society is pleased to announce the results of its first annual young artist clarinet competition. The grand prize of $500 went to Emma Dannin, a student of Frank Renk. The runner-up in the senior division was Greg Morgan, a student of Charles Ellis-MacLeod. This prize was $200. In the junior division, the winner of $200 was Tony Cahill, a student of Lorie Gammie. Nathan Lampe, a student of Matt Gill, was runner-up with a prize of $100.

The Society continues to meet monthly with each session including a program of performance or educational material followed by clarinet choir rehearsal.

The recent election produced the following results: Laura Green is the new president; Charles MacLeod is the vice-president and will also serve as program chairman. Joseph Fisch remains as editor of the monthly bulletin, the *Reeder*. William Welch will continue on as treasurer. The new secretary is Valerie Grischy, and Darryl Downs continues as education coordinator. He, along with Richard Robinette, masterminded the young artist competition and will continue in the coming year. Elissa Ellis-MacLeod is the membership chairman.

Claranalysis:

by J.H.L. Playfair and Lee Gibson

The following letter is by a clarinetist who has had over the years a really incredible acquaintance with soprano clarinets. I have asked him to share this knowledge with us. He is Professor J.H.L. Playfair, 36 Flanders Road, Bedford Park, London 4W 1NG, U. K.

* * * * *

Having belatedly got hold of a copy of your book *Clarinet Acoustics*, I thought I should write and say how much I enjoyed it. Having blown and measured clarinets of all kinds for over 50 years, I found hundreds of things I agreed with, and also a few points that are perhaps worth further comment:

P. 7: Where are the old Selmers? I have in fact had numerous pairs of pre-WW II Selmers, including three pairs with the old logo and numbers without letters, 14.8–14.85 mm. bores and curved bells, which I deduce are the ones you like best. I agree they are jolly good, but so, I think, are the 1930s ones (e.g., serial letters K, L, M).

P. 8: In my experience, Buffet Boehms very seldom went above 14.9 mm. I have a one-piece pair from 1930 (B♭ 14.9 mm, A 14.85) which are perfectly in tune in all registers with the right mouthpiece — conical but slightly bigger than today's. I also once had a B♭ marked Buffet-Thibouville which had a virtually identical bore to today's R 13! (Nick Shackleton has it now).

Incidentally, isn't it interesting that until recently B♭s and As were often deliberately made with different bores? I've seen matched pairs by Louis, Selmer and, of course, Mühlfeld's Ottensteiners, where the B♭ is much bigger, and others, e.g., older Orsis, Uebel Boehms and Selmer Series 9, where the A is bigger. The latter arrangement is better for playing with the same mouthpiece. One Louis pair actually had separate mouthpieces marked A and B♭

Pp. 8, 9, 12, 34: Though no great admirer of the 1010, I feel you are a little hard on it. The ones used by Thurston were from the 1930s, and had the same .600" bore as later, but were much better made. I have tried about 10 pairs of these "pre-war 1010s," and most of them have quite tolerable twelfths, especially if played with the original (numbered) mouthpiece. After the war, standards fell off disastrously, and I agree they are fairly useless. Brymer, et al., did it by lipping, as bassoonists do; however, Peter Eaton, by introducing appropriate flares in the barrel and top bore, has shown that a 15.3 mm. clarinet can have perfect twelfths. The 15 mm. B&H model (called here the "Imperial 926") was a dead loss as far as I am concerned, though a few top players managed to sound okay on it for a time. Incidentally, when I was a boy, quite a few top English players still used the Clinton system. The best ones — by Boosey & Hawkes — were made in the 1930s with the 1010 bore but with superb intonation. They were, in fact, considered by the makers to be their top model at the time. They had the B♭/F vent since the 1880s, and it is indeed strange that none of the Alberts ever seem to have adopted this. The Clinton-Boehm was a bit of a monstrosity, because the wide stretch in the right hand doesn't really go with the four little-finger keys. At least, I could never make it work. Also, the articulated left-hand A♭/E♭ seems rather pointless. If they had gone all-Boehm in the right hand, keeping the Barret-action left hand, they might have had a really interesting instrument.

P. 9: The bores of Oehler-system clarinets actually vary widely. For example, Oscar Oehler's themselves averaged around 14.85 mm, Herbert Wurlitzer, as you say, 14.7 mm, but I have a pair by Clemens Wurlitzer (only a distant relation, I believe) with a 14.55 mm. main bore and a barrel and upper bore design very similar to the Selmer 10S (and very good twelfths, too). The tone holes were sloppily made, however, and needed a lot of attention.

P. 12: I agree the Yamaha Reform Boehms are not the same as the Wurlitzers. In fact, the two pairs I've seen were tremendously disappointing.

P 18: I'm not quite clear whether you actually believe in formants. I do, but I agree they aren't easy to demonstrate objectively, e.g., by Fourier analysis. But there is such good evidence that they account for the singer's "trained voice" that I feel they must also explain the "trained clarinet voice" too!

P. 29: Your explanation of the famous flat top F on the R 13 may be correct, but it is nevertheless a real fault, and much deplored over here. One doesn't find it on the older 14.85 mm. instruments, nor of course on my one-piece ones or on Full-Boehms. It can be more or less corrected by a larger-bore mouthpiece, but I still feel the makers ought to do something about it.

P. 30: You ask if anyone ever saw a clarinet with a top flare down to the bottom flare. The answer is yes; I did once. It was a Thibouville-Lamy, presumably pre-war, and was labelled NEW PATENT BORE, or words to that effect. The top flare went down to the A/E hole and the lower flare started just below. As far as I recall the twelfths were excellent, but I sold it to someone, as one does.

P. 39: I must confess that I don't think they ever got the small-bore R 13 A quite right. Whether it's the larger bore in the bottom joint that you mention I don't know, but the C/G always seems to me too bright and the D/A too stuffy. I've had, and sold, several pairs and the B♭ was always better than the A in this respect. It's interesting that the hole size and placing on Buffet B♭s has hardly varied over the years, but on the As it is quite different from pre-war. Personally I must admit to preferring the old design, with larger lower-down tone holes.

P. 42–43: I once had a pre-war Buffet bass with massive undercutting. Luscious tone but dreadful intonation! Since then I've stuck to Selmers — three in a row and all superb. Likewise, I've had basset horns by Uebel and Buffet, but settled down with Selmer.

P. 46: As you say, the linear conical Selmer bell was only used on their larger bores — up to and including the Series 9 (B♭ 14.8 mm., A 15.0 mm.); however, even the smallest-bore German clarinets have conical bells. I'm not sure how to rationalize that. Interestingly, the Viennese Koktan clarinets have slightly curved bell flares.

P. 52: Selmer did briefly make a mouthpiece with a circular windway, to go with the ill-fated Series 10. I have a couple and they are quite hopeless. Odd.

I hope these random thoughts may be of some interest.

Paquito D'Rivera

Grammy award-winning
Clarinetist and Composer

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AUDIO NOTES:

by William Nichols

Readers of "Audio Notes" who wish to contact me should take notice of two changes in address. While I have not relocated, an institutional name change has precipitated these changes. Regular mail should be addressed to me at the University of Louisiana at Monroe, and the e-mail address is: <munichols@ulm.edu>. The other elements of the address (zip code, etc.) and telephone and fax numbers remain the same. The complete mailing address and information regarding electronic communication is on page 3 of this issue of *The Clarinet* under the editorial staff heading. The old addresses (including e-mail) will continue to work for sometime to come, well into the new millennium.

As I continue to receive recordings from our membership and from other sources, I request that anyone sending recordings for review to *The Clarinet* please include specific information regarding the availability of the recording whether it be in the U.S. or otherwise. If the disc is handled by a distributor please indicate this, and also include any information which will facilitate contact between any interested reader and the recording's source. Comments and inquiries regarding any of your audio concerns are welcome.

Recently received are two 1999 chamber music releases which are highly recommended. From Centaur Records comes a recording by the ensemble Midsummer's Music, which is a mixed instrumentation ensemble whose players are based in the Chicago area and at Northern Illinois University. The artistic director is bassoonist James Berkenstock. The clarinetist with Midsummers' Music is Mel Warner, a player who is not new to recordings and who is heard on several solo and chamber music discs familiar to this writer. The Centaur release presents three relatively unknown works in Romantic style: Louis Spohr's *Septet in A*, Op. 147 for flute, clarinet, bassoon, horn, violin, cello and piano; Sigfrid Karg-Elert's *Jugend (Youth)*, Op. 139 for flute, clarinet, horn and piano; and *Quintet in E Minor* for piano and strings by Elfride André. This is a beautifully performed and recorded disc. Spohr's *Septet* is a significant work of some 28 minutes which abounds with melodic interest. Notable is the "Scherzo's" trio section, which features the clarinet throughout. Mel Warner's tone is full and rich with an appropriately woody quality effectively captured on this recording, and his, as well as his colleagues' playing is masterful and indeed infectious.

The Karg-Elert *Jugend* is a piece in post-Romantic style which should be heard more often in concert and is rich in melodic content and scoring interest. (The *Clarinet Sonata* of Karg-Elert is the same work arranged for clarinet and piano.) This disc is superbly recorded by engineer Steven Lewis. The sonic perspective is natural, and problems of balance (inherent in the Spohr instrumentation), seem to be no problem at all. The recording is indeed an exceptional listening experience of nearly 69 minutes of music performed by accomplished artists who are clearly enjoying themselves. Their efforts certainly infected this listener. The disc is Centaur CRC-2448. Centaur recordings are distributed by Qualiton, and can be found on the Web at: <www.centaurrecords.com>.

In "Audio Notes" of the July–August 1998 issue of *The Clarinet*, I reviewed a disc of Bohuslav Martinů's music entitled **Otiose Odalisque** by clarinetist Michele Zukovsky and friends (The Bohemian Ensemble Los Angeles). Ms. Zukovsky and friends are back in a 1999 release of more Martinů with another disc from Summit Records entitled **Intermezzo**. The high standards of performance and recorded sound of the former release are also upheld in this present CD. **Intermezzo** contains seven works which are short to moderate in length, four of which are original works, and three which are arrangements. The music here is practically unknown in concert or on records, and indeed the two pieces of the largest and somewhat unusual instrumentation are recorded here for the first time. *Les Rondes*, for oboe, clarinet, bassoon, trumpet, two violins, and piano, and the *Serenade No. 3* for oboe, clarinet, four violins, and cello are both pieces of vital rhythmic energy and melodic appeal, containing strong neoclassical roots as well as folk elements. The other original works are the jazz inflected *Trois Esquisses*, presented in a stunning performance by pianist Gloria Cheng, and Martinů's last chamber work, the 1959 *Variations* (on a Slovak folk song) for cello and piano, a work of striking emotional intensity played most convincingly by cellist Jakub Jerzy Omsky and pianist Erik Entwistle. Heard in arrangements are the *Intermezzo* for clarinet and piano (three of the four movements of a work originally for violin and piano), the "Andante" for clarinet and piano (from the *Sonatina* for violin and piano), and *Merry Christmas 1941* (originally a piano work), here arranged for wind quintet by Roger Ruggeri. All of the performances on this gem of a recording are top notch. There are moments of biting humor, rhythmic energy and poignant contemplation, indeed an engaging slice of this Czech master's art. Michele Zukovsky's playing is beautiful and committed, as we have come to expect from this vibrant artist. The recorded sound is superb, and the production includes excellent notes by Erik Entwistle, who joins Zukovsky in the clarinet and piano pieces. Strongly recommended to anyone who seeks a refreshing and moving listening experience which runs a gamut of emotions. The disc is from Summit Records DCD 246 and is distributed by the Allegro Corporation. Summit may be visited on the Web at: <www.summitrecords.com>.

I am indebted to conductor JoAnn Falletta for furnishing me with a new recording from Albany Records, released in late 1999, which should be of interest to clarinetists. This disc, recorded by the Czech

National Symphony Orchestra, features works by Paul Creston, Gwyneth Walker and René Staar, which are conducted by the orchestra's distinguished Music Director, American Paul Freeman, and most significantly, the *Clarinet Concerto* of Elie Siegmeister. The soloist here is American clarinetist Robert Alemany with the Czech ensemble, conducted by Ms. Falletta, who serves as Music Director of the Buffalo Philharmonic and the Virginia Symphony.

The Siegmeister *Concerto* of 1956 is a significant work of more than 16 minutes duration which has never achieved its deserved prominence in the clarinet repertoire and is virtually unknown to young generations of clarinetists, although the solo part with piano reduction has been available for years from Sam Fox Publications. American composer, theorist and writer Elie Siegmeister (1909–1991) was an influential figure in American music. An eclectic, his compositional style varied throughout his career. The *Clarinet Concerto*'s seeds are found in jazz, the blues, and some influence from the Broadway stage. Although derivative of jazz, the music is original and is indeed a personal and unique statement by Mr. Siegmeister.

The four movements of the *Concerto* result in engaging listening and are very demanding of the soloist. Robert Alemany delivers an impressive virtuoso performance which he plays with seeming ease. It is an exciting, technically clean performance which also demonstrates the clarinetist's remarkable articulation skills. His tone is smooth and controlled, with just enough focus and brightness for a solo piece of this nature. The orchestra provides playing to match the soloist and its sonorities are striking. The textures are clear and well recorded in a rather spacious ambience which is perhaps a little distant at times, although many subtle colors are captured on this disc. The performers and producers have done clarinetists an important service with the release of this recording. There is only one previous recording of the *Concerto* known to this writer, by Jack Brymer and the London Symphony Orchestra with the composer conducting. Recorded in 1973, this LP appeared on the Turnabout label and has been reissued on CD on the Premier label, coupled with the *Flute Concerto* (from the original LP), a *Sextet* for brass and percussion, and an orchestral work, all by Siegmeister.

The Siegmeister *Concerto* has some thorny technical problems for the soloist, and perhaps there were few clarinetists around the time of its appearance interested in this piece or willing to tackle it. With the current spate of virtuoso players, a reassessment of this work is in order. In deference to the remaining three works and soloists presented on this recording, the Siegmeister is clearly the item of interest here, and is definitely worth the price of admission. The recording is on Albany Records, Troy 356.

by Dan Dykema, Guest Writer

Basic Repertoire — *The Brahms Sonatas: A Pianist's Perspective*

Within the clarinet and piano repertory a special niche is reserved for the *Two Sonatas*, Op. 120 of Johannes Brahms. Composed in 1894, three years before his death, the *Sonatas* stand as the final fruits of Brahms' devotion to composing instrumental chamber music.

The creation of the *Sonatas* came as a direct result of Brahms' contact with Richard Mühlfeld, acclaimed clarinetist who played in the court orchestra at Saxe-Meiningen in central Germany. It was there that Brahms first became acquainted with Mühlfeld in 1890–91. The distinctive qualities of Mühlfeld's playing made an immediate impact upon the 57-year-old Brahms who had earlier asserted he had nothing more to offer as a composer. The stimulus of hearing Mühlfeld's artistry resuscitated the creative impulse within the "retired" master. By the fall of 1891 Brahms had produced the *Trio in A Minor*, Op. 114 for clarinet, cello and piano, and the *Quintet in B Minor*, Op. 115 for clarinet and string quartet.

The *Two Sonatas* for "piano and Mühlfeld" (in F minor and E♭ major) were three years later, and it was Mühlfeld and Brahms who premiered the new works in concerts given throughout Germany and Austria. After the *Sonatas*' publication in 1895, Brahms presented the manuscripts to Mühlfeld whom he affectionately referred to as his "prima donna."

Often described as autumnal in character, the *Sonatas* stand as a remarkable summation of Brahms' craftsmanship, notable for the range of expression and compositional techniques contained within the works' seven movements. Although familiar formal schemes are employed — sonata-allegro and sonata-rondo forms, theme and variations, etc. — they are imbued with much subtlety and sophistication in matters of harmony, counterpoint and motivic development.

When Brahms submitted the *Sonatas* for publication, he sanctioned their performance by viola and violin as well (with corresponding alterations for both instruments). Thus the respective clarinet, viola and violin repertories were enhanced by the addition of such consummate works; however, the violin versions are less frequently heard.

During the era of 78s there were relatively few available recordings of the *Sonatas*. The clarinet discography was represented by Frederick Thurston, Luigi Amodio (No. 1) and Benny Goodman (No. 2, recently reissued on Pearl PHS 57). The advent of the LP ushered in recordings by Leopold Wlach, Jacques Lancelot and Reginald Kell. Kell's first version on Mercury with Mieczyslaw Horszowski was issued, in 1950; six years later he redid them for American Decca with Joel Rosen. In the '60s and '70s such artists as Harold Wright, David Glazer, Mitchell Lurie, Gervase de Peyer and George Pieterson expanded the discography. The Fall '99 Schwann catalog lists 19 currently available recordings of both *Sonatas*, plus seven titles featuring either one or the other sonata.

The viola discography is represented by William Primrose and Lionel Terits in the era of 78s and, in the 1950s by Paul Doktor and Primrose (an LP remake with Rudolf Firkušný). Stereo LPs by Walter Trampler and Pinchas Zukerman (better known as a violinist and conductor) appeared in the late '60s and mid-70s, respectively. The Fall '99 Schwann catalog lists 13 recordings of both *Sonatas*, plus five titles featuring either one or other sonatas.

Supplementing the standard clarinet and viola versions are recordings featuring violin, cello, flute, bassoon and saxophone. Also recently available is a CD featuring Luciano Berio's orchestration of the *F Minor Sonata* with James Campbell playing solo clarinet.

Several clarinetists and violists have recorded the *Sonatas* more than once. Karl Leister has done so no fewer than four

times. Reginald Kell, Harold Wright, Richard Stoltzman and Gervase de Peyer have each done them twice; likewise, William Primrose and Pinchas Zukerman. Among pianists, Mieczyslaw Horszowski (with Kell and Trampler) and Daniel Barenboim (with de Peyer and Zukerman) have each recorded clarinet and viola versions.

The following overview of recordings is offered from the pianist's perspective, i.e., with a specific focus on the piano's part in a survey of 18 recordings produced between 1946 and 1997, both clarinet and viola versions in either LP or CD format.

Although many felicities abound within the respective recordings surveyed, top honors go to Daniel Barenboim for his scrupulously detailed and thoughtful interpretations which first appeared in a 1975 Deutsche Gramophone set with Zukerman (including the complete Brahms *Violin/Viola Sonatas*), as well as an EMI recording with de Peyer, issued domestically in 1977 on Seraphim. Between the two versions Barenboim's approach is quite consistent; however, he is heard to better advantage in the DG set (currently available as a CD reissue, DG 2-453121), abetted by superior analog recording techniques, and coupled with Zukerman's superb artistry. Barenboim's careful attention to subtle expressive markings is most impressive. A case in point is the "Andante un poco Adagio" movement of the *F Minor Sonata*: Barenboim takes a more literal interpretation of the rather ambiguous marking "poco forte" and plays his part more intensely at the very opening; when the phrase recurs in measures 13–16, now marked "dolce," the contrast is all the more noticeable. The effect is paralleled in Zukerman's playing as well. Another strikingly beautiful moment occurs in bars 41–48 where the piano combines the primary melodic figure with the downward leaping gesture of the accompaniment heard at the beginning. Here, the harmonic color and delicate figurations recall the more intimate musings in some of Brahms' late *Intermezzi* for piano, as in Opus 116 and 119. The sequentially moving ninth and eleventh chords shifting from E major back to A♭ are paralleled by the expressive markings "piano espressivo, diminuendo, più piano, and dolce." Barenboim makes the most of this passage so when the viola reenters with the opening melody at bar 49, the piano now accompanying in a wash of descending arpeggios, the sound seems to emerge from nowhere. No other recording matches this subtle effect (Wright/Goldsmith comes the closest).

A curious departure from Barenboim's otherwise respectful observance of the dynamics occurs in his recording of the *E♭ Sonata* with de Peyer; at the climactic close of the "Sostenuto" section of the second movement Barenboim maintains the grandiose character all the way through the plagal cadence in F major, ending *forte*, rather than *piano*. This rhetorical gesture is not repeated in the version with Zukerman. One telling point in his reading with de Peyer, however, occurs near the end of the first movement of the *E♭ Sonata*, where both artists highlight the abrupt harmonic turn to E major, the Neapolitan chord, and treat this movement with utmost delicacy.

Space does not allow for a detailed listing of all the convincing points made by interpreters, but two basic approaches may be identified: introspective and subtle versus extroverted and intense. In the former category belong the interpretations of Mieczyslaw Horszowski, Harris Goldsmith, and Peter Serkin (the latter two featured with Harold Wright). The venerable chamber musician Horszowski (1892–1993) brings a seasoned approach to his recording with Walter Trampler, released by RCA in 1967. Horszowski allows the music to speak on its own terms without any ostentatious display. He often produces a less resonant piano sonority so that, for example, the opening "head motive" (three repeated half notes) in the last movement of the *F Minor Sonata* is treated as semi-detached, and thus it clarifies the unifying structure of those three notes. Harold Wright's first recording of the *Sonatas* also appeared in 1967 on a Crossroads LP with pianist Harris Goldsmith (and once available as a Musical Heritage Society reissue). Goldsmith is superbly attuned to the finely wrought nuances of his partner, so that moments such as the closing of the first and second movements of the *F Minor Sonata* are noteworthy for their quiet expression. Wright's 1992 remake of the *Sonatas* for Boston Records (BR 1005 CD) features Peter Serkin who evinces a keener interest in linear clarity; for example, his bringing out the bass notes in bars 27–28 and 35–36 in the second movement of the *F Minor Sonata*, or bars 22–23 in the last movement. Serkin also affords a greater prominence and rhythmic tension in his phrasing of the syncopated octaves in the trio of the F Minor's third movement.

Outstanding among the more extroverted renditions is William Kapell's account of the *F Minor Sonata*, recorded in 1946 with violist William Primrose. Its musical merits notwithstanding, the performance is noteworthy because it is one of the very few examples of chamber music in the discography of this exceptional American pianist whose brilliant career was cut short by a tragic plane crash in 1953 when Kapell was only 31. Kapell's reading with Primrose is one of the fastest accounts on records, and the performance unfolds with a sense of urgency. Some may find the approach rather cavalier in its less than literal reading of dynamics and other subtle expressions, but Kapell's performance is undeniably exciting. Originally issued by RCA on 78s, the performance was reissued in 1985 by the Smithsonian Institution as part of a collection of historic recordings. It is now available on Biddulph Recordings (BID 150, distributed by Albany) and Pearl (PHS 9253, distributed by Koch) reissues, and is also contained in a nine-disc set documenting all the recordings Kapell made for RCA.

Primrose's LP remake of the *Sonatas* was recorded for Capitol in 1958 and features Rudolf Firkušný. This latter reading of the *F Minor Sonata* is somewhat more relaxed and detailed than the one with Kapell. (Primrose's previous version of the *E♭ Sonata* was recorded in 1937 with Gerald Moore, and is currently available on the Biddulph and Pearl CD reissues cited above.) Once available as part of a CD series from EMI devoted to the artistry of Firkušný (1912–1994), the coupling of the *Sonatas* reveals the Czech pianist to be a strong partner, coming through boldly in solo passages such as measures 125–128 in the first movement of the *F Minor Sonata*. Firkušný's rippling finger work in the third variation of the last movement of the *E♭ Sonata* is a delight and easily outclasses his colleagues in this instance.

Among more recent recordings, one that captures a more assertive character is by two Swedish artists, clarinetist Staffan Mårtensson and pianist Erik Lanninger, available on the Chamber Sound label (no

U.S. distributor is known). Lanninger's playing projects a welcome urgency and, among the digitally recorded versions, the piano tone is accorded fuller presence. Their coupling also contains Martensson's transcription of the 1853 "Scherzo" movement Brahms contributed to the collaborative *FAE Sonata*.

Among all the versions surveyed, there are two instances of textual discrepancies from the Peters and Vienna Urtext editions of the scores. In the second movement of the *E♭ Sonata* (concluding F major cadence in the "Sostenuto" section), pianist Carol Rosenberger, collaborating with clarinetist David Shifrin, extends the octave doublings in the bass into the transitional measures of repeated B♭s. The editions cited above indicate no such doubling in the bass at this point, so Rosenberger's approach creates a noticeably different sonority. In the third movement of the *F Minor Sonata* (concluding measure with double bar in the trio section), Erik Lanninger plays a low C on the third beat — an octave lower than the C on beat two — rather than the printed F, a fifth below, creating a momentary disruption of the harmonic cadence to F minor.

Shifting focus to the pianist's partner in these works, my personal favorites among the available clarinet versions are Wright/Serkin and Richard Stoltzman/Richard Goode (RCA Gold Seal 60036). Both clarinetists project finely nuanced interpretations — particularly successful in capturing the introspective character of the music — and are notable for their variety of tonal shadings. The sonic perspective attained in Wright's recording has a more natural ambience, that of a small recital hall, with neither instrumentalist too closely miked. The bass register of the piano has an occasional opaque quality to it, however, and there is a distracting low frequency hum in the closing measures of the first movement of the *E♭ Sonata*. Richard Goode provides admirable support to Stoltzman, and although there is no filler work, such as Schumann's *Fantasy Pieces*, Op. 73 contained on a number of other CDs, the price is mid range.

Other versions which can be warmly recommended are Gervase de Peyer/Gwenneth Pryor on Chandos 8563 (again no filler), and David Shifrin/Carol Rosenberger on Delos 3025 (with Schumann). De Peyer's tempos are more brisk than in his earlier recording with Barenboim, and Shifrin's reading of the *F Minor Sonata*'s second movement is distinctive for his direct manner of proceeding into bar 23 (where the secondary music idea begins), whereas others retard and pause slightly.

With such a richness of musical ideas contained in these *Two Sonatas*, one can never exhaust the expressive possibilities. May each listener find his own "cornucopia of felicities" in these autumnal works.

About the Writer...

Pianist Dan Dykema is an associate professor of music at Southern Arkansas University where he has been on the faculty since 1990. An experienced soloist, chamber musician and accompanist, he has performed the Brahms *Sonatas* in both clarinet and viola versions on numerous occasions. He is an active adjudicator, and a number of his intermediate-level piano teaching pieces are published by Willis Music Company. He is also an audiophile and avid collector of recorded music.

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Anthony Gigliotti

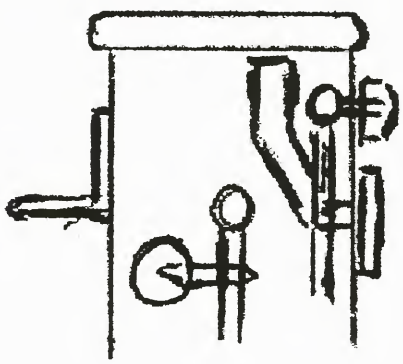
the orchestral clarinetist

by Anthony Gigliotti

I received an e-mail recently from Aaron Diestel who is a student at Missouri Western State College, and he asked about a problem which many students have but are too bashful to ask about. The problem is that of the thumb rest on the clarinet.

Unfortunately, manufacturers seem to feel that doing what is traditional is good enough and they don't take the time to analyze problems and correct them. For many years, going back to the days of Hans Moennig, I have had my students move the thumb rest when their hand (right) and wrist bothered them. In a few instances I've had a ring brazed onto the top of the thumb rest to make it possible to use a neck strap. The adjustable thumb rest on the Selmer 10G is correctly positioned, and recently I saw a Buffet adjustable thumb rest that was positioned correctly. But for the most part, manufacturers stick to tradition.

In discussing this with an orthopedic surgeon some years ago, he was appalled that a person could hold a clarinet for a prolonged period of time with the thumb forced down in such a (weakened) position. The thumb should be opposite the index finger. In other words, the bottom of the thumb rest should be opposite the middle of the first ring on the bottom joint. This is the strongest position for the thumb to support the weight of the clarinet and it enables the hand and fingers to have greater relaxation *(see illustration)*. The other thing I suggest is (contrary to most ideas) is to practice sitting and to rest the bell on top of the knee. Most of a clarinetist's life is spent sitting whether it be in a band, an orchestra or playing chamber music; therefore, why do we practice standing? Is it because of learning to breathe correctly? If you sit with erect good posture your breathing will be just as good as standing; however, if you hold the bell between your legs when you sit it will muffle the sound as if you put a mute in the bell. Incidentally, the weight of the B♭ is about 1 lb., 11 oz., and the A clarinet is 1 lb., 13 oz. So if you consider that when you practice for several hours, holding such weight on your thumb it could get pretty heavy and tiring so your hand tightens and gets cramped. Many students are having problems and they can be corrected with intelligent analysis. I've become so accustomed to playing with a correctly positioned thumb rest that when I have to try a student's clarinet it is necessary for me to rest the clarinet on my leg and take my thumb away from the thumb rest or my hand is so cramped that I can't play.



Another interesting e-mail came from Alison Thigpen who is a junior at Wando High School in Charleston, South Carolina. She is being asked to alternate between B♭ and E♭ clarinet. Needless to say, the band director needs someone who can double on E♭, and Alison must be good enough to do it; however, it puts a strain on the embouchure, and even professional players have a problem. The best thing to do, providing you have a decent mouthpiece and reed on both clarinets, is to practice scales and switch back and forth from B♭ to E♭ until you are more accustomed to the change of embouchure. Naturally, the E♭ clarinet usually requires more pressure in order to play the 3rd register in tune, so it's a good idea to, if possible, adjust the reed strength on both clarinets so that they are somewhat similar, and it will be easier on your embouchure.

A Love Affair Between Viola, Clarinet and Piano

The best recording of BRUCH, *Eight pieces,* Op. 83 and Mozart: *Kegelstatt Trio*, K. 498, by THE AMERICAN CHAMBER PLAYERS

As I am going through my recording collection, this recording of Bruch's *Eight Pieces for Clarinet, Viola and Piano*, Op. 83 put me on hold. After I heard it, and again, I have a feeling that I really owed it to these three beautiful musicians, the composer and, most importantly, all of you to write something about it.

There is no doubt in my mind, that this is one of the best clarinet, viola and piano ensembles I have heard over the years. These three people certainly gave Bruch the best presentation and interpretation there is to date. I know two of the players personally. Loren Kitt and Lambert Orkis. One is my longtime friend and colleague and one is my longstanding fellow faculty at Temple University. Lambert has played recitals all over the world with cellist Mistislav Rostropovich, violinist Anne-Sophie Mutter, and sopranos Lucy Shelton and

Arleen Auger. I had the opportunity to play chamber music with him in the past. His musicianship and sensitivity are both quite extraordinary.

Loren has been my friend for a long time, maybe all his clarinet life. He is one of the most talented clarinetists and finest human beings. His quality shows through his music making, and I am certainly not the only person who feels that way. As I spoke with Miles Hoffman he depicted their bond in music making and mutual respect. It's a rare opportunity to have the input of the performer, and Miles kindly consented to say a few things about the recording.

"When I was in college I had a career choice to make; medicine or music. I chose to become a professional musician, and I've never regretted it. When I consider why that's so, the explanation usually consists of two words: Loren Kitt. I have to pinch myself sometimes when I realize that for the 20 years I've been playing chamber music with clarinet, I've been playing almost exclusively with Loren. The musical joys that collaboration has brought me are really beyond extraordinary. I've heard, learned, and felt more than I can possibly describe.'Well you can always be a doctor and play music on the side,' but let's face it, it's unlikely I'd ever have had the chance to play Mozart and Bruch with Loren Kitt. I'm pretty proud of the intonation in many unison passages for the clarinet and viola in the Bruch pieces, and the funny thing is, I don't think Loren and I ever once specifically worked on intonation. That's just another example of how easy it is to play with Loren.

A note about the recording session of the Bruch eight pieces. For piece No. 4, the flashiest and most difficult of all for the piano, we did just one take. Lambert nailed it the first time through; we went to the booth to listen and we said 'Why do another?' Lambert's playing is gorgeous throughout the recording, but — for sheer professionalism, fingers and nerves of steel — it still knocks me out when I think of Take 1 for Bruch No. 4. I've said to friends more than once that I'm glad I learned to play the viola if only to have the opportunity to play Bruch's *Eight Pieces*. They have meant an enormous amount to me on many levels."

I am very impressed by Miles Hoffman. He is not only a very fine musician but an avid collaborator for chamber music. He is a graduate of Yale University and The Juilliard School. He played the first American performance of Krsysztof Penderecki's *Cadenza* for solo viola and the first Washington, D.C.-area performance of the Perdrecki *Viola Concerto.* His weekly musical commentary "Coming to Terms" for the National Public Radio is familiar to listeners in the area. Mr. Hoffman is also founder and artistic director of the Library of Congress Summer Chamber Festival and of the American Chamber Players. Miles also wrote the program notes for this recording. They were so well written, with his permission, I would like to share them with all of you.

Max Bruch (1838–1920)

Eight Pieces for clarinet, viola and viola, Op. 83

Max Bruch's *Eight Pieces* for clarinet, viola and piano, Op. 83, is a quintessentially 19th-century romantic work — written eight years into the 20th century. As Christopher Fifield points out in his fine biography (*Max Bruch — His Life and Works*, George Braziller, Inc. New York, 1988), Bruch was a conservative to his bones. He established his musical principles early in life and stuck to them, regardless of whatever fads, fashions or revolutionary innovations happened to be swirling around him at the time. He railed constantly against the "New Germans," first Liszt and Wagner and then Reger, Strauss, and Mahler, and thought the music of Debussy was of no interest.

What *was* of interest to Bruch was melody. For Bruch, melody was without question the fundamental building block of composition, the supreme means of emotional expression in music. And the "fountain" from which all that was beautiful in melody flowed was the folksong. In 1884 he wrote to his publisher, Fritz Simrock,

As a rule a good folk tune is more valuable than 200 created works of art. I would never have come to anything in this world, if I had not, since my twenty-fourth year, studied the folk music of all nations with seriousness, perseverance, and unending interest. There is nothing to compare with the feeling, power, originality and beauty of the folksong ... This is the route one should now take — here is the salvation of our unmelodic times...

With the exception of the "*Ruuäuische Melodie*" (No. 5), the *Eight Pieces* for clarinet, viola and piano are not based on actual folksongs. The influence is unmistakable, however, and the remarkably beautiful melodies and harmonies create an atmosphere of poignant nostalgia that envelops the entire work. Also remarkable are the rich sonorities and richly varied textures Bruch creates with the trio combination. (This is of particular note since for most of his career Bruch specialized in music for large choral and orchestral forces, and it had been almost fifty years since he had last written for chamber ensemble.) The viola and clarinet often alternate melodies, each accompanied in turn by the piano, but they also join the piano to accompany each other with graceful counter melodies and parallel passages, and the piano itself sometimes leaps to the fore (Nos. 4 and 7). Perhaps the most striking sonority Bruch achieves, and the most unusual, is through the use of unison passages — sometimes brief, sometimes quite extended — for the clarinet and viola (Nos. 1, 3, 4, 6, 8 and, especially, 5).

Like the Mozart "*Kegelstatt*" Trio, Bruch's *Eight Pieces* were written with a particular clarinetist in mind, in this case the composer's son Max Felix, who was by all accounts an excellent player. Bruch had long been drawn to dark musical colors, both vocal and instrumental, and Fifield tells us that in writing Op. 83, Bruch had "yet again selected instruments of that favoured mellow quality of the alto register." Bruch's letters reveal that Nos. 3, 5 and 6 were originally conceived with harp — either in addition to or instead of the piano — although no version with harp was ever published. The harp was probably intended to convey the flavor of a folk instrument, as we are reminded by the piano's imitation of a *cimbalom* in No. 5.

Bruch is referring to another work, but it might apply as well to Op. 83 when he writes to a friend in 1899, "perhaps it is a last glimmer of the old, great and honored Art which is supported by melody, strict form, beauty in key structure, [and] knowledge of song..." Not concerned with looking forward, then, but rather drawing its strength from a very deep well, *Eight Pieces* for clarinet, viola and piano is a

beautfully written and deeply moving cycle of songs without words.

English translations of Bruch letters by Christopher Fitfield

*****

It would be difficult to imagine better performances than these. The ensemble, musicality, technique, tonal beauty, balance and uniformity of concept are impeccable and a great pleasure to listen to. Having said all that and providing all written evidence, the only way one can truly understand and appreciate the beauty of the performance is to listen to it.

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    2. Gordon Jacob, *Five Pieces for Solo Clarinet* (unaccompanied), I. Preamble V. Scherzo and Trio, Oxford University Press

    The recording should be made on new tape on one side only, with noise reduction clearly marked. Please be aware that the quality of the recording will influence the judges.
3. A photocopy of the contestant's driver's license, passport or birth certificate as proof of age.
4. A separate typed statement attesting that the recording is the playing of the contestant. The statement must be signed by the contestant and should include the contestant's name, permanent address, home telephone number, class level and name of school.
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The Ninth Annual

Concurso Internacional de Clarinete Ciudad de Dos Hermanas

A Report by James Gillespie

The Ninth Annual *Concurso International de Clarinete "Ciudad de Dos Hermanas"* was held September 26–October 3, 1999, in Dos Hermanas (Seville), Spain.

A total of 32 contestants (from Spain, France, Holland, Belgium, Czech Republic, Austria, United States, Switzerland, Hungary, Portugal, Cuba and Italy) were on hand for the first round which lasted two days. During this initial phase of the competition, each contestant was required to play the Poulenc *Sonata for Clarinet and Piano* (complete) and an unaccompanied work selected by the player. The jury chose 10 players from this round to continue on to the semifinals, where the repertoire consisted of three works: the required work, *"Orippo," Recitative and Allegro* for clarinet and string orchestra (performed in a piano reduction) by the Spanish composer Manuel Castillo, a work for clarinet and piano and a work for unaccompanied clarinet. The latter two works were chosen by the contestant.

The three finalists chosen to play with orchestra in the final round were José Miguel Mico Bori (age 18) from Lliría, Spain, Sebastien Batut (age 23) from Paris, France, and Nicolas Baldeyrou (age 20) from Krelim Bicêtre, France. In this round the required works were the second and third movements of the Mozart *Concerto*, K. 622 and the Nielsen *Concerto*. They were performed with the Franco-Belgian Orchestra of Brussels, conducted by Juan Rodríguez Romero.

In the second round, José Miguel Mico Bori played the Stravinsky *Three Pieces* and the first movement of the Françaix *Concerto* (both from memory). Sebastien Batut chose the Denissow *Sonata* and the Weber *Concertino*, and Nicolas Baldeyrou performed the Denissow *Sonata* and the Rossini *Introduction, Theme and Variations* from memory. (Memorization was not required for any round of the competition.)

The jury awarded the first prize of 1,000,000 pesetas and a Buffet clarinet to Nicolas Baldeyrou, who was also named the winner of the Manuel Castillo Prize of 200,000 pesetas for the best performance of the compulsary work by Castillo in the semi-final round. The 20-year-old graduate of the Paris Conservataory studied clarinet with Michel Arrignon and obtained the First Prize in clarinet in 1998 and later the same year won third prize in the Munich (ARD) competition. He was also a winner of the I.C.A. High School Solo Competition in 1997 and continues as first clarinet in the Youth Orchestra of the European Community.

The mayor of Dos Hermanas, Francisco Toscano Sánchez, presenting the First Prize to Nicolas Baldeyrou

The second prize of 5,000,000 pesetas and a Selmer Recital clarinet went to José Miguel Mico Bori, and the third prize of 250,000 pesetes and a pair of Leblanc clarinets were awarded to Sebastien Batut. The 18-year-old Mico studied in Valencia, Spain, and is a member of the Youth Orchestra of Valencia. He won third prize in the 1998 Dos Hermanas Competition.

Twenty-three-year-old Batut studied clarinet with Pascal Moragues at the Paris Conservatory where he received the first prize in clarinet in 1999 and the first prize in chamber music with the quintet Orfeo. In 1996 he won first prize in clarinet at the Bordeaux Conservatory where he studied clarinet with Yves Didier. He also the won first prize in the European Clarinet Competition in Moulin, France, and was a prize winner in the International Competition in Toulon in 1997. He has been a member of the Youth Orchestra of the European Union and presently is also a member of the famed *Orchestre de la Garde Rèpublicaine* in Paris.

To recognize the high standard of playing by another semi-finalist, Carelys Carreras Camporredondo of Cuba was awarded a "special mention" "Prize Buffet Crampon-Rico" of 2,000 French francs. She studied clarinet with Jesús

(l to r) Nicolas Baldeyrou (First Prize), Sebastien Batut (Third Prize) and José Miguel Mico Bori (Second Prize)

The semifinalists, jury, pianists and organizing committee and staff

Fuentes, Vicente Monterrey and Jesús Rencurrel in Cuba and is presently a soloist with the *Centro Nacional de Música de Concierto* in Havana.

The jury for the 1999 competition consisted of the Spanish conductor-composer-pianist Juan Rodríguez Romero (director of the competition), Belgian clarinetist Marcel Ancion (permanent president of the jury), Spanish composer José Luis Turina, Michel Arrignon, professor of clarinet at the Paris Conservatory, Klaus-Dieter Demmler, conductor of the Bad Reichenhall (Germany) Philharmonic Orchestra and professor at the *Hochschule für Musik* in Munich, Eddy Vanoosthuyse, professor of clarinet at the Lemmens Institute in Leuven and the Royal Conservatory of Music in Ghent, Belgium, and solo clarinet of the Flemish Radio Orchestra, and James Gillespie, professor of clarinet at the University of North Texas.

As in past years, the contestants were skillfully accompanied during the first two rounds by pianists Maya Traikova of Brussels and Stanislav Zabavnikov of Moscow.

For information on the 10th Anniversary Dos Hermanas 2000 Competition to be held September 26–October 1, contact Pedro Sánchez Nuñez, *X Concurso International de Clarinete*, Excmo. Ayuntamiento de Dos Hermanas, 41700 Dos Hermanas, Spain; fax: 34/95 491 95 25; e-mail: <doshermanas@dipusevilla.es>.

The jury (l to r): Eddy Vanoosthuyse, James Gillespie, José Luis Turina, Marcel Ancion, Michel Arrignon, Juan Rodríguez Romero and Klaus Demmler

Albert and the Albert System

by Deborah Check Reeves

The Belgian craftsman, Eugène Albert, was born in Nodebais on April 26, 1816, and died in Brussels on May 11, 1890. In 1842, Eugène established a musical instrument making workshop in Brussels. By 1846, his firm was flourishing. Although he retired in 1887, the firm continued to be operated by three of Eugène's sons. The Albert firm remained very active through the end of the century, becoming one of the largest manufacturers of the time.

In 1862, Eugène Albert built, as he described it, a "new" 13-key clarinet. The 13-key clarinet (simple system), as developed by Iwan Müller about 1809, was the next most important model of clarinet after the five-key classical clarinet. The improved Müller-system clarinets that Albert made were well-constructed and, according to Nicholas Shackleton in his article in *The New Grove Dictionary of Musical Instruments,* "allegedly had a better tone and intonation than Boehm models of the time." Eugène's improved system was adopted by the Brussels Conservatory in 1866. Once introduced to England, Albert's clarinets became very popular. It was Albert's clarinets that the London virtuoso, Henry Lazarus, used during the last 30 years of his career. Albert's name started to be used in advertisements in the late 1860s. Soon, especially in the United States, Albert's name became synonymous with any improved simple-system clarinet. These so-called "Albert-system" clarinets were long manufactured by many French firms, including Buffet-Crampon, and many U.S. manufacturers, including C.G. Conn and Penzel-Müller. Such clarinets were usually less expensive than Boehm-system instruments, and quite often a young clarinetist would start on one of these instruments. Some clarinetists, like the jazz artist, Jimmy Dorsey, and the actor, director and jazz musician, Woody Allen, played Albert-system clarinets their entire careers. Others, like Himie Voxman, started out on Albert systems, but changed over to Boehm systems. Even after Gustave Langenus, about 1915, published his *Twenty-Seven Original Studies*, subtitled *Modern Clarinet Playing* — designed to help players switch from Albert system to Boehm system — it wasn't until the 1930s that almost exclusive use of the Boehm system was made. Albert-system clarinets continued to be advertised by makers into the late 1930s and early 1940s. Selmer still advertised Albert-system instruments in 1938. Penzel-Müller advertised the system even later, until about 1945.

What is the Albert system? To understand the system, we need to look further back in history. About 1809, Iwan Müller evolutionized the clarinet by bringing together many known improvements for easier fingering and improved intonation, as well as some innovative ideas about stuffed pads and pad cups, into one 13-key system. It was this system, with improvements and modifications, that was the most popular system used until the 20th century.

One of the most important improvements made to Müller's system was the addition of the two ring keys, or "brille," to the bottom joint. Adolphe Sax, who was working in Brussels at the time, utilized ring keys on his clarinet about 1840. About the same time, the Parisian maker, Louis Auguste Buffet, working in collaboration with the clarinetist, Hyacinth Klosé, incorporated ring keys on his clarinet. There was an important difference, however, between the Sax clarinet and the Buffet-Klosé, or so-called Boehm-system, clarinet. Sax used the ring keys to improve the intonation of the Müller-system instrument while retaining the same fingerings. Buffet and Klosé used the ring keys to develop new fingerings. On Sax's improved Müller system, with the left-hand holes closed, closing the first right-hand hole produced a good B♭/F♯. Using holes one and three together produced a B♭/F♮. On Buffet/Klosé's Boehm clarinet, with the left-hand holes closed, closing the first right-hand hole produced a good B♭/F♮. Closing the second right-hand hole alone produced B♭/F♯.

The next major improvement to the Müller system occurred with Eugène Albert's clarinet in 1862. A couple of years earlier, the London clarinetist, Joseph Tyler, sold the rights to his "patent C♯" mechanism to Samuel Arthur Chappell, an impresario, publisher, and dealer in London. An almost identical device had been patented in Paris by Simon Lefèvre some years earlier, but makers had not utilized it with any frequency. Samuel Arthur Chappell had also become the London agent for Eugène Albert's clarinets. Eugène incorporated Tyler's mechanism on his clarinet.

On simple-system instruments, the fingering of third line B to fourth space C♯ was accomplished by some awkward sliding, since both the B and C♯ keys are on the left-hand side, and the right-hand C key must be depressed when playing B. *(Photo 1)* With the patent C♯ key, C♯ (and the F♯ a twelfth below) can be produced by holding down the B key and by simply lifting the C key. This fingering made for considerable ease in playing in keys with more than one sharp. The patent C♯ mechanism has an extra rod that connects an extra pad-covered tone hole. Anthony Baines clearly illustrates this mechanism in his book, *Woodwind Instruments and Their History*. The patent C♯ is highlighted and the extra pad cup marked "1"; beside it is a clarinet that does not incorporate the patent C♯ key.

(Photo 2) A Eugène Albert clarinet in B♭ from about 1875 is typical of the many

PHOTO 1

PHOTO 2

PHOTO 3

PHOTO 4

PHOTO 5

PHOTO 6

PHOTO 7

PHOTO 8

PHOTO 9

PHOTO 10

PHOTO 11

PHOTO 12

PHOTO 13

PHOTO 14

All photos: America's Shrine to Music Museum, Vermillion, South Dakota

Albert clarinets made. The signature indicates the maker, "E. Albert" (on the lower joint), the agent, "S. A. Chappell" (on the barrel and upper joint), and the endorser, "Mr. Lazarus" (on the bell). Henry Lazarus was fond of Albert clarinets and used no less than eight different models in his lifetime. *(Photo 3)* The basic model does not have any upper-joint rings, nor does it use rollers on any of the little-finger keys. As would be expected, *(Photo 4)* the instrument uses the patent C♯ mechanism and the right-hand brille keys. *(Photo 5)* This model also has an independent throat-tone G♯ key and a right-hand side E♭/B♭ key, in much the same placement as on the Boehm-system clarinet. The bore size, measured at the bottom of the upper joint, is 15.0 mm. This is a relatively large bore size compared to a Buffet Boehm-system clarinet in A, marked "A. Buffet," from about 1890, and the other Albert-system clarinets that will follow in this survey. The bore of the Buffet is only 14.7 mm.

Eugène Albert's improvements started to be utilized on other makers' clarinets. *(Photo 6)* A Buffet-Crampon clarinet in B♭ from about 1904 uses the Albert system, *(Photo 7)* including the brille on the lower joint and the patent C♯ mechanism. Rollers are used between the right-hand and left-hand little finger keys, an addition that Albert had also used on some of his models. The bore is 14.8 mm — smaller than the Albert bore, but not quite as small as Buffet's Boehm-system instrument. In contrast to simple-system instruments, where the throat tone F♯ is produced by the thumb and the right-hand side key that produces high C, *(Photo 8)* there are two rings for the top joint. The vent hole is controlled by the left-hand brille. The extra vent, which is open when fingering throat F♯, brings that F♯ into tune without the use of the side key. Like Albert's clarinets, the right-hand side E♭/B♭ key is used.

Penzel-Müller grew into one of the leading American makers of standard woodwinds. *(Photo 9)* A Penzel-Müller clarinet in B♭, made about 1910, *(Photo 10)* incorporates the right-hand brille like our previous examples. In addition to the brille, an extra ring has been added for the first finger of the right hand. This ring key is part of a rather ingenious articulated C♯/G♯ mechanism. *(Photo 11)* There also is an extra lever on the C♯/G♯ key. With this lever, the C♯/G♯ key can be activated by pushing either the left-hand E/B or F♯/C♯ keys. *(Photo 12)* There is a left-hand little finger A♭/E♭ key. Like the other examples, it uses the patent C♯ mechanism. *(Photo 13)* It also has three left-hand rings, with another vent hole operated by the top ring. Improved intonation for the fork fingering E♭/B♭, made with the left-hand, first and third tone holes closed, is accomplished with this improvement. The bore is 14.8 mm, the same as the Buffet-Crampon example. There is an extra right-hand side trill key.

The American maker, C. G. Conn, was one of the world's leading wind instrument manufacturers in the early 20th century. *(Photo 14)* A double-wall metal clarinet in B♭ was made about 1895. The outside dimension of the instrument is the same as that of a wood clarinet, while the inside wall provides a bore measurement similar to that of a clarinet made of wood. Except for the material from which it is made, the Conn clarinet resembles Albert's basic model more closely than do the Buffet-Crampon and the Penzel-Müller, since it does not incorporate any of the extra improvements. There are no top ring keys; only the bottom joint brille is used. The patent C♯ key is used. The bore is 15.0 mm — the same as that of Eugène Albert's clarinet.

It is interesting to consider Eugène Albert's clarinets. Eugène's improvements were made to the traditional, simple-system instrument more than 20 years after the radical innovations developed by Buffet and Klosé for their Boehm clarinet. Instruments using the fingering that is generically called Albert-system can still be found at yard sales, in antique stores, and on the dusty back shelves in some school band rooms. Fingering charts illustrating the system are easily found, including those in recently purchased copies of the Rubank *Elementary Method*, and a few people still play clarinets using this system. A closer look at the Albert system gives us a better idea of the traditional simple-system fingering that has its roots with the classical clarinet. As we have seen in the few clarinets of this study, all of which are found in the collections of America's Shrine to Music Museum on the University of South Dakota campus in Vermillion, so-called Albert-system clarinets can be somewhat to very different than the actual Eugène Albert clarinets. It is a lasting tribute to Eugène that we continue to use his name in association with any improved simple-system clarinet.

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About the Writer...

Deborah Check Reeves is the Curator of Education at America's Shrine to Music Museum in Vermillion, South Dakota, and assistant professor of music at the University of South Dakota where she teaches clarinet. She holds degrees in music from the University of Wisconsin–Oshkosh and the University of Iowa, where she received a doctorate in clarinet performance and pedagogy. Reeves has taught at various colleges and universities in Alabama, Oregon, Michigan and Utah. She is an active orchestral and band musician, and a soloist on both the modern and classical six-key clarinet.

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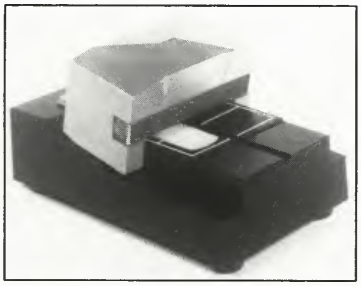

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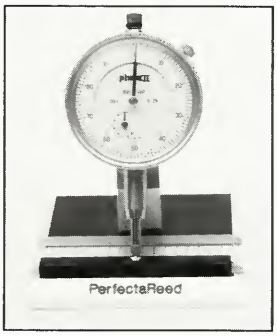

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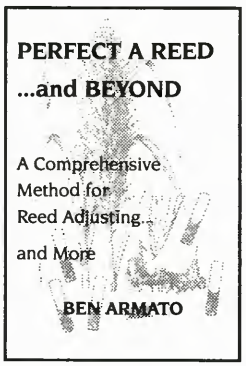

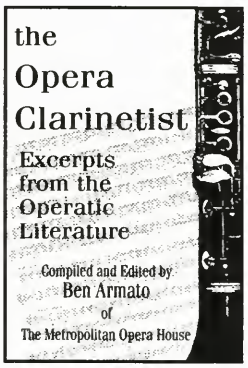

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The Texas Center for Music and Medicine Explores the Biomechanics of Clarinet Performance

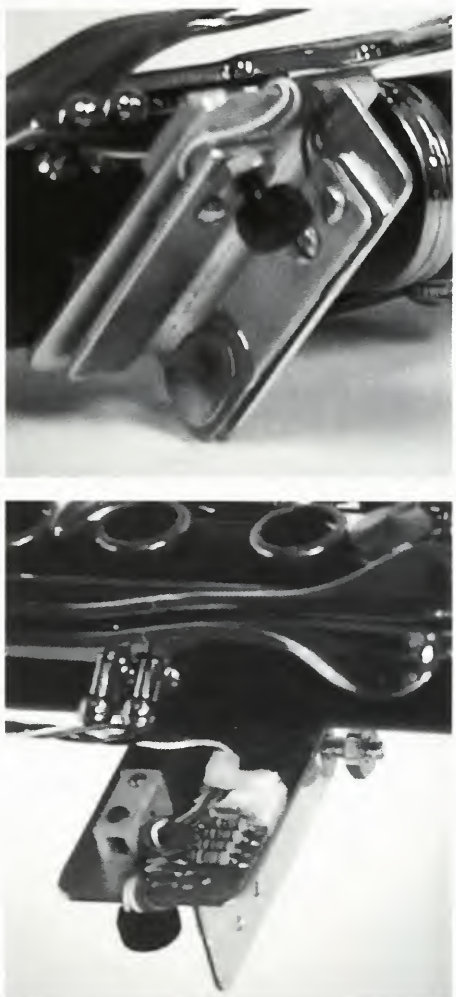
by Kris S. Chesky, George Kondraske and Bernard Rubin

In a national Musician Health Survey, 37% of clarinetists reported some level of pain in their right wrist[1]. The pain ranged from episodic discomfort while playing the clarinet to persistent pain with loss of control and use of the hand. The sensation of pain may be a potential precursor of more severe disease. Pain can also indicate the onset of potential Cumulative Trauma Disorders, including carpal tunnel syndrome and wrist tendinitis. Although it is not clear how many clarinetists experience such disorders, the survey results warrant concern and further investigation.

The pain associated with playing the clarinet is probably due to the forces against the right thumb that create prolonged and localized mechanical stress over tendons and nerves in the hand and wrist; however, no studies to our knowledge have evaluated the forces against the right thumb of clarinetists or the influence of certain performance variables on these forces; therefore, we believe that quantification of these forces, as one risk factor, is necessary for objective determination of causal relationships to cumulative trauma disorders and for objective evaluation for risk reduction strategies. As part of a multidisciplinary team of researchers from the Texas Center for Music and Medicine, we are collaborating on several research projects designed to develop effective strategies for reducing the risk associated with playing the clarinet. We intend to summarize the status of this research periodically through *The Clarinet*. In addition, we will provide citations to full text articles published in scientific journals when available.

In the beginning of our clarinet investigations we conducted a qualitative assessment of clarinet performance to identify the neuromuscular subsystem used when playing the clarinet and to estimate the relative stresses imposed in these systems by the task. Clearly clarinet performance involves sustained force on the right thumb, highly repetitive finger movements, and non-neutral wrist and hand postures. During performance only the right thumb remains stationary and statically loaded by the weight of the clarinet. These forces also steady the instrument during finger movements and function to sustain a certain amount of pressure towards the performer's mouth. More specifically, and depending on the exact posture used during performance, the forces at the right thumb are probably produced by a combination of flexors and abductors of the carpometacarpal (CMC) joint in combination with abductors of the metacarpophalangeal (MCP) joint. In relation to the clarinet, a total or composite force is generated from both a radial force, produced by mostly flexors of CMC and MCP, and an axial force produced mostly by abductors of the CMC. A composite force angle results from the relative contribution of these radial and axial forces.

In order to quantify these forces, we designed and constructed a special two-axis sensor to measure thumb forces at the interface of the right thumb to the clarinet (*see Photos 1*). When attached to a clarinet, the sensor allows for a normal "feel" that minimizes interference with the musician's performance while accurately obtaining two orthogonal force measurements. The sensor includes the rounded and contoured body of a standard thumb rest to create a typical clarinet interface with the thumb. This sensor measures axial thumb force (along the longitudinal axis of the clarinet generated primarily by right thumb abductors) as well as radial force (along the radial axis of the clarinet, orthogonal to the axial axis, generated primarily by right thumb flexors). When connected to a host computer and paired with sound levels produced during performance, this system tracks forces at 100 samples per second while determining the initiation, timing, and cessation of all performance events. In other words, the system can determine the forces for one note or for a whole performance. Sound level measures are used to isolate the start and stop time of both the axial and radial force measures for a predetermined musical sequence. Radial force, axial force, composite force and composite force angles (C) can be determined for each event or measurement



Photos 1. *Front and below view of force sensor technology mounted to clarinet.*

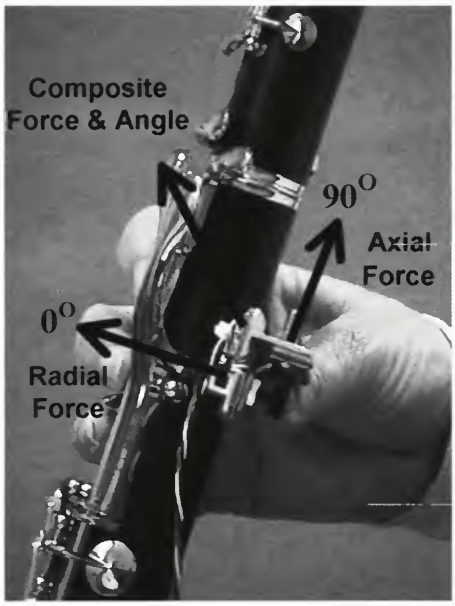


Photo 2. *Force vectors showing axial, radial and composite forces and angles.*

cycle. The magnitude and direction of composite forces are computed using vector calculations. The composite force angle is measured from the radial force component. With only radial force present and no axial force, the composite force direction would be zero degrees. Conversely, with only axial force and no radial force, the composite force direction would be 90 degrees (*see Photo 2*).

Our first investigation using the sensor was to quantify thumb forces for each note over the range of the clarinet using non-alternative fingerings. Nine clarinetists were asked to perform individual notes in chromatic order, using non-alternative fingerings, from low E to high D. This sequence was performed in both ascending and descending order. Each note was performed for two beats at a tempo of 60 beats per minute at medium loud dynamic levels. Sustained notes were separated with half-note rest intervals. Clarinetists were instructed to treat each note individually, take breaths when they were needed, and to take a break before performing the descending sequence.

The results, as shown in Table 1, illustrate the composite force and composite force angles for each note. As more keys were pressed, the composite forces increased and the composite angles decreased. A higher composite force angle represented an increase in the ratio of the axial force to radial force. To further describe this trend, Graph 1 *(next page)* shows the relationships between composite forces and composite force angles against the number of pressed keys.

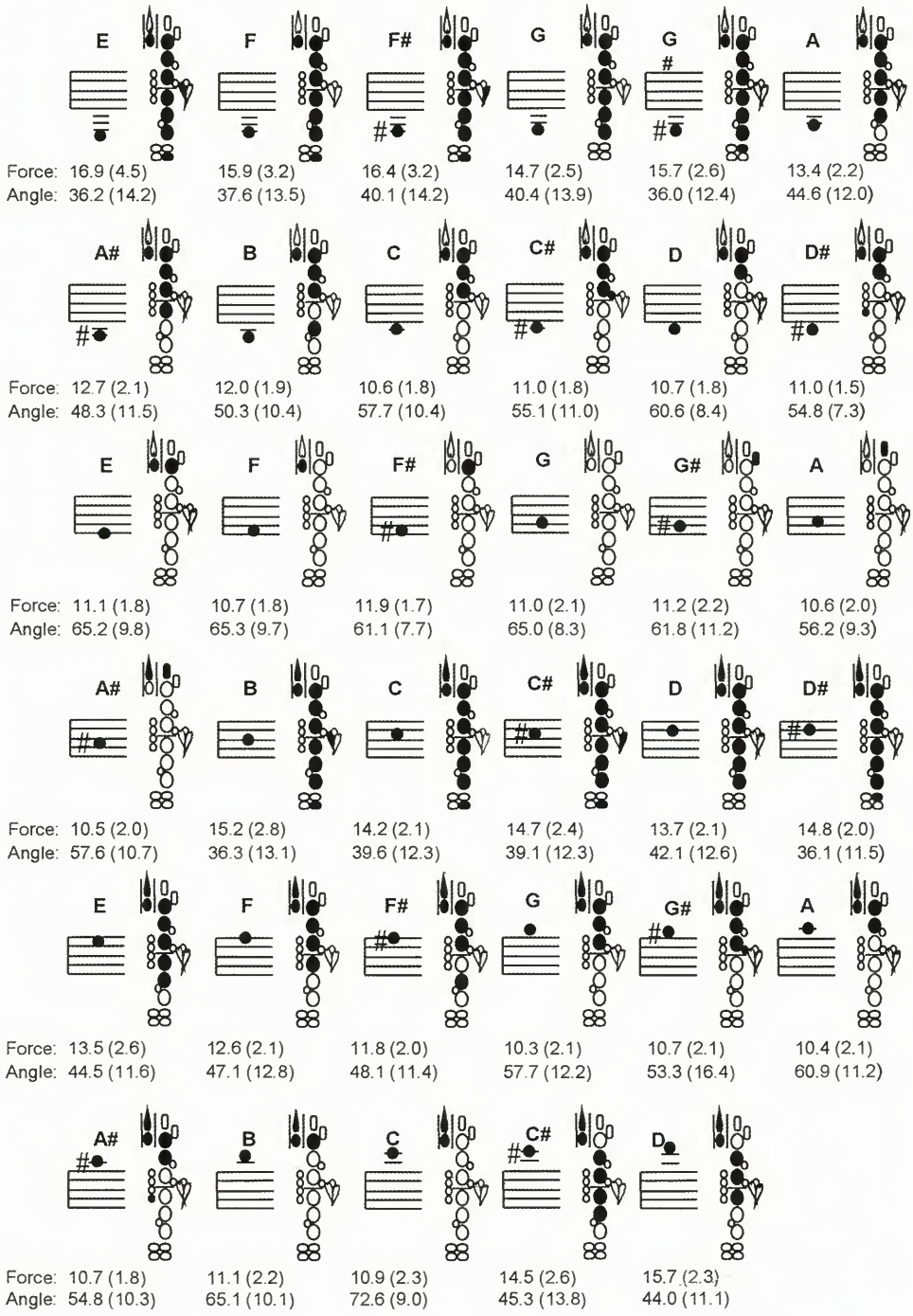
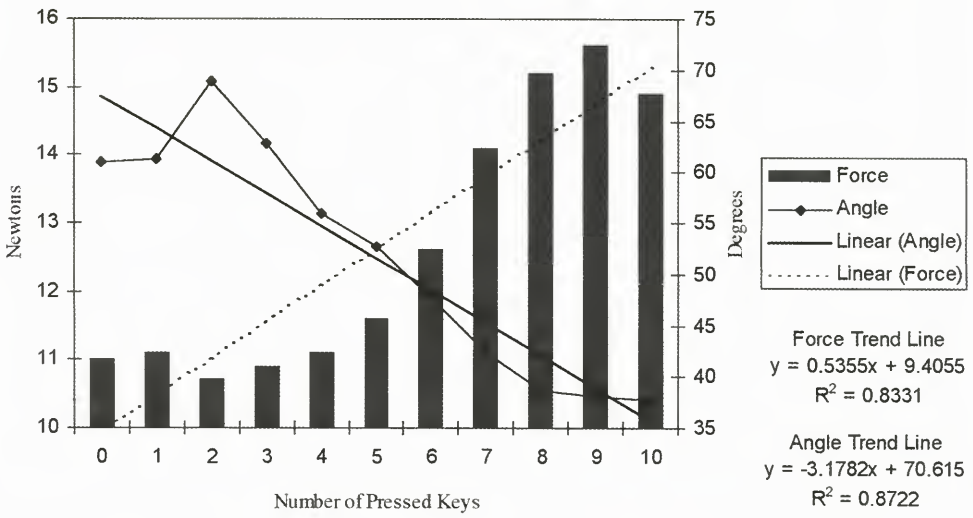


Table 1. *Composite forces are presented in Newtons. The composite force angles are presented in degrees from the radial force. The table shows the composite force and force angle means and standard deviations for each non-alternative fingering position over the pitch range of the instrument.*

Linear trend line equations for force demonstrated strong linear relationships to the number of pressed keys. These findings are consistent with expectations and lend validity to the dynamic measurements obtained during clarinet performance.

In our next report, we will describe how we used the sensor to quantify the forces produced during performance of an entire musical piece; furthermore, we will describe the influence of an elastic neck strap on the forces produced during performance.

This research was sponsored, in part, by grants from the National Academy of Recording Arts and Sciences and the University of North Texas Health Science Center Intramural Research Program. Brook Mays Corporation loaned us the clarinet



Graph 1. *Composite forces and force angles vs. the number of keys pressed.*

used for this research. We would like to thank Drs. James Gillespie, John Scott and Michael Thrasher, and Graduate Research Assistant Steve Corns for their participation and expertise.

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Artist Profile

Urban Claesson

Principal Clarinet of the Gothenburg Symphony, Sweden

The outstanding Swedish virtuoso, Mr. Claesson has been hailed for his recent performances of the Corigliano Concerto and, while in London, performed the Mozart Quintet with the renowned Amadeus Quartet. He is professor at Gothenburg College and is much sought after as a soloist and chamber musician. His teachers have been Sten Petterssen in Sweden and Anthony Pay at the National Centre for Orchestral Studies in London. Mr. Claesson performs on a handcrafted Pyne/Clarion Bc model Signature mouthpiece and Buffet clarinets.

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Hasty at 80

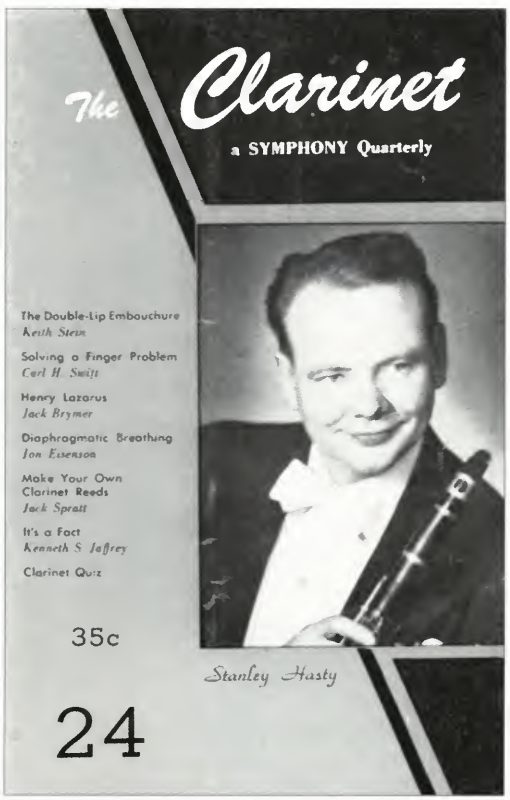
by Michael Webster, with help from other Hasty students

You know how sometimes you create an image of someone in your mind before meeting him? I envisioned Stanley Hasty as being tall, thin, and dark-haired. As Jack Paar would have said, "I kid you not!" Imagine my surprise when a leprechaun walked out of the clarinet studio to greet me at my first lesson! I certainly share the sentiment of Robert Crowley (Montreal Symphony): "When I walked into Hasty's studio for the first time, I had no way of knowing what an enormous influence this man would have on my life as a musician."

I would describe Hasty's approach to teaching as "businesslike" — I played, he taught, I learned. But the more I hear of other students' experiences in that hallowed room, the more I have come to realize that he was a different teacher for each student who entered. For example, I don't remember much of his famed sense of humor from my lessons, just insightful quips geared toward instruction. After having some trouble connecting the upper register (Hasty would say, "third to fifth partial"), I finally succeeded with a beautiful legato interval and beamed, "Oh, you have to think of keeping your throat open!" He chuckled a quick comeback, "It's not enough to think of it; you have to do it!"

I was lucky to spend two years playing second clarinet to him before succeeding him as principal in the Rochester Philharmonic. Not only was it a great musical education, but I was able to enjoy his humor daily. He would say things like, "This orchestra doesn't do too well with tempo changes, but when the tempo is steady, we don't do very well either!" Or: "My technique isn't very good but I'm not worried because my tone doesn't carry!" After drinking his intermission coffee, he would put the styrofoam cup in his bell with a mischievous grin and play a very slow downward scale until low "E" would make it pop out and bounce on the floor. Try it sometime!

Behind the jolly exterior is a uniquely inquisitive mind, forever solving problems for himself and his students. David Bellman (Indianapolis Symphony) remembers calling Hasty during David's first season of professional employment: "I suggested that perhaps if I stopped worrying so much about all the details of intonation and playing together and tried to relax and enjoy playing instead, things would go better for me. To this Mr. Hasty replied, "Remember, Dave, nobody is paying you for you to have a good time." Although a humorous tone can be found in this remark, I've always felt that there is much wisdom to be found in his observation as well: that the job of the performer is to produce beauty and communication with one's playing, whether or not he or she might be feeling well or inspired or having a good time while doing it ... David adds "I will always be grateful to Mr. Hasty for inspiring me to start a regimen of aerobic exercise." In my own case, Hasty's suggestion in 1969 that I read *Aerobics* by Kenneth Cooper ultimately led to my losing 70 pounds, becoming an avid runner, and pursuing a lifetime of physical fitness.



Hasty on the cover of The Clarinet, *No. 24, Fall 1956*

The best way to learn about this extraordinary performer and pedagogue is through his own words and those of his students. To the many who sent comments that I haven't been able to include, my sincerest thanks. Frank Kowalsky (Florida State University) sums up our collective esteem by saying, "Mr. Hasty's words and ideas are with me always. A day does not go by when I do not consciously recall what he had to say regarding a particular technical problem or phrasing."

In late August, I visited Stan and June Hasty's cozy home which overlooks Ellison Park in the hilliest, greenest section of Rochester, New York, where Hasty taught at the Eastman School of Music for 30 years. It is only the second house the Hastys have owned since moving to Rochester in 1955. They greeted me warmly, as always, and served me a delicious, nutritious stir-fried dinner. Both are in good health, although Stan was still recovering from recent prednisone treatment. He has suffered from asthma for decades, and many a time we were all amazed at how beautifully he could control phrases when he could barely breathe without wheezing. But he was never one to allow a small inconvenience like not being able to breathe prevent him from

living life with great gusto. He and June were exercising in the basement when I called to arrange the visit; he answered the cordless phone while huffing and puffing. Their latest hobby is ballroom dancing, which they espouse with such great enthusiasm that I'm convinced my wife and I will try it sometime soon. They also take great joy in traveling, with many fascinating destinations both past and future.

After dinner, I began taping, and Stan remained undaunted when my machine malfunctioned and we needed to repeat a long segment of our conversation. Of course, he was able to produce a tape recorder that worked much better than mine! I found his responses to be so interesting and insightful that I have reproduced nearly all of our conversation virtually unedited. June was in and out of the kitchen while we talked, but managed to be around to contribute her recollections at crucial moments. Interspersed are selected reminiscences from many of his students, all of whom feel blessed to have been touched by his spirit.

MW: Where were you born, and what was your family like?

SH: In a southwestern town in Nebraska called McCook [February 21, 1920]. I had two brothers and two sisters; I was the youngest child. I have a sister who married and had a baby, moved away from the house where we lived before I was born, so I have a niece who's a year older than I am. I was only aware of my youngest sister who was four years older than me. They all played instruments, and I'm sure my mother was wanting a musician in the family. She pushed it with everybody. I'm the only one with whom it took, really. I can still remember her taking me to Omaha, Nebraska, by train to go see *Rigoletto*. I still remember that. It was the first time I had ever heard anything except band music, and this was a revelation to me.

MW: Was this before you had started playing the clarinet?

SH: No, I had started already. I didn't start until ninth grade. Almost within a year I had started going to Denver, Colorado, to study with Tiny Henrich. I'd get on the train, go to Denver, take my lesson, get back on the train, and get back home at about one o'clock in the morning. He was a big influence on my life. Italian, loved Italian opera. We prepared the Bassi *Rigoletto Fantasy* for my solo competition. They had local, state and national. I had a laugh about that because when Charles Neidich auditioned here when I was retiring, we wanted him to do a Brahms sonata and he wouldn't do it. He did *Rigoletto Fantasy* (laughs.)

MW: What attracted you to the clarinet?

SH: My brother, who was eight years older, had a set of clarinets which he gave to me. He had them because McCook had a professional band that he played in. This band was brought about by the local jeweler who wanted to conduct a band. He got people to come there and got them jobs doing other things and then they would play in his band. So when Walt stopped that, he gave me his clarinets, and they took. Right away that was what I wanted to do. I loved to play the clarinet.

MW: So you worked with Tiny Heurich?

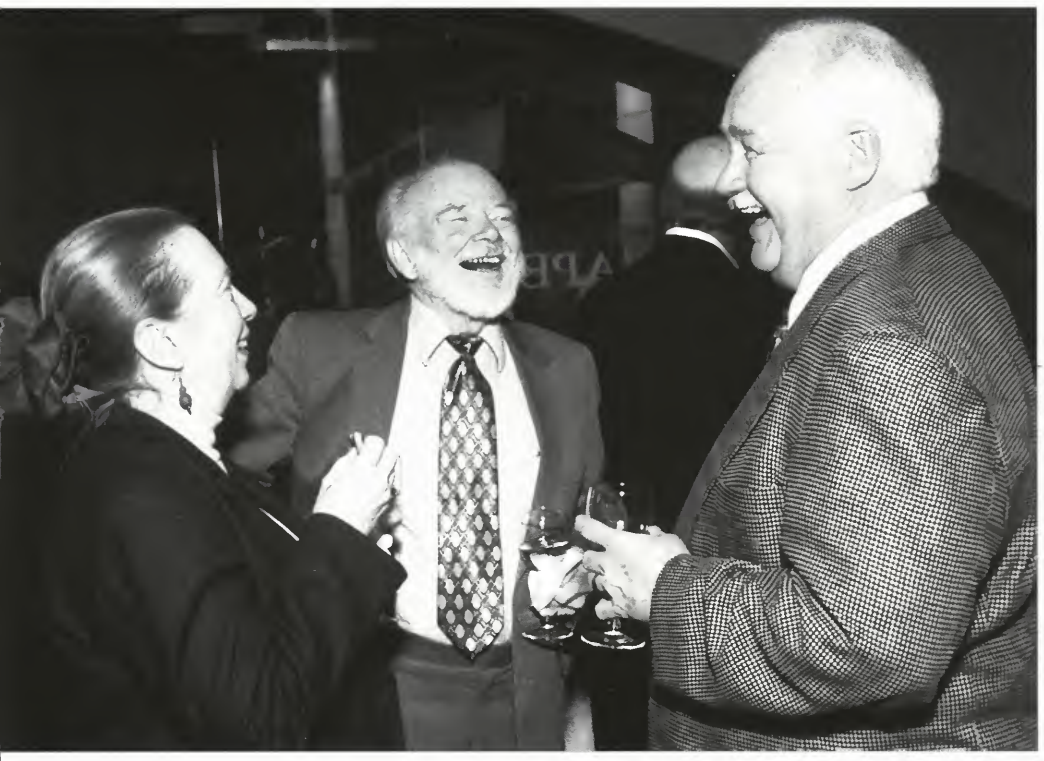
SH: Yes. His name was Val P. Henrich. We called him Tiny because he was very short. He had lips like raw liver because he played every note with you. He had a lot of students. He played principal in the Denver Symphony before Saul Kaston came. Of course when Kaston came he used a different Eastern sound and Henrich wasn't like that at all. He had a very nice, woody, pingy sound which was lovely really.

MW: After studying with him you went to Eastman.

SH: Yes, right out of high school. I enjoyed Mr. Arey. I succeeded him there. Rufus Mont Arey. I think I got a lot of my way of showing phrasing from him. I didn't study with anybody else for those four years but after I graduated from Eastman I took a couple of lessons with Bonade in New York. When I was playing in Baltimore, before June and I were married, I would go to Philadelphia and study with Ralph McLane, and that was very influential. I liked his sound better than anybody else I'd heard since I left Denver. That was a big impression on me. He wasn't a very good teacher — I didn't think he was anyway — but he was a wonderful example. I used to go hear the orchestra play and study with him. He always said that he would get me started on double lip but we never got around to it, and I never did.

MW: How long or how frequently did you see him for those lessons?

SH: Maybe five or six times that year. He did the Copland concerto once and I came down to hear that. I think that



Stan and June Hasty with Larry Combs (winter, 1998)

Stan and June with members of the Asian Youth Orchestra in Crans-Montana, Switzerland

was the last thing he played. He died of cancer. I remember he was sitting down and that opening of the Copland before the cadenza is just made for somebody like that who could play intervals as if they didn't exist. It was fantastic, just fantastic. Harold Wright did that kind of thing too. He didn't have as much force in his sound as Ralph McLane had, but played like that. He was very influential. I studied with Arthur Christmann for a year at Juilliard graduate school, and that really didn't take. I had to work at night, and I was more interested in that than studying clarinet. I did get to play in the graduate orchestra, and study with Georges Barrère in the woodwind ensembles. There was a good sense of humor. And Bernie Goldberg [longtime principal flutist of the Pittsburgh Symphony] — he could imitate him beautifully. That and playing in the graduate orchestra — Hubert Stoessel was the conductor, an opera man. I remember orchestration with Giannini.

MW: This might be an appropriate time to reconstruct the sequence of jobs that you've had.

SH: When I was in New York getting my 802 card which was a year or so after I had graduated, I auditioned and got the principal job with the National Symphony in Washington. I played a year there. That was my first job so I didn't get much money to do that; just a little bit over scale. It was successful, it was a good year for me. They offered me a little raise and I didn't think it was enough. The Indianapolis job opened up at that time. Sevitsky was the conductor then. His name was Koussevitsky but when he came to this country Koussey Koussevitsky [Serge] wouldn't let him be called that, so he had to change to Sevitsky. At the end of that season the Cleveland job had opened up. Eric Leinsdorf was the conductor. I played an audition for him and he hired me. I went there, and at the end of that year Eric Leinsdorf was being drafted and George Szell was coming in. Szell liked the sound of the woodwind section the previous year and that clarinet player wanted to come back so he asked me to stay as associate. I didn't want to do that and the Baltimore job opened up then so I went to Baltimore and taught at the Peabody Conservatory. All of my students at that time were about my age. I stayed there two years. The second year I was married and that was our first year of marriage, which was really a nice year, an interesting year. My students were my age and we invited them for Thanksgiving dinner. The orchestra would go on tour and June would go back to Columbus and stay with her folks. We were on tour and we got back a day early at Thanksgiving and I called June. I said she should come and we'd have Thanksgiving dinner here (Baltimore). She said, 'Get all the fixings for Thanksgiving dinner.' She got there and I had bought a turkey and a can of pumpkin. (laugh) That sounded like Thanksgiving to me.

JH: We had dinner at midnight.

SH: Neither of us had ever cooked a turkey before. We didn't know anything. So I invited three of my students to come have Thanksgiving dinner with us. They got there at dinner time and the turkey had just been in an hour by then, so it didn't get cooked of course. So we had Manhattans until about midnight. This was an old mansion that we had an apartment in and there were 12-foot ceilings in it. We found whipped cream on the ceiling the next day. I'd been making the pumpkin pie. (laughs) So that was our first Thanksgiving together.

MW: Tell me how you met.

SH: I used to play the Lake Placid Sinfonietta, Paul White conducting. He was the conductor of the student orchestras at Eastman. I was there playing and June was there between her junior and senior years in college. She was a waitress in the tea room. I used to go to the tea room for my late breakfast: cinnamon toast and coffee, I remember. We met there and liked each other. So we started dating and at the end of that summer I went to Columbus to visit her. She was in school north of Columbus. We decided it was a good idea so we were engaged right away. When was that?

JH: We got married just two days after I graduated.

SH: June 12, 1947. We have four children; the oldest is Jill. She was born in Pittsburgh when I was playing there, and now lives in Los Angeles. Doug was also born in Pittsburgh. He lives in Philadelphia. Jill is not married. Doug is married and has two step daughters and a daughter. Jackie was born in Rochester and Darren also. Jackie has two children. She lives in the Washington, D.C., area. She has a boy and a girl. Darren is the youngest. She's not married and lives in Irvine, California.

GLENN BOWEN (Madison, WI): No mention of Stan would be complete without considerable attention to his wife June and their children. June, trained as an artist, is a completely loving, understanding and wonderfully talented partner — and a great cook, too! As a family, they survived a daughter's terrible automobile accident — and she now does well, mostly due to Stan and June's caring attention. We feel lucky to have one of June's stained glass pieces in our home. (MW: So do my wife Leone and I — a beautiful wedding gift that catches the setting sun in our living room window. Also, I will never forget how June was willing to be an emergency baby sitter for my son Phillip when my first wife, Nancy, and I were both playing full-time in the Rochester Philharmonic. She said, 'I'll do it only until he learns how to walk!')

MW: I remember Darren when she was a very tiny little girl.

SH: We have a video of a picnic out at Hamlin Beach park with you and Doug playing baseball. You were pitching to Doug; he was a little tot and he had this big bat. He would swing and miss, and twirl himself clear around. I remember that. (laughs)

MW: What I remember well is the annual Christmas party. That was always so much fun. (And I particularly remember how June lovingly cradled a tray of hors d'oeuvres which Darren was about to drop as she helpfully passed them around at age three.)

SHARON BONNEAU (Burke, VA): The Christmas season stands out most. We privately referred to Mr. Hasty as "Santa Stan." He would squeeze as many students as possible into his station wagon and shuttle back and forth from the dorm to his house until everyone was at the party. It was there that I began to see the "human" side of Mr. Hasty ... a warm and loving person who has had a tremendous positive impact on my life, both professionally and personally.

SH: You weren't around for the final one in 1985. That was really something. We had a really good time.

JH: They varied from year to year and the kids were singing Christmas carols, and they turned around to face us. They were singing to us, and we both cried. Because it was the last one. One of the students said, 'All my life I've wanted to come here and study with Mr. Hasty, and now he's leaving!' (laughs)

ADRIAN "DINO" CLISSA (woodwind repair, Victor, NY): By accident, I ran into Stan in the main hall on the day he had packed up and was finally leaving the school ... I told Stan that he would be sorely missed. He just looked at me and said, "Enough is enough," shook his head from side to side and hauled his load out the front door. I don't know exactly what was running through his mind that day, but can you imagine carrying all those years of memories with you?

MW: Let's get back to that job sequence.

SH: Well, the second year in Baltimore the Pittsburgh job opened up. I auditioned for that and went there. The clarinet teacher at Carnegie Tech (now Carnegie Mellon) died or something happened to him, so I started teaching there. We stayed there seven years. William Steinberg was a fine conductor. The top of his career, as far as I'm concerned, was when he came after the season to guest conduct us for two weeks, and then they hired him for the next season. He came back at the end of the season before and recorded us. We did a lot of recording. We did it Hollywood style with him then. He would rehearse a phrase or a certain section and then we'd take it. At that time there wasn't stereo yet. It would have been on tape I guess. We did two Beethoven symphonies I remember, Mahler 1, a lot of good stuff. And they were good recordings too. He was fabulous, just wonderful. He could do it so accurately. He could have been a movie conductor like John Williams; he was so accurate with time.

MW: I remember hearing those Pittsburgh-Steinberg Beethoven symphony recordings and thinking that this was a great orchestra.

SH: I don't have those discs; I wish I did. I don't know that they've been released as CDs. I think probably Tom Martin [Boston Symphony] would know. He's trying to collect all that stuff that I did. So then we stayed in Pittsburgh seven years and when the job opened up in Rochester, Howard Hanson and Eric Leinsdorf invited me to come and I said I would but I'd already signed a contract with Pittsburgh, and Steinberg said no, he wouldn't let me out of that contract so they kept the job open for me here. I came here in 1955 and stayed 30 years.

MW: I remember from the days that I studied with you, you always seemed to have a hobby of some kind. What are your favorite hobbies?

SH: Woodworking is my serious hobby. I really like to do that. Woodworking is a good thing for somebody in my field because what we do — you do it and it's done. You might have a recording of it but that's never satisfactory in my mind, whereas in woodworking you make something and you can look at it any time you want. I enjoy that a lot. My less-serious hobby is making model airplanes and different things with radio control.

MW: I remember a story from my years in school that at one time you were building a telescope.

SH: We did build a telescope. Doug has that in Philadelphia now. It started out that I was going to grind the mirror myself. I got all the materials, built this stand, anchored it to the basement floor; it's quite an elaborate technique you use; it takes time. Well, June can tell this story better than me.

JH: I heard him down there — brush, brush, brush, and then there was a thud and a terrible silence. I went running down to see what happened and he'd pushed it over...

SH: I had dropped it on to the cement floor and it had broken after hours and hours of work.

JH: He had been doing it for days ... weeks, actually.

SH: So I gave up on that and bought a mirror. It was a 10-inch mirror.

MW: What I remember is your telling me that story and you were able to laugh about it.

SH: It was a tragic moment. (laughs)

MW: Is reed-making a hobby?

SH: No, that's a serious business. I first got interested in Baltimore. The contrabassoon player, Louis, of course made his reeds, and we got talking about it and I got kind of interested in it so I started measuring reeds. I'd measure the butt and the cut and discovered that in the ones I used, the

butt was always thinner than where the cut started. So I got the idea then if the grain was actually sticking away from the flat of the reed you could make a lighter, more flexible reed and still keep it from closing up. That got me interested, but I didn't do anything about it. In Pittsburgh I didn't make any reeds. We used to buy Vandorens. 100 for $5. If you found a couple that was great. They'd last a couple weeks. So when I came here I was getting a little higher level of student. In one class I had Larry Combs, Pete Hadcock, and Elsa Ludewig. I found that we needed to know something about reeds — to be able to do better than the commercial ones available. So that's when I started seriously thinking about working with them and finally making my own and using them, which I did right up until the time I stopped playing.

ELSA LUDEWIG-VERDEHR (Michigan State University): Simply put, Stanley Hasty was the most important musical influence of my life. And he was equally important personally, setting an example of integrity, good humor and teaching excellence which influences me to this day. His great friend David van Hoesen was the principal bassoonist and there was always a lot of good-natured banter exchanged between them. This was contagious and string players told us it always gave them a lift to look over at the woodwind section and see, behind the row of serious, attentive flutists and oboists, a row of clarinetists and bassoonists usually wreathed in smiles and engaged in happy chatter!

To hear Hasty perform in the orchestra was equally eye-opening and a true learning experience. He played with sensitivity, musicality and passion. He created a huge palate of colors and was attentive to details of rhythmic coordination with the strings and yet was always ready with a word of advice or praise for his second clarinet player. And then there was his teaching. To this day after all these years as I teach I hear myself saying that this is a Hasty principle — he told me this in this piece, but see how well it applies here in this place or in this place in that piece, and so on. His teaching was not only about playing a specific passage or piece but also about understanding the principle behind the playing of that passage and also comprehending the principles involved in executing difficulties on the clarinet. My head would be bulging with ideas and concepts after lessons and I would sit down on the bench outside his door to write out notes on what I had just learned. One day I hope to list and discuss these principles having solicited similar observations from some other Hasty students. It would be a veritable treasury of information on how to play the clarinet and how to approach music-making in a logical, thoughtful, yet musical way.

Thanks Stanley Hasty — or Stan the Man as we called you — for so much that you gave us all. We love and treasure you. Your legacy lives on in your students, your students' students and their students. Frightening, isn't it?!

MW: Did you insist that your students learn how to make reeds?

SH: Yes. We had reed class every week — one class. Everybody was required to attend that for a semester. Whether they were a graduate student or a freshman they had to do that. I think probably some of you still make reeds. That wasn't my intent. What I really wanted was for the students to learn something about reeds so that they could make a commercial reed better. I do that once in a while. It's really not terribly successful because you can't really get into it unless you see the student over a period of time, watch him work, work with him, and that's what the classes did. You'd sit around a table, everybody working on a reed and we'd talk a lot. When I had so many girls it was really great. I caught up on all the gossip of the whole school. It changed its whole focus. (laughs) I also had to change my style of teaching a bit for the girls because they would cry, which the boys never did!

MW: Tell me about your colleagues in the orchestra.

SH: One of the important reasons I came here from Pittsburgh, which was a very good orchestra and a very good job, was the quality of the woodwind section here in the orchestra. Joe Mariano was playing flute and Bob Sprenkle was playing oboe, and Dave Van Hoesen had just come as bassoonist. He was a real youngster and he had come from the Cleveland orchestra where he was playing second bassoon. He also played in the Lake Placid Symphony along with us. Since Dave was enough younger, Bob Sprenkle and I felt like we were raising him. It was a good job we did. (laughs) So that was important, and of course the Eastman School of Music was a much better school than the Carnegie Institute. I had good students there but not the caliber of the Eastman students. So, that was the main reason I changed there.

MW: Which conductors did you enjoy working with the most?

SH: In addition to Steinberg there was Leonard Bernstein. I enjoyed him a lot. It's just a shame that he didn't come to the Rochester orchestra when Eric Leinsdorf left. But he guest conducted a lot. He took the Pittsburgh symphony on a long tour. He played a piano concerto — a couple of them — and conducted from the piano. He didn't take his own piano on tour, and some of the piano concertos are really difficult for the woodwinds. Playing with a different piano every night was a nightmare, but he did a very good job and he was a wonderful guy — a really good conductor. I enjoyed him a lot.

I still remember our first rehearsal with Leopold Stokowski. His technique was not to say much. You knew eventually that he started with the first piece on the program and rehearsed the program right straight through, so he didn't do much talking that way. He did a lot of talking with his famous hands; he didn't use a baton. I can still remember the first thing we did was the Bach D minor fugue that he's famous for. He started (sings the opening bars) but the first thing he said is ... (motions). I just motioned what Stokowski might conduct if he were conducting the music of that opening (laughs). And that was wonderful because you had to be really alert and with him all the time, every minute, because you weren't told, you were shown and expected to do it. A lot of people made fun of what they called his antics but they weren't antics at all. He was expressing music as he knew it, which was very good. I enjoyed him quite a lot.

Klemperer was great. I remember doing Beethoven with him. Here's an anecdote for you. He was guest con-

ducting with Pittsburgh when we had our first child, Jill. So I took June to the hospital in the morning before rehearsal and I asked the nurse there to call me if June was going to have a baby. When I got to rehearsal I told Sidney Cohen, the personnel manager, that the hospital might call and if they did that he should let me know. Sure enough we were rehearsing the Beethoven *5th Symphony* with Klemperer conducting and Sidney Cohen motioned me off the stage. So I put my clarinet down on the stand and walked off. I went to the hospital and June produced the baby, right? (June: mmhmmm) And then I went back to the rehearsal. Anyway, after I had gone, they told me that Klemperer stopped and looked around and asked, "What's going on? What happened?" Sidney said, "Well, his wife's having a baby," and Klemperer didn't bat an eyelash and said, "Well, it's not my fault!" That night I came in wrong, about a beat late (sings). That sticks with me.

MW: Earlier you mentioned Joseph Mariano. My wife, who studied flute with him, wanted me to ask you a specific question. She said that she and her fellow students found that he didn't seem to be teaching one quality of sound to all of his students. He let them pretty much develop their own characteristic sound. Do you feel that with your students you try to form them toward a certain sound or do you let them find their own way?

SH: No I don't do that at all, in fact I disapprove of that. I think that your sound is part of your physique, part of your philosophy, part of your being, but also part of what you hear. They were hearing me in the earlier years; every week they'd hear me, and I played the way I felt the clarinet should sound, and they would hear other clarinet players. What I did insist on was a method. We were studying repertoire but also we were studying etudes and things that showed the clarinet itself, and I insisted that those be played a certain way. They had to be played that way, I thought. My philosophy — and I tell students this — is that you have to do this, and until you can do this and convince me that you know what I mean and can produce what I mean, you have to. After that you can do anything you want. That's the way I feel about it. As soon as you have this basis in your mind then it has to be you. So I wouldn't say you should hear a student and be able to say, 'That's a Hasty student.' Certainly not from the quality of sound but maybe in the way of playing. I think perhaps that. So I don't know what Joe would do about that. He had a lovely sound but at least as important was that his sound was full; it was powerful in all registers, which isn't too ordinary in flute players.

Stan and June in Sion, Switzerland (1998)

CHARLES BAY (California State Northridge, retired; mouthpiece maker): After a performance a few years ago, I was approached on stage by a medical doctor trained in Rochester, who assiduously attended RPO concerts while there. He knew nothing of my background and remarked that I had to have been a Hasty student. I was thrilled.

MW: You made mention of the combination of etudes and repertoire that you think every student should cover. Do you have a specific blend of technical, solo, chamber, concerto...

SH: Not particularly. My teaching was, I felt, very individual, almost disorganized in that respect. Each student who came to me had done a certain thing, and was doing certain things for me, and my method developed out of that. Certainly to begin with we did a lot of technical things — etudes for phrasing, things like that, and some orchestral studies. My solo literature was influenced by my Italian background in Denver, and then by Arey who was more for phrasing — specific, intellectual phrasing — so it was kind of a mishmash of solo literature that I did. I didn't like the Bonade Conservatoire stuff because I had done a lot of that. I didn't go for that too much. I wanted to do Hindemith very early. I was so pleased when they changed the history of music at the school so they didn't start out before Bach and then finally they'd get up to Bach maybe. They changed it so you had three or four different things that you could do; you could start off with contemporary music and do that first. So we would be doing the Hindemith *Sonata* and you might be learning a bit about that style in your history courses.

MW: I'm very curious; a typical entering freshman at Eastman would already be an accomplished clarinetist. Among your entering freshmen throughout the years are there some specific remedial areas that seem to come up more than others? Technical things that have sort of gone by the wayside?

SH: There's always one. That's the articulation. The clarinet is more difficult to articulate than the other woodwinds, or any wind instrument. That's where the most problems turn up. In auditioning entering students, when I would hear a student who played okay musically but not great, and had very difficult articulation problems, I probably wouldn't

accept that student because I knew we were going to be working so much on the articulation that we wouldn't have time to do other things. On the other hand, if someone played very musically and had articulation problems I would think okay, we'll have time to fix that. If the student did articulate well, had good technique and a passable sound but didn't play too musically well that's okay. I really think you can teach and learn musicality. It's easier if you have it innately but you can talk about it and begin to understand it if a student doesn't. So that would be okay. I think the main thing is the articulation. I know some of my students get all interested in the technique and the hand position and things like that; I felt that came more naturally from the way the student was built, and we didn't have to worry about that too much. When I'm asked about hand position I always say let your hands hang at your sides and look at them. But the articulation needed help all the way down the line, including mine!

MW: Of course, and that's one of the first things that you tackled in my playing.

SH: Nobody seems to worry too much about how you end things in your articulation, and that's really important, but not easy. When we start studying the Beethoven symphonies right away, détaché is just next to impossible to produce on the clarinet — to really get that sound of a detached note that ends abruptly as it should, with the silence in between the notes, and yet have it nice. This "ta-wat" business is the way I would sing it but it shouldn't sound like that.

MW: How did you become so interested in pedagogy? Did it just come naturally to you?

MH: It was necessary. My teaching always stemmed first from my experience playing and my experience listening to music, and then, well, if you have to talk about that to somebody what do you say? So I didn't study how to teach, I studied how to reproduce something that I heard and you have to talk about it. Early on you don't, but at the college level you certainly have to talk about it. Before that it's better that you hear it and sort of innately duplicate it but later on you really need to intellectualize it.

LARRY MAXEY (University of Kansas, Lawrence): As a teacher Stanley Hasty combined the analytical skills of a scientist (possibly an engineer, but more likely a physicist), the verbal skills of a communications expert, and the soul of an artist.

MW: Now I could phrase this question two ways. The way I want to say it is, "What makes you such a good teacher?"

SH: Oh dear.

MW: Or I could phrase it, "What are the qualities of a good teacher?"

SH: Well, certainly empathy is one. You have to be aware of the person you're dealing with and you have to have definite ideas.

ANTHONY PASQUALE (Rutgers University): No one I've known has been able to bring more people to a closer understanding of the inner workings of the clarinet. What he gave me was priceless. Sometimes when vacations came, I could not get home. I would be invited with other students to his home for dinner. He would give me extra lessons which he never charged for. There were many Saturdays when I was really down and needed to talk to him. I would walk to his house and find him working in his yard or playing with his children. He always seemed to have some time to give. As I look back over the years and look at decisions I made, good or bad, he always listened, gave advice, and never was judgmental or unkind. He was and is much more to me than a clarinet teacher. He was and remains an example of the kind of person I would like to be.

SH: I think the reason I've been successful as a teacher in my mind certainly is: I can hear music — maybe I don't know the music — and I can hear — ah, that sounds that way, how would it sound this way? Right away I think gee, maybe if we did this it would be better. Always when I hear music that's the way I hear it. 'That's great but what about this...' That's terrible for me when I go to a concert because it's hard to sit back and not analyze the music, not try to get any ideas about it but just enjoy it as an emotional experience. Am I making any sense at all? That's to me one of my greatest successes; that I can hear something and find a way to improve it. That seems to just happen with me all the time, — in my own playing, certainly, but more importantly for my students.

JOHN WHEELER (Wichita Falls Symphony): One time I brought to a lesson a composition of my own. Although he had never seen the piece before, his musical comprehension was total and insightful while teaching the composer how to improve the performance of his own work!

MW: How do you prepare your students for making the transition from being your student to being their own student?

SH: I think you probably can answer that question yourself, and that is: I butt out. I'm very much a presence in their life and all of a sudden they ask my opinion and I say, "Well, what do you think?" You have to start thinking for yourself right away. The only time I would interfere with something like that is if something was really wrong that should be called to the person's attention. Otherwise, whether I approve of it or not, I can still listen to it and say it's quite good; it's not exactly what I would do, but it's interesting.

LESLIE W. HICKEN (Conductor, Furman University Bands, Carolina Youth Symphony): When I asked him if I was talented enough to become a professional clarinetist, he wisely gave me the advice that I now share with my students. He told me that through the mere act of studying clarinet, I would learn things about myself that I could apply to any career path. You learn many life lessons in pursuit of excellence. Whether I made a living playing the clarinet was not the issue. What I learned pursuing the goal was of primary importance.

MW: Are there any aspects of early training that need to be stressed better than they are so that students would come to you better prepared? Or did you already answer that with the articulation thing?

SH: Certainly that's high on the list, there's no doubt about that. It's hard to say; the level of students technically got so much better through the years it was amazing. I can remember Nancy Braithwaite coming and playing for her audition the Bartók *Contrasts* and doing a really good job.

NANCY BRAITHWAITE (Rotterdam Conservatory, the Netherlands): Learning was valued as an end in itself, not only as a means to success in the job market. Thanks to this attitude, the clarinet class was a friendly and supportive group. Most recently, the Hastys visited us at home in the Netherlands and sat on the floor with my kids putting together a toy they had brought as a gift. Caring and involved, just as I remembered them.

SH: I really think, more than technique, certainly the articulation has to be addressed at an early age, there's no doubt about that. I think that it's unfortunate that our high school and secondary schools stress certain things. For instance, I was shocked to learn that the Mozart *Concerto* was a great tune or something, and that shouldn't be.

DEBORAH CHODACKI (University of Michigan): His rendering of the Mozart *Concerto* had the same quality that all truly great performances have...it was as if I were hearing it for the first time. His conception of this piece was deeply musical and so very human ... I was aware of the variety of opera characters coming on and off the stage in my imagination ... The recap of the slow movement was so soft; it had a quality of reverence I will never forget.

SH: Such premature assignments demote musicality to a point where it's not as important as it should be. When I taught at Carnegie Tech the hot shot high school clarinet player was a girl who talked me into teaching her. She was a good clarinet player; we got along pretty well. I didn't have any high school students at all, and she came in one day and said she had to do a Brahms *Sonata* for some competition. I can't remember which one now. I told her, "You can't. There's no way you can play that sonata." We argued back and forth and I finally said we'd give it a try. I just was having a terrible time, of course. She was having a terrible time too, because she didn't understand anything I was talking about, until finally it got to a point one day where I got so exacerbated, I just went over and took my coat off the coat rack and left. I left the student because I didn't want to be in the room; I was afraid I would be impolite, I mean more so than usual (laughs). Then I got a call from her mother asking, 'What happened with Margery today?' But that kind of thing I think shows our mentality at the secondary school level is not right for the kind of musicians we want nowadays. I think technically they're probably doing a halfway decent job, except for the articulation.

DANIEL LUKENS (U.S. Coast Guard Band, New Haven, CT): Hasty: "So Dan, your exam is coming up soon; have you thought about what you'd like to play?" Dan: "Oh, I think I'll whip up a movement from one of the Brahms sonatas in a week or two." Hasty: "The hell you will!" Also, after a metronomic rendering of *Francesca da Rimini*, "Dan, I don't care if you come in here and play with bad taste, but to play with no taste at all!"

MW: What are your favorite teaching materials other than the standard repertoire? What do you recommend for advanced students?

SH: It's mostly repertoire by that time. You should be playing chamber music a lot, and you should be studying orchestral works.

MW: I meant specifically the kind of etude material you are likely to start a freshman with.

SH: It has to be Rose oboe studies. In fact those I put such a great stock by that I even give them to graduate students — I mean coming to me as a graduate student, not going through the freshman year through the undergraduate. I can't start them on *Rose 32*. There's no way that could happen. You shouldn't do that. But some of the time as we do the advanced things I see things that are missing there, and so all of a sudden I'll say, "Look, the *Rose 32* number 15; I think we should do that next week, and talk about that." So those are the basic things. Those are laid out beautifully. There's one for articulation technique, and one for phrasing; they're in pairs so that's great. You can do everything from those. As far as specific things, I like to use repertoire to study as much as possible. I would go through the *Rose 40*, the Rodé — a

lot of violin studies — I like the Rodé especially.

MW: We did Périer, which is violin stuff.

SH: Périer, yeah. And Bach cello suites were wonderful for us, for articulation.

MW: We also did Jeanjean together.

SH: I like Jeanjean very much. I have a good anecdote there. When I went to New York to get my 802 card I got a scholarship to Juilliard graduate school. I wasn't working toward a graduate degree because they didn't have graduate degrees for winds at that time, just vocal and strings; no woodwinds or brass. Anyway, I got the scholarship and I walked in. I asked other students who I should study with and they said Arthur Christmann. So I said okay. I walked in for my first lesson, and of course I had graduated from the Eastman School and was out over a year and he didn't say anything, looked up from his desk and said,"Oh, did they give you the scholarship?" So that set us off on a nice foot. (laughs) And he went on to say (I still remember this very well), "Did you prepare something to play for me today?" and I had picked out a Jeanjean study. I thought I could

really show my stuff because I liked the rubato and the exaggerated phrasing. So I went through it with all my passion and everything. He didn't say anything. He got up from his desk and walked over to the piano. He had a metronome and he started going tick, tick, tick, and he said, "Now play it again." I didn't know what to do! (laughs) So I said, "Well, you can't play that with a metronome." Anyway, we got along okay but his philosophy was a little bit different than mine. He had a hard time treating me as a graduate student really. But he was a good pianist so we did the Brahms sonatas and that was great. I think the Jeanjean are wonderful. I used to call them rhythmic phrasing. In other words, you alter the rhythm to do your phrasing purposely. After taking that very free approach, you can really refine your phrasing into a confined area where you can use it in ensembles too.

MW: My recollection is that your approach to musicianship was subtle in the sense that when I studied with you I felt quite independent and I felt as though I didn't always agree with what you said about phrasing. I felt that I was my own man when it came to phrasing. Then, the year after you left the orchestra you gave a recital in Kilbourn Hall and you played four trios: Mozart, Brahms, Bartók and Milhaud, not in that order, and damned if you weren't using my phrasing! (laughter) By that time I had assimilated your approach to musicianship to a point that I didn't know where mine ended and yours began.

SH: That's good. That's exactly what it should be because it has to be your own. If you try to sound like me, even if you're successful it's still somebody sounding like somebody else.

MW: Somehow you always manage to convey your musical ideas to me without dictating.

SH: Remember that system of phrasing with the brackets? I think that came from Arey. I'm not sure; but it's really an effective method. You separate your musical ideas from other things and incorporate them in the music.

MW: What is your advice for graduating college clarinetists who are entering the job market? How can they best prepare themselves for the rigors of auditioning and interviewing?

That's the name of the game when you're performing: concentration. You have to concentrate on what you're doing, not what people around you are doing...

SH: That's a tough one. The only job I didn't audition for was the Rochester job. I was invited to come here, period. And I never played auditions where there were more than four or five of us. Some of the jobs I was invited to come and play the audition, whereas now you could see 75 people around you, or more. That's really a psychological block. My only advice, since I've had no experience with it, is don't get involved with it. Stay aside as much as you can. You have to concentrate. That's the name of the game when you're performing: concentration. You have to concentrate on what you're doing, not what people around you are doing, and don't get involved in a conversation with anybody. Stay apart and concentrate on your job that you need to do. That's a weak kind of thing to suggest, I know, but it's important. You mustn't be involved with the other people. I think these impersonal, behind-the-screen kinds of auditions — I don't see how you can really choose somebody that way, you know? I think unfortunately to get past the first round of auditions you don't have to play well, you have to play technically perfectly. I've seen people on juries beating time with their finger to see how even it is. That's shocking to me. They aren't really listening to the music being played. It might be that meticulous — the music being played — but that's not the important thing. So what you have to do is: don't be too sensitive, be technically perfect, be rhythmically perfect, and don't worry too much about the musicality. On the other hand, it's very important that you try to play to show what you are. It seems like a paradox, doesn't it? How to do two things at one time. Yet, whenever I played auditions I always played the way I felt the music. My rhythm was always pretty accurate so I didn't have to worry about that, but it wasn't rhythmic in the sense of metronomic at all. I tell students all the time to get out their metronomes (now we have electronic metronomes which you can vary at will) and just try to follow along with a good orchestra playing. Boy, that thing is all over the place. It really is, if the music sounds good. So it's hard; I don't know what I would do. Motivation, self confidence certainly, and I think isolation — just remove yourself from the scene. Just retreat into yourself so only you and the music exist. My instructions to clarinet players who are going to play a recital or public performance — I always teach them how to bow — and then I would tell them, "Now when you walk on the stage you don't have a clarinet in your hand, you don't have any music, there's no music stand, it's just the audience. You're so glad to see them, that's all that exists, and you're appreciative that they're there, applauding for you, smiling, friendly and everything. Then when that stops and you start getting ready to perform the audience disappears. Now the music stand is there, the music is there, all the parts of the ensemble are there. You're thinking about the music and that's all there is, there's nothing else. Nothing else. This goes throughout the whole performance. Nothing else. Concentration. Then it's over and they start to applaud; all of that disappears. There's just a great bunch of people out in the audience, they're so glad that they came, and I think that shows concentration." Jan DeGaetani was wonderful that way. When warming up offstage before we'd go on to do something she was so focused in her vocalizing and doing the things that were needed to get her ready to perform. It was all self-contained. It was beautiful.

MW: What have been some of the professional and personal highlights of your so-called retirement? You've been "retired" for how many years now?

SH: 15 years.

MW: During that time I know you've been very active.

SH: What I found was that as soon as I retired from the Eastman School, that was the first time I hadn't been under contract for all of my time to some organization. For a while at the Eastman School I was doing two jobs — teaching and playing.

MW: When you were teaching and playing, how many hours of teaching did you do in your busiest year?

SH: Thirty hours total, plus playing in the orchestra. It was pretty busy; my wife can attest to this. (she laughs) When we were staying with our grandchildren for a week I said, "Was our house like this? Was this the way our kids were?" and then she said, "You wouldn't know, you were never there." That's true. Fortunately she could handle the household, but I wasn't there. That's true.

MW: So when you retired...

SH: All of a sudden I was available, and so I soon found myself doing a lot of things. I was doing a lot of lecture recitals all over the country and master classes certainly.

MW: I know you've also filled in at a number of schools. What are some of the schools you've taught at since retiring from Eastman?

SH: While I was still at the Eastman School I was commuting to Cleveland to teach at the Institute for two years. Bob Freeman [Eastman's Director] put an end to that when they wanted to put me in the catalog as their clarinet professor. Since then, I was full time at The Juilliard School. They were having trouble there between two of the faculty members and they asked me to fill in for a year. Then I did the same kind of thing at New England Conservatory when Harold Wright died at the beginning of the season. They asked me fill in for that season and I did. I did go back to the Eastman School to teach four students when Peter Hadcock died.

MW: What were your emotions stepping back and taking over the students of your student who died tragically early of a heart attack?

SH: The circumstance wasn't to my liking. I didn't really like to do that for two reasons. First of all it was sad, because of the reason I was doing it. Secondly I was doing something which I didn't want to do at all which was going back to a situation where one of my ex-students was the professor of clarinet. I had purposely stayed away from that situation ever since I'd retired. That wasn't ideal but I felt like I had to do it. They needed somebody; it was a late thing that happened.

At the retirement party (April, 1985)

JH: Bob Freeman called you in Italy to ask you.

SH: Yes, I wasn't even in the country at the time. So I wouldn't have done it by choice.

MW: But you did it for the students because they needed somebody.

SH: Yeah, that's the whole thing.

TAMARA RAATZ (Sam Houston State University): Mr. Hasty became my teacher and mentor during a very painful time at Eastman. My teacher, Peter Hadcock, passed away suddenly of a heart attack during my final year of study. During this tragedy, Mr. Hasty stepped forward and accepted a SH: I hope so. That's important.

EDWARD YADZINSKI (University of Buffalo, formerly Buffalo Symphony): I arrived at Hasty's studio with a strange facility for slap tonguing. As we know, Mr. Hasty simply must understand how everything will work. Several times I tried to explain unsuccessfully. Finally I said to him, "Mr. Hasty, let's make a deal. You get me to play the clarinet right and I'll find a way to get you to slap. With his impromptu droll expression, he looked me square on the eye and said, "Gee, Ed, this is going to be a lot harder than I thought!"

MW: Do you think that's helped you in terms of your professional longevity?

SH: I don't know about that. I don't think it's done me any good with conductors, because they don't think some of the things are funny that I do (laughs). But it's good for my relations with my colleagues because I'm pleasant about things, I enjoy them, and I don't take things too seriously. Whether or not that's contributed to my longevity I don't know. It could be.

FRANK SIDORFSKY (Kansas State University, retired): While rehearsing *Daphnis* with a here-unnamed guest conductor, the orchestra fell apart and I asked Hasty if the conductor was beating in five or subdivided two. He said, "I don't know. I wasn't watching. It only confuses me when I watch."

MW: I have one final question. Is it true that you are Santa Claus in your spare time?

SH: Absolutely, there's no doubt about it at all. (laughs) No, I prefer being Ernest Hemingway. Some people have accused me of looking like that and I really prefer that.

The 1999 I.C.A. Young Artist Competition

A Report by Julie DeRoche, 1999–2000 YAC Coordinator

Each year during its Clarinetfest, the I.C.A. holds a Young Artist Competition for young adults. Last year's competition was held in Belgium at the Clarinetfest in Ostend. I am writing this report in the hopes that the magazine will reach you just as your students, friends or colleagues are preparing tapes for their entry in the year 2000 competition that will be held in Oklahoma in July.

The 1999 competition was interesting, the level of performance was high, and the participants were from different countries. The preliminary tape round consisted of performances by clarinetists from the Czech Republic, Hungary, Austria, Latvia and Germany and from the states of Texas, Minnesota in the United States. The committee of judges for this round were Lisa Argiris, well-known as both a clarinetist and as owner of International Musical Suppliers, and two Chicago freelance performers, Leslie Grimm (also on the faculty at Northwestern University) and Christie Vohs.

All judging of the preliminary round, the semifinal and final round was done anonymously, and it was interesting to note that the 12 semifinalists were from many different countries with many different styles of playing. They included Karel Dohnal from the Czech Republic, Theodor Burkali, Péter Takács and Roland Csalló from Hungary, Egils Sefers from Latvia, Justin O'Dell from Germany, and Anthony Garcia, Leslie Weber, Amy Parks, Rebecca Pagels, Becky Allen and Chantal Hovendick from various areas of the United States.

The 12 semifinalists performed in Belgium on Thursday July 8 for a panel of judges that consisted of David Campbell from England, Fernando Silveira from Brazil, and Gary Whitman and Raphael Sanders from the United States. The semifinal round consisted of the Elliot Carter *Gra* for unaccompanied clarinet, and the Weber *Concertino*. After 12 very fine performances, the six finalists chosen were Theodor Burkali, Roland Csalló, Karel Dohnal, Chantal Hovendick, Amy Parks and Rebecca Pagels.

The final round was held on Saturday, July 10 and consisted of the Babin *Hillan-*

(l to r): Theodore Burkali (Third Prize), Roland Csalló (Second Prize) and Karel Dolnal (First Prize)

Semifinalists: (l to r) Rebecca Pagels, Theordor Burkali, Roland Csalló, Karel Dolnal and Chantal Hovendick (absent: Amy Parks)

dale Waltzes. Additional judges for this round included Patricia Kostek from Canada, and Luigi Magistrelli from Italy. Prize winners were announced shortly after the competition and were as follows: First Prize, and winner of $1,000 U.S. and a new Leblanc Opus clarinet, was Karel Dohnal of the Czech Republic, second prize and winner of $750 U.S. was Roland Csalló of Hungary, and third prize winner of $500 U.S. was Theodor Burkali, also of Hungary and studying in Austria. Congratulations to the three very fine winners, and to all semifinalists and finalists competing in this competition.

On behalf of the I.C.A., I would like to thank the manufacturers who help in the sponsorship of this competition each year, Boosey Hawkes/Buffet Crampon, G. Leblanc, Selmer and Yamaha Corporations. Without their contribution of prize money and instruments this competition would not be possible. Thanks also go to all of the teachers who work so diligently with the participants, the judges who volunteer their time, and the conference host who provides free entry into the conference for participants. This year's competition information can be found elsewhere in this magazine, and prize awards have been significantly increased. I hope that we will receive a record number of tape entries for the year 2000, and that we will continue to have a competition full of great and varied performances by many others like these talented young artists.

INTERNATIONAL CLARINET ASSOCIATION

2000 YOUNG ARTIST COMPETITION

Eligibility: The Competition is open to all clarinetists who shall not have reached the age of 27 years by January 1, 2001, provided that they are not currently under major artist management.

Application: Send materials postmarked no later than Friday, April 28, 2000 to:

2000 I.C.A. Young Artist Competition • Julie DeRoche, Coordinator
DePaul University School of Music • 804 W. Belden Ave. • Chicago, IL 60614 U.S.A.
Phone: 773.325.4365 • FAX: 773.325.7264 • e-mail: jderoche@wppost.depaul.edu

Contest Rules

1. Application fee: $25 U.S. **All applicants must be members of the I.C.A.**, and must provide proof of membership. **Non-members wishing to apply may joint the I.C.A. by including the appropriate membership tee with their contest application tee.** Make amount payable to the I.C.A. in U.S. currency. The fee is non-refundable.
2. Please provide a good quality **cassette tape recording** containing the following repertoire in this order:

Arthur Benjamin *Le Tombeau de Ravel*, Boosey & Hawkes.
Heinrich Sutermeister *Capriccio for A clarinet*, Schott.
Aaron Copland *Concerto for Clarinet*, Boosey & Hawkes.

The recording should be made on new tape on one side only, with accompaniment where appropriate. Please be aware that the quality of the recording will influence the judges.

3. A photocopy of the **contestant's driver's license**, **passport** or **birth certificate** as proof of age.
4. Both the private teacher, if any, and the contestant attest, in a separate **written and signed statement**, that the recording is the playing of the contestant and has been unedited.
5. A **summer address, telephone number and e-mail address**, if applicable, should be provided if different than those used during the academic year.

Please note that no application form is required.

Judging

Judging of the tapes will be conducted with no knowledge of the contestant. Do not include any identification on the cassette or the cassette box. There should be no speaking on the tape, such as announcing of compositions.

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Friday, May 26, 2000. **Semitinal and tinal rounds will be held at ClarinetFest 2000, to be held in Norman, Oklahoma, USA**, July 13-16, 2000. Repertoire will consist of the works listed above.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all semifinalists and finalists. All semifinalists will receive free registration at ClarinetFest 2000. Travel expenses will be the responsibility of the contestant.

All cassette tapes will become the property of the I.C.A. and will not be returned unless a stamped, addressed envelope is provided. (Use U.S. postage or an International Postal Coupon.)

Prizes

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Johann Wanhal's Chamber Music For Clarinet

by Nicholas Morrison

(This paper was written with the support of the Albert J. Colton Memorial Fellowship of the Utah Humanities Council. The author also gratefully acknowledges the sabbatical leave provided by Utah State University which allowed the completion of this paper.)

While the clarinet has existed since the first decade of the 18th century, composers were slow to include it in their works, especially in their chamber music. The baroque trio sonata, long a staple of the chamber music repertoire for the other woodwinds, was virtually out of fashion by the time composers began writing a large body of music for the clarinet. Although Handel wrote a trio for two clarinets and horn *circa* 1742, it was not until the early classical period that the instrument gained wide acceptance. The first works to exploit fully the possibilities of the clarinet were written in the early classical period by composers such as Carl Stamitz, Wolfgang Amadeus Mozart, C.P.E. Bach and Johann Baptist Wanhal. While Stamitz, Mozart and C.P.E. Bach are well-known, much of Wanhal's music is still not widely known or performed. This fact is truly unfortunate in that he wrote more than 30 chamber works that include the clarinet. It is this large body of works that provide the stylistic foundation for the gems of the clarinet repertoire such as the trios and quintets of Mozart, Beethoven and Brahms, bridging the gap from trio sonata to true sonata-form chamber works.

I will begin with an overview of Wanhal's life, followed by an examination of several of his chamber works for clarinet and a comparison with some of the works of his contemporaries, followed by an analysis of Wanhal's role in the history of chamber repertoire for the clarinet.

There are several sources that contain information on Johann Baptist Wanhal's[1] life and works. The most prominent of these are Paul Robey Bryan's recently published biography and thematic catalog,[2] two articles by Milan Postolka in *The New Grove Dictionary of Music and Musicians*[3] and in *Die Musik in Geschichte und Gegenwart*,[4] the dissertation "J.B. Vanhal, Leben und Klavierwerke" by Margarethe von Dewitz,[5] and the dissertation "The Symphonies of Johann Vanhal" by Paul Bryan.[6] A thorough discussion of Wanhal's life is also included in the dissertation "The Clarinet Music of Johann Baptist Vanhal" by Samuel Russell Floyd, III.[7]

Johann Baptist Wanhal was born on 12 May 1739 in the Bohemian town of Nove Nechanice.[8] Though his father was a serf, he was able to begin his musical studies with a local teacher, Antonin Erban.[9] Wanhal sought employment in Vienna in 1760 and began to teach voice, harpsichord and violin.[10] While in Vienna, he studied with Dittersdorf and taught Ignaz Pleyel (who also studied with Haydn).[11] Wanhal began to compose symphonies and chamber works and, by 1767, enough of his symphonies had been published that he was

able to buy his freedom from servitude,[12] freeing himself of the bondage of serfdom and becoming one of the first composers to make a living without being attached to the court or the church.

In 1769, Wañhal traveled to Italy where he studied with Gluck in Venice and composed two operas in Rome: *Il Tionfo di Clelia* and *Demofoonte*.[13] He returned to Vienna in 1771, but fell ill with a mental disorder. Always a devout man, this illness apparently put him in a state of religious zeal that bordered on the maniacal.[14] Wañhal was at least partially recovered by 1772, when he was visited by Charles Burney.[15] After his recovery, Wañhal began to redirect his efforts from composition into teaching.[16] He also apparently continued to play, a fact to which the Irish tenor Michael Kelly attests in his *Reminiscences*:

> The players were tolerable, not one of them excelled on the instrument he played; but there was a little science among them, which I dare say will be acknowledged when I name them: The first violin — Haydn, the second violin — Dittersdorf, the violoncello — Vanhall [sic.], the tenor Mozart.[17]

Wañhal continued to teach and compose in Vienna until his death in 1813, but was overshadowed as a composer by Haydn and Mozart. Margarethe von Dewitz suggests that, as the first composer successfully to work without relying on the patronage of the court or to church, the quality of his compositions suffered from his need to write music that was commercially viable.[18] Many of his later compositions are teaching pieces, accompanied piano sonatas and programmatic salon works, e.g., *The Night on the Bald Mountain in Full Moon* and *The Naval Battle of Trafalgar and the Death of Nelson*.[19]

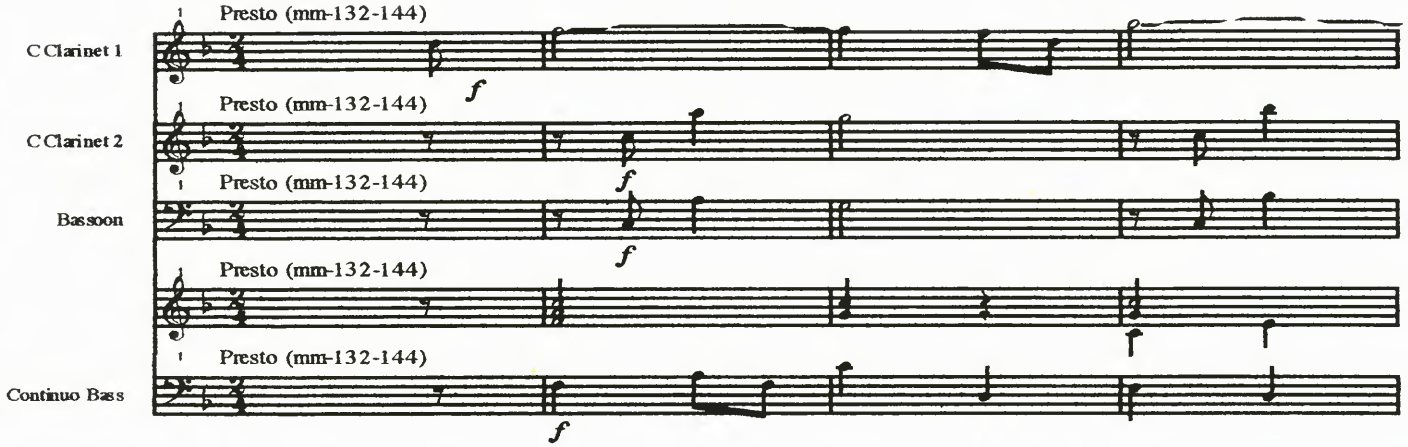
Wañhal's works include symphonies, string quartets, sacred vocal works and piano works; he also composed accompanied sonatas for piano and obbligato instrument, many chamber works in the *galant* style and numerous concerti. According to Floyd, his total output numbers more than 700 works.[20] Of these, the symphonies and string quartets have received the most scholarly attention.

Wañhal's works for clarinet consist of a concerto, three sonatas, two quartets with strings, 14 trios with violin and bass, and six trios with bassoon and bass.[21] The Alexander Weinmann thematic catalog[22] also lists several choral works with clarinet obbligato. The concerto, the three sonatas, both of the quartets, four of the trios with violin and bass, and three of the trios with bassoon are available in modern editions.

Unlike the works for clarinet of Mozart and later composers such as Schubert, Weber and Brahms, the works of Wañhal were not intended for a specific virtuoso clarinetist. Rather, in keeping with his need to make a living from his composing, Wañhal composed with the amateur clarinetist in mind. The range of his works is limited, seldom employing the unreliable chalumeau register, nor venturing very high into the altissimo register. The technical passages are generally idiomatic to the instrument of the time,[23] requiring few rapid exchanges of cross fingerings. There are even fewer technical demands made on a clarinetist performing on a modern instrument. The style is often light-hearted; seldom is it profound. Wañhal's music often seems to be more a product of craft than of inspiration, probably due to his need to sell a large volume of music.

In spite of these weaknesses, Wañhal's music is pivotal in the history of chamber music for the clarinet. His three sonatas, well-covered by Floyd, are among the earliest for the instrument. Published before 1810, these sonatas go well beyond the

EXAMPLE 1



works of other period composers such as Lefèvre. Rather than simply serving as teaching pieces as did many works of the early sonata genre (such as the sonatas of Lefèvre published as part of his 1802 tutor), these works are larger-scale concert works in which the clarinet begins to take on a dominant role. Wańhal's trios for clarinet with bassoon are more extensive than the only other work from the late 18th century for this combination of instruments: the *Six Sonatas* for clarinet, bassoon and continuo by C.P.E. Bach.[24] Bach's sonatas are of one movement each, while Wańhal's six trios are each in three movements — approximately three times the amount of music. Wańhal's trios are also more idiomatic for the clarinet than are the trios of C.P.E. Bach, making use of clarinets in both B♭ and C for tonal variety and requiring fewer cross-fingerings. Bach writes trills that could not be conveniently executed on the instrument of the day, and the clarinet and bassoon seldom play independently. In contrast, Wańhal's works show evidence that the composer knew well the capabilities of the clarinet, and his trios provide much more rhythmic and contrapuntal interest than do the works of C.P.E. Bach for this same combination of instruments. This emphasis on counterpoint is easy to see in Example 1 *(above)* from the opening of the third movement of the sixth trio.[25, 26]

Wańhal's chamber music for clarinet is the only body of repertoire that uses the

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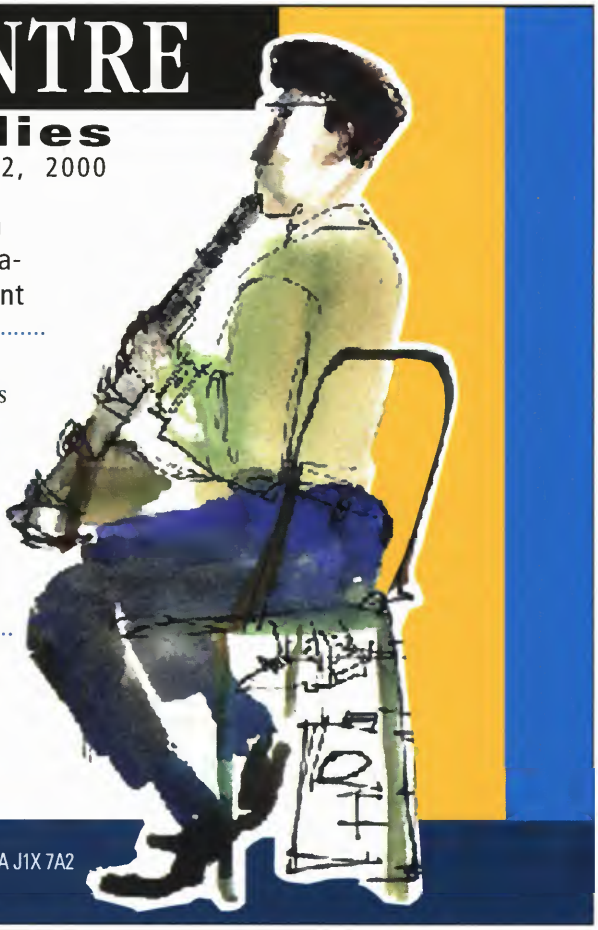

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instrument in a trio sonata setting: two melody instruments and basso continuo. Invented too late for wide use in the Baroque, the clarinet missed out on being included in the great trio sonatas of composers such as Vivaldi and Handel. Wanhal, by providing his works for clarinet with bassoon and with violin, essentially bridged this gap in the repertoire.

At first playing, Johann Wanhal's chamber music with clarinet may seem simple and even pedestrian. Upon more thorough examination, however, it becomes clear that these compositions serve a dual purpose in the history of the clarinet's repertoire: The sonatas are truly progressive, among the first works of this kind for the clarinet and certainly among the most extensive for their time. The trios for clarinet, bassoon and bass, and for violin, clarinet, and bass, serve to fill a gap in the repertoire for an instrument invented too late to be a part of the trio sonata movement of the early 18th century. In these ways, Wanhal created a body of repertoire that is historically significant and provides valuable performance repertoire for the instrument.

About the Author...

Nicholas Morrison is clarinetist and associate professor at Utah State University. He maintains an active schedule of performances as a soloist and recitalist, in addition to performances with Logan Canyon Winds, USU's faculty wind quintet, *~Air Fare~*: a flute and clarinet duo, and as clarinetist with the Utah Festival Opera Orchestra. He has performed with the South Bend, Tallahassee, Fort Wayne, and Jacksonville Symphony Orchestras, in addition to solo appearances with the New World and Arcata String Quartets and the Orchestre Philharmonique Ste. Trinité in

Haiti. He has received performance grants from the Marie Eccles Caine Foundation, the Presser Foundation, the Nellie Barker Gardner Commission Fund, and the United States Information Agency American Artists Abroad Program.

His early music performance credits include appearances with the Ensemble Courant, a classical orchestra based in Chapel Hill, North Carolina, and with the Ensemble Rousseau of Salt Lake City. He has edited two trios by Wanhal and received the 1998 Albert J. Colton Memorial Research Fellowship from the Utah Humanities Council for further research into Wanhal's life and works. Dr. Morrison holds degrees from the University of North Carolina at Chapel Hill, the University of Notre Dame, and the Florida State University. His major teachers have included Donald Oehler (UNC–CH), Freddy Arteel (Ghent, Belgium), John Bruce Yeh (Chicago Symphony) and Frank Kowalsky (FSU).

Footnotes

1. The spelling of Wanhal's name varies among sources consulted. Vannhall appears on the title page of several early prints; *The New Grove Dictionary* and *Die Musik in Geschichte und Gegenwart* use *Vanhal*. According to Paul Bryan, the most accurate spelling is *Wanhal*.
2. Paul Bryan, *Johann Wanhal, Viennese Symphonist: His Life and Musical Environment*. (New York: Pendragon Press, 1997).
3. Milan Postolka, "Johann Baptist Vanhal," *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London: MacMillan Publishers, Ltd., 1980), Vol. 19, pp. 522–4.
4. Milan Postolka, "Jan Krtitel Vanhal," *Die Musik in Geschichte und Gegenwart*. ed. Friedrich Blume (Kassel: Bärenreiter, 1966), Vol. 13, pp. 1255–66.
5. Margarethe von Dewitz, "J.B. Vanhal, Leben und Klavierwerke" (Ph.D. Dissertation, University of Munich, 1933).
6. Paul Robey Bryan, *The Symphonies of Johann Vanhal* (Ph.D. Dissertation, University of Michigan, 1959), Vol. 1, p. 11.
7. Samuel Russell Floyd, III, "The Clarinet Music of Johann Baptist Vanhal" (Ph.D. Dissertation, Michigan State University, 1988).
8. Ibid., p. 2.
9. Ibid., p. 3.
10. Ibid., p. 4.
11. Postolka, New Grove, p. 522.
12. Floyd, p. 6.
13. Ibid., p. 7–8.
14. Bryan, vol. 1, pp. 11.
15. Dr. Charles Burney, *An Eighteenth-Century Musical Tour in Central Europe and the Netherlands*, ed. Percy A. Scholes (London: Oxford University Press, 1959), Vol. 2, pp. 121-2, as cited in Floyd, p. 10.
16. Bryan, Vol. 1, pp. 19-20.
17. Josef Marx, Preface to *Sonata in B♭*, by Johann Baptist Wanhal (New York: McGinnis and Marx, 1948.) This account is also cited by Floyd (p. 12) and by H.C. Robins Landon in *Haydn: Chronicle and Works*, (London: Indiana University Press, 1978), p. 491.
18. Margarethe von Dewitz, *J.B. Vanhal, Leben und Klavierwerke* (Ph.D. Dissertation, University of Munich, 1933), p. 21, as cited by Floyd, p. 18.
19. Postolka, New Grove, p. 524.
20. Floyd, p. 1.
21. Ibid., p. 23.
22. Alexander Weinmann, *Themen-Verzeichnis der Kompositionen von Johann Baptiste Wanhal*. (Vienna: Musikverlag Ludwig Krenn, 1988).
23. The standard instrument of the period 1760–1815 was the classical clarinet, an instrument made of boxwood (a light wood, both in color and in weight) with four to nine keys. Wanhal would have been writing primarily for an instrument with five keys, the standard configuration of his day. This contrasts with a modern clarinet which is made of African blackwood (relatively heavy and dark brown in color) and is equipped with at least 17 lever-type keys in addition to at least six ring-type keys.
24. C.P.E. Bach, *Six Sonatas for Clarinet, Bassoon and Piano*, ed. Giuseppe Piccioli. (New York: International Music Company, 1955).
25. Johann Wanhal, *Trio*, Op. 18, no. 6, ed. Nicholas Morrison. Used with permission.
26. Note that the second clarinet part and bassoon part are essentially identical, since the second clarinet part is a substitute for the bassoon part. These parts would not have been used together.

by Jennifer Phillips and David Kirby

Lacus Felix Clarinet Quartet

Since 1986 the Lacus Felix Clarinet Quartet of Austria has presented a unique blend of traditional Austrian music and modern works to a diverse audience.

The four musicians are graduates of the Bruckner Conservatory in Linz and the Mozarteum in Salzburg. The quartet was founded with the goal of presenting the great variety of clarinet music to a wide public. Johann Spiessberger and August Auinger were founding members; Alfred Thurner joined the quartet in 1988, Kurt Gnigler in 1991.

Based in the *Salzkammergut* region of Upper Austria, the members of the quartet teach in the *Landesmusikschule* in Gmunden, Altmuenster, and Bad Ischl — towns that surround the Traunsee, a large lake about 45 miles east of Salzburg. The quartet takes its name from the Traunsee, called "Lacus Felix" — the happy lake — by the Romans. The Traunsee is one of several natural lakes in the *Salzkammergut* region. This area has been inhabited for thousands of years and gained wealth through the mining and trade of salt for many centuries.

A clarinet quartet is somewhat unusual in Austria and from its beginning the Lacus Felix Quartet searched for new works, as there was not much literature available to them. The group followed two paths — presenting new original compositions and performing transcriptions of traditional compositions, especially those by Mozart, Brahms, Johann Strauss and Schubert. Johann Spiessberger arranges much of the group's repertoire which includes Farkas' *Ancient Hungarian Dances*, Takacs' *Serenade*, Uhl's *Divertimento*, Arrieu's *Cinq Movements*, David Bennett's *Clarinet Rhapsody*, Bozza's *Sonatine*, and pieces by George Gershwin, just to name a few. In addition, they perform Spiessberger's arrangements of classical works: the *Overture to the Magic Flute* and *Eine Kleine Nachtmusik* by Mozart, the *Jugendquartet* of Mendelssohn, *Perpetual Motion* and various polkas by Johann Strauss, *Hungarian Dances* by Brahms, the *March Militaire* and *Moment Musical* by Schubert and songs by Franz Lehar.

The Lacus Felix Quartet exhibits exceptional tonal flexibility and a wide range of tone colors by using different clarinets to suit the composition, for instance bass clarinet, basset horn, B♭, and E♭ clarinets (both Boehm and Oehler system are used) in various combinations. The ensemble has found a diverse audience by performing in a variety of venues: conferences, exhibitions, for civic groups, and in chamber music concerts. They have premiered several new works and have received invitations to perform abroad.

The Lacus Felix Clarinet Quartet has recorded a CD, *Music from Austria*, featuring famous composers who had summer residences in the *Salzkammergut* region, which included Brahms, Schubert, Johann Strauss and Franz Lehar. Several of these arrangements are published and available through Musikverlag MCS-Edition, Musikhaus Schwaiger, A-4840 Voecklabruck, Salzburgerstrasse 30, in Lacus Felix-Edition, Austria.

The Lacus Felix Clarinet Quartet Tours North Carolina

The Quartet visited western North Carolina July 16–25, 1999. While in the area they performed at the Brevard Music Center, Appalachian State University, Brevard College, and two local churches. While in residence at the Brevard Music Center, the ensemble gave a master class on clarinet quartet playing and performed for the clarinet students of Steve Cohen, Eric Ginsberg and David Kirby. At Appalachian State University, the quartet performed for the clarinet students of Lynn Cholka at Appalachian's Cannon Music Camp. In these venues, the members of the Lacus Felix Quartet explained the system of music education and the role of music in the culture of Upper Austria.

Students had the opportunity to hear and see the Oehler-system clarinets and to compare the French and German systems. It was very interesting to compare the equipment they play: two members play Oehler system: one plays a Wurlitzer, one a Hammerschmidt. Kurt Gnigler plays a Buffet (Boehm system), but with a narrow, German-style mouthpiece. Hans Spiessberger played for many years on an Oehler system bass clarinet, but explained that he changed to a Boehm-system Buffet bass clarinet (in his early 40s) because he has relatively small hands and he felt that there were certain advantages to the system on the bass clarinet.

The quartet also collaborated in a concert with the Mountain Chamber Players and guest oboist Joe Robinson (of the New York Philharmonic) in the Paul Porter Performing Arts Center at Brevard College. In addition to enjoying the beautiful scenery that North Carolina has to offer, the quartet also visited the Grand Canyon, Las Vegas and San Francisco while they were in the U.S.

The Members of the Lacus Felix Clarinet Quartet

Bass Clarinetist Johann Spiessberger began his musical training with the accordian at age 10. He later studied clarinet with Professor Moser of the Bruckner Orchestra in Linz. He was also trained as a conductor and arranger for woodwind ensembles and for 15 years has conducted a local wind ensemble.

August Auinger had his very first clarinet lessons at the *Landesmusikschule* in Gmunden. He continued his studies at the Bruckner Conservatory with Professor Karl-Maria Kubizek and Professor Gerald Kraxberger. Since 1983, he has taught at the *Landesmusikshule* in Gmunden and Altmuenster. He also performs in "Clarissma" as well as other diverse chamber music ensembles.

Alfred Thurner first learned to play clarinet in his hometown's *Blasmusikkapelle,* and at age 25 began studies at the Bruckner Conservatory with Professor Karl-Maria Kubizek. He continued his studies at the Mozarteum, studying with Professor Dr. Alois Heine. Since 1978, he has been the clarinet teacher and director of the *Landesmusikschule* in Gmunden, as well as performing chamber music throughout the region.

Kurt Gnigler, the newest member of the group, was born in Gmunden and began his musical studies at age six on the recorder. He majored in clarinet at the Bruckner Conservatory. He continued his performance studies at the Mozarteum, studying with Professor Dr. Alois Heine and Professor Alois Brandhofer of the Berlin Philharmonic. Since 1980, he has taught at the *Landesmusikschulen* in Gmunden and Bad Ischl and has performed in various chamber ensembles and orchestras, including the Franz Lehar Orchestra in Bad Ischl. Since 1997, Kurt has been the *Kapellmeister* of the *Burgerkapelle Bad Ischl.*

About the *Landesmusikschulen* in Upper Austria

In 1977, the provincial government of Upper Austria passed the *Musikschule Law* with the intention of creating a network of *Landesmusikschulen* (Community Music Schools) throughout the federal province of Upper Austria. The network of schools developed rapidly and today has 64 main schools with 73 branches throughout the province. The system currently employs 1,450 teachers and serves 50,200 students.

The schools have several goals; they provide a comprehensive musical training for students of every age (the education of adults is an important component of the program) as well as goal-oriented preparation of gifted young students for auditions at institutions of higher learning (in Austria, the conservatory, then the university). A large number of successful professional musicians began their musical studies in the *Landesmusikschulen* of Upper Austria; the success of their students in competitions underscores their commitment to prepare young, gifted musicians for careers in music. Yet, the schools in no way neglect the comprehensive musical education of everyone in the community. These schools are a vital part of the cultural life of the region and promote the philosophy that music is an integral part of one's life at any age. The young student performing beside a retiree in the clarinet section of the local *Musikkapelle* (band) is not at all unusual; this interaction instills the understanding that musical performance is a life experience, not merely an extra-curricular activity for the young. At the *Musikschule* students of all ages and vocations may receive private instruction, take music classes, and they also perform in instrumental and choral ensembles.

A large number of successful professional musicians began their musical studies in the *Landesmusikschulen* of Upper Austria

The local ensembles maintain high standards and perform frequently, enriching the cultural life of their communities. The Upper Austrian government's regional tourism boards promote the local ensembles, financing projects such as recordings, acknowledging that such recordings are tools that can be used to promote the region. A typical *Musikschule* building, such as the one in Altmuenster (a branch of the larger *Musikschule* in Gmunden), supports all of the activities of the school with large rehearsal rooms, studios, classrooms, a library, and a common area for social gathering.

The *Musikschulen* are integrated with the overall education system of Austria and cooperate with the local "compulsory" schools, as well as the Austrian Wind Music Organization (*Blasmusikverband*) and Austrian String Society (*Streichervereinigung*) in the development of the local ensembles and teachers. Over the next few years the *Landesmusikschulen* intend to develop the curriculum in the areas of jazz and popular music, folk music and early childhood education. In addition, the schools maintain contact with the conservatories and universities, giving students from these institutions the opportunity to mentor with experienced teachers, such as the members of the Lacus Felix Quartet, in the *Landesmusikschulen.*

Band Camp — It's not just for Kids anymore

by Anthony Costa

What do you do if you are a retired musician in your 60s or a 30-something professional looking for a performance venue? How do you plan your summer travels when you and your spouse play clarinet and French horn and enjoy playing in band together? The Edinboro University of Pennsylvania's "Band Camp for Adult Musicians" may be just what you are looking for. The amateur and retired musicians who attend this camp not only get to play great music but also leave with many new friends and fond memories. Having served as clarinet faculty for the last two years, I have found the campers to be quite passionate about their music making. Within the clarinet section there is great interest in the current issues of the clarinet world and several of the members belong to the I.C.A. This prompted me to write about the camp and its clarinet membership, thus showcasing this special portion of *The Clarinet*'s readership.

The Camp

Having reached its 11th year, the "Band Camp for Adult Musicians" meets in two one-week sessions. This year's dates were June 6–12 and 20–26 with 82 and 78 staff and campers in attendance respectively. The creator and organizer of the camp is John Fleming of Edinboro University. Guest conductor Commander Allen Beck, USN (retired) former Director of the United States Navy Band and Naval Academy Band completed his sixth year with the camp. The campers came from as far away as California and Newfoundland, and their ages ranged from 32 to 88 years old.

The camp is well organized and nicely balanced with activities. The day includes music theory and conducting classes, full band rehearsal, master classes and small ensemble rehearsals. This year's small ensembles consisted of clarinet, flute, French horn, recorder and saxophone choirs; woodwind and brass quintets; a Dixieland band, stage band, and German-European band. The small ensemble concert is held on Thursday night and the full band Gala Concert on Friday evening. Both events are open to the public and have become very popular with the locals. The concert band reads through a large quantity of music including marches, overtures, original band pieces and transcriptions, with a concert program being drawn from the 40-plus works that are read. The Gala Concert also features a camper and a staff member with a solo work on the program. One of the biggest traditions of the camp has been ending the day with socializing and "jamming" at Uncle Charlie's Pizza Pub.

The Clarinet Section

Perhaps my favorite duty as faculty at the camp is teaching the daily master classes. Topics have ranged from equipment (this year's hot topic centering around the new plastic and fiber-cane reeds that have recently hit the market), instrument maintenance, articulation, warm-ups, alternate fingerings, recordings, solo and ensemble repertoire, intonation, bibliographies and musicality. These topics are too vast to be thoroughly examined, so we try to make sure that everyone is aware of the resources available for clarinetists. The campers possess a wealth of knowledge in their own right, and there are always interesting and often passionate debates. Mini-lessons for individuals are also offered as time allows. The classes benefit further from contributions by fellow clarinet faculty members Gene Helfrich, Gail Lehto, Audrey Rottschaefer and David Sublette.

Coaching the clarinet ensemble has also been very enjoyable for me. Like the large concert band, we begin the week reading as much repertoire as possible. The ensemble averages around 11 players including soprano and bass clarinets. Many of the clarinetists have trios and quartets developed from their hometown community bands. Some of these chamber groups do a fair amount of concertizing, and I look forward to their contributions to the group. We are careful not to repeat any selections that were played during previous years and are still finding plenty of great music from which to choose. This year's selections included works from Bizet's *Carmen*, the Andante Cantabile from Beethoven's *Symphony No. 1*, *Clarinet Marmalade* and *That's A Plenty*.

The men and women who make up the clarinet section come from a variety of backgrounds. Abilities range from enthusiastic beginners to seasoned pros. I think to best describe the campers it would be most beneficial to meet several of them.

The clarinet section: seated front, Vinnie Gugleotti (l) and Brett Crouse (r)

PROFILES

Brett A. Crouse fits our amateur profile to a tee. This marked his first year with the camp and, at the age of 32, he was our youngest clarinet section member. Currently he resides in Virginia and works at the DuPont Company as an Information Specialist. Brett began playing the clarinet in the fourth grade and received private instruction through the 11th grade. He has been active in numerous community bands, including the Emigsville Band and Red Lion-Felton Band of PA; the First State Symphonic Band, Peniel Community Band and Diamond State Concert Band of Wilmington, DE; the Richmond Symphonic Winds and European Wind Ensemble of Richmond, VA; and the Chesterfield Community Band of Midlothian, VA. Currently Brett is serving as President of the Chesterfield Community Band.

Jack Berry is a newcomer to the clarinet having played for only seven years. This 54-year-old Floridian took an early retirement three years ago from a pharmaceutical company where he worked for 26 years. Jack claims that he has always had a love for music and has spent a lot of time and energy (not to mention money!) going to concerts and buying recordings. Presently he is harboring a collection of about 2,000 titles of classical and opera (his passion). In 1992 he took up the clarinet after asking his youngest daughter, who had just begun in the band program, to show him how to get started. He jokes that this was his first lesson. Jack went on to study with Dr. Bill Tietze (retired Chairman of the Fine Arts Department at Western New Mexico University) and made the switch to bass clarinet when the Naples Concert Band had an opening. He says that he enjoys the soloistic quality of the instrument and now has begun playing in two local bands and two orchestras. Jack has taken some theory, applied music and music history classes at the local college and is now giving lessons to middle and high school students. Jack states that the years of listening to recordings and concerts before taking up the clarinet has had just as large an impact on his playing as the reeds and equipment he uses. His goals include improving his technique and always having fun playing. Jack joined the Band Camp for Adult Musicians in 1993 and has attended both weeks for the last three years.

Week one clarinet choir in concert

Vincent (Vinnie) Joseph Gugleotti of Brooklyn, New York, has attended the camp for five years now. Campers and faculty alike look forward to hearing Vinnie's clarinet playing, especially when he's sitting in with the Dixieland Band. At the age of 88, Vinnie has become quite a celebrity at the camp. He was born in Italy in 1911 and migrated to Alabama where his father worked in a coal mine. At the age of 11 Vinnie learned to play clarinet while at an orphanage. When he turned 18, he moved to New York City to play in the 18th Infantry Band. Vinnie has studied with many teachers, including Leon Russianoff. After getting married and raising four boys and one girl, he joined the 102nd Engineer's National Band and worked at Metropolitan Insurance. Vinnie has played with many groups, including the American Legion John Philip Sousa Band, the Empire State Concert Band, the Queens Community Band and the Kingsboro Community Band. At the age of 67, Vinnie enrolled at Leahman's College and graduated in 1985 with a B.S. and master's in music education. Presently Vinnie teaches woodwinds, plays jazz and is a wonderful composer/arranger. He says he loves to improvise and play music very much.

CONTACT INFORMATION

In closing, I cannot praise the "Band Camp for Adult Musicians" enough. As a freelancer/D.M.A. candidate, I find it refreshing to spend two weeks with people who just really love playing music. If you are interested in the camp or would like more information, please feel free to contact John Fleming at Baron-Forness Library, Edinboro University of Pennsylvania, Edinboro, PA 16444, e-mail <fleming@libri.edinboro.edu>. The year 2000 "Band Camp for Adult Musicians" is scheduled for June 4–10 and June 18–24. John says that most of this year's campers are planning to return so applications should be made early. For questions regarding the clarinet section, please feel free to e-mail me at <costa.25@osu.edu>.

ABOUT THE WRITER...

Anthony Costa is currently a D.M.A. candidate at the Ohio State University. His teachers include James Pyne, Anthony Gigliotti, Carmine Campione and David Sublette. He is a freelance musician in central Ohio and performs chamber music programs with the Razbia Ensemble.

The Highs and Lows of the Bass Clarinet

by Edward Palanker

The bass clarinet has one of the largest ranges of any orchestral instrument and a huge spectrum of tone colors. Like the soprano clarinet, the bass can be played with ease in its lowest register, but has the advantage of going down to a low C. The first three octaves are incredibly versatile in depth of tone color and tonal flexibility. The fourth octave and above get touchy at best.

There are many orchestral parts written up to G^4 giving the orchestral bass clarinetist a three-and-a-half octave range. Some examples of that high range are William Schuman's *Symphony No. 3*, David Diamond's *Symphony No. 6* and Strauss' *Rosenkavalier Orchestral Suite* and *Dance Sequences*, to name a few. The upper octave from C^4 to G^4 (above the treble clef) can be a bit tricky. More than one player has edited some of those Strauss parts to avoid the challenge and fear of squeaking.

Delicate articulation or soft sweet lines are not the strong point of that register, but when used as passing notes, as in the Schuman *Symphony* or as a full- bodied melodic solo as in the Diamond *Symphony,* it can be quite effective. One needs a bit of resistance in his/her reed to get a full sound in that register. The reason some players sound thin or squealy in that range is that they sacrifice tone quality for ease, and the result is not a pleasant sound, a little bit like a student tenor saxophone player. The trade-off for a good rich sound in the upper register is giving up some ease of playing. With a little work and experience, a stronger reed and good support, one can learn to accomplish both. You don't need a soft reed to achieve flexibility on the bass clarinet. You do need a good reed and a flexible embouchure, and you can play in any register with a good sound. You never have to sacrifice tone quality for control on the bass clarinet.

I've never come across an orchestral part higher than $G\sharp^4$ (the Strauss) and, believe me, I'm grateful. I feel that beyond that range the sound becomes uncharacteristic of the instrument. (I have had to play chamber music up to C^5.) Although I feel as if I'm playing off the instrument in that register, it is not difficult to extend the range of the bass. Because of the ease of producing overtones, one can figure out fingerings with little effort. What most people call a squeak, is really just an overtone. One only has to play a $B\flat^3$, above the treble clef, voice and support a little, and you will get a series of overtones up to C^5 and beyond. When I do that in the locker room, in my symphony hall, my friends usually say something like "Shoot it and put it out of its misery."

Many people use alternate fingerings, the same ones we call "false fingerings" on the clarinet, for the notes above C^4 on the bass. I personally prefer the "normal" fingerings on bass because they sound fuller and more in tune, although I will use the alternate fingerings when a difficult passage calls for it. I have heard solo pieces played up to a high G^5. Although I've been impressed with the flexibility, control and virtuosity of some of the solo playing, I can't say that I've ever been musically rewarded with the tonal sonority of that extreme range. There are books published that have fingering charts and playing suggestions if anyone is interested. Here are two that I know of: *New Techniques for the Bass Clarinet* by Henri Bok published by UMP (no address) and *The Bass Clarinet of the Twenty-First Century* by E. Michael Richards published by E & K (89 Dewey Ave., Fairport, NY 14450).

The most difficult register for the novice is the clarion register: G^3 to C^4, written above the treble clef. When controlled, it is a beautiful sounding register — big and rich. The Barber *Essay No. 2* and the Strauss *Don Quixote* illustrate that well. I'm not sure of the technical reason why this register is so difficult to get used to. It has a resistance unlike anything on the soprano clarinet. Because of the large reed on the bass and the resistance of that register, it is very easy to squeak, which, as I mentioned before, are overtones. The problem is that it is so easy to produce those overtones it makes learning the fundamentals of the clarion register more difficult. It is to easy to pinch the larger reed. The clarinetist is so accustomed to a firm embouchure on a smaller mouthpiece that it becomes far too easy to pinch and choke. The softer the reed, the more apt you are to squeak. You need to use air support in that register.

In the clarion register you need to relax your embouchure, supporting more with the top teeth and take the pressure off the reed. Your throat should be open as if voicing the low register of the clarinet. Because the mouthpiece is larger on a bass, there is a tendency to take too little in one's mouth. Take a proportionate amount of mouthpiece in and experiment with the angle so that it lies somewhere between the angle of a clarinet and that of a saxophone. It is important that you find the angle that gives you the best result. The newer instruments angle the neck more than the old ones do so you don't have to bend your neck as much, if at all, to get "under" the mouthpiece. I don't think having a neck custom bent to the point that the mouthpiece enters your mouth straight up is desirable. I think you get a better tone when the air enters a little more directly between the reed and mouthpiece.

The other end of the instrument is that haunting low register. There's no real problem down there other than intonation. Because it is so low, embouchure adjustment does very little to correct a problem. The good part is that playing so low, you will find that any discrepancy in pitch is often very forgiving. You might have to push the neck in if you are playing ex-

posed unisons, but I find it very rare that a problem occurs in that register.

Sometimes people will have a problem with the low notes not speaking when they skip down. That's usually caused by a lack of lip flexibility. You can't be too relaxed when you skip, but you can't be too firm either. Then there's the problem of the reed not being responsive enough or voicing too high.

The only thing a bit confusing with the lowest notes, E♭ to low C, is that the fingerings are not the same on all makes and models. My old Selmer Model 33 has three keys for the right thumb and only five for the right pinky. The new ones have two thumb keys and six pinky keys. Some brands have all of them. It gets confusing when you're teaching. Two beautiful examples of this register are the Khachaturian *Piano Concerto* and the *Shostakovich Symphony No. 7.*

In between these two registers lies a full sounding, rich, warm register which offers a huge array of tone colors. Once you get the throat tone B♭ to open all the way (see a good repair person) you have the most beautiful register on the instrument, the throat tones. It's also the easiest to play. This is followed by the "break" which is awkward and tends to be sharp. This can be corrected by taping some tone holes and other tuning adjustments. It's better to have these notes closer in tune at the expense of flattening the lower register, because, as I said earlier, the low notes are more forgiving. You actually play more often in this register than in the low register, when intonation is critical. The best thing to do, of course, is to compromise. It's easier to loosen your embouchure than to tighten it and still produce a good tone. My old Selmer has the ability to lower the pitch of the break notes by depressing one of the right-hand thumb keys. For reasons beyond my knowledge, they eliminated that ability in all later models and no other make that I've ever tried has that feature.

When you hold down the thumb keys on the newer models, you get a distorted tone because the E♭ goes down with them. I suppose that's progress.

The Ravel *Daphnis and Chloe Suite No. 2* is a good example of the "break." The Liszt *Tasso Lamento e Trionfo* and the Tchaikovsky *Pas de deux* from the *Nutcracker Ballet* and his *Manfred Symphony* show how warm and full both the break notes and the throat tones can sound when played by an experienced player. Of course, "On The Trail," from Grofé's *Grand Canyon Suite*, goes through most of the registers other than the uppermost.

If you're interested in learning how to play the bass clarinet, make sure you have an instrument that does not leak and that the automatic double octave mechanism works perfectly. Get a mouthpiece that you can play, and take some lessons from someone who plays the instrument. I almost gave it up after a few months of frustration before going to Joe Allard to study. He pointed out the major problems with the instrument I was using and corrected my bad habits, which were mainly trying to play the bass clarinet like it was a soprano clarinet. I have found that the Selmer C Star and the Selmer 85/115 series are two very good available mouthpieces that, when choosing the best from several, work great. I use an old C double star that plays more like the single stars of today. Of course there are many others on the market, as well as custom-made ones. I would suggest no softer than a 3- or 3-1/2 reed, depending on the mouthpiece. I use number 4s myself.

Remember, it is easy to get a good sound with a softer reed until you play the upper register. Some players prefer tenor saxophone reeds but you may have to cut off the butt end. I have found bass clarinet reeds to be mellower. I've used Vandoren forever, but I'm now trying the Rico Grand Concerts as well and have been having some success with them.

About the Writer...

Edward Palanker is a member of the Baltimore Symphony Orchestra and teaches clarinet and bass clarinet at the Peabody Conservatory of Music

Correction:

In Edward Palanker's "All You Wanted to Know About Reeds, and Less," in the September 1999 issue, the remarks above the illustration on page 31 should read:

To make softer: take off at # 1, 2 or 4 or 4B; sand bottom #6 (not #7) or entire vamp portion.

To make brighter or more brilliant: take off at #2 or 4, or sand the sides at #7 (not #8) (entire length of reed)

2000 I.C.A. Composition Competition

The International Clarinet Association announces its eighth Annual Composition Competition. This year's contest calls for a newly composed duet either for clarinet (any size) and piano, clarinet and harp, clarinet and guitar, clarinet and one mallet percussion instrument, clarinet and voice, or clarinet and one acoustic wind or string instrument. Entries should be unpublished and not commercially recorded. The required minimum duration is seven minutes. A standard analog audio tape MUST accompany the score (MIDI or synthesized recordings are NOT accepted). No application form is necessary to apply, and there is no age limit. Entries must be carefully labeled (typed) with the composer's name, address (and e-mail), telephone number and date of composition. Send scores (parts optional) and tapes postmarked no later than April 10, 2000, to (faxes and phone calls welcome; however, only e-mails and postal inquiries are guaranteed answers):

Prof. Michèle Gingras, Chair
I.C.A. Composition Competition
Department of Music
Miami University
Oxford, OH 45056 USA
Home phone and fax: (513) 523-6720
Office phone: (513) 529-3071
Office Fax: (513) 529-3027
(please clearly address faxes to Prof. Gingras)
Web Site: http://miavx1.muohio.edu/~gingram/
e-mail: gingram@muohio.edu

In addition to a $2,000 prize, the winning composition will be performed at the 2000 ClarinetFest in Oklahoma. Results will be announced by mail in late May 2000. All copies of scores and tapes will be deposited at the I.C.A. Research Center, a repository of clarinet research items housed at the University of Maryland Performing Arts Library.

Jack Brymer O.B.E.

In Conversation with David Campbell

Recently I returned to London from Krakow, Poland, where the I.C.A.'s representative there, Krzysztof Klima, arranged another International Clarinet Festival (the seventh such event).

One of the highlights was hearing his son Symon (aged 14) playing the Finzi *Concerto* really musically. Symon Klima has great talent and is going to be a star of the future, I am sure.

I traveled straight from Gatwick to meet someone who has been a star in the clarinet world for over half a century, the doyen of the British school of playing, Jack Brymer O.B.E., now in his 84th year and about to receive the I.C.A.'s Lifetime Achievement Award.

* * * * *

DC: Thank you for sparing the time to give this interview, Jack. Perhaps I should start by asking where you were born.

JB: I was born in South Shields, in the extreme northeast corner of Britain, in county Durham.

DC: Does that make you a Geordie?

JB: (chuckling) That makes me a Geordie — very much so.

DC: Did you come from a musical family?

JB: Well, my father was an amateur clarinetist — and a good one, but he was a builder by profession and he was absent most of the time. He went away on Monday and came back on Friday, and on Sunday he would pick up this dead piece of wood on the sideboard where it lived, and it sprung to life, and to a child of four, of course, this was delightful. So about Wednesday, I would love to climb on to this chair, reach this instrument and then play it on the floor, between my legs, grabbing it round the throat, and make an "open G."

DC: You were obviously very familiar with the sound of the clarinet?

JB: Oh yes, and we all gathered around the piano and sang familiar opera like *Faust* and "Cav & Pag," and so we were quite a musical family in spite of the fact that there were no professionals there.

DC: When did you start giving any sort of concert?

JB: I think the dawning was the sort of cadet band I joined at the age of eight and thoroughly enjoyed playing with others and then I joined the local dance band at the age of about 13 and the local municipal orchestra at the age of 14. So my weekend was spent in playing rugby football on Saturday morning, playing a gig with the dance band on Saturday evening, and going over to Whitley Bay, the local municipal orchestra for the afternoon and evening of Sunday where I learned, literally, all the repertoire that I needed to do at that time: things like the *Polovtsian Dances* and the other popular things of the time.

DC: But despite this surfeit of music at the weekends, you veered in a different direction for your career?

JB: Well, at that time, there were out-of-work musicians on every street corner because the talking films came in 1926 when I was 11 years of age and it decimated the local musical population, so I had no intention whatever of joining the ranks of the unemployed. So I became a schoolmaster and went to London University with the proceeds I had earned playing gigs and with the municipal orchestra, and there I met my fiancée Joan, and we've been together now for 66 years.

DC: So, you were teaching Physical Education, I believe?

JB: Yes, I taught Physical Education, English and a little bit of music at a Grammar School in Croydon before the war. I "emigrated" to Croydon to join Joan who had "taken root" there at the time. Then, of course, the RAF claimed me and I was evacuated to Eastbourne and then to Llanelli in Wales and then I joined the RAF as a Physical Training Instructor.

After the war I came back to the same Grammar School I had left, and taught there for about nine months, I think, and then the magic thing happened: I was on the roof repairing some bomb damage when Joan pulled my trouser leg, and said, "someone on the telephone says he is Sir Thomas Beecham," and the next day I was suddenly principal clarinet of the Royal Philharmonic Orchestra!

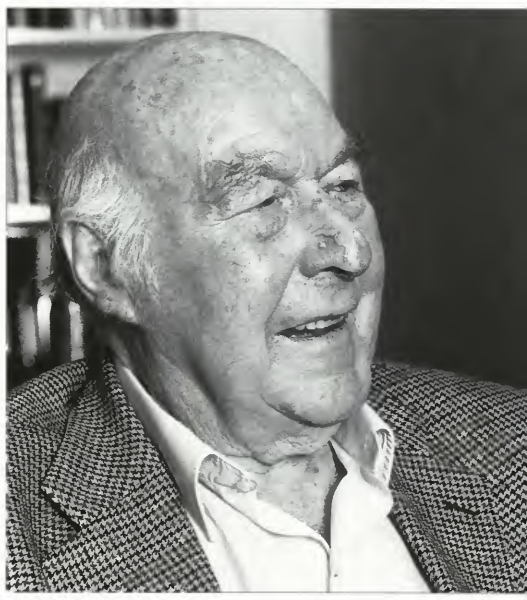
DC: How had Beecham heard you play — or was this just through reputation?

JB: Well, all the time I had been associating with Goldsmith's College Symphony and the Ernest Read Symphony in London apart from my teaching. Through these orchestras I had met most of the famous musicians like Gerald Jackson, Leon Goossens, Reginald Kell, Archie Camden and many others, and so they all knew me. So when the vacancy came up, because Reg (Kell) left the RPO after about nine months, I went straight in to take his place.

DC: How did Beecham transform the British orchestral scene at that time?

JB: Well, he had transformed it throughout his career, right from 1912 when he first conducted the Russian Ballet, and I first heard him in 1933 with the newly formed London Philharmonic Orchestra. There was a man who could, by his very presence, make the orchestra sound different, and he had a strange sort of magic.

DC: And yet he wasn't particularly dictatorial?



Jack Brymer (© Peter Thompson)

JB: Oh no. He was dictatorial to the public and to his audience but to his orchestra he was very kind indeed. He would adopt three different tactics if he had a new player: he would either encourage him if he needed encouraging; he would even bully him if he had to be brought out, or he would entirely ignore him in which case you realized that you would never see him again.

DC: You mentioned earlier, Reginald Kell — how influential was he on your style of playing?

JB: I think he was remarkably influential because I discovered in him the ideals which had been encouraged in my own playing from the earliest time. When I first heard him in 1933 he had a very pure, straight sound. He was a pupil of Haydn Draper who said he had given everything to Reg. A month after I first heard him he started to develop his vibrato. Obviously, sitting next to the oboist Leon Goossens, it influenced him. I found this quite charming because I had being doing this all the time from when I was a small boy. I felt, therefore, we were soulmates, but he overdid it to some extent. He went overboard — further than I would have gone, and consequently when we met later we disagreed about phrases.

DC: Another thing I wondered about was, since you come from the north of England where there is a great tradition of brass bands, whether you were influenced by the typical flugel horn or cornet sound with its inherent vibrato?

JB: Oh yes. I used to admire the playing of Jack MacIntosh who had a very tight vibrato, and then the playing of various euphonium players who had a very loose vibrato, and so I realized that one could vary vibrato to suit the music.

DC: Yes, another of my teachers, John McCaw, who always used a warm vibrato, taught me that it was an expressive tool and should be applied or withdrawn to suit the musical style. I have noticed in your own playing that, for example, in a recently reissued "live" performance from the BBC Proms in the '70s, your tone sounds very straight — whereas in something like the Rachmaninov second symphony, you really let up!

JB: Yes, it comes out of the music, you see. When I recorded the Sibelius first symphony, Terry MacDonagh, the oboist, turned around and said: "Do you realize that you produced no vibrato whatsoever in the opening solo?," and I said, "No. It doesn't belong in the music." If you think, you automatically think of the coldness of the Sibelius countryside.

DC: While on the subject of sound, I believe that you were friends with Robert Marcellus and yet you could not imagine tones more different.

JB: Yes, Bob was a very great friend. I admired his playing tremendously. There is room for all sorts of clarinet playing in this world, and Bob was a great artist. I will always remember him.

David Campbell, Angela Fussell, Jack Brymer (seated), Colin Bradbury and Ian Mitchell (© Peter Thompson)

DC: How soon after you joined the RPO did you start your parallel solo career?

JB: As a recitalist on the BBC, almost immediately. It was 1948 I think.

DC: Presumably, in those days, it was always broadcast "live?"

JB: Yes, I remember one occasion when I woke up at 8:20 in the morning at our home in Norbury in south London — 12 miles from Broadcasting House — and I was due to give a "live" recital at 9 o'clock! I shoved a few clothes on, drove all the way up to the BBC, left the car right outside and walked down the stairs and the announcer was just about to announce that the recital couldn't take place! As the broadcast started, Joan felt the bed and it was still warm!

DC: You would find that journey difficult these days.

JB: Impossible!

DC: Was chamber music always important to you?

JB: I think chamber music became important to me the year I left college because there I went to a musical camp, and we used to play chamber music at night in the barn with a pick-up quartet, and I did the Mozart *Quintet* there and Bernard Walton played a wonderful Brahms. There it became obvious to me that chamber music was my métier.

DC: Apart from Beecham, which important conductors did you work with?

JB: Pretty well all of them! Koussevitsky, Stokowski, Bruno Walter and all the composers who conducted — Stravinsky, Dohnányi, Strauss.

DC: And which work did you play with Strauss?

JB: It was the *Alpine Symphony*. I was on E♭ clarinet, Jack (Frederick) Thurston was on first A, Reginald Kell on first B♭ and Walter Lear on first bass, and we were all doubled up. I remember well that Aubrey Brain was bumping Dennis Brain on first horn. That was back in late 1947 — a year before he died.

DC: What about Stravinsky? Was he horrible to work for?

JB: No, he was quite charming. He thought in fives, sevens, 11s — all rhythms we can't think of naturally. He said "you have five fingers, five toes — why you not think in fives?" I did his very first concert in London as a guest of the Philharmonic Orchestra and we did the complete *Firebird* from manuscript, and we rehearsed with Robert Kraft all week. We played in small sections and never played it through; and then came the last performance, which was televised, and Stravinsky leaned over to me in the "Rondes des Princesses" and indicated that I should enter a bar early and I did — and he was right and the part was wrong!

DC: After the RPO did you go to the BBC Symphony?

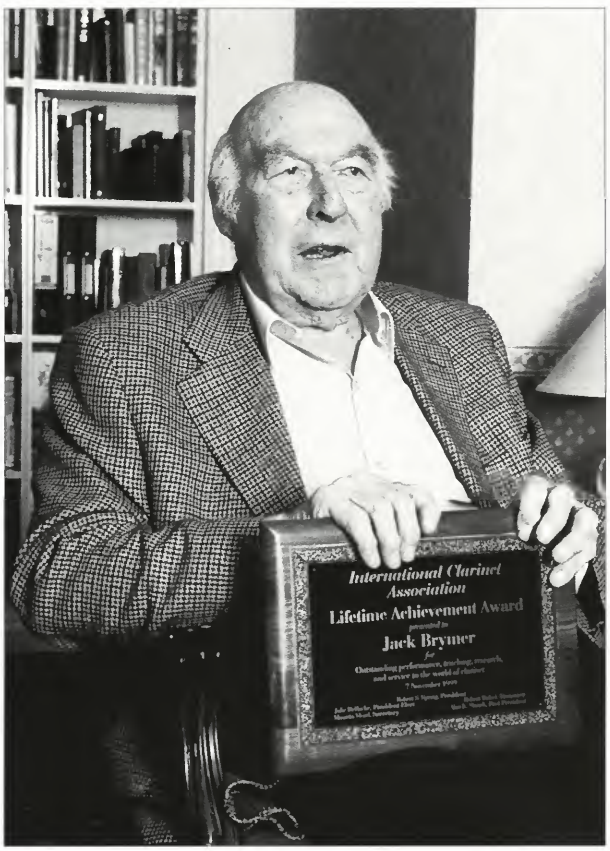
JB: Yes, the great period of my life from 1963–71. I joined the BBC because I didn't agree with the way the RPO was being run after Beecham's death. The conductors were Dorati, Colin David for a bit, Boulez and many others.

DC: After the BBC you joined the LSO, I think?

JB: In 1971, when they put the BBC Symphony on to new contracts, and it was no longer worthwhile for me. So I left the BBC, and at that time the LSO job had become vacant. Gervase de Peyer and I shared the job until he went to the U.S.A. to live, and then Roy Jowitt became co-principal.

DC: Do you feel that working with Andre Previn gave the LSO a certain glamour at that time?

JB: Well, it was a sort of buccaneering experience compared with the cloistered existence in the BBC. Previn brought a wonderful freedom to the orchestra. There aren't many people who conduct Shostakovitch as well as Previn, and Walton and many other composers were an open book to him.



Jack Brymer (© Peter Thompson)

DC: Tell me now about your solo recordings ... How many times have you recorded the Mozart?

JB: Well, I've recorded it four times: first of all with Beecham in the late '50s. then with Colin Davis with the LSO (before I joined them), then with Neville Marriner, and then the BBC brought out a CD of a Prom performance I did with Malcolm Sergeant which was a very unhappy occasion indeed! There was a heatwave and, as you know, everyone standing in the front row has the music and you haven't, and your face goes wet and your mouth goes dry and the conductor is out of sight, behind you, and the nearest microphone is right under your elbow and the furthest member of the public is about half a mile away and you think "what on earth am I doing here?!" Surprisingly, it sounds like a very happy performance.

DC: What other repertoire have you recorded?

JB: I have been thwarted in my desire to record the Finzi. Several times I have prepared it and someone else has just got in first and it's been cancelled. I have recorded all the chamber music of Mozart, Haydn, J.C. Bach, Beethoven and all the serenades with the London Wind Soloists (without conductor).

DC: If I can go back to the subject of clarinet sound as you so epitomize the "English Sound." Apart from the obvious influence of Kell, how much does your sound has to do with playing Boosey & Hawkes Symphony 1010 clarinets with their large bore?

JB: Yes I think it probably does have a lot to do with that although Reg Kell played a medium bore instrument, Jack Thurston a large one and yet to hear them you would have thought it would have been the other way round. The 1010, with its large bore, needs to be focused on every note in order to play it decently.

DC: I think also, with the parallel-bored mouthpiece, one inevitably uses the throat muscles in a different way. I would always describe your tone as very "vocal." You have a wonderful speaking voice, and no doubt, singing voice as well, and you obviously approach your clarinet playing like singing.

JB: It's true to say that I try to use the resonating cavities in the head much as singers do.

DC: Jack, in addition to your concert and recording work, you have written two books — From where I sit *and* The Clarinet — *and you have been a regular presenter on BBC Radio, and the style you used on those programs is very much the same as you use in "live" recitals when introducing your program, which always seems to "break the ice" with your audience. As well as giving informative notes on the works and composers, you often incorporate delightful anecdotes.*

To finish this interview, Jack, bearing in mind that 2000 is the Copland centenary year, perhaps you can recall a story you told me once about playing the Copland Concerto?

JB: Yes, it was on his 80th birthday and things went very well at the rehearsal, and Copland was most delighted with the freedom I brought to the jazz aspects of the work; however, the concert was being recorded and because of some noises from the roof, they wanted me to repeat the performance in the second half. Unfortunately, when they called me I was locked in the loo in my dressing room and had to climb out before going to play the concerto again!

DC: Well, congratulations on being chosen by the I.C.A. for its Lifetime Achievement Award. Speaking personally, I can say that you have been the biggest influence in my life with the clarinet since hearing you play on the promotional recording which came with my first Boosey & Hawkes clarinet. Your professionalism has been exemplary, and through your enthusiasm for the instrument you have been a source of inspiration to many of us throughout your long career.

(Since this interview, Jack Brymer has had an eye operation which most unfortunately "went wrong," causing partial blindness, so that he was unable to receive the

I.C.A. Lifetime Achievement Award as planned on November 7, 1999, at the Clarinet and Saxophone Society's second British Clarinet Congress at the Royal College of Music, London. Happily, Jack's eyesight now seems to be improving, and the award was presented to him at his home in January.)

About the Writer...

David Campbell is recognized as one of Britain's leading players. He is active as a soloist, chamber musician, session musician and educator. He is professor at the London College of Music and Artist-in-Residence at Canterbury Christ Church University College and conducts his own post-graduate group — The Collegiate Wind Ensemble. Details of recordings, etc., can be found on David's Web site: http://www.classical-artists.com. E-mail: <dcampbell94@freeserve.co.uk>. He has recently been invited to be the British chairperson for the I.C.A.

(Photographer Peter Thompson is principal clarinet in the English Touring Opera. Telephone: 44/20 82912510)

Fit As A... Clarinet

By Heston L. Wilson, M.D.

Playing the clarinet can be considered an athletic event. This musical activity requires the use of the muscular groups of the arms, thorax, face and abdomen. If we include posture, all of the major muscle groups are involved. Breath control is as important as in most athletic activities. For the clarinetist to achieve optimum musical skills it is essential that he or she be physically fit.

In spite of all the benefits of physical fitness it is shocking to see how few people take the time and effort to be physically fit. The American College of Sports Medicine reports that 250,000 people die in this country each year because of their sedentary lifestyle. Estimates have been made that 60 percent of Americans are physically inactive and less than 10 percent exercise regularly with any intensity. As I look at my peers, I think these figures are far too generous. In fact, seldom do I find any of my friends who exercise both regularly and seriously.

The list of benefits derived from physical fitness is long and impressive. The immediate reward is a sense of well being. Exercise is the best of all tranquilizers.

One of the long-term effects is improvement in the cardiovascular system. When you are fit, your cardiac function improves. With this improvement comes increase in the ability of the heart to use oxygen. Aerobic exercise increases your blood volume up to 15 percent. This in turn reduces the load on your already more efficient heart. Along with these changes comes a lowering of blood pressure.

Exercise induces improvement in the skeletal system. Those who weight train have stronger bones. Such activity improves the body's metabolism of calcium. Osteoporosis (the loss of bone minerals) is a common illness of the aged. It is most frequent in postmenopausal women but is found in older men as well. Not only does exercise deter osteoporosis but degenerative arthritis as well. Those who suffer back and spine problems often find relief in an exercise program.

Physically active adults have 40 percent less chance of developing adult-onset diabetes. Regular exercise improves the function of insulin and hence the transport of glucose to the muscles is more efficient.

Unfortunately, dieting without an exercise program is counter-productive. In the course of dieting, not only does one lose fat but muscle as well. The best way to get your body to burn fat is to exercise. This adds up to an increase in high-density lipoprotein (the good kind of cholesterol) and a decrease in the amount of triglycerides (fatty acids).

In summary, a good exercise program produces weight control, improved psychological health, muscular fitness, better cardiac function and even a slowing of the aging process.

If these are the long-term results of fitness, why then do so few people try to achieve fitness? Perhaps a quotation from the book *Fitness is Religion* by Ray Kybartis (Simon and Schuster, 1997) provides an answer. This is a book I recommend since it more completely discusses what I am saying here and is an excellent guide for those wishing to achieve fitness. "Long-term goals are not popular with most of us. In a society as fast-paced and transient as ours, the idea of anything constituting a life's work is rare. We want immediate results, a quick turnaround, and prompt return on our investment. Corporations are obsessed with quarterly reports, investors with short-term gains, entrepreneurs with a fast buck. We all want instant success. Is it any wonder that we expect the same from our bodies?"

The excuses I most often hear from people who fail to pursue a fitness program all have to do with time, age, expense and boredom.

The number one excuse is lack of time. If most of us look carefully at our daily schedule, we will find many minutes and useless activities that could be transformed into an exercise routine. Not only does exercise improve one's sense of well being but it enhances alertness and work performance. The fit individual is able to accomplish more in less time and the saved time can be used for the exercise program.

If, as Mr. Kybartas suggests, we treat fitness as religion, we can make it a part of everyday life. Such things as climbing stairs instead of waiting for the elevator make great sense. Park your car on the other side of the lot instead of next to the entrance. Why become a spectator sportsperson instead of being the real thing? Who is having the most fun, the players on the field or you in the noisy, crowded grandstand? Play sports with your kids. When attending a convention, reserve a hotel a mile or two away and enjoy the walk to the convention.

Another time for exercise is vacation days. The gym I use is in a resort hotel and it is interesting to watch the swimming pool. Rarely is an adult in the water, only the youngsters. Why not make your vacations revolve around physical activity. Looking back at my own vacations of the past few years, they have included skiing, canoeing, river rafting, backpacking, snorkeling, bicycling and fishing. Most of these have been family outings and believe me, these are the things kids never forget. You will never stop hearing about the time the grandson caught more fish than grandpa or the time the granddaughter passed you on the ski slope.

The excuses I most often hear from people who fail to pursue a fitness program ... time, age, expense & boredom.

Another frequent excuse is, "I am too old to start now." The story of my friend Malcolm makes it clear that this is not a valid excuse. Malcolm and I had dinner in 1964, and he had just passed his 65th birthday. He was feeling old and sorry to be leaving his orthopedic practice. Not only was he overweight but obviously unfit as well. I gave him my very unpopular lecture on fitness. Much to my surprise I looked out my office window the next day and there was Malcolm riding past on a bicycle. He rode his bicycle into his late 80s. Because of his orthopedic experience, he created a new career by becoming the guru of the local bicyclists. It was my pleasure during the ensuing years to enjoy his company bicycling and backpacking as well.

The next frequent excuse is, "It costs too much." I had a recent shoulder injury

and the physiotherapist started my weight routine with bean cans! We followed this with plastic milk cartons filled with water or sand.

Walking remains an excellent form of exercise and all who are able, walk. All we need is shoes and some don't even use these. I have known those who take their walks on the beach or through the grassy park with their bare feet. Unfortunately the advertisers have led us to believe that to walk one must have special and very expensive shoes. In my childhood we were glad to have a pair of smelly sneakers which served us well for anything we wished to do. When buying the next pair of shoes, consider oxfords built on the last of a hiking boot. Not only are these good for walking but with a little polish can pass as dress shoes. If one's budget is really limited, exercise can be accomplished with only one pair of shoes in the closet and a few old plastic milk cartons.

Most cities have fitness centers and, for the devoted fitness buff, these are the best bargains in town. For the price of a ticket to a football game you can belong for a month. When you appear three or four times a week, they are definitely losing money. Consider what it costs to supply you with towels, soap, water, heat and air conditioning and you win. The gym makes its money on those who prepay a program. They then use the facilities only once or twice a week and drop out before the minimum payment has been fulfilled.

The last excuse is boredom. How can one be bored in this day and age? Just watch the kids in your neighborhood. One day it is skateboarding, another day it is bicycling and skating on the next. With a little ingenuity you can bicycle one day, walk the next and swim the following.

What are the steps to organizing a fitness program? I have mentioned little about diet but of course this is a major part of a fitness program. Perhaps the worst health problem in our country is obesity. The press has stressed the danger of high fat diets to the extent that people avoid fats completely. We need a certain amount of fat in the diet but the right kind of fat. Nature intends that we have a balanced diet of fat, carbohydrate and protein. If we fail to achieve this balance, obesity is the result.

Everyone has trouble with dieting and most diets are just too complicated. The diet presented in *Fitness is Religion* is an excellent one but is too complex for me. It is useful to read this or other guides to understand the reasons for such a dietary routine, then be practical and work out a simple regimen. My favorite diet is a bit unsavory in its terminology but is very effective. The diet is this: "If it doesn't rot, don't eat it." This is simple enough. This means a diet primarily of fresh meat, fruit and vegetables. Concentrate on fish and fowl and go easy on red meats. Your portion of meat should be no larger than the palm of your hand. No fair having a fillet-steak six inches high. Eat all the fresh vegetables and fruit you desire. Eat a few eggs per week. Use olive oil instead of butter. Add a few nuts to the diet and nothing could be healthier. Avoid all foods that have hydrogenated fat of any kind. Hydrogenation produces the worst kind of fat we can ingest. Avoid those foods and drinks that have a high content of refined sugar.

Organizing an exercise program includes two forms of physical activity. For cardiovascular health, aerobic activity is the most important. This is the exercise that is continuous and steady and maintained just below the level of discomfort. Aerobic exercise burns mostly fat and some carbohydrate. Best of all is swimming, for not only does it produce aerobic exercise but is a form of weight training as well. Other aerobic exercises are jogging, walking and bicycling. It is recommended that aerobic exercise be maintained at least 20 minutes for a minimum of three times per week. Throughout the period of exercise the breathing and heart rate must be increased sufficiently to improve cardiovascular function. Most gyms have trainers who can guide you regarding the amount of exercise needed for one of your size and age. There are many published guides, including *Fitness is Religion*, which detail these programs.

The second form of exercise is weight training. This training is to increase muscular endurance, flexibility, coordination, agility and balance. As mentioned above, swimming takes care of weight training as well as aerobic training. Weight training takes many forms. There are all types of equipment available for home use, which achieve excellent results. Push-ups, sit-ups, and the many exercises that can be performed without equipment can achieve excellent weight training. Any library or bookstore will provide you with all the information necessary for whichever form of exercise you choose. For those of you who choose a gym, there is usually an instructor to assist you. Equipment in modern gyms is designed to provide the most efficient weight training with the least chance of injury. For those who wish to advance to free weight training, be sure to seek advice from a trainer. Free weight training means the training that involves bar bells. Such exercise can produce injury and proper training is necessary. An excellent guide is *Successful Long-term Weight Training* by Steven J. Fleck, Ph.D. published by Masters Press.

The final aspect of a physical fitness program is medical guidance. If you are very sedentary, be certain to check with your physician before beginning a program. Return for a yearly physical to maintain the best health. Dental care is just as important. If there is dental disease it can impair one's health and slow the progress of any fitness program.

To make fitness religion:

1. Maintain a good diet.
2. Do aerobic exercise.
3. Weight train.
4. See your doctor and dentist.
5. Forget the excuses; there are none.

THE CLARINETISTS OF THE SAN FRANCISCO SYMPHONY

THE SAN FRANCISCO SYMPHONY — AN OVERVIEW OF ITS HISTORY

In the wake of the 1906 earthquake, establishment of a permanent orchestra was high on San Francisco's civic agenda, and in December 1911 the San Francisco Symphony gave its first concerts. Almost immediately, the Symphony revitalized the city's cultural life with programs that offered a kaleidoscope of classics and new music. The Orchestra grew in stature and acclaim under a succession of distinguished music directors: Henry Hadley, among the foremost American composers of his era, Alfred Hertz (who had led the American premieres of *Parsifal*, *Salome* and *Der Rosenkavalier* at the Metropolitan Opera), Basil Cameron, Issay Dobrowen, the legendary Pierre Monteux (who introduced the world to *Le Sacre du printemps* and *Petrushka*), Enrique Jordá, Josef Krips, Seiji Ozawa, Edo de Waart, Herbert Blomstedt (who continues to serve as Conductor Laureate), and Michael Tilson Thomas, who assumed his post as Music Director in September 1995. In recent seasons the San Francisco Symphony has won some of the world's most prestigious recording awards, including Japan's Record Academy Award, France's *Grand Prix du Disque*, Britain's *Gramophone* Award, and the United States' Grammy for *Carmina burana*, Brahms' *German Requiem*, and scenes from Prokofiev's *Romeo and Juliet* — the first recording by Michael Tilson Thomas and the Orchestra under their exclusive contract with BMG Classics/RCA Red Seal. That collaboration has produced a series of recordings that includes Mahler's *Das klagende Lied*, Copland the Modernist, Berlioz's *Symphonie fantastique*, *George Gershwin — The 100th Birthday Celebration* (featuring works MTT and the SFS performed in September 1998 at Carnegie Hall's opening gala, which was telecast nationally on PBS's Great Performances), and Stravinsky's *Rite of Spring, The Firebird*, and *Persephone*. The San Francisco Symphony tours Europe and Asia regularly and in 1990 made a stunning debut at the Salzburg Festival. Some of the most important conductors of our time have been guests on the SFS podium, among them Bruno Walter, Leopold Stokowski, Leonard Bernstein, Kurt Masur and Sir Georg Solti, and the list of composers who have led the Orchestra is a who's who of 20th-century music, including Igor Stravinsky, Sergei Prokofiev, Maurice Ravel, Arnold Schoenberg, Paul Hindemith, Aaron Copland and John Adams. The Symphony has been honored seven times by the American Society of Composers, Authors and Publishers for adventuresome programming of new music. And in 1979, the appointment of John Adams as New Music Adviser became a model for composer-in-residence programs since adopted by major orchestras across America (Adams served as Composer-in-Residence until 1985; then Charles Wuorinen held the post from 1985–1989, and George Perle from 1989–1991). In 1980, the Orchestra moved into the newly built Louise M. Davies Symphony Hall. 1980 also saw the founding of the San Francisco Symphony Youth Orchestra, winner in 1985 of the world's highest honor for a young musicians' ensemble, the City of Vienna Prize. The SFS Chorus has been heard around the world on the soundtracks of three major films, *Amadeus*, *The Unbearable Lightness of Being*, and *Godfather III*. Through its radio broadcasts, the first in America to feature symphonic music when they began in 1926, the San Francisco Symphony is heard throughout the country on more than 350 stations, confirming an artistic vitality whose impact extends throughout American musical life.

MICHAEL TILSON THOMAS AND THE SAN FRANCISCO SYMPHONY

When Michael Tilson Thomas became the SFS's Music Director in September 1995, he consolidated a relationship with the Orchestra that began with his SFS debut in 1974, when he was just 29 years old, conducting Mahler's *Symphony No. 9*. From that first concert until he became Music Director 21 years later, MTT conducted the SFS in more than 100 concerts in wide-ranging repertoire, exploring many uncharted musical paths with the Orchestra and forging a partnership that today is hailed by concert-goers and critics alike. Well-known for his versatility in many musical disciplines, Maestro Tilson Thomas has shared his eclectic interests with San Francisco audiences over

(l to r) Luis Baez, Donald Carroll, David Breeden and David Neuman
(photo: Terrence McCarthy)

the years, leading the Orchestra in works by many composers he has personally championed: Charles Ives, Aaron Copland, Lou Harrison, George Gershwin, Carl Ruggles, Igor Stravinsky, Gustav Mahler, Claude Debussy and Steve Reich. He led the Orchestra in two Beethoven Festivals (in 1980 and 1989) and, exploring the music of his Russian heritage, directed the SFS's critically acclaimed Russian Festival in the summer of 1993, just after his appointment as SFS Music Director.

His first seasons as Music Director of the San Francisco Symphony have been praised by critics for their musicianship, innovative programming, for bringing the works of American composers to the fore, and have brought new audiences into Davies Symphony Hall. Widely recognized for his pioneering work with the music of 20th-century composers, he opened his SFS inaugural season with a Lou Harrison work commissioned especially for him, *Parade for MTT*. He included an American work on nearly every one of his SFS programs during the inaugural 1995–96 season, and ended the first season with An American Festival, a groundbreaking two-week celebration of American music that featured works by Adams, Antheil, Cage, Copland, Cowell, Daugherty, Gershwin, Harrison, Ives, Reich, Bernstein and others, and included guest artists Meredith Monk, Steve Reich, Frederica von Stade, Kronos Quartet, Tyne Daly, Garrick Ohlsson, Sherrill Milnes, and members of The Grateful Dead. In June 1998, Tilson Thomas and the Orchestra presented an internationally acclaimed Mahler Festival, which was followed by a critically successful Stravinsky Festival in June of 1999.

In March 1996, Tilson Thomas led the Orchestra on their first national tour together, and they embark on their fourth national tour in February 2000 performing concerts in New York, Newark, Washington D.C., Boston, Hartford, Chicago, Champaign, San Diego, Costa Mesa, Palm Desert, Los Angeles, Santa Barbara and Chico with guests pianist Arcadi Volodos and Garrick Ohlsson, and violinist Chee-Yun. The Orchestra's 1998 national tour commemorated the 100th anniversary of George Gershwin's birth and included Carnegie Hall's season-opening concert, broadcast on PBS's Great Performances. Frederica von Stade, Audra McDonald and Brian Stokes Mitchell joined the Orchestra as soloists. In November 1996, Tilson Thomas and the SFS made their first appearances together in New York and Europe with a three-week concert tour which received universal critical acclaim. The tour featured violinist Anne-Sophie Mutter (who performed the U.S. premiere of Penderecki's *Violin Concerto No. 2* in Carnegie Hall) and was highlighted by an American work on nearly every program. In October 1997, the Orchestra and Tilson Thomas toured Japan and Hong Kong together for the first time with violinist Kyoko Takezawa. In January and February 1999, MTT and the SFS returned to Europe for a four-week European tour with concerts in Dublin, London, Paris, Barcelona, Madrid, Amsterdam, Brussels, Hamburg, Hannover, Frankfurt and Vienna, with guests soprano Dawn Upshaw and violinist Gil Shaham.

For the 1999–2000 season, his fifth season as Music Director, Tilson Thomas has developed programs reflecting his innovative style that juxtaposes the acknowledged masterpieces with the new and unfamiliar and the music of this century, enriching San Francisco's and the nation's musical tradition. The current SFS season features 34 20th-century works, 23 SFS premieres, 12 works by American composers and 11 works by living composers. Highlights of the season include the world premiere of the orchestral version of Michael Tilson Thomas' own work *Whitman Songs,* with baritone Thomas Hampson; a live recording of songs, choruses and orchestral works by Charles Ives, featuring Hampson and the SFS Chorus; and an American Mavericks Festival in June 2000.

David Breeden, principal clarinet
(photo: Terrence McCarthy)

DAVID BREEDEN, PRINCIPAL CLARINET

David was born in Fort Worth, Texas. At nine, he began lessons with his father, also a clarinetist and a noted musician and

teacher in his own right. David also learned to play the saxophone, but he entered the University of North Texas as a classical clarinet student. "I played in one of the jazz bands at the school for a year and really enjoyed it, but I gradually realized classical music was where my strength was. Over the years though, I have come to love and respect the art of jazz more and more." At the U. of N. Texas he studied clarinet with Lee Gibson, "a teacher of great depth who did much for my musical development." When he graduated, he joined the U.S. Navy Band in Washington, D.C., and with that ensemble made three national tours and played at White House events. During this time he also earned a Master's Degree in Washington and studied with both Harold Wright and Loren Kitt. After arriving in San Francisco, David also studied with Rosario Mazzeo.

In 1971, six months before he was due to leave the Navy Band, he learned about an opening in the San Francisco Symphony for Second and E♭ clarinet. He had never competed for an orchestra audition, but he decided to give it a try. "I came to the audition to gain experience, so I would be better-prepared for future auditions. I had no idea that I was qualified." Later that same year he also won an audition to play in the San Francisco Opera Orchestra, and played there for seven seasons. (At that time, many of the Symphony musicians also performed in the Opera Orchestra.) David moved to the Symphony assistant principal position in 1979 and in 1980, won the audition for principal clarinet.

His career in San Francisco has had many happy benefits. When David joined the Orchestra, he met his future wife Barbara, assistant principal flutist at the time. Two years later they were married. The couple have three children: Anne just graduated from DePaul University as a piano performance major. Mark is also a piano major at the Eastman School of Music. Christopher is in high school and is an enthusiastic percussionist. David also teaches at the San Francisco Conservatory, and he enjoys playing chamber music with his friends in the Orchestra.

Clarinet equipment used: Buffet R13 clarinets; David Hite Signature mouthpiece; Vandoren V-12s (4-1/2) (also homemade reeds on occasion.)

Luis Baez, Associate Principal Clarinet, E♭ Clarinet

Growing up in Washington D.C., Luis was surrounded by music, from concerts of the National Symphony to performances by his sister's school orchestra. He had started piano at seven, but after four years of lessons, he fell in love with the oboe while listening to a recording of *Swan Lake*. The orchestra teacher at school, unaware that student oboes — fashioned of plastic — were available, suggested he try a student clarinet. By eighth grade he was taking lessons with Richard Basset of the Army Band, "a real old school teacher. He'd scream and yell, but I thought he was the greatest teacher in the world." During high school, he played in the D.C. Youth Orchestra and the World Youth Symphony Orchestra in Interlochen, Michigan. He went from high school to the Peabody Conservatory, where he studied with Sidney Forrest, in addition to studies with Steven Barta, Marshall Haddock, Roger Hiller and Larry Combs.

Luis Baez, associate principal/E♭ clarinet
(photo: Terrence McCarthy)

From Peabody he went to Chicago. He worked at the Commodities Exchange, monitoring price changes in pork bellies, but his real reason to be in the city was to study with Robert Marcellus, among the greatest clarinetists of the century and one-time section principal of George Szell's Cleveland Orchestra. Marcellus played recordings of great clarinetists from the '40s to the present. "You could hear the influences in his own sound of so many people. The implication was, 'This is the legacy I'm handing you. What are you going to do with it?'" One thing he did was get a job playing second clarinet in Tampa's Florida Gulf Coast Orchestra — now the Florida Orchestra. After three years, he joined the New Mexico Symphony, where he served as principal for four years. He came to the SFS in September 1990. "I like the way everybody in this Orchestra plays, and I like the way they play together. These are different things. Musicians here make an effort to complement each others' playing style." Luis has also performed at the Chamber Music Festival in Telluride, Colorado, and as part of the SFS's June 1999 Stravinsky Festival, performed the *Ebony Concerto*.

Without having had any prior interest in gardening, he has become a bonsai enthusiast. "What draws me to bonsai is its permanence, beauty that can be passed down for generations. You play a beautiful musical phrase and it's gone." He believes musicians must be self-motivated. "You can't always rely on your colleagues or a conductor to inspire you. The true satisfaction of performing is contributing to masterpieces that are a part of what's good about our civilization." Luis is currently on the faculty of the San Francisco Conservatory of Music.

Clarinet (B♭ & A): Buffet, model R13 Prestige; James Kanter "D" mouthpiece; E♭ Clarinet: Buffet R-13; Vandoren 5RV mouthpiece, refaced by Steve Roberts of Los Angeles.

David Neuman, Clarinet

David grew up in King of Prussia, Pennsylvania, where he started playing clarinet in the fifth grade. At Temple University in Philadelphia, he studied with Anthony Gigliotti and for a while pursued a double major in music and electrical engineering. Music won out because of his desire to devote 100% of his efforts to perfecting his art. Technology and the arts together, however, remain a very strong passion for him. He took a B.A. from Temple and continued his studies at the Curtis Institute with Donald Montanaro.

Curtis was such a wonderful place to be for David — after finishing all of his academics he could devote all of his time towards practice. He recalls playing 13 hours one day when he had to fill in for a colleague who had punctured his lip. It was an

exciting time. "I realized that a musician's role is creative. You don't write the notes in the score, but you *create* the *sound*, and this is a very personal thing. All musicians conceive of an ideal sound they want to make, but this is realized only through trial and error. Every player's sound is truly unique. Technique is not the only thing. Sound and beauty and phrasing — that's the heart of it."

David Neuman, clarinet
(photo: Terrence McCarthy)

After Curtis, David took a position as principal clarinet with the Korean Broadcasting Orchestra. After Korea, he went to the Columbus Symphony and played there for two years, and in 1986 came to the San Francisco Symphony. Two years ago, David won the assistant principal clarinet position with the Cincinnati Symphony. He recalls how wonderful it was to play the principal part and to be close to his 11-year-old daughter, who lives in Columbus, Ohio. But for personal reasons, he chose to return to the San Francisco Symphony. Today, David is very engaged with creating his own non-profit organization to bring arts back into education through technology.

Clarinet: Buffet R13 Prestige; Mouthpieces: Kaspar (Cicero) and Ch. Chedeville; Vandoren V12 4-1/2 Reeds.

> All musicians conceive of an ideal sound they want to make, but this is realized only through trial and error.

Donald Carroll, Bass Clarinet

Don began taking clarinet lessons when he was 12 but didn't start serious study until his family moved from Texas to Los Angeles and he became a student of Ben Kanter, a staff musician with CBS. Don was attending the Los Angeles Conservatory. He played in jazz groups and toured the Western United States with Jimmy Zito's dance band, but his real interest was classical music, and not even an affair with engineering kept him from coming back to the clarinet. He first saw San Francisco during the Korean War, when he spent three years stationed at the Presidio. There he performed with the Sixth Army Band; privately he studied with the San Francisco Symphony's Frealon Bibbins, played in local orchestras, and performed chamber music.

Donald Carroll, bass clarinet
(photo: Terrence McCarthy)

While Don was still a student at Cal State University, San Francisco, he auditioned for Arthur Fiedler, who was in town conducting the San Francisco Symphony Pops concerts. Fiedler asked Don to join the Boston Pops Tour Orchestra. When he returned from his stint on the road, Don settled in San Francisco for good. He played clarinet in the Little Symphony of San Francisco, and this led to other work — in 1955, a seat in the San Francisco Opera Orchestra; the following year a position with the San Francisco Symphony. He played in both ensembles until 1980, when Davies Symphony Hall opened and the Symphony season expanded to 52 weeks. "The music profession is continuously undergoing change. I used to go to the Palladium and other places in Los Angeles to hear the great bands of that time. I can still remember the thrill of seeing Benny Goodman in person and the high level of performance by his sidemen. I assumed the big bands would always be a part of the musical landscape, but just as those jobs were changing, so was the symphony orchestra. Being a member of a symphony then was no guarantee of a steady job. There was no tenure, no health plan, and conductors could be dictatorial and capricious. Needless to say, some of us took on leadership roles in an attempt to improve our lot. Today, we see dramatic improvements. The manner in which we bargain has also changed — using interest-based bargaining and an extensive conflict resolution process, the San Francisco Symphony ratified an unprecedented six-year labor agreement in January 1999, nearly one year early. For those who aspire to the music business today, I encourage you to get involved in other aspects of one's musical life. Consider committee involvement, music education outreach, or community programs, all of which assist in building audiences for the future."

Don served for 30 years on the faculty of San Francisco State University as instructor, conductor of the clarinet choir, a member of the Academic Senate, and now is retired Emeritus. He has been a coach for the San Francisco Symphony Youth Orchestra, and served on the Orchestra's Players Committee. To relax, he cruises his sailboat on San Francisco Bay. "In looking back over my 44-year music career, I still feel highly privileged. It's been an exciting life, and to quote my friend, SFS Principal Flute Paul Renzi, 'I get paid to do my hobby.'"

Clarinets (B♭ & A) manufactured by Buffet, model R13 Prestige; Charles Chedeville clarinet mouthpiece; Bass Clarinet: manufactured by Buffet; Selmer C* bass clarinet mouthpiece.

(The assistance and cooperation of David Breeden and the Public Relations department of the San Francisco Symphony in the preparation of this article are gratefully acknowledged. Ed.)

The Netherlands: More Than Tulips and Mills

by Karin Vrieling

Karin Vrieling

After the great ClarinetFest 1999 last summer in Ostend, the country Belgium has a good name among clarinet players all over the world. But how many clarinetists are familiar with that other small country on the northern frontier of Belgium: the Netherlands? Some people call it Holland or the Low Countries, and some people think that we speak Danish, but I can assure you that most of our residents speak rather Dutch and leave the Danish for the people in Denmark. The Netherlands are very flat, and that is one of the reasons you see many people on a bike. If you have ever heard of our country, it is probably because of the (Edammer) cheese, the mills or the tulips. Anyway, before you think this article is written by a tourist agency, I'd better tell you something about what's happening in the Dutch clarinet area.

The Netherlands is the country where the Piet Jeegers clarinet choir was founded (see also the reviews of the three CDs the choir made in *The Clarinet,* Volume 26, No. 3). And many of you have probably heard of the Concertgebouw Orchestra, with famous clarinet players like Piet Honing and George Pieterson. Although it's only a small country, there are about 10 conservatories where you can study the clarinet. I myself studied in Groningen (in the north of The Netherlands) with Reinier Hogerheyde, a great clarinet player and teacher — one of those rare teachers you will be grateful to for all your life for the things he taught you. He is also a guest teacher at many conservatories in Australia and, as a consequence, has some Australian students who followed him back to The Netherlands. In the west of The Netherlands you can study the clarinet in several cities. One of them is Rotterdam, where students from all over the world come to learn from the famous Walter Boeykens. Another teacher who also attracts many foreign students is bass clarinet player Henri Bok (he has played at many ClarinetFests). And then there is Amsterdam, capital of The Netherlands, where you have a choice of four teachers (we think that's a lot); one of them is George Pieterson. Some other cities where you can study the clarinet at a conservatory are: Maastricht, Zwolle, Enschede and Den Haag (The Hague).

In view of the fact that there are a couple of thousand (maybe ten thousand) clarinet players in The Netherlands (both amateurs and professionals) it is rather odd that only last year (spring 1999) a Dutch clarinet foundation was born. This organization, called NERV, was founded at the initiative of John de Beer, a very active clarinet player and teacher (who also has his own clarinet choir). With four other clarinetists he shapes the NERV committee. NERV (*Nederlandse EnkelRiet Vereniging:* Dutch Single Reed Foundation) wants to organize interesting clarinet events, master classes, excursions, etc. Coming up are the clarinetist days in January and February, held in different parts of the country. On these days both amateur and professional players will play together, learn from and listen to each other by means of ensemble playing, master classes and concerts. Another major event that NERV is planning is a five-day trip to France, to visit instrument factories and concerts. If you would like to know more about NERV, you can visit its Web site (http:// www.eurocass.org/NERV), or e-mail: <nerv@eurocass.org>; and you may also write to: P.O. Box 351, 9600 AJ Hoogezand, the Netherlands.

Shortly before the founding of NERV, clarinet players in The Netherlands were surprised with a new Dutch clarinet magazine, called *De Klarinet*. This magazine appears every two months; in it you can find interviews, articles with background information, information about concerts and master classes and much more. Since its first appearance in March 1999 the reactions have been very positive from both professional players (like Henri Bok and Piet Jeegers) and amateurs. At the moment the magazine has a couple of hundred subscribers. Because of the language problem, this magazine is problably not very interesting to non-Dutch speaking people, but if you know any Dutch clarinet players, they may wish to contact *De Klarinet* via e-mail: <deklarinet@hotmail.com> or write to: *De Klarinet*, Godekenheerd 49, 9737 MA Groningen, The Netherlands.

Well, now you know a little bit more about The Netherlands. I hope that if you ever come to our country, you'll decide for yourself whether we are as good in making cheese and growing tulips as in playing the clarinet!

A Tribute to Walt Levinsky

by Jack Snavely

My good friend Walt Levinsky died on December 14, 1999, in Sarasota, Florida. I first met Walt in about 1947 at Lebanon Valley College, Annville, Pennsylvania. He spent two years there, leaving college at that point to take Buddy DeFranco's place with the Tommy Dorsey orchestra. Both students of Frank Stachow (well-known to many in the I.C.A.), we were good friends, and his outstanding talents were obvious to all of us. During his second year at LVC he played the following recital: Flute — Mozart, *Concerto*; Clarinet — Hindemith, *Sonata* and Debussy, *Rhapsody*; Saxophone — Ibert, *Concertino da Camera*, and the encore "Oodles of Noodles" by Jimmy Dorsey. He was 18 or 19 years old and the performance (played from memory) was first rate. The difficulty of the program, coupled with the performance quality, was such that the memory of that recital has stayed with me all these years.

Walt Levinsky
(photo: Alan Ulmer)

Walt worked with the best musicians in New York City as a player, conductor, arranger and composer, and played the lead alto chair in the Tonight Show Band for several years during its tenure in New York City. And several years ago he presented a very successful concert at an I.C.A. convention.

Though our paths did not cross much after college, we were in touch occasionally through the years, and I kept up with him through Frank Stachow and the LVC alumni news publications. He attended our concert with the Woodwind Arts Quintet in Carnegie Hall and related many first-hand Benny Goodman stories to us afterwards.

I last saw him about two years ago when I was his guest at a concert performed in Naples, Florida, by his traveling New York Big Band. Before the concert we visited in his dressing room, talking about old times. Walt's playing was in its usual top form in all respects, and his arrangements were excellent.

"He knew how to make an orchestra sound bigger than it was," said drummer Bob Rosengarden, who performed frequently with Levinsky for five decades. Levinsky spent two years playing with Tommy Dorsey and worked with Goodman on and off for about 19 years. He once estimated he played in more than 5,000 recording sessions and arranged songs for Frank Sinatra, Liza Minnelli, Richard Harris and Doc Severinson. He wrote the theme songs to numerous TV shows, including "CBS Evening News with Dan Rather," "CBS News Nightwatch," ABC's "20/20" and CBS coverage of NFL football and NCAA basketball. He spent 12 years as musical director for Daytime Emmy Awards. (From the Associated Press)

Walt has been an inspiration to many of us. In addition to achieving the highest levels in the professional world, Walt has always been kind, gentle, encouraging, and a pleasure to know. I am proud to have known him and to have been a friend of his. I will miss him.

CLARINET WORKSHOP

Woodwind session
June 18 to July 2, 2000

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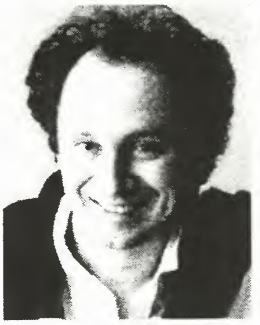

Philippe Cuper
(June 25 to July 2)
Principal clarinet
Opera de Paris

Robert Riseling
(June 18 to 25)
Western University
Ontario

Ricardo Morales
(June 18 to 25)
Principal clarinet
Metropolitan Opera
Orchestra

Robert Spring
(June 25 to July 2)
Arizona State University

Hydro Québec

Marie Picard
(June 18 to July 2)
2nd clarinet
Quebec Symphony

The workshop will consist of daily masterclasses, private lessons, ensemble playing and chamber music with other winds. Solo and accompanied repertoire are on the menu, as well as orchestral excerpts and 20th century performance practice techniques.

Also on the faculty are other internationally known musicians such as Elaine Douvas, Philippe Magnan, Linda Strommen and David Walter, oboe; Christopher Millard, Whitney Crockett and Richard Gagnon, bassoon; Andras Adorjan, Marie-Andrée Benny, Robert Cram, Lise Daoust, Raymond Guiot, Susan Hoeppner, André Papillon and Ransom Wilson, flute.

Rates for 2 weeks:	**Canadian students**	**900$ CDN**
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The University of Oklahoma School of Music wishes to welcome members of the International Clarinet Association to ClarinetFest 2000. The event will take place on our campus here in Norman, Oklahoma, on July 12–16, 2000.

ClarinetFest 2000 will be a blend of the traditional, the old and the new. The traditional concert and lecture format of recent events will be supplemented with a return to master classes and teaching panels, which were a part of ClarinetFests in the past. Additionally, the event will introduce a number of new features. It is our desire to create a clarinet gathering worthy of the new millennium.

Jószef Balogh and his Gypsy Band

In response to requests from many participants, master classes will be returned to the format. Stanley Hasty, Professor Emeritus of the Eastman School, and one of the Dean's of America's clarinet pedagogues, will present a two-hour master class on the afternoon of July 12. The following day another master class will be presented by Larry Combs, principal clarinetist of the Chicago Symphony and professor of clarinet at De Paul University. On Friday, July 14, a panel discussion on clarinet teaching will be chaired by Keith Koons, and panel members will include among other noted pedagogues: Ben Armato, former clarinetist of the Metropolitan Opera Orchestra, Mitchell Lurie (Professor of Clarinet, University of Southern California, retired) and Ignatius Gennusa, former principal clarinetist of the Baltimore Symphony Orchestra. Student participants for these sessions will be selected from semi-finalists in the I.C.A. Young Artist Competition.

Evening concerts at ClarinetFest 2000 will be divided into two portions. The 7:30 events will be one hour in duration and feature symphonic performers. Artists to be featured on these concerts include Larry Combs, Tom Martin (clarinetist of Boston Symphony Orchestra), Jon Manassee (soloist and clarinetist with the American Ballet Orchestra) and Corredo Giufredo from Italy. ClarinetFest "After Hours" will follow a half-hour intermission where participants can take refreshments in two wonderful outside courtyards adjacent to the concert hall, or in Gothic hall, in case of inclement weather. These after-hours concerts will begin at 9:00 and will be approximately one hour in length. Featured artists on the after-hours concerts will include Jószef Balogh and his Gypsy Band,

I.C.A. 2000 ClarinetFest

Paul Sergio Santos (Brazilian clarinetist and the other members of his trio from Rio de Janeiro), Andrew Firth (young powerhouse jazz clarinetist from Sydney, Australia) and Paquito d'Rivera (wonderful American-Cuban jazz clarinetist).

Other special features of ClarinetFest 2000 will include a string quartet in residence and a number of unique ensembles. The availability of a superb string quartet will facilitate the performance of a variety of clarinet quintet literature including the Brahms *Quintet* (slated to be performed by Larry Combs), the Mozart *Quintet* (to be performed by Frank Celata of the Sydney Symphony), the Weber (to be performed by John Manassee) and a new *Clarinet Quintet* composed by Howard Busey especially for our event. Other ensembles include Hans Vermeersch and his Rajan Orchestra from Holland and Viva Klesmer from the United States.

The Dixieland Ramblers (sponsored by Yamaha) will perform at an outside barbecue picnic supper scheduled for ClarinetFest participants during the dinner hour on Wednesday evening, July 12.

The lecture series will include both juried lecture presentations, which are being coordinated by Keith Koons and his committee and a number of invited lecturers. Invited lecturers include John Cippola, Robert DeLutis of the Rochester Symphony Orchestra, Guy Légène (reeds), Stephen Fox (acoustics) and Paul Harris from London, England, who is the teacher of nine-year-old virtuoso Julian Bliss, who will appear as a recitalist at the event. Julian Bliss performs full concertos and has become a smash hit before British audiences who have included Prince Charles. David Hattner, another invited lecturer, will present a retrospective on the career of Clark Brody, retired principal clarinetist of the Chicago Symphony.

Family attractions in the Norman area include two outdoor swimming pools and tennis courts near the dormitory area, along with Lake Thunderbird (Little River State Park — located 20 miles east of Norman), featuring canoe and paddle boat rentals and the Thunderbird Stables for horseback riding. Visitors will also be able to view the dinosaur exhibits in the newly opened Natural History Museum, which is the largest university natural history museum in the Southwestern United States.

Due to the distance of the dormitories and motel area from the campus and the possibility of inclement weather, the Sooner Trolley will be available during the daytime and evenings to transport participants to and from the Catlett Music Center. The charge will be $25 for the duration of the event. Please see the ClarinetFest Web site for tourist attractions in the Oklahoma City area, as well as periodic updates of all of the above information at <www.Clarinet Fest.org>.

Julian Bliss (photo: Alan Southgate)

Artist/Faculty for ClarinetFest 2000

Australia
Andrew Firth
Frank Celata

Belgium
Claribel
Hedwig Swimberghe

Brazil
Paulo Sergio Santos Trio
Fernando Silviera and Christiano Alves

Canada
Robert Riesling and Marie Picard

China
Duo Asiatica

France
Aude Richard
Michel Arrignon

Germany
Oliver Schwarz

Great Britain
Julian Bliss
Paul Harris
Glinka Trio

Holland
Hans Vermeersch and Rajan Orchestra
Harry Sparnaay
Henri Bok

Hungary
József Balogh and Gypsy Band

Italy
Alessandro Carbonare (Tentative)
Quartetto Martesana
Corredo Giufredo

Japan
Tokyo Clarinet Philharmony

Mexico
Marino Calva

New Zealand
Solaris Trio

Puerto Rico
Kathleen Jones

Slovenia
Joze Kotar

United States
Ardovino Trio, University of Montevallo
Ben Armato, Metropolitan Opera Orchestra (retired)
Gregory Barrett, Jacksonville State University
Kristina Belisle, University of Central Arkansas
Diane Cawein, University of Nebraska–Lincoln
Linda Cionitti, Georgia Southern University

Jonathan Cohler, New England Conservatory
Larry Combs, Chicago Symphony
Kimberly Cole, Eastern Michigan University
David Etheridge, University of Oklahoma
Julie DeRoche, De Paul University
Ignatius Gennusa, Baltimore Symphony (retired)
Stanley Hasty, Clarinet Professor Emeritus, Eastman School of Music
Caroline Hartig, Ball State, Indiana
Mark Hollingsworth, East Central University
William Hollman, Brigham Young University
Steve Hanusofski, Assistant Principal Clarinet, Phoenix Symphony
Miles Ishigaki, Fresno State University
Ramon Kireilis, University of Denver
Peter Kokkinias, Boston Conservatory
Keith Koons, University of Central Florida
Alan LaFave, Northern State University
Keith Lemmons, University of New Mexico
Mitchell Lurie, University of Southern California (retired)
Jon Manasse, American Ballet Orchestra, Eastman School of Music
Eric Mandat, Southern Illinois University
Tom Martin, Boston Symphony Orchestra
Dennis Nygren, Kent State University
Sean Osborn, Metropolitan Opera Orchestra
Beth Rheude, University of North Dakota
Connie Rhoades, Eastern Kentucky University
Rebecca Rischin, Ohio University
Edwin Riley, Columbus State University
Kevin Schempf, Bowling Green State University
Robert Spring, Arizona State University
Texas Clarinet Consort
Verdehr Trio, Michigan State University

For more information, contact David Etheridge, School of Music, Universityof Oklahoma, Norman, Oklahoma 73019; fax: 405/325-7574

The Clarinet

PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside North America is 7–10 days.

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News From South Korea

A Report by Im-Soo Lee

History of Seoul

Located on the downstream of the Han River that runs across the central part of the Korean peninsula, Seoul, Korea's capital city, has grown into a teeming metropolis with a population of more than 10 million representing more than 22 percent of the entire country's population. It is hard to determine when a town was first founded at the site of today's Seoul. But archaeological studies and findings indicate that men had begun to live in the Han River basin encompassing Seoul and its vicinity.

During 5,000 years of Korean history, Seoul had been renamed several times, dynasties such as Paekche, Shilla, Koryo and Chosun. Upon the founding of the Chosun Dynasty in 1392, Seoul became the capital of Korea.

For roughly 200 years from the 1660s, the population of Seoul remained close to 200,000. Toward the end of the 19th century, however, the population began to increase as the opening of the nation to foreign powers and establishment of foreign missions in Seoul gave the city its first cosmopolitan touches.

In 1945, the city was given the official name of Seoul, which is derived from an ancient word meaning "Capital." As a result of the Korean War that broke out on June 25, 1950, and raged no fewer than three years, the burgeoning capital city was reduced to piles of debris. The signing of the Armistice Agreement saw Seoul regain the function of the national capital while the government worked quickly to rebuild it into a modern metropolis.

The development of the southern part of Seoul, south of the Han River, was extensively carried out in order to meet the increasing demands for urban administration in the 1970s.

After successfully hosting the Asian Games in 1986 and the Olympics in 1988, Seoul has made great strides to be ranked among the most advanced capital cities in the world. Now Seoul is in the midst of the preparation for the "2002 World Cup," which will be the first one held in the new millennium.

History Of The Seoul Philharmonic Orchestra

Originally established in 1945, the Korea Symphony Orchestra was the first predecessor of the Seoul Philharmonic Orchestra (SPO). Renamed as the Seoul Symphony Orchestra in 1948 and then the Navy Symphony Orchestra in 1950 during the Korean War, the Seoul Philharmonic Orchestra was officially founded on August 14, 1957, after the Seoul Metropolitan Council approved it as the official orchestra of the city. Currently, the orchestra is entirely supported by the City of Seoul and resides in the Sejong Cultural Center, the official cultural center of Seoul.

The first concert by the newly formed orchestra was given on October of 1945 under the baton of Maestro Chung-shik kye at the Sudo Theatre in Seoul. Maestro Sang-Ryo Kim, the orchestra's first music director, conducted the orchestra's first subscription concert in 1948. Maestro Man-Bok Kim took over before Maestro Kyung-Soo Won started his first tenure as the music director and conductor in 1974. In 1974 Maestro Chai-Dong Chung succeeded as director, and under his baton the SPO garnered much international acclaim. The orchestra is known for its diverse and extensive repertoire ranging from classical to contemporary, including special programming such as Pops, Christmas, Pan-Generation and movie music. Through this programming, the orchestra has repeatedly demonstrated its ability to reach out to an ever-broadening audience.

It was in the March of 1965 that the SPO completed a successful concert tour of Japan. It was the first international concert tour and marked the beginning of an international career.

In 1977 the SPO went on its second overseas tour of Southeast Asia bringing the orchestra farther into the international limelight. In 1982 the SPO completed its first United States tour visiting western U.S. cities such as Los Angeles, Santa Barbara, San Francisco and Honolulu. 1986 marked another successful U.S. tour with performances in New York, Washington, D.C., Chicago, San Francisco and Los Angeles drawing an enthusiastic response. Finally in 1988 the SPO traveled to Europe on a publicity tour for the 24th Summer Olympic Games to be held in Seoul. This tour took them to Spain, France, Switzerland, West Germany, Belgium and Luxembourg. Highly acclaimed, the performances in these countries accorded them stellar critical reviews furthering the orchestra's international stature.

Historically, the SPO has regularly engaged guest conductors and soloists of the highest international caliber. Names such as Myung-Hun Chung, Silverstein, Ceccato, Starker, Soo-Mi Cho, Rampal, Perlman, etc., are among the guest artists on a typical SPO subscription series. In 1991, the orchestra began a three-year search for a recognized European music director to serve as the new music director and conductor. This search entailed engaging more than 20 foreign guest conductors each year over the three-year period. In 1994, the SPO selected Kyung-Soo Won as its conductor. From 1998 until now there have been only two Korean conductors — Chi-Yong Chung and Yoon-Sung Chang in SPO. Entering the new millennium, the new conductor will be Mark Ermler, former conductor of the Moscow Philharmonic, now with the Bolshoi Theatre Orchestra.

The Seoul Philharmonic Orchestra

Seoul Philharmonic Orchestra Clarinetists

Dong-Jin Kim graduated from Seoul National University School of Music where he studied under Choon-Won Lim. In his senior year he won first prize in the Dong-A competition. Upon graduation, he became the principal clarinetist of the National Symphony. A few years later, he went to the U.S.A. to study with Anthony Gigliotti. From 1977 to 1991, Kim regularly performed with the Philadelphia Orchestra. During that time, he toured all over the U.S.A. and Canada with the orchestra. He was also a member of the opera company of Philadelphia and Pennsylvania Ballet orchestra. Kim has also performed with the Pittsburgh Symphony at the Ambler Festival.

He returned to Korea in 1991 and gave numerous recitals and chamber music concerts as well as concerts with many orchestras. He is a principal clarinetist and faculty member of Yon-Se, E-hwa University and the Korea National Institute of Arts. He plays Selmer (B♭, A), Chedeville mouthpiece, Bonade ligature and Vandoren no. 5 reeds.

Im-Soo Lee graduated from the Seoul National University school of music and then continued his education at U.S.C. (University of Southern California) where he received his Diploma of Music. Lee studied under Woondae Jung, Hyunsik Lim, Yehuda Gilad, Mitchell Lurie and Michele Zukovsky.

He is a co-principal clarinetist, a member of the Korea Festival Ensemble, and a faculty member of Han Yang University school of music.

As the first-prize winner of the 23rd Dong-A Competition (1983), Im-Soo Lee has continued to be the recipient of many awards such as the Ye-Eum Award and the Bruce Zalkind Memorial Endowment Award. In 1992, he was selected as one of Korean's leading musicians for the 21st century by Shin Dong-A. He has given solo recitals in Los Angeles, Seoul, Berlin, Beijing, Portugal, etc. He has also been featured as a soloist with orchestras such as the Seoul Symphony Orchestra, the Beijing Central Philharmonic Orchestra, the Seoul Philharmonic Orchestra, etc. He performed at the ClarinetFest 1997 in Texas, in Belgium (1999) and gave a recital and a master class at the 1998 Beijing International Clarinet Festival. Lee's playing can be heard on the SUMMIT label (DCD235).

He plays Buffet R13 (A and B♭), Prestige (C), Chedeville mouthpiece, BG ligature and handmade and Steuer reeds.

Chang-Hee Lee graduated from Seoul National University school of music and continued his education at the *Musik Hochschule* in Vienna where he received a *Diplou nit Auszeichnung*. He studied under Joon-ho Lim, Kyu Hyung Lee, Alfred Prinz and E.Ottensamer.

Lee is a member of the Seoul Philharmonic Orchestra, the Festival Ensemble and Ensemble Yu-rim and teaches at Han Yang University and Catholic University. He also won second prize in the Dong-A competition.

He was a member of the K.B.S Broadcasting Orchestra and principal of the Suwon Philharmonic before joining the Seoul Philharmonic in 1991.

He presented a solo recital in Seoul and has been featured as a soloist with orchestras such as the Seoul Philharmonic and the Czecho Zilina Orchestra.

He plays Buffet RC (B♭, A), Leblanc (C), Hammerschmidt mouthpiece, handmade reeds and a Buffet Prestige bass clarinet with a B45 mouthpiece.

Eun-Won Chung is a member of the Seoul Philharmonic Orchestra and teaches at the Suwon University school of music. She attended Seoul National University for her undergraduate training. Later Chung moved to Paris, where she was accepted by the *Ecole Normale Musique de Paris* and *Rueil-Malmaison* and studied with Michel Arrignon. From the *Ecole Normale Musique de Paris*, she graduated with honors (*L'unanimite*) and received a *Diplome Superieur d'Enseigment*. And from *Rueil-Malmaison*, Chung graduated with a *Diplome Superieur*.

Chung presented a solo recital in Seoul and she has been featured as a soloist with the Seoul Philharmonic Orchestra. In 1998 she gave a recital at the Beijing International Clarinet Festival.

Eun-Won Chung has won first prizes at various prestigious competitions, such as the *Union des Femmes Artistes Musicienes* (U.F.A.M.) competition and the *Concours Generale de Musique LEOPALD-BELLAN*.

She plays Buffet Festival (B♭), RC (A) and Prestige (E♭), Gigliotti mouthpiece, Bonade ligature and Steuer reeds.

(l to r standing) Chang-Hee Lee, Eun-Won Chung, Im-Soo Lee; (seated in front) Dong-Jin Kim

The Down Under Australian Report

by Neville Thomas

Terry Stirzaker

Resident in the world famous Sydney Opera House is Australia's hardest working orchestra, the **Australian Opera and Ballet Orchestra,** which plays more than 275 performances every year. Of its four permanent clarinetists, **Terry Stirzaker** is now completing his 21st year in the principal chair.

Although life in the pit has been largely anonymous and at times repetitive, Terry notes that a sense of family pervades within the orchestra so that it has become an unlikely combination of over-worked but still high-spirited ensemble. Except for the annual vacation period, there is no "off season," the orchestra alternating between opera and ballet seasons for the two national companies. Present constraints of the pit limit the orchestra's size to only 70 permanent players, but with a pool of casual musicians augmenting for rostering purposes and the occasional large works. There is a high turnover of repertoire, more than 20 different operas per year. "*...and after all these years it has taken until this present season to meet Berg's* Wozzeck *perhaps the most perfect and compelling opera of our time, I'm enjoying it immensely, beautiful writing ... happy 21st anniversary to me!*"

Terry was a late starter on the clarinet, and even then it was accidental. His youth was spent playing guitar in a pop band, and it was not until serving a deferred period of conscription in the army in the late 1960s that he first held a clarinet and came face to face with written music. "*I remember spending my 22nd birthday and learning to read and play my first notes, all in the same week at the army school of music. Initially, perhaps due to the army repertoire, I also distinctly remember not liking the clarinet very much until I got my first classical clarinet recording — the Mozart* Concerto *with Karl Leister playing. This really opened my ears and from then on I was committed and even obsessed. While it didn't occur to me then, as a teacher myself in later years particularly preparing young students, the notion of a 'wasted' youth and handicap of a late start occasionally gave me pause for thought ... especially when I saw the opportunities and competition Youth Music Camps could offer.*"

Terry then won a full scholarship to the Canberra School of Music in the nation's capital, from which he graduated in 1977. A brief period playing in the Australia Contemporary Music Ensemble then preceded his appointment in the opera orchestra. After a couple of years also "moonlighting" as a founder member of the Sydney Clarinet Quartet, Terry began serious research into the basset horn, an instrument that attracted him since nobody seemed to know much about it or its repertoire, but mainly because of its connection to Mozart. "*At this distance from all primary sources it was fascinating detective work and involved a lot of local and international library work, letters and phone calls over a period of around 15 years so far, culminating in an extended European study tour in 1990.*"

In 1983 Terry gave the first-ever basset horn concerto performance in Australia (the Rolla *Concerto*). Also around this time he edited, from original manuscript copies, his own performance scores of the Mendelssohn *Concertpieces* for clarinet and basset horn in their orchestral version, and then published an article in *The Clarinet* on these pieces (Vol.14/4, 1987). (See addendum to this article below.) He has also helped de-mystify the instrument, its history and repertoire with his recitals and illustrated basset horn slide-lectures.

Of particular interest to other players may be the modifications he has made to his own Leblanc basset horn "*...an excellent job, courtesy of Tony Ward, formerly of Boosey & Hawkes, London, but now living in Australia. The metal bell has been replaced with a wooden clarinet style bell, and three of the plateau key plates (L-2, L-3, R-3) have been opened up into regular ring keys. This has improved the tone and response markedly!*"

Terry plays Buffet S1 clarinets, with a Vandoren Profile-88 B45-lyre mouthpiece. Like an increasing number of his

A stock Leblanc basset horn and Terry's modified instrument. The pictured wooden barrel was a failed experiment.

Terry Stirzaker, principal clarinet, Australian Opera & Ballet Orchestra

colleagues, Terry is concerned over the declining quality of cane in imported French clarinet reeds, and he now plays on Vintage XL reeds by "Reeds Australia" which he says offer better cane and more consistency.

While acknowledging that it is still a pleasure to come to work in such attractive surroundings — the combination of Sydney Opera House, spectacular harbor and its bridge, Terry nevertheless admits to discovering the following effective insomnia remedy: *"Into a glass of warm milk grind up and mix one aspirin and any two pages of C19 French opera!"*

MENDELSSOHN *CONCERTPIECES*, OPP. 113 AND 114

An update to the article that appeared in *The Clarinet*, Vol. 14, No. 4 Summer, 1987

DISCOGRAPHY:

With Piano:

Alan Hacker/Leslie Schatsberger, AMON RA, CD-SAR-38 (period instruments)

Rainer Schumacher/Gerhard Albert, BAYER BR-100-032 CD

Victoria Soames/Roger Heaton, CLARINET CLASSICS (U.K.)

Kari Krikka/Osmo Linkola, ONDINE 820-2

With Orchestra:

Dieter Klöcker/Waldemar Wandel, SCHWANN (MUSICA MUNDI) CD 311-158 G1 (with André edition of Baermann cadenzas)

Arrangements:

Harold Wright/Sherman Walt (Opp. 113 & 114, bassoon and piano), BOSTON RECORDS BR 1025 CD (live performances)

Music:

Op. 114, arranged for two clarinets and band (Gee)

Opp. 113 and 114, arranged with string quartet accompaniment (P. Huber, handwritten)

Op. 113 (and 114?), new edition with piano, ed. Trio di Clarone (Breitkopf & Härtel, 1989)

Op. 113 (and 114?), with orchestra, ed. Trio di Clarone (Breitkopf & Härtel)

Well, that's it for 1999. A Happy New Year to all.

Cheers,
Hooroo,
Nev
E-mail:<tobrien@bigpond.com>

NEWS FROM Japan

by Tsuneya Hirai

The clarinet division of the 68th Japan Music Competition took place in the fall of 1999 for the first time after its 63rd in 1994. (See p. 58 of *The Clarinet*, Feb./Mar. 1995.)

The competition started back in 1932 and the wind instrument division in 1956 which was subdivided into each instrument, including clarinet afterward. The competition is hosted by the Mainichi Press Co. and NHK (Japan Broadcasting Corporation) and it is unanimously acknowledged as the most prestigious one in Japan. In fact, the list of its laureates shows in a sense the history itself of Western music in Japan. (For more information on the competition, see pp. 14–16 of *The Clarinet*, Winter 1987.)

In 1999, the jury of the clarinet division consisted of 11 top-notch clarinetists of Japan such as Hamanaka, Murai and Ayako Oshima. Its lineup shows that Japanese clarinetistry, once observed as strongly influenced by France, is not necessarily so now as four of the jury once studied in the U.S.A., four in Germany and Austria, and only two in France. Though it may be false and dangerous to say something definitive from the fact, the Japanese clarinetistry could now be said to be in further diversity in terms of foreign influence.

The first elimination round was held on September 2–4 for which 158 contestants applied and 14 passed it. Two works were required:

1. One from Donizetti: *Stndie* or Poulenc: *Clarinet Sonata* (1st movement)
2. One from Stravinsky: *Three Pieces* (2nd movement), or Schumann: *Fantasiestücke,* Op. 73 (2nd movement to be played on clarinet in A)

The second elimination round took place on September 6–7, and five contestants remained for the final. Three works were obligatory:

1. One from Brahms: *Sonata,* Op. 120, No. 1 (1st and 3rd movements); Brahms: *Sonata,* Op. 120, No. 2 (1st and 2nd movements); Schumann: *Fantasiestücke*, Op. 73; or Debussy: *Première rhapsodie*
2. One from Berg: *4 Stücke*; Françaix: *Tema con Variazioni*; Lutoslawski: *Dance preludes* or Benjamin: *Le Tombeau de Ravel*
3. One from Kitazume: *Renga*; Fujiie: *Three Pieces;* Miyoshi: *Perspective en spirale*; Yuasa: *Clarinet solitnde*; (Note: These are by Japanese composers.) Berio: *Sequenza IXa*; Constant: *For clarinet;* or Denissow: *Sonata*

The final round was held on October 21 at Tokyo Opera City Concert Hall: Takemitsu Memorial. The hall, situated very near to central Tokyo, is designed in the so-called shoebox style with a pyramidal vault. The size is 20.0m (w) x 41.4m (d) x 27.6m (h) with the interior completely mantled in oak and with a seating capacity of 1,632. The late Toru Takemitsu (1930–1996) acted as adviser in the formulation of the basic concept and also supervised the opening series of concerts. The hall is dedicated to his memory due to his untimely death prior to its inauguration on October 9, 1997. Since then, the hall has been the talk of the musical circles due to its superlative atmosphere and acoustics. This writer attended the final round.

The required work was one from the following quintets to be played with a string quartet provided by the host organization.

Mozart: *Quintet A Major,* K.581;
or Weber: *Quintet B-flat Major*, Op. 34

That all the five finalists played well and the competition was close was the writer's personal impression. It was also attested to by the marks each contestant obtained from each juror which were officially disclosed later.

The result was as follows:
First prize: Nozomi Ueda
Second prize: Yumiko Itoi
Third prize: Megumu Tabuchi

Nozomi Ueda was born in Kyoto on December 16, 1972. Her family was not a "musical" one and her father was an engineer working for a firm. She is the elder

First-prize winner, Nozomi Ueda

of two sisters. Soon after her birth, the family moved to Himeji, a castle town since the 14th century. Situated ca. 30 miles west of Kobe, it is now a regional center of various industries with a population of ca. 450,000.

The castle completed in 1610 is widely known as "White Egret Castle," doubtlessly one of the most beautiful castles in Japan. She started the piano at the age of five and began the clarinet in junior high school in 1985 in its rather large-scale band. Her goal in those years was to be a schoolteacher of music. After playing the piano and clarinet simultaneously for three years, she became devoted to the latter when she entered a senior high school. At that time, she also started to study with a professional clarinet teacher who was a graduate of Osaka College of Music. Preparing for the entrance examinations for music schools in the Osaka-Kyoto-Kobe area, she took several lessons with Koichi Honda, professor of clarinet of Osaka College of Music.

Honda's way of teaching was speedy, assertive and demanding. Enthralled by it, she chose Osaka College of Music where she continued to study with him for four years from April 1991 to March 1995. As Honda was a pupil of Hamanaka in Japan and studied with Jacques Lancelot in France later, some of the graduates from the college were studying in France. Stimulated by the atmosphere, Ueda had a vague desire to study somewhere abroad, although she still kept her incipient aim to be a schoolteacher.

In 1993, she discussed the matter with Honda who recommended that she study with Guy Deplus who was coming to Japan

as a lecturer in a summer clinic organized by Buffet-Crampon Japan. Indeed she was impressed by Deplus, but his lessons left something unsatisfactory for her. She now recollects that what Deplus tried to convey was the essence of the tradition of French clarinetistry, but she could not help feel that she was kind of forced to play what he taught before being fully explained why. The writer supposes that she may not have been sufficiently mature or there may have possibly been a problem of translation.

In 1994, a cultural institute in Himeji organized a clarinet clinic with Ayako Oshima as the lecturer. Ueda had no idea of Oshima, but the latter's background in the brochure attracted Ueda's attention on two points. Firstly, Oshima was the first-prize winner of the clarinet divsion of the 55th Japan Music Competition in 1986 and Ueda was then preparing for its upcoming 63rd. Secondly, Oshima was a rare protagonist of American clarinetistry in Japan as the wife of Charles Neidich. In the clinic, Oshima's lessons appealed to Ueda a lot. Oshima recommended that she take lessons with Charles Neidich for his advice on the competition pieces, including Rossini: *Introduction, Theme and Variations.* Neidich was coming to a music festival as the visiting lecturer. It was just a one-day encounter in July, 1994, because he had to go home the next day; however, his teachings seemed for Ueda to deal directly with her problem at the time. What she was actually in quest of was how to handle the clarinet to express fluidly her inner feelings. In other words, the technical control of the instrument before anything else, such as the interpretation of the piece. Neidich fully lived up to her expectation.

Ueda after graduation from Juilliard in May 1998

Ueda and Neidich, July 1994

After an unsuccessful attempt in the 63rd Japan Music Competition, she conveyed her wish to Oshima that she would like to study with Neidich in New York. In February, 1995, she went to New York for the audition at the Juilliard School. As it was very soon after the Kobe Quake of January 17, she was not able to prepare much beforehand and her first try for Juilliard was a failure. After returning to Japan, she graduated from Osaka College of Music. From the summer, she settled in Manhattan, at West 85 Street just north of Manhattan Children's Museum. She took Neidich's private lessons once a week until February 1996, when the audition for the Juilliard School took place. This time she succeeded and she studied with Charles Neidich and with Ayako Oshima from the fall of 1996 until May 1998 when she graduated with the Master of Music degree. She extended her stay in New York for another year, and she returned home before the 68th Japan Music Competition, in the final round of which she played Weber.

She has a habit of repeatedly listening to several CDs from her own collection to find out the artists' secret of how to let the music inside flow out smoothly. She enjoys listening to their music rather than to their instruments. In that sense, her favorites include violinist Midori Goto, Richard Stoltzman and jazz singer, the late Sarah Vaughan. Her dream is to be a musician with sheer originality. As for composers, she admires both Mozart and Brahms and she feels much sympathy with Gustav Mahler's symphonies, both in playing and hearing them.

Her current equipment is Buffet R13 (B♭ and A), Johnston mouthpiece, Rovner ligature, Vandoren (regular) No. 4 reeds.

Readers of this column already know the second-prize winner, Yumiko Itoi, from a previous "News From Japan" on p. 88 of *The Clarinet*, Feb./Mar. 1998, as the first-prize winner of the 8th Japan Woodwind Competition in 1997. Avoiding unnecessary repetitions, here is a brief background of Itoi. Born in Kobe on June 10, 1971 and raised in Nishinomiya, she started the piano at an early age. She came across the clarinet in her junior high school band. In 1990, she enrolled in the Tokyo National University of Fine Arts and Music (Geidai) where she studied the clarinet with Yoshiaki Suzuki, current principal of the New Japan Philharmonic and with professor Yuji Murai. After graduating from Geidai in 1995, she went to Cologne, Germany, to study with Ralph Manno at the *Hochschule für Musik* and graduated from it in 1997. After her victory in the competition of 1997, she got married to a cellist in the Japan Philharmonic Symphony Orchestra, Tokyo, and the couple is living in the outskirts of Tokyo.

Second-prize winner, Yumiko Itoi

She is now freelancing in Tokyo and increasingly attracting attention as one of the most promising of her generation. She played Mozart in the final round. Her current equipment is Buffet R13 (B♭) and Prestige (A), Vandoren 5RV lyre mouthpiece, Rovner ligature and Vandoren 3-1/2 reeds.

Third-prize winner, Megumu Tabuchi, was born on May 29, 1979, in Kobe. Her parents have nothing special to do with music. She is the eldest of three sisters and she started to study the piano from the age of five. Like many others, she also started to play the clarinet in the band of her junior high school. In the early 1990s, she had a chance to attend a clarinet clinic presided by Kazuo Fujii, and she attracted the latter's attention. (See pp. 60–61 of *The*

2000 Orchestral Audition Competition Clarinetfest 2000

Eligibility: Open to clarinetists of any age who are not currently employed as full-time members of a professional symphony orchestra.

Application: For all contestants, send materials postmarked no later than Monday, April 3, 2000, to:

I.C.A. 2000 O.A.C.
Raphael P. Sanders, Jr., Coordinator
Department of Music, Stephen F. Austin State University
P.O. Box 13043 • Nacogdoches, TX 75962-3043 U.S.A.
Office: (409) 468-1360 • Fax: (409) 468-5810
e-mail: <rpsanders@sfasu.edu>

I. **Application fee:** $35.00 U.S. (for I.C.A. members only, all others must pay the required membership fee and above application fee to participate) in U.S. currency. Please use International Money Order or check drawn on a U.S. bank. This fee is non-refundable.

II. **High quality cassette tape recording containing the following repertoire in this order:**

1. **Wolfgang A. Mozart, *Concerto*, K.622.**
   Mvt. I — Exposition only: measures 57–154

The following are First Clarinet Excerpts:

2. **Maurice Ravel, *Daphnis & Chloe, Suite #2.***
   One measure after 155 to three measures after 156 AND two measures after 212 to end.
3. **Ludwig van Beethoven, *Symphony No. 6.***
   Mvt. I — Two measures before K to 17 measures after K.
   Mvt. II — One measure before D to one measure before E.
4. **Johannes Brahms, *Symphony No. 3.***
   Mvt. I — (B) to three measures after (C) AND 14 measures after (I) to 20 measures after (I).
   Mvt. II — Beginning to (B).
5. **Nikolai Rimsky-Korsakov, *Capriccio Espagnol.***
   Mvt. I — Both solos
   Mvt. III — 11 measures after K to end
6. **Franz Schubert, *Symphony No. 8 (Unfinished).***
   Mvt. II — Measures 66–83 and 225–233
7. **Felix Mendelssohn, *A Midsummer Night's Dream*, Op. 61, Scherzo.**
   Measures 1–48
8. **Giacomo Puccini, *Tosca Act III, e lucevon le stella.***
   Beginning to measure 15

III. A separate written statement, signed by the contestant, attesting that the recording is the playing of the contestant.

IV. A summer address and telephone number should be provided, if necessary.

Judging

Judging of tapes will be conducted with no knowledge of the contestants. Do not include any identification on the cassette or on the cassette box. There should be no speaking on the tape such as announcing excerpts.

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Monday, May 8, 2000. Semifinal and final round will be held at Clarinetfest 2000 at the University of Oklahoma in Norman, Oklahoma, with repertoire consisting of the works listed.

All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at Clarinetfest 2000. Travel, hotel and meal expenses will be the responsibility of the contestants.

All cassettes will become the property of the I.C.A. and will not be returned unless a stamped, self-addressed envelope is provided. (Use U.S. postage or an International Postal Coupon.)

Prizes

First Prize: $1,000 U.S. dollars, $300 U.S. dollars in merchandise from International Musical Suppliers and one Greg Smith mouthpiece.

Second Prize: $200 U.S. dollars in merchandise from International Musical Suppliers and one Greg Smith mouthpiece.

Please note that no application form is required.

3rd-prize winner, Megumu Tabuchi

Clarinet, May/June 1997 for a detailed background of Fujii.)

Fujii recommended that she study with him with a goal of attending Geidai. She accepted his proposal and started to study with Fujii once a month in Kobe from October 1995. During her two-and-a-half years' study with Fujii, he gave her only fundamentals like scales, arpeggios, studies and so on. In April 1998, she successfully enrolled in Geidai, and she is now studying with professor Yuji Murai. In an interview with this writer, she said ingenuously that only recently had she begun to really like the clarinet, and she hopes to study abroad sometime and somewhere in the future. The writer will keep his eyes on her future accomplishments with expectation. She played Weber in the final round.

Her current equipment is Buffet R13 (B♭) and Festival (A), Vandoren B-40 mouthpiece, Harrison ligature, Vandoren V-12 3-1/2 reeds.

MUSIC REVIEWS
by Joseph Messenger

NEW MUSIC 1999

This past year has again seen an exceptional variety of new music and new editions of older music. Clarinetists should be grateful for the efforts of composers, editors, and arrangers who create this music and for the publishers who not only produce this array of music but who also provide copies for review in *The Clarinet.*

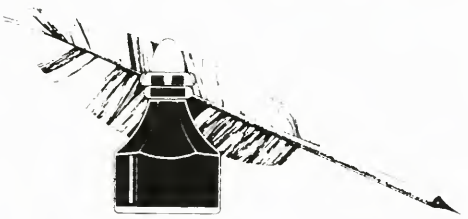
Several publications are worthy of special mention. David Pino's excellent book, *The Clarinet and Clarinet Playing*, has been reissued in an inexpensive paperback edition, and Jonathan Dunsby's thought-provoking book, *Performing Music*, should also be read by performers, theorists and musicologists.

The solo repertoire has been enhanced with new editions from Bärenreiter and Doblinger of the Schubert *"Arpeggione" Sonata*, and a new transcription from Comus of the Brahms violin *Sonata,* Op. 78 by Peter Goldberg. Bärenreiter has also issued a *Neu Mozart Ausgabe* of the Mozart *Concerto* with a piano reduction for B♭ clarinet, and Southern has provided another edition of this work in the Harold Wright series, edited by Ethan Sloane. There are also editions of concertos by Michael Haydn, Carl Stamitz and Michael Berkeley. Trent Kynaston's transcriptions of the Bach cello suites are worth studying, as are solo works with harp accompaniment by Jean-Michel Damase and Ida Gotkovsky.

Ensemble music includes a new edition by David Hite of the Cavallini duets, formerly only available in the Langenus *Method*, and some wonderful duet arrangements of music by Rossini and Russian composers by J. Baker. There are also excellent clarinet quartets by Kuhlau and Weber (trans. by Jacques Lancelot), Paul Harvey, James Power, Mendelssohn (arr. by Michael Bryant), Rossini (arr. by Daniel Dorff), Richard Willis, and Lee Noble.

Pedagogical material is highlighted by Peter Hadcock's *The Working Clarinetist*, completed by Bruce Ronkin and Aline Benoit. For the younger clarinetist Ian Denley's *Time Pieces* and Philippe Montury's *Premiere Voyage* are excellent collections of easy pieces with piano. *Clarinettando* by Luciano Pasquero and *Le Clarinettiste Debutant* by Jean-Noëll Crocq provide useful study material although they are written in Italian and French. Robert Stanton has published a book of fundamental tone-building studies and Kalmen Opperman's *Velocity Studies* provide excellent progressive technique building exercises, although for development of sheer technical virtuosity, one should examine the Rossini overture transcriptions by J. Baker.

REVIEWS



Books

Andover Press

Conable, Barbara. *What Every Musician Needs to Know About the Body,* 1997, $21.50.

Dover Publications

Pino, David. *The Clarinet and Clarinet Playing,* 1998, $9.95.

Oxford University Press. Dunsby, Jonathon. *Performing Music,* 1996, $13.95.

Video

Warner Bros. Publications

Proctor, Tom, producer. *Ultimate Beginner Series Clarinet*, 2 vols., with Malena Calle, 1998, $9.95.

Music

Advance Music

Bach, Johann Sebastian. *Six Suites for Violoncello Solo,* trans. Trent Kynaston (cl), 1999.

Aelfior Edition

(U.S. agent Theodore Presser)

Peçii, Aleksander. *Les Racines Sonores* (cl), 1998.

Amphion

(U.S. agent Theodore Presser)

Fénnelon, Philippe. *L'Oeil du Rêve* (cl), 1996, $14.50.

Arrensdorff

(U.S. agent Theodore Presser)

Power, James. arr., *Three's A Crowd* (3 cl), 1992, $14.00.

Bärenreiter

Fauré, Gabriel. *4 Mélodies*, arr. Douglas Woodfull-Harris (cl, pf), 1996.

Mozart, W.A. *Concerto*, K. 622 (cl, pf), 1987.

_____. *Serenade in C minor,* K. 388 (2 ob, 2 cl, 2 hn, 2 bssn), 1979, $39.90.

Schubert, Franz. *Sonata in A minor "Arpeggione"*, arr. Douglas Woodfull-Harris (cl, pf), 1996.

The Associated Board of the Royal School of Music

(U.S. agent Theodore Presser)

Denley, Ian. *Time Pieces*, 3 vols. (cl, pf), 1998, $13.50 each. Haughton, Alan. *Rhythm & Rag* (cl, pf), 1998, $13.50.

Black Squirrel Music, Inc.

Broughton, Bruce. *Sparky and the Voice of Reason* (cl, pf), 1998, $9.00.

Carl Fischer

Opperman, Kalmen. *Elementary Velocity Studies* (cl), 1999, $9.95.

_____. *Intermediate Velocity Studies* (cl), 1999, $9.95.

_____. *Advanced Velocity Studies* (cl), 1999, $9.95.

_____. *Virtuoso Velocity Studies* (cl), 1999, $9.95.

Comus Edition

Brahms, Johannes. *Sonata in G Major*, Op. 78, arr. Peter Goldberg (cl, pf), 1996.

Daniel Acquisto

Acquisto, Daniel. *Audubon Trail* (3 cl, bcl), 1998.

Doblinger

Haydn, Johann Michael. *Concertino per Clarinetto in La*, arr. Klaus Winkler (cl, pf), 1998.

Schubert, Franz. *Arpeggione-Sonata,* arr. Rudolf Melchart (cl, pf), 1998.

Durand

(U.S. agent Theodore Presser)

Ballif, Claude. *Chant du Petit Matin* (cl), 1996, $4.25.
Durand, Joëll-François. *La Mesure des Choses* (cl), 1992, $27.00.

Edition Kunzelmann
(U.S. agent C.F. Peters)
Küffner, Joseph. *Trois Duos Concertans* (2 cl), 1997.
Stamitz, Carl. *Konzert für Klarinette*, E♭ major (cl, pf), 1996.

Emerson Edition
(U.S. agent Theodore Presser)
Qerimi, Fatos. *PA-ISO* (cl), 1999.
Simaku, Thoma. *Four Wedding Songs and a Dance* (cl, pf), 1998.

Fentone
(U.S. agent Theodore Presser)
Prescott, Mike. *Chris Clarinet Meets the Percussion Monsters* (cl, perc, pf), 1993.

Gérard Billaudot
(U.S. agent Theodore Presser)
Damase, Jean-Michel. *Sarabande et Rigaudon* (cl, pf or hp), 1999, $7.50.
Dondeyne, Désiré. *Marche Promenade* (6 cl), 1994, $23.75.
Finzi, Graciane. *Dialogue* (cl, pf), 1998, $6.50
Francoeur, François. *Aria*, arr. Jacques Lancelot (4 cl), 1998, $7.75.
Gotkovsky, Ida. *Éolienne* (cl, harp or pf), 1998, $19.95.
Kuhlau, Friedrich. *Andante*, arr. Jacques Lancelot (4 cl), 1998, $7.75.
Loucheur, Raymond. *Volière* (cl, pf), 1999, $5.95.
Naulais, Jérôme. *Aufil do ton* (cl, pf), 1999, $5.75.
Tomasi, Henri. *Nocturne* (cl, pf), 1999, $5.95.
von Weber, Carl Maria. *Petite Fantaisie sur Obëron*, arr. Jacques Lancelot (3 cl, bcl), 1999, $5.95.

Harlequin Music
Harvey, Paul. *Quartetto Quarantoli* (3 cl, bcl), 1999.

Henry Lemoine
(U.S. agent Theodore Presser)
Allerme, Jean-Marc. *Clarinet Hits* (cl, CD, pf), 1998, $29.95.
Montury, Philippe. arr., *Premier Voyage,* 2 vol. (cl, pf), 1998, $15.00 each vol.

JB Linear Music
Baker, J. arr., *Russians in Other Countries* (cl), 1998, $10.00.
_____. *Russians in Other Countries* (2 cl), 1998, $10.00.
Rossini, Giacchino. *Entire Overtures for Clarinet,* arr. J. Baker (cl), 1998, $10.00
_____. *Entire Overtures for Clarinet Duet,* arr. J. Baker (2 cl), 1998, $10.00

Kalmus
(U.S. agent Warner Bros. Music)
Album of Famous Pieces (cl), 1999.
Mozart, W.A. *Five Divertimenti,* K. 229 (2 cl, bssn), 1999, $9.95.

Kendor
Boyce, William. *Symphony No. IV*, 1st Mvmt., arr. Elliot Del Borgo (cl choir), 1995, $10.00.
Mozart, W.A. *Sonata No. 4,* K. 403, arr. Harry Gee (cl, pf), 1998, $9.00.
_____. *Allegro from Sonata in F*, arr. Harry Gee (3 cl), 1998, $12.00.
Niehaus, Lennie. *All Too Soon* (cl choir), 1999, $13.00.
_____. *Christmas Jazz Favorites #2* (cl choir), 1996, $18.00.
_____. *Christmas Jazz Favorites #3* (cl choir), 1997, $22.00.
_____. *Miniature Jazz Suite #1* (cl choir), 1995, $18.00.
_____. *Seaside Images* (cl, pf), 1999, $7.00.
_____. *Spring Into Swing* (4 cl, bcl), 1999, $11.00.
_____. *Spring Into Swing* (fl, ob, cl, hn, bssn), 1999, $11.00.
Stamitz, Carl. *Allegretto*, arr. Elliot Del Borgo (cl choir), 1996, $10.00.

Leduc
(U.S. agent Theodore Presser)
Périer, August. arr., *Pièces Classiques Célèbres* (cl pf), 1998, $15.50.

Les Amis de l'Oeuvre et de la Pensée de Georges Migot
(official agent SEDIM)
Migot, Georges. *Sonatine en Duo* (cl, ob), 1998.
_____. *Suite a Deux* (cl, vc), 1998.

Merion Music
(U.S. agent Theodore Presser)
Martin, Robert. *Spica* (cl), 1999, $7.50.

Or-Tav
Galay, Daniel. *Klezmer Tunes with a Classical Touch* (cl, pf), 1998.
Israel, Robert. *Six Progressive Pieces* (cl, pf), 1998.

Oxford University Press
Berkeley, Michael. *Clarinet Concerto* (cl, pf), 1998.

Pan Educational Music
(U.S. agent Theodore Presser)
Dods, Marcus. arr., *Strauss Clarinet Duets*, (2 cl), $14.25.

Power Music
(U.S. agent Theodore Presser),
Chopin, Frederic. *Grand Waltz*, Op. 18, No. 2, arr. James Power (4 cl), 1997, $19.00.
Mozart, W.A. *Eine Kleine Nachtmusik*, K. 525 (1st mvmt), arr. James Power (4 cl), 1997, $19.00.
Power, James. *Alpine Clarinet* (4 cl), 1997, $19.00.
_____. arr., *Down by the Riverside* (4 cl), 1997, $19.00.
_____. arr., *Sidewalks of Harlem* (4 cl), 1997, $19.00.
_____. arr., *Swing Low Sweet Chariot* (4 cl), 1997, $19.00.
Rossini, Gioacchino. *William Tell*, arr. James Power (4 cl), 1997, $19.00.

R.E.S. Publications
Stanton, Robert. *Building Blocks* (cl), 1999, $7.50.

Ricordi
(U.S agent BMG)
Pasquero, Luciano. *Clarinettando* (cl), 1998.

Robert Martin
(U.S. agent Theodore Presser)
Crocq, Jean-Noël. *Le Clarinettiste Débutant* (cl), 1990, $13.75.
_____. *Le Clarinettiste Préparatoire* (cl), 1994, $22.95.
Osche, Annie. arr., *Clarinettes en Promenade* (4 cl), 1998, $19.50.
Rio, Phillipe. *Petite Suite Enfantine* (3 cl), 1997, $15.00.
Rota, Nino. *8-1/2,* arr. Gilles Swièrc (5 cl, bcl), 1997, $24.25.

Roncorp
Hadcock, Peter, *The Working Clarinetist* (cl), 1999, $39.95.

Rosewood Publication

Mendelssohn, Felix. *String Quartet in E♭*, Op. 12, No. 1, arr. Michael Bryant (3 cl, bcl), 1998.

Southern Music

Cavallini, Ernesto. *Three Grand Artistic Duets*, ed. David Hite (2 cl), 1999, $18.00.

Mendelssohn, Felix. *Allegro from Sechs Kinderstücke*, Op. 72, arr. Norman Heim (cl, pf), 1998, $4.00.

Mozart, W.A. *Concerto,* K. 622, ed. Ethan Sloane (A cl, pf), 1996, $25.00.

Ritter, Reinhold. *Long, Long Ago*, ed. Richard Shanley (E♭ cl/B♭ cl/alto cl/bcl, pf), 1999, $5.00 each version.

Scarlatti, Domenico. *The Cat's Fugue*, arr. Richard Thurston (cl choir), 1995, $20.00.

Willis, Richard, *Divertimento* (3 cl, bcl), 1999, $10.00.

Studio Music Co

(U.S. agent Musicians' Publications)

Harvey, Paul, *Clarinet Sight Reading* (cl), 1996.

Theodore Presser

Rossini, Gioacchino. *Overture to "The Barber of Seville,"* arr. Daniel Dorff (3 cl, bcl), 1999, $12.50.

Thoma CompuGraphics

Noble, Lee. *Quartet* (4 cl), 1994, $23.00.

Universal Edition

Böhner, Johann. *Fantasie*, Op. 68 (cl, pf), 1995.

Warner Bros. Publications.

Cuellar, Carol. arr., *Great Popular Instrumental Solos* (cl, pf, CD), 1999, $10.98 cl, $10.98 pf.

_____. *The Greatest Pop Hits of 1999 so far* (cl, pf), 1999, $9.95 cl, $9.95 pf.

DeSantis, Christopher. arr., *15 Very Easy Hymns* (cl, CD, pf), 1999, $9.95 each part.

Esposito, Tony. arr., *The Music of Burt Bacharach Plus One* (cl, CD, pf), 1999, $12.95 each part.

Williams, John. *Music from Star Wars Episode 1*, arr. Bill Galliford (cl, CD, pf), 1999, $9.95 cl, $11.95 pf.

Williams, John. *Selections from Star Wars*, arr. Tony Esposito (cl, CD, pf), 1977, $12.95 each part.

Compact Disc Reviews

by Lori Neprud-Ardovino

The English Romantics. Victoria Soames, clarinet; Laurence Perkins, bassoon; John Flanders, piano. William Yeates Hurlstone: *Trio in G Minor* (1894), (premiere recording); Herbert Howells: *A Near Minuet* (1946), for clarinet and piano, and *Minuet: Grace for a Fresh Egg* (1945), for bassoon and piano (premiere recordings); W.H. Hurlstone: *Four Characteristic Pieces* for clarinet and piano (no date known); Charles Harford Lloyd: *Trio* (1900), (premiere recording). CLARINET CLASSICS CC0023. Total time 61:13. (distributed by Qualiton Imports)

There is a wealth of English clarinet music that has been unfamiliar to the public until recently. This CD is a collection of some of the lesser-known composers of the latter part of the 19th century. These composers are all associated with the Royal Conservatory of Music, with Sir Charles Villiers Stanford as the most influential teacher of composition. He introduced a style that is predominantly German. It is quite evident, from listening to all the works on this CD; there is a heavy Brahms influence, along with some Vaughan Williams, Robert Schumann and Felix Mendelssohn thrown in for good measure. Hurlstone and Howells are among Stanford's many students.

The *Trio in G Minor* by Hurlstone opens the CD. In the first movement, the piano introduces the theme, then echoed by the clarinet and bassoon in harmony. The work is quite pianistic, truly showing Hurlstone's mastery of the instrument. There is some call and answer between the clarinet and cello and also some gorgeous harmonies between the two. It is evident that Hurlstone has a good understanding of all three instruments, yet it is obvious that the piano is the prominent voice. This movement is exciting with some moments of calm throughout. It definitely shows a "Brahmsian" stylistic quality. Enjoyable, yet the ending is a bit strange with an abrupt rhythmic closing. The "Andante" opens with a beautiful piano solo, again the Brahms influence shines through. The bassoon then takes over, and when the clarinet enters, the harmony is stunning. Throughout the movement the piano has beautiful interludes interspersed. The third movement, "Allegro moderato," has a 6/8 feel, more light and dance-like than the previous two movements. It has a lyrical opening with the passing of melodic lines between the clarinet and bassoon. Hurlstone balances melodic and harmonic lines to allow all of the instruments the freedom that this ensemble requires. All three voices play an important part in the work. Intensity gains throughout, creating ups and downs with tension and relaxation, ending bold and strong.

Herbert Howells' *A Near Minuet* for clarinet and piano and *Minuet: Grace For a Fresh Egg* for bassoon and piano (both premiere recordings), are both nice "filler" works for a recital. They are short, melodic and easy to listen to. They add a nice touch to any recital program. My favorite work on the CD is Hurlstone's *Four Characteristic Pieces* for clarinet and piano. This piece makes one think of Gade's *Fantasy Pieces*, Op. 43 and Schumann's *Three Romances*, Op. 94. The four movements are entitled, "Ballad," "Song," "Intermezzo" and "Scherzo." What struck me was the beautiful melodic writing for both the piano and clarinet, how well they interact, creating a wonderful balance. The "Song" (reminiscent of Gade) stands out as truly "tuneful," for lack of a better word. The "Intermezzo" (a la Schumann), is light and cheerful, with a charming quality. The final movement, the "Scherzo" is a jig of sorts, a nice closure to an enjoyable work. I highly recommend this piece to anyone. These characteristics provide some wonderful writing for both clarinet and piano in this genre. If only Hurlstone had not died at such a young age (he was only 30), we might have more of these wonderful pieces to add to our repertoire.

The *Trio* for clarinet, bassoon and piano by Charles Harford Lloyd is a world premiere recording by this ensemble. It possesses some of the same qualities of the Hurlstone *Trio*, yet the piano is not as predominantly heard. The bassoon and clarinet produce some nice harmonies and melodic exchanges throughout, but do not strike me as having as appealing melodic flow as the Hurlstone *Trio*.

I recommend this CD to anyone looking for some good literature by some fine English composers. I highly recommend the Hurlstone *Four Characteristic Pieces* to anyone's repertoire. It is a jewel!

by David Shea

The Finnish Clarinet. Gregory Barrett, clarinet; Fumi Nishikiori and Laura Mikkola, piano; Michael Milton, violin; Helen Lindén, cello; Tasha Dzubay, clarinet; Kevin Benfield and Deborah Boyd, bassoons. Paavo Heininen: *Short I*, Op. 58a; Jukka Tiensuu: *Le Tombeau de Mozart*; Magnus Lindberg: *Steamboat Bill Junior*; Esa-Pekka Salonen: *Nachtlieder*; Tauno Pylkkänen: *Pastoraali*; Jean Sibelius: *Musette*; Bernhard Crusell: *Introduction et Air Suèdois varié* ALBA RECORDS OY ABCD 126. Total time 58:30. (available from the manufacturer. Fax: int + 358-3-345 1384 / e-mail: <timo.ruottinen@alba-records.inet.fi> or at the Web site: <www.uta.fi/~sr56158/ALBA/>).

Gregory Barrett currently serves as an assistant professor of clarinet at Jacksonville State University in Jacksonville, Alabama. He holds a D. Mus. degree from Indiana University, and also holds degrees from Northwestern and the State University of New York at Buffalo. Dr. Barrett has performed with many orchestras in Alabama, North Carolina, Virginia and Indiana. His interest in Finnish music began with his experiences with the clarinet parts of Sibelius' first and fourth symphonies. Having spent time in Finland and with help from the Finnish Ministry for Foreign Affairs, his continued interest and research into the music of Finnish composers has resulted in a CD containing a wide variety of solo and chamber music compositions.

With the exception of the clarinet pieces of Bernhard Crusell, Finnish clarinet music has not been a part of the mainstream repertoire for the instrument. Between the time of Crusell and Sibelius, there is only one known clarinet piece, an incomplete *Sextet* for flute, clarinet and string quartet by August Engelberg. Since World War II, however, there has been a great deal of chamber music written for clarinet. The compositions selected for this CD are excellent representations of the diversity and quality that one can find in contemporary Finnish clarinet music.

The opening work on this disc is Paavo Heininen's (b. 1938), *Short I*, Op. 58a, an unaccompanied work in three connected movements composed in 1990. This piece can be performed by itself or it can be performed with *Short I*, Op. 58b for solo cello, forming a duo for clarinet and cello. The first movement, "Passaggio," is characterized by complex gestures in a legato and free-flowing style. Irregular beats and grace-note figures define the texture along with sudden register leaps and dynamic shifts. Barrett captures the energy and character of the movement with excellent control and pacing.

In the second movement, "Melodia," the composer integrates multiphonics into a lyric melodic texture. The writing and the performance are beautiful and expressive. The final movement, "Bird," contains large leaps and sudden changes in dynamic in a style, which reminds one of some of the bird references in Messiaen's music. The excitement and textures provide a vivid contrast to the earlier movements. Barrett has no problems meeting the technical challenges of the movement and executes the bird-like gestures very well.

Le Tombeau de Mozart by Jukka Tiensuu (b. 1948), is a complex, single-movement work for clarinet, violin and piano, also dating from 1990. Tiensuu has written a number of chamber works involving clarinet with a wide variety of instrumentation. *Le Tombeau de Mozart* begins with a striking use of color and texture that immediately grabs one's attention, particularly after hearing the previous unaccompanied work. The clashing timbres and difference tones generated by the juxtaposition of high clarinet and high violin writing is wonderful. Both performers do very well with intonation and blend, although the occasional violin harmonic doesn't quite make it up to pitch. This high tessitura texture recurs throughout the work with different instrumental combinations. Separating these areas are contrasting sections involving more intricate and complex passage work. The precision and energy of the ensemble results in an exciting and well executed performance.

The third piece on this CD is Magnus Lindberg's (b. 1958), *Steamboat Bill Junior* for clarinet and cello. After considering the title, one might think this piece would contain elements of jazz, ragtime or other popular styles of the early 20th century. Instead, the composition is a very complex and intricate work written in a similar modern style to the previous two. The title of this work takes its name from Buster Keaton's 1928 silent film *Steamboat Bill, Jr.*, and it also shares proportional and descriptive similarities. The ensemble in this performance is outstanding. Helen Lindén and Barrett display great control both technically and musically, particularly in the soft dynamic passages. The loud sections are exciting and performed with conviction and energy. There are a few instances where the clarinet goes flat in the throat tones in the loud sections. However, the intensity of the performance in these instances is very effective.

Esa-Pekka Salonen (b. 1958) wrote *Nachtlieder für Klarinette und Klavier* in 1978. An accomplished composer, Salonen currently serves as Music Director of the Los Angeles Philharmonic Orchestra. *Nachtlieder* is a solemn and dark piece that shares many qualities with Alban Berg's *Vier Stücke*. Written in four short movements, both works are in a compact, intense and somber style. The movements do not vary significantly in mood and tempo. Barrett plays them with a conservative expressiveness appropriate for the style. Extremes in dynamics are handled well. The piece has a beautiful and haunting

quality, but it lacks the contrast and effect that is exhibited in the previously discussed works.

The next two works, Tauno Pylkkänen's (1918–1980), *Pastoraali* and the *Musette* of Jean Sibelius (1865 –1957), are composed in a more traditional tonal style. Both pieces mark a significant contrast from the previous works in their simplicity and country-like character. Pylkkännen's piece is a short, charming work that is performed in a simple pastoral manner. Sibelius' *Musette* is a single-movement work for two clarinets and two bassoons. This piece is light and similar in substance to Pylkkännen's piece. Originally, the *Musette* was written as incidental music for Adolf Paul's play *King Kristian II*. Although one has to include Sibelius on a CD of Finnish music, this piece lacks depth and is the least engaging work on the CD. Overall, the performance is good and the parts are well played. The first clarinet clearly dominates with its resonant tone and flair while the others clearly play a secondary role. This balance and texture are appropriate for the piece, however, one can not help being a bit let down after the intensity and exceptional quality of the more modern compositions on this CD.

For the final selection, Barrett chose Bernhard Crusell's (1775–1838) *Introduction et Air Suèdois varié*. This piece is a perfect "closer" for this CD as it suits Barrett's playing style very well. The expressive sections are played with elegance and good taste. In the faster variations, the technique is clean and confident. The ensemble between clarinet and piano is excellent, particularly in those occasional "tongue and cheek" moments. After hearing his performance, one is left with the urge to find a copy of the music and play through it.

The overall sound quality of this CD is very good. The balance and characteristic tone of each instrument come across very well. Of the pieces included, the unaccompanied work by Heininen, Tiensuu's *Le Tombeau de Mozart*, and the Crusell variations are truly outstanding, not only in the performances but also in the quality of the compositions. The works of Lindberg and Salonen are also noteworthy pieces that could be programmed on a recital under the right circumstances.

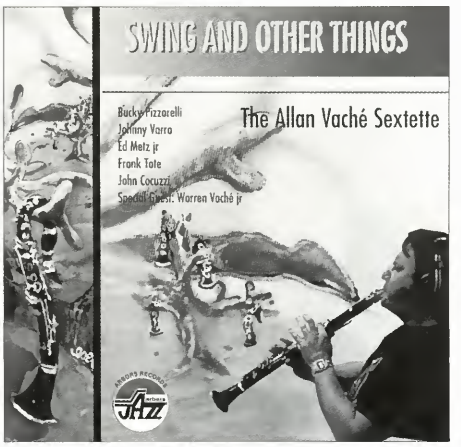
As a whole, Barrett's playing on this CD is excellent. His style is not flashy or virtuosic, but is elegant, controlled and expressive. His technical command of the material and the ability to flow from one idea to the next gives each piece a seamless and narrative quality. Each performance clearly illustrates Barrett's understanding of musical style and the musical content of each work. In addition to the performance quality, Barrett has done a great service by sharing these few lesser-known works with the clarinet community. They are truly first-rate compositions that should be performed. I highly recommend this recording for those interested in Finnish music, and for those looking for new titles to perform. More information on these pieces and other contemporary Finnish clarinet music can be obtained from the Finnish Music Information Centre at <info@mic.lcosto.fi>.

by Neal Haiduck

Swing and Other Things. The Allan Vaché Sextette. Allan Vaché,, clarinet; Bucky Pizzarelli, guitar; Johnny Varro, piano; Ed Metz, Jr., drums; Frank Tate, bass; John Cocuzzi, vibes; and special guest Warren Vaché, Jr., cornet. Selections: "June Night"; "Nancy (with the Laughing Face)"; "Topsy"; "Just One of Those Things"; "Indian Summer"; "Rachel's Dream"; "Autumn Leaves"; "Limehouse Blues"; "You Turned the Tables on Me"; "Hi Ya Sophia"; "Time After Time"; "He Loves and She Loves"; and "Cheek to Cheek." ARBOR RECORDS ARCD 19171. Total time 67:37. (available from the manufacturer, tel. (800) 299-1930, fax (813) 724-1745. E-mail: <mrd@gate.net>. Web site: <www. arborsjazz.com>)

Allan Vaché gives us a selection of 13 tunes, which he plays in a fairly straight forward swing style. He is joined by a sextet of veterans that he wisely deploys all together or in smaller groupings. There are some interesting things on the record, most notably "Rachel's Dream," a Benny Goodman tune that sounds like it's based on "Three Little Words" — a good, complex tune and a nice arrangement by John Sheridan.

Vaché is a fluent player. His jazz playing is arpeggio based, and he goes up and down. The liner notes state that he is "one of the very few clarinetists who can play a high C and even a D without piercing the listener's ears." Indeed, Vaché plays a double C in the first tune ("June Night"), after getting a good grip on the A below it. He has a pretty wild sound up there. It's either exciting or raw. You make the call.



Vaché is a natural double-timer who employs a lot of eighth notes. He's fairly sophisticated harmonically with a good chromatic sense. If only he didn't play so much all the time. This is not relaxed jazz, and the rhythm section is no help. The drummer, Ed Metz, Jr., is stiff and sounds old-fashioned. He also has an annoying low-pitched ride cymbal which he sometimes uses. He makes a Mel Powell tune ("Hi Ya Sophia"), sound military, like a World War II army band. The most swinging cut is the one where Metz lays out altogether ("You Turned the Tables On Me," a nice tune you don't hear every day).

There are some good bass solos by Frank Tate, especially in "You Turned the Tables On Me," although the bass sounds under-recorded throughout. The pianist, Johnny Varro, plays in an authentic swing style, but very predictably.

Bucky Pizzarelli, on the other hand, is worth the price of admission. Always original and spontaneous, he makes the start of every solo an announcement. He leaves the listener some quiet moments in the surrounding maelstrom. Vaché plays a ballad with Bucky ("Nancy"), but Vaché is not that sensitive and demonstrates a quick, nervous vibrato with which he finishes his long notes.

John Cocuzzi, on vibes, appears on a number of cuts. He plays in a xylophone oriented style and uses the style to advantage on the Dixie-ish "Limehouse Blues." I enjoyed this cut. It sounds unpretentious

and humorous. Vaché actually sounds like he's having fun.

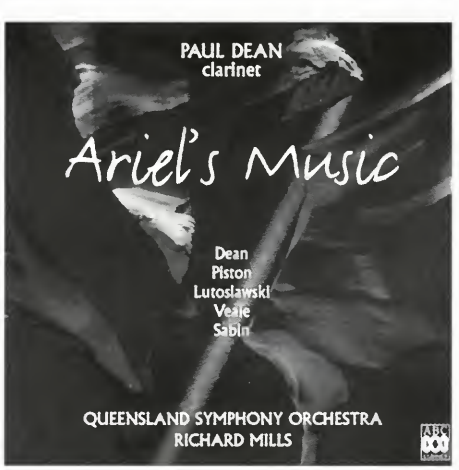
Allan's brother, Warren, sits in on cornet on the last tune, "Cheek to Cheek," and sounds great — a wonderful, complex line and a feeling of abandon.

On the down side, "He Loves and She Loves" proves that not every Gershwin tune is a good bet, and "Autumn Leaves" is a big mistake. It's played in a fake Latin style and the group sounds like a wedding band.

This is a record of interest to those who are fans of the Swing Era. For others, the predictability of the soloists and the corny endings might be a problem.

by Theodore Jahn

Ariel's Music. Paul Dean, clarinet; Queensland Symphony Orchestra, Richard Mills, conductor. Brett Dean: *Ariel's Music* (1995); Walter Piston: *Concerto* (1967); John Veale: *Concerto* (1953); Witold Lutoslawski: *Dance Preludes* (1954–55); Nigel Sabin: *An Australian Holiday* (1997). ABC CLASSICS (Australian Broadcasting Corporation), 456 678-2. Total time 69:37. (Available from Universal Music Australia and Australian Broadcasting Corporation Shops, ABC centres, and music shops. Availability outside of Australia unknown.)



Ariel's Music features five works performed by the brilliant young Australian clarinetist Paul Dean, assisted by the Queensland Symphony Orchestra, Richard Mills, conductor. Dean, a graduate of the Queensland Conservatorium of Music, is the principal clarinetist of the Queensland Symphony Orchestra. His recordings and prestigious appearances at important international festivals have made him something of an international star.

The album's title composition, *Ariel's Music*, is a monumental and chillingly effective work. Written by the clarinetist's brother, Brett Dean, the concerto is dedicated to Ariel Glaser, who died of AIDS in 1988 at the age of seven. Her mother, Elizabeth Glaser (wife of Paul Michael Glaser of "Starsky and Hutch" fame), contracted the disease through a transfusion during her pregnancy and inadvertently passed the virus on to her daughter. Before her own death in 1994, Elizabeth Glaser had raised more than 30 million dollars for pediatric AIDS care. The piece is in two movements, "Elegy" and "Circumstances," with the clarinet suggesting the role of Ariel and the orchestra representing the forces of the world surrounding her. The composer has uncommon skill in orchestration and describes a very emotional situation with contemporary music that is both sympathetic and powerful but never offensive.

Paul Dean gives a superlative interpretation of the piece, which begins in a disarmingly simple manner and proceeds to extreme technical demands of range and execution. Dean's command of the clarinet is phenomenal. His perfectly controlled technique flawlessly serves his musical intentions. Particularly remarkable is his ability to produce a big sound while still maintaining excellent finger and articulation control. The Queensland Symphony Orchestra and Richard Mills support their hometown soloist well, with careful attention to balance and tone color. Together they have produced a definitive recording of an important and spellbinding work. Credit should also be given to the sound engineers for their artistry in recording the most intimate and most terrifying moments of this score.

The Walter Piston *Concerto* of 1967 deserves to be heard more often. Written in one continuous movement, the work actually consists of four variations lasting a total of just over 12 minutes. Dean's rendition is committed and spectacular, a worthy interpretation of a witty, arresting piece. His articulation and rhythmic acuity are particularly noteworthy.

The John Veale *Concerto* of 1953 has immediate appeal in its evocative ability to describe the English countryside. Veale, an English movie composer, wrote the piece for Sydney Fell of the London Symphony Orchestra, who played many of Veale's screen scores. Paul Dean gives an appropriately expressive performance of this romantic score. The full range of the clarinet is shown off in some very effective rapid slurred passages during which Dean executes with spectacular panache. This, too, is a piece worthy of many more modern performances.

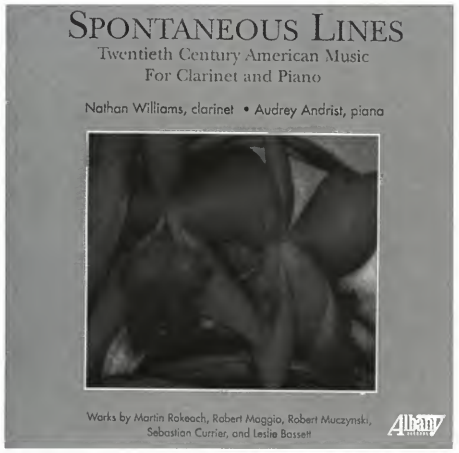
The Witold Lutoslawski *Dance Preludes* of 1954 are also given a wonderfully lively performance by Dean and the Queensland Symphony. The dances are much more colorful in the orchestrated version than in the original form of clarinet and piano. The opening dance, however seemed a little slow compared to most performances done with piano accompaniment; perhaps it is because the orchestral rendition requires a somewhat slower tempo for a technically clean and effective performance.

The last piece, *An Australian Holiday* (1997), was written especially for this album by the Australian composer Nigel Sabin. With its references to Aboriginal music and its good-natured part-time dance rhythms, it is an excellent encore piece — a fitting close for a fine album recorded by one of today's most talented young clarinetists.

by Michèle Gingras

Spontaneous Lines — Twentieth Century American Music for Clarinet and Piano. Nathan Williams, clarinet; Audrey Andrist, piano. Martin Rokeach: *North Beach Rhapsody* (1991); Sebastian Currier: *Intimations* (1989); Robert Muczynski: *Time Pieces,* Op. 43 (1984); Robert Maggio: *Fantasy: Spontaneous Lines* (1989); Leslie Bassett: *Arias* (1992). ALBANY RECORDS TROY 311. Total time 61:32. (distributed by Albany Music Distributors, Inc./ artist e-mail: <williamsn@mail.ecu.edu>)

Nathan Williams is well known for his contribution to new music. In 1995, he was awarded third prize in the 29th annual International Gaudeamus Interpreters



Competition for performers of contemporary music, which took place in Rotterdam, The Netherlands. He received his formal training at the Academy of Music and Fine Arts in Vienna, where he earned the Artist's Diploma with highest honors as a student of Horst Hajek. He continued his education at the Eastman School of Music as a student of Stanley Hasty, where he received a Master of Music degree, and in 1992, he was awarded the Doctor of Musical Arts degree from the Juilliard School. He is currently principal clarinetist with the Winston-Salem Symphony and associate professor of clarinet at East Carolina University, where his students have distinguished themselves as top prize winners in competitions at the regional, state, and national levels. He is a member of Strata, a trio with violinist James Stern and pianist Audrey Andrist, the West End Chamber Ensemble, and he also performs with the Chamber Music Society of Wilmington.

North Beach Rhapsody was written in 1991 by Martin Rokeach. Born in 1953, Rokeach received honors in eight national competitions. He is on the faculty of St. Mary's College of California, and a founding member of San Francisco's contemporary music concert series, Composer, Inc. In writing about *North Beach Rhapsody*, the composer describes how he was inspired by the impulse and energy found in large cities, and how this energy is also found within ourselves. The music starts out with a series of disjointed intervals, insistent accented high notes, and the pointillism of the line does indeed convey the image of a busy city. Williams' technique is impressive in that he manages to convey such difficult music in an effortless and expressive manner.

In 1995, Nathan Williams was a featured soloist at the I.C.A. ClarinetFest at Arizona State University, where he performed Sebastian Currier's *Intimations*. Written in 1989, its title is intended to describe the intimate dialogue taking place between the clarinet and piano, and the personal, inward nature of the piece as an entity. It is also meant to suggest a music process by which ideas are first alluded to before being stated outright. The dialogue effect is done here with finesse and creativity by both performers.

Canadian pianist Audrey Andrist is a first-prize winner of the 1994 San Antonio International Keyboard Competition. She received both the Master of Music and Doctor of Musical Arts degrees as a student of Herbert Stessin at The Juilliard School. It is clear that she and Nathan Williams work as a very close team, and that they have much solid experience playing together.

Robert Muczynski wrote *Time Pieces* in 1984. In just a few years, this work became a staple of clarinet repertoire, and has been performed and recorded by clarinetists ever since. The work is a suite of four contrasting pieces, each highlighting some specific characteristic of the clarinet in terms of range, technical prowess, color and expression. Muczynski writes in the liner notes, "The title of the work has nothing to do with mechanical clocks or watches. It is not a play on words but rather an awareness of the fact that everything exists in time: history, our lives and, in a special way, music."

The first movement's complex melodic material contrasts with the second movement's somber lyrical melody, and with the third movement's almost naive melody reminiscent of earlier compositional times. The last movement's "Andante molto" section is a two-minute clarinet monologue followed by a brisk dance-like rondo section where the clarinet and piano are reunited. Interrupted by a florid clarinet cadenza, both instruments end together with great energy and bravura.

Robert Maggio wrote the title work of this recording in 1989. Born in 1964, Maggio attended Yale University and the University of Pennsylvania, and is now on the faculty of West Chester University. His music has been performed by the Atlanta and Cincinnati Symphony Orchestras, among others. He received fellowships from the Guggenheim Foundation, the American Academy of Arts and Letters, the American Music Foundation, and numerous others.

Fantasy: Spontaneons Lines is inspired by a poem by Walt Whitman entitled *Spontaneons Me*. The music was composed for Nathan Williams. It is a series of connected movements alternating with clarinet solos, and clarinet and piano duos. It is a substantial piece of almost 16 minutes, which Williams and Andrist perform brilliantly. A few extended techniques are used by the clarinet such as color trills and singing while playing, but, surprisingly, very few "contemporary techniques" are included in the music of each composer throughout this recording.

Leslie Bassett is one of the best known American composers today. He is Professor Emeritus at the University of Michigan. He was born in Hanford, California, in 1923, and lives in Ann Arbor. He served as trombonist and arranger with the Army bands in the U. S., France and Germany during World War II, and was subsequently a pupil of Ross Lee Finney, Roberto Gerhard, Nadia Boulanger and Arthur Honegger. Bassett received the 1966 Pulitzer Prize in Music, has held the *Prix de Rome*, received numerous prestigious awards throughout his monumental career, and has been named Distinguished Artist by the State of Michigan and by California State University, Fresno, his alma mater.

In addition to *Arias*, other recent works for clarinet include *Trio* for clarinet, violin, and piano, *Fantasy* for clarinet and wind ensemble, and *Soliloquies* for clarinet alone. *Arias* was composed in 1992, on commission from the I.C.A. Leslie Bassett describes the work as being "often intense, at other times lyrical, urgent, and equally demanding for each performer — a virtuoso recital piece whose movement titles suggest the nature of music: Impulse, Melisma, Dialogue, and Brio."

The latter words, "Dialogue" and "Brio," are perfectly suited for our featured performers on this remarkable recording. Nathan Williams and Audrey Andrist dialogue impeccably well together, and they perform five substantial contemporary duos with brio. This repertoire is a must

for the serious clarinetist in search of modern concert music. I give this recording a two-and-a-half reeds rating for overall programming, liner notes, and cover art, adding one entire concert reed for impeccable musicianship and clarinetistry.

Music Reviews
by Himie Voxman

W.A. MOZART. *Serenade in E♭ major* KV 375, a 6: for 2 Clarinets, 2 Horns and 2 Bassoons. *Serenade in E♭ major* KV 375, a 8: for 2 Oboes, 2 Clarinets, 2 Horns and 2 Bassoons, edited by Daniel N. Leeson and Neil Zaslaw. Bärenreiter, 1979.

Bärenreiter's Volume 2 of Mozart's *Divertimenti* and *Serenades* contains the two items listed above plus the *Serenade in C Minor*, KV 388, the great *Serenade in B♭*, KV 361, the *Adagio in B♭*, KV 411, for two clarinets and three basset horns, and nine fragments for various combinations of clarinets, basset horns and horns. What a pity the composer did not live long enough or didn't have the interest to complete some of these beginnings!

In a letter to his father written on 3 November 1781, Mozart states that the sextet was composed for the sister-in-law of the court painter, Joseph Hickel, at whose home it was first performed on October 15, 1781. He explains that it was written in the hope that it might be brought to the attention of the Emperor by a Herr von Strack, a daily visitor to the Hickels, who was the Emperor's valet.

The letter also reports that on his name-day, 31 October, while he was a guest of Baroness von Wäldstadten "At eleven o'clock I was greeted by a serenade for two clarinets, two horns and two bassoon ... and that too of my composition ... these musicians asked that the street door might be opened and, placing themselves in the center of the courtyard, surprised me just as I was about to undress, in the most pleasant fashion imaginable with the first chord in E♭..."

In 1955, Musica Rara (then in London), published the sextet, edited by Karl Haas. It is now out-of-print. In the Bärenreiter scores emendations made, dotted lines for slurs and notes to be changed by adding small accidentals written above them, are all incorporated in the text in both versions.

There are differences of opinion as to the date of Mozart's addition of two oboes to the sextet. The editors, who have devoted years to the composer's wind works, list the date as probably the end of July 1782. It was quite likely written for a concert by one of the royal octets in Vienna. The two oboes very adroitly trade off with the solo lines of the clarinets. There are many other changes. The first 92 bars of the sextet's first movement are not repeated in the octet version, and the addition of the oboes prompted many other changes.

Volume 2 of the scores contains a few reproductions of pages of the autographs. I was especially intrigued by one of Mozart's very clear changes in slurring. In the opening of the Allegro Maestoso and elsewhere there are numerous dotted-eighth-sixteenth figures quite consistently slurred to an eighth note, (bars 5–10, e.g.), in the sextet, but in the octet they are just as consistently not slurred over.

In a very cursory glance at scores versus parts (printed in 1998), I noticed a couple of discrepancies. *Sextet*, first movement, bar 28, the first bassoon b♭ should be a♭. *Octet*, first movement, bar 15, the second bassoon dotted-eighth e♭ should be C. We are fortunate to now have available these two excellent well-edited and well-printed sets of parts.

W.A. MOZART. *Grande Sonate for Clarinet [in A] and Piano*, edited by Fritz-Georg Höly. Edition Kunzelmann (U.S. Agent, C. F. Peters Corp.), 1996, $23.00.

This arrangement of the clarinet quintet (K 581), was first published by Artaria & Co. (Vienna), for piano and clarinet or violin in 1809. Later editions followed in 1859 (J. Schubert), and in 1872 (J. André).

The present editor states that except for tacitly corrected errors and some additional articulation markings, it exactly follows the first published edition. He believes the arrangement was made by Mozart, but no evidence for this is presented.

I have compared this version with two others at hand for the clarinet in B♭: one arranged and edited by Philip Catelinet, published by C. F. Peters in 1957 and one published by Boosey & Hawkes in 1977 with a piano reduction by Derek Hyde and the clarinet part edited by Frederick J. Thurston.

The *Grande Sonate* has only one dynamic marking in the first 141 bars — a diminuendo sign — and only four others in the remainder of the movement. They are rather sparse in the rest of the arrangement. As is common in the late 18th and early 19th centuries, much of the choice in articulation and dynamics was left to the performer. The editor has not presented alternatives.

In the *Grande Sonate* the tempo indication for the first movement is an Allegretto in cut-time instead of the Allegro in common time found in other contemporary arrangements and in the various quintet editions.

The Peters and Boosey Hawkes arrangements have been well-edited with respect to dynamics and articulation for today's clarinetists. As might be expected, there are minor differences. In the Peters Edition Catelinet has written a clarinet part for Trio I of the Minuetto, explaining that "This added clarinet part serves to give the soloist interest in rehearsal. It must be omitted in the original [quintet] version, but may be used when playing with pianoforte accompaniment." He also gives an Allegro tempo indication in common time for the last movement with a M. M. marking of 138 for the quarter note. This probably approximates the Allegretto marking in cut-time usually found in contemporary editions of the arrangement and in the quintet.

In the Boosey & Hawkes edition the clarinet part in the piano score is written in concert pitch. Derek Hyde has chosen to omit Trio I of the Menuetto because the clarinet is tacet in that movement in the quintet version.

The difficulties in using the piano as a substitute for the strings give rise to a variety of differences in the accompaniments. The Peters and Boosey & Hawkes edition are more similar to each other than they are to that of the Kunzelmann's. I believe all are acceptable.

RECITALS and CONCERTS

STUDENT...

Garry Evans, clarinet, Master's Recital, University of North Texas, November 3, 1999. *Five Pieces for Clarinet Alone*, Smith; *Adagio Sentimentale*, Cavallini; *Elegie in E♭ Major*, Busoni; *Quintet for Clarinet and Strings*, Jacob

Damien Gibson, clarinet, Master's Recital, University of North Texas, November 4, 1999. *Capriccio for Solo Clarinet*, Sutermeister; *Sonata for Clarinet and Piano*, Op. 94, Prokofiev (arr. Kennan); *Contrasts*, Bartók

Heather Michele Gozdan, clarinet, Master's Recital, University of North Texas, November 5, 1999. *Concerto*, Tomasi; *Monolog 3*, von Koch; *Three Intermezzi for Clarinet and Piano*, Op. 13, Stanford; *Trio in B♭ Major for Piano, Clarinet and Cello*, Op. 11, Beethoven

Philip Hefti, clarinet, assisted by members of the Ensemble Clarino, Cornelia Dürr and Valentin Wandeler, clarinets, Diploma Recital, Zürich Konservatorium, November 22, 1999. *Come and Go* (Part I) *for Three Clarinets*, Holliger; *Concerto No. 1 in C Minor*, Op. 26, Spohr; *Sequenza IXa* for clarinet solo, Berio; *Trio in A Minor*, Op. 114, Brahms;

Lindsey L. Johnson, flue, saxophone and clarinet, Master's Recital (woodwinds), University of North Texas, December 3, 1999. *Trio Sonata in G Major for Flute, Oboe and Continuo*, Telemann; *Tableaux de Provence*, Maurice; *Four German Songs for Voice, Clarinet and Piano*, Op. 103, Spohr; *Sonatina for Clarinet and Piano*, Horovitz

Elizabeth Kramer, clarinet, Student Recital, University of North Texas, October 22, 1999. *Introduction, Theme and Variations*, Rossini; *Suite for Clarinet and Piano*, Bonneau; *Trio in B♭ Major*, Op. 11, Beethoven

Robyn Srejma, clarinet, Senior Recital, Oklahoma City University, October 24, 1999. *Duo for Clarinet and Piano*, Op. 15, Bürgmuller; *Five Bagatelles*, Parker; *Première Rhapsodie*, Debussy; *Two Movements*, Weiner

FACULTY AND PROFESSIONAL...

Lori Ardovino, clarinet, University of Montevallo, November 12, 1999. *Sonatina*, Horovitz; *Lyric Dances II* (premiere) for clarinet, trumpet and piano, assisted by Joseph Ardovino, trumpet, Adams; *Non Piu di Fiori* from *La Clemenza di Tito*, Mozart; *Suite*, Milhaud,

Christopher Bade, clarinet, assisted by Sarah Nowlin, clarinet, Faculty Recital, Oklahoma Baptist University, September 28, 1999. *Concerto in d* (for two chalumeaux), Telemann; *Time Pieces*, Op. 43, Muczynski; *Qui tollis* from *Mass in A*, BWV 234, Bach/arr. Bade; *Fidelio*, Wishart

Gregory Barrett, clarinet, assisted by James East, clarinet, Guest Artist Recital, State University of New York–College at Fredonia, November 14, 1999. *Two Songs for Contralto and Piano with Viola*, Op. 91, Brahms/Barrett; *Elegies for Clarinet and Piano*, Schickele; *Different Geometry*, Graham; *Bartók Dances for Clarinet and Piano*, Yadzinski; *Tonada*, Guastavino; *Sound-Piece for Clarinet and Piano*, Vehar; *Aria*, Vehar. Assisted by Robert Chesebro, clarinet, Guest Artist Recital, Furman University, Single Reed and Brass Workshop, November 21, 1999. *Arabesque*, Tailleferre; *Sonata for Clarinet and Piano*, Poulenc; *Elegies for Clarinet and Piano*, Schickele; *Song and Czardas from North Croatia*, Cossetto; *Czardas Variations*, Cossetto; *Il Convegno*, Ponchielli

Marianne Leith Breneman, clarinet, and Catherine Martin Lopez, clarinet and bass clarinet. Ann Arbor (MI) District Library, June 11, 1999. Molly Grove Chapel, Lansing, Michigan, June 12, 1999. *Concertpiece No. 1*, Op. 113, Mendelssohn; *Duo Sonata for Clarinet and Bass Clarinet*, Schuller; *Sonata for Two Clarinets*, Poulenc; *Il Convegno for Two Clarinets and Piano*, Ponchielli

David Campbell, clarinet, Guest Artist Recital, University of North Texas, October 13, 1999. *Three Pieces for Clarinet and Piano*, Op. 26, McCabe; *Fantasy-Sonata*, Ireland; *Sonatina*, Arnold; *Sonata for Clarinet and Piano*, Bax; *Sonatina for Clarinet and Piano*, Horovitz

Tod Kerstetter, clarinet, Kansas State University, September 26, 1999. *Sonata*, Saint-Saëns; *Wings*, Tower (bass clarinet); *Break Out!*, Nielson. University of Georgia, Guest Artist Recital, September 30, 1999; State University of West Georgia, Guest Artist Recital, October 1, 1999. *Wings*, Tower; *Break Out!*, Nielson

University of Montevallo Faculty Woodwind Quintet, Lori Ardovino, clarinet. October 25, 1999. *Partita for Winds*, Fine; *Opus Number Zoo*, Berio; and *Bläserquintett en Es-Dur*, Reicha.

James E. Perone, clarinet, Mount Union College, October 26, 1999. *Fantasia No. 6*, Telemann; *Deuxième Sonate*, Devienne; Fragment No. 1 from *Three Fragments for Solo Clarinet*, Kim; *Monologue*, Krenek; *Ballada*, Op. 8, Weiner; *Three Pieces for Solo Clarinet*, Stravinsky; *Variations*, Perone; *Concert Fantasia on Motives from Verdi's Opera Rigoletto*, Bassi; *Mazel Tov* (Traditional Yiddish), Perone (arr.)

Luis Rossi, clarinet, with the Chile Chamber Orchestra, Valparaíso, Chile, July 22, 1999. *Concerto in B♭*; Soloist with the Sinfónica Nacional, Buenos Aires, October 22, 1999. *Concerto in B♭*, Weber; Gala Concert of the Encontro Brasileiro de Clarinetistas, Rio de Janeiro, September 26, 1999. *Concerto in B♭*, Mercadante

David Shea, clarinet, "Clarinet Music for the End of the Century," McMurry University, October 5, 1999. *Première Rhapsodie* (1910), Debussy; *Sequenza IXa* (1980), Berio; *New York Counterpoint* (1986), Reich; *X* (1996) McAllister; *Going Home* (1985), Miller

* * * * *

Programs intended for publication in *The Clarinet* should be sent to the editor. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in the format above.

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THE PRESIDENT'S MESSAGE

by Robert Spring

I was grieved to learn of the death of my friend, and Belgian chairperson for the I.C.A., Marcel Ancion. Mr. Ancion was a true gentleman in every way. His last performance for the I.C.A. was *Messiaen's Quartet for the End of Time* at ClarinetFest 1999 last summer in Ostend. I had dinner with him and several of my students in Belgium on one of the last evenings of the conference. He was seated alone at a table not far from ours. We asked him to join us. He said he could not because he spoke very little English, and it would be too hard to talk. A couple of my students spoke French and insisted that he join us. I will always remember the wonderful time we had that evening talking about teaching, performing, our love of the clarinet and, of course, music. I'll miss him.

One of the wonderful things about this job is the contact I have with famous clarinetists from around the world. Please note the letter from Guy Deplus below. It was a joy to award him our Lifetime Achievement Award. I've been a huge fan of his for years, and it was a wonderful feeling to be able to give him this award.

To Robert S. Spring, President and the officers of the International Clarinet Association,

I thank you very much for the award you gave me. I am very grateful and honoured. I shall serve the clarinet as long as possible.

Thank you again.
Sincerely,
Guy Deplus

We have recently also awarded the famous British clarinetist, Jack Brymer, the Lifetime Achievement Award. Please read our British chairperson, David Campbell's interview with him elsewhere in this issue. We are so fortunate to have musicians like this in our organization.

One of the many things that your board has been working on has been the availability of the library at the University of Maryland. As you might know, our library is housed at that University. As one who uses the library regularly, I have found it to be very difficult to find what we actually have in the collection. One can buy a catalog, but there is no way to find what we actually have in the library without buying this catalog. We've been trying to get the library on-line for quite some time, and it appears that we will have something very soon. We've been working with Bonnie Jo Dopp, Curator, Special Collections in Performing Arts, to get our members greater access. The problems have been many. First, the collection was not cataloged accurately in the beginning. Copies of the Mozart *Concerto* might be entered as "Concerto" or "Konzert." Most of the cataloging was done by students. Cleaning this up has taken literally years. Secondly, the library is only accessible to University of Maryland students and current I.C.A. members, thus putting it low on the priority list as it impacts so few people. When the library was given to the University of Maryland, it was, in fact, given to them. They own it. We are working closely now with them to put some of our funds into the process to make it easier for our members to use. I was hoping to have an announcement in this message, but it seems we still have a ways to go. Keep your fingers crossed that we can get this finished soon.

Please plan on attending ClarinetFest 2000 in Norman, Oklahoma. David Etheridge is putting together a great line-up of performers, lectures, teachers and researchers. I've received numerous e-mail messages concerning travel to Norman. We've used travel agents, or had official agents for previous conventions, but with the airlines cutting commissions to travel agents, David has been unable to get anyone to take on this responsibility. I recommend that you all do what I have been forced to do as well — use the Internet! There are many, many on-line sources to get the "cheapest tickets." I've found it to be very effective.

Goran Furuland, the host of ClarinetFest 2002, has decided the dates for the conference in Stockholm. They are July 2–7, 2002! It is never too early to mark your calendars! For those of you who missed coming to Europe for the conference in Belgium, this is your next chance.

I hope you all have a productive spring, musically and otherwise, and I hope to see you in Norman!

Questions about your membership?
Problems with missed magazines?
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Candidates for I.C.A. Officers

Use the ballot included with this issue of *The Clarinet* to mark your choices for new officers. All I.C.A. members are encouraged to vote. Remember, the ballot must be postmarked by April 15, 2000.

President-elect:

Michael Galván

Michael Galván is professor of music at the Ithaca College School of Music where he has taught clarinet since 1982. Active for many years in the International Clarinet Association, he is currently the U.S. Northeast Regional Chairperson. In 1995 and 1996 he chaired the I.C.A. High School Solo Competition. I.C.A. audiences heard his performances in Tempe, Arizona, in 1995 and in Ostend, Belgium in 1999. He has been a contributor to *The Clarinet*, *Band Director's Guide* and *Chamber Music America*. As a soloist and chamber musician Galván has been praised for the sensitivity and flair of his performances. He has been the principal clarinet of the Cayuga Chamber Orchestra since 1985 under music directors Carl St. Clair, Heiichiro Ohyama and Kimbo Ishii-Eto. With them he has been featured as a soloist performing Copland and Mozart. As clarinetist of one of the nation's oldest woodwind quintets, the Ithaca Wind Quintet, Galván has performed in concert halls, school, conferences, and broadcasts throughout the east. Mr. Galván has also performed with the Syracuse Symphony, the Glimmerglass Opera, the Binghamton Symphony, the Champaign-Urbana Symphony and the Orchestra of Santa Fe. He has performed chamber music with the Ariadne String Quartet, the Skaneatolis Music Festival, the Cayuga Chamber Orchestra, the New York Woodwind Quintet, Ensemble X, and the Illinois Woodwind Quintet. His performances have taken Galván to many venues including the International Double Reed Society, the National Flute Association, the Symposium for New Woodwind Quintet Music, Music Educators National Conference, for public radio and Lincoln Center. At Ithaca College, Galván has performed the works of many visiting professors of composition in collaboration with composers such as John Harbison, Libby Larsen, Lukas Foss, John Corigliano and Witold Lutoslawski. He is a frequent clinician, adjudicator and guest artist at universities and schools across the country and beyond. He studied clarinet at the University of Illinois, Northwestern University and the University of New Mexico. His teachers have included Howard Klug, Larry Combs and Floyd Williams. Additionally he studied with Anthony Gigliotti and Stanley Hasty, and he coached chamber music with Marcel Moyse. Mr. Galván's former students may be found teaching in colleges, universities, and in public schools; performing in orchestras, the armed services bands, and on Broadway; and studying in graduate programs across the country. A native of New Mexico, where he taught in the public schools, Mr. Galván is also known for making a mean bowl of green chile.

Robert Walzel

Robert Walzel is the chairman of the Department of Music at Sam Houston State University. For the previous 11 years he was professor of clarinet at Texas Tech University and principal clarinetist of the Lubbock Symphony Orchestra. He served as Interim Director of the School of Music at TTU in 1998–99. Additionally, he has served as President of H.J.P. Musical Enterprises, a company specializing in the production and distribution of educational recordings. Active as a soloist and chamber musician, appearances have included those with such groups as the Ensemble of Santa Fe, Dallas String Quartet, Texas Clarinet Consort, Clear Lake Chamber Music Society, and the Society for the Performing Arts in Houston. Walzel has performed with the Houston Symphony Orchestra, San Antonio Symphony Orchestra, the Aspen Music Festival, and many other opera, ballet, jazz, and pop orchestras. He has toured as an Artistic Ambassador for the United States Information Agency. He has performed extensively as a soloist and chamber musician throughout the United States, Europe, Central America and Africa. With pianist Steven Glaser, Walzel has released a commercial compact disc, **Con Fuoco: Duos for Clarinet and Piano** featuring the music of Ireland, Castelnuovo-Tedesco, Reinecke and Weiner. This duo was invited to present the opening concert of ClarinetFest '99 in Ostend, Belgium. Walzel has presented master classes at leading music schools in the United States and Europe and has also served on the juries of international solo competitions in Belgium and Spain. Walzel's relationship with the International Clarinet Association dates back to 1976 when, as a high school student, he was selected as a finalist in the former I.C.S. young artist competition. He has served for many years as the Texas State Co-Chairman for I.C.A. and has had students qualify to compete as semi-finalists and finalists in the annual Young Artist Competition 10 of the last 11 years. In 1997, Walzel served as Festival Coordinator for ClarinetFest '97 held in Lubbock, Texas. Since 1998 he has served on the Board of Directors for I.C.A. holding the office of Treasurer. He has also contributed to both compact disc projects sponsored by the I.C.A. (**Music from the I.C.A.**) as the digital editing/mastering engineer. He holds the D.M.A. degree from the University of North Texas, where he studied with James Gillespie, and the M.M. and B.M. degrees from the University of Houston, where he was a student of Jeffrey Lerner. He has also had additional study with Richard Waller, Robert Marcellus and David Peck.

Secretary:

Michèle Gingras

Michèle Gingras, Professor of Clarinet at Miami University, (M.M. Northwestern 1984, First Prize in Performance and Chamber Music, Quebec Conservatory, 1981), is an active recitalist, author, and recording artist. She performed as a soloist and as a member of the Miami Wind Quintet in Canada, Australia, Venezuela, Taiwan, and throughout the U.S. and Europe. In the summer, she serves as principal clarinetist with the Echternach Festival Orchestra in Luxembourg, and as a chamber musician at the Spoleto Festival (SC). In 1982, she was principal solo clarinet with the Santiago Philharmonic Orchestra (Chile). She recorded three solo CDs and three CDs with the Miami and Prague Wind Quintets (Mastersound and SNE labels) and numerous solo recitals for Radio-Canada. Her articles are frequently published in *The Clarinet* and other international music journals. She is Chair of the International Clarinet Association Composition Competition. She is a frequent consultant with Coda Music Technology and received numerous research grants from Miami University to integrate technology in her teaching. She also performs as a klezmer musician throughout the U.S. and abroad. She was a Visiting Artist at the Luxembourg Conservatory, the Oslo Music Academy (Norway), the Elder Conservatorium (Australia), and taught numerous master classes worldwide. She is co-writing a biography of French saxophonist Jean-Marie Londeix with James Umble to be published by Roncorp in July 2000. She is a Rico International clinician.

Maurita Murphy Mead

Maurita Murphy Mead is artist performer/teacher of clarinet at the University of Iowa. In addition to her clarinet duties, she is also Associate Director for Graduate Studies. She has performed at the International Clarinet Association conferences, the Oklahoma Clarinet Symposiums, the Southeastern Clarinet Workshop and the College Band Directors National Association conference. Maurita has been principal clarinet of several midwestern orchestras, the more recent being the Cedar Rapids Symphony. As a chamber musician, she has appeared with many string quartets including the Cleveland Quartet. Hailed as a "master teacher," she has been the recipient of the Collegiate Teaching Award at the University of Iowa with a subsequent speaking invitation for the College of Liberal Arts commencement exercises. In turn, her students have won first prizes in competitions sponsored by the International Clarinet Association and Clarinetwork International. Maurita is a graduate of the Eastman School of Music with the Performer's Certificate, and Michigan State University. A diverse performer, she programs both classical and jazz repertoire. Her debut of **On the Fence** with pianist Arlene Shrut, was one of the featured recitals at the Oklahoma Clarinet Symposium. Her **Over the Fence** debut recital with Rafael Dos Santos represented another step in her creative process and of which resulted in a compact disc of Brazilian choros and chorinhos. In addition, Maurita and Rafael have toured with their **Over the Fence** programs throughout Brazil. Maurita has appeared as a performer at the 1997 and 1998 I.C.A. conventions. Most recently she and Rafael appeared at ClarinetFest '99 in Ostend, Belgium, performing choros and chorinhos, and at the Brazilian National Clarinet Symposium in Rio de Janeiro, Brazil. Their CD, titled **Over the Fence**, is available at the Cedar Rapids Art Museum, Hancher Auditorium and Real Records in Iowa City. Maurita is currently Secretary of the International Clarinet Association.

Treasurer:

Kelly Burke

Kelly Burke is an associate professor of music at the University of North Carolina at Greensboro, principal clarinetist of the Greensboro Symphony and an artist/clinician for Boosey & Hawkes/Buffet-Crampon. She holds the bachelor and master of music degrees from the Eastman School of Music and the doctor of musical arts degree from the University of Michigan. Burke has received several teaching awards including UNCG's Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, and has been twice named to Who's Who Among America's Teachers. She is the author of numerous pedagogical articles and the book *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist*. An active performer, Burke has appeared in recitals or as a soloist with symphony orchestras throughout the United States, Canada, Germany and Russia. She has performed at the International Clarinet Association Conference and the International Computer Music Conference. As a member of the Arlington Trio, The EastWind Quintet, the Cascade Wind Quintet and the UNCG Trio d'Anches, she is frequently heard in chamber music settings. Burke can be heard on recordings with the Eastman-Dryden Orchestra and on the compact disc **Sketches** with the UNCG Percussion Ensemble.

Diane Cawein

Diane Cawein is assistant professor of clarinet and a member of the Moran Woodwind Quintet at the University of Nebraska–Lincoln School of Music. Prior to that appointment in 1994, Cawein held positions in the Florida Orchestra, the Naples Philharmonic, the Tampa Bay Opera Orchestra, the Tallahassee Symphony and the Chicago Civic Orchestra. An active soloist and chamber musician, master class clinician and adjudicator throughout the United States, Cawein was a featured artist at the 1998 Oklahoma Clarinet Symposium in Norman, Oklahoma, and is scheduled to perform at the 2000 I.C.A. ClarinetFest. She is co-founder and clarinetist of the Amilcare Chamber Ensemble which has been featured in various recitals around the United States and performed at the I.C.A. ClarinetFest 1997 in Lubbock, Texas. Performing one of the works from her doctoral treatise research, Cawein is a featured

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Powers, *Sea/Air*, David Campbell, clarinet

Brahms, *Klarinettenquintet*, Op. 115, Mvt. III, Loren Kitt, clarinet

Paganini, *Moto Perpetuo*, Robert Spring, clarinet

Winkler, *Snake Charmer*, F. Gerard Errante, clarinet

Fisher, *Four Movements for Unaccompanied Clarinet*, Elizabeth Kilpatrick, clarinet

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Pascal Gaigne, *Ke*, Jean-François Verdier, clarinet

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soloist on the I.C.A.'s 1998 Recording Project compact disc with Domenico Micro's *"La Sonnambula" Fantasia.* In 1998 the Moran Woodwind Quintet, one of the most active and visible quintets in the Midwest, released it's most recent compact disc recording by Crystal Records, **Postcards from the Center**, featuring works by American composers Lieuwen, Murdock, Higdon and Heiden. Cawein (with the Moran Wind Quintet) has performed at the North Central MENC Convention (1999), the International Double Reed Society Convention (1996), and at various colleges and universities around the United States. Cawein received her Doctorate of Music (1999) and Bachelor of Music (1988) degrees from the Florida State University where she was a student of Frank Kowalsky. While completing her Graduate Certificate in Performance (1990) and Master of Music (1989) degrees from Northwestern University, she was a student of Robert Marcellus. For her doctoral research ("A Comparative Study of 19th-Century Works for Clarinet Based on Motives from Operas by Vincenzo Bellini") she was the recipient of the 1996 Faculty Summer Research Fellowship and Grant-in-Aid awarded by the University of Nebraska–Lincoln Research Council. In addition to being a member of the I.C.A., Cawein serves as the woodwind representative of the MTNA Pedagogy Committee.

Use your voice as a member of I.C.A.

Be sure to mark your ballot included with this issue of *The Clarinet* to help choose the future leadership of our organization.

I.C.A.
FINANCIAL STATEMENT

INTERNATIONAL CLARINET ASSOCIATION

Statement of Revenues, Support and Expenses (Cash Basis)

September 1, 1998–August 31, 1999

Submitted by Robert Walzel, Treasurer

Credits:

Membership Due	$119,148.43
Advertising Sales (*The Clarinet*)	58,164.95
Back Issue Sales (*The Clarinet*)	4,206.89
Mailing List Sales	5,537.48
Competition Entry Fees	2,056.00
CD Projects	1,470.96
Interest Income	1,468.62
Interest Income	1,080.00
Total	$193,133.33

Debits:

The Clarinet	$138,200.47
Competition Prizes	2,750.00
Postage	2,978.62
Office Supplies	550.82
Printing	2,590.63
Web Site	3,000.00
Membership Services	17,520.00
Graphic Art	125.00
Copy	354.07
Photography	121.02
Phone/Fax	460.23
Travel	4,277.60
Reception	1,640.00
Copyright	60.00
Tax/Corporation Fees	15,841.00
Bank Charges	2,202.80
Other	397.02
Total Expenses	$193,069.28

Fund Balance August 31, 1998.....$148,322.99

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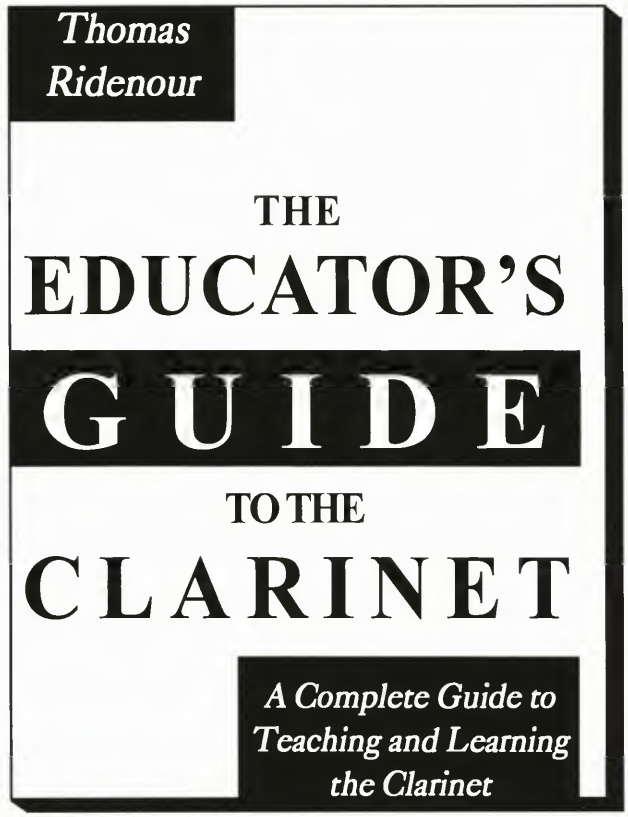

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