The Clarinet
Volume 36 Number 2
March 2009

George Silfies

Notre Griffe

DEPUIS 1825

BUFFET Crampon & Cie A PARIS

MADE IN FRANCE

OUR REPUTATION SINCE 1825

BUFFET Crampon & Cie A PARIS

Since 1825

Buffet Crampon USA, Inc.
14125 Beach Boulevard
Jacksonville, FL 32250
Ph: 904.821.0234 • Fax: 904.821.0315
sales@buffetcrampon.fr

www.buffetcrampon.fr

the clarinet

Volume 36, Number 2 March 2009

ABOUT THE COVER...

George Silfies

INDEX OF ADVERTISERS

FEATURES

DEPARTMENTS

Yevgeny Yehudin

" The Rossi clarinet is a work of Art made with Love."

Ron Selka

" They have a wonderful sound: dark yet brilliant, large yet focused."

Principal clarinetists
Israel Philharmonic Orchestra

L. Rossi Coquimbo 1033 # 1, Santiago, Chile. Fax (562) 222 0162 www.rossiclarinet.com

INTERNATIONAL CLARINET ASSOCIATION

HONORARY MEMBERS

Betty Brockett (1936–2003)
Clark Brody, Evanston, Illinois
Jack Brymer (1915–2003)
Larry Combs, Evanston, Illinois
Guy Deplus, Paris, France
Stanley Drucker, New York, New York
F. Gerard Errante, Norfolk, Virginia
Lee Gibson, Denton, Texas
James Gillespie, Denton, Texas
Paul Harvey, Twickenham, Middlesex, U.K.
Stanley Hasty, Rochester, New York
Ramon Kireilis, Denver, Colorado
Jacques Lancelot (1920–2009)
Karl Leister, Berlin, Germany
Mitchell Lurie (1922–2008)
John McCaw, London, England
John Mohler, Chelsea, Michigan
Fred Ormand, Lawrence, Kansas
Bernard Portnoy (1915–2006)
Alfred Prinz, Bloomington, Indiana
Harry Rubin, York, Pennsylvania
James Sauers (1921–1988)
William O. Smith, Seattle, Washington
Ralph Strouf (1926–2002)
Elsa Ludewig-Verdehr, East Lansing, Michigan
Himie Voxman, Iowa City, Iowa
George Waln (1904–1999)
David Weber (1914–2006)
Pamela Weston, Hothfield, Kent, U.K.

Commercial Advertising / General Advertising Rates

RATES & SPECIFICATIONS

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 1/2" 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

— ADVERTISING RATES —

Size	*Picas*	*Inches*	*Single Issue (B/W)*	*Color***
Outside Cover*	46x60	7-5/8x10	N/A	$1,100
with bleed	53x68	8-3/4x11-1/4		
Inside Front Cover*	46x60	7-5/8x10	N/A	$ 950
with bleed	53x68	8-3/4x11-1/4		
Inside Back Cover*	46x60	7-5/8x10	N/A	$ 900
with bleed	53x68	8-3/4x11-1/4		
Full Page	46x60	7-5/8x10	$460	$ 760
with bleed	53x68	8-3/4x11-1/4		
2/3 Vertical	30x60	5x10	$350	$ 605
1/2 Horizontal	46x29	7-5/8x4-3/4	$265	$ 520
1/3 Vertical	14x60	2-3/8x10	$220	$ 365
1/3 Square	30x29	5x4-3/4	$220	$ 365
1/6 Horizontal	30x13-1/2	5x2-3/8	$130	$ 255
1/6 Vertical	14x29	2-3/8x4-3/4	$130	$ 255

*First request honored.

***A high-quality color proof, which demonstrates approved color, must accompany all color submissions. If not provided, a color proof will be created at additional cost to advertiser.*

NOTE: Line screen values for the magazine are 150 for black & white ads and 175 for color. If the poor quality of any ad submitted requires that it be re-typeset, additional charges may be incurred.

All new ads must be submitted in an electronic format. For more information concerning this procedure, contact Executive Director So Rhee.

THE INTERNATIONAL CLARINET ASSOCIATION

MEMBERSHIP FEES

Student: $25 (U.S. dollars)/one year; $45 (U.S. dollars)/two years
Regular: $50 (U.S. dollars)/one year; $95 (U.S. dollars)/two years
Institutional: $50 (U.S. dollars)/one year; $95 (U.S. dollars)/two years

Payment must be made by check, money order, Visa, MasterCard, American Express, or Discover. Make checks payable to the International Clarinet Association in U.S. dollars. Please use International Money Order or check drawn on U.S. bank only. Send payment to: The International Clarinet Association, So Rhee, P.O. Box 1310, Lyons, CO 80540 USA.

ISSN 0361-5553 All Rights Reserved
Published quarterly by the INTERNATIONAL CLARINET association
Designed and printed by BUCHANAN VISUAL COMMUNICATIONS – Dallas, Texas U.S.A.

RICO

REINVENTING THE REED

laser-controlled tolerances for more consistency reed to reed

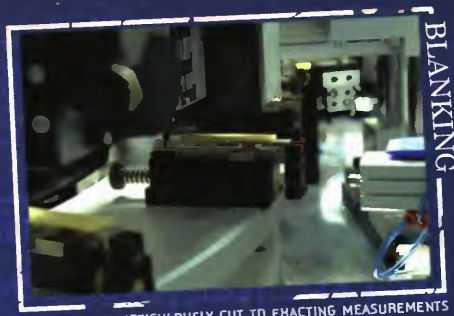
pre-cut for more consistency reed to reed

smooth, flat surface for better mouthpiece contact

precise taper for even vibration and a balanced cut

controlled tolerance at heel for even tone

Bb CLARINET BLANK

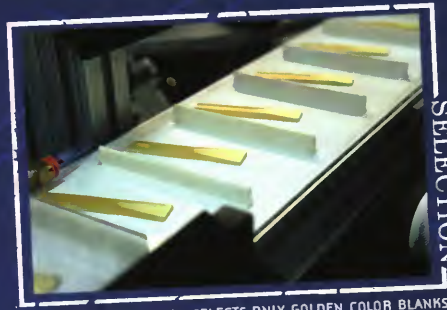


BLANKING

EACH REED IS METICULOUSLY CUT TO EXACTING MEASUREMENTS

SANDING

PROPRIETARY SANDING DISCS PROVIDE A GLASS-LIKE FINISH



SELECTION

COLOR VIDEO INSPECTION SELECTS ONLY GOLDEN COLOR BLANKS

WE'RE CHANGING THE WAY REEDS ARE MADE, STARTING WITH THE REED BLANK. EVERY BLANK IS DIGITALLY CONTROLLED TO ENSURE AN ULTRA-SMOOTH, FLAT SURFACE FOR BETTER CONTACT WITH YOUR MOUTHPIECE, A PRECISE TAPER FOR A BALANCED CUT, AND A SYMMETRICAL HEEL – SO THAT EVERY RICO REED LIVES UP TO YOUR EXPECTATIONS.

ricoreeds.com

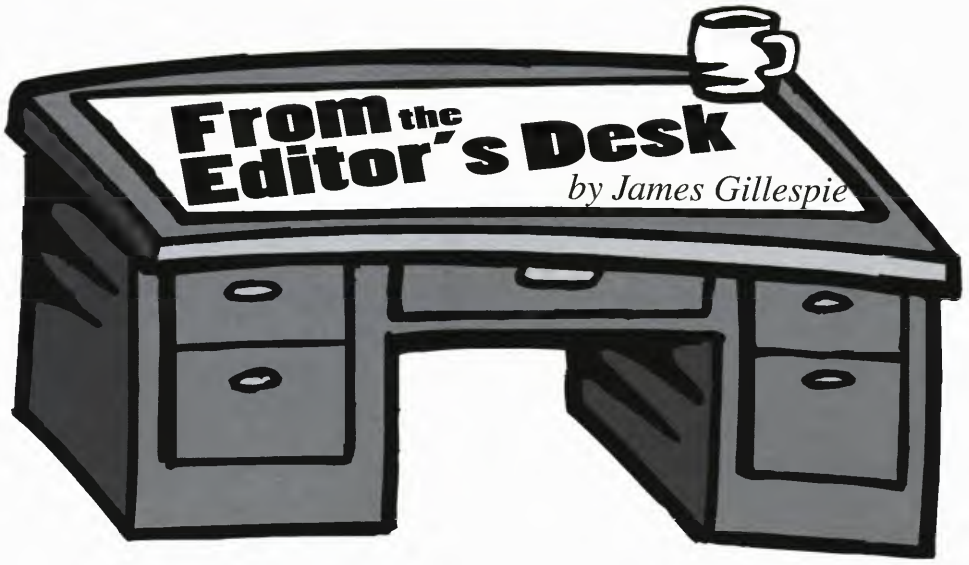
LETTERS

So many thanks to you and to the author, Rob Patterson, for this article. It brought back a lot of memories.

—Ray Jackendoff
Belmont, Mass.

I was quite touched to see Donald Montanaro on the cover of the most recent issue of *The Clarinet.* I don't believe I ever met him, but in Philadelphia back in the 1960s, when I was a student of Joseph Gigliotti (his first teacher and the father of Anthony), I very much admired Montanaro's playing. I seem to recall a wonderful performance of the Mozart and Brahms quintets, perhaps with the Philadelphia Quartet, and of course his work in the Philadelphia Orchestra was superb. I left Philadelphia in 1965 except for brief visits, so I had no idea he was still active, much less that he has had such an influence on today's generation of players. What an inspiration!

But my most important connection with Donald Montanaro is that I bought my first A clarinet from him in 1961. It was a free-blowing 1916-vintage Buffet with an over-the-top register key, with a smooth plummy sound that you don't hear in modern instruments. I played it with great pleasure for years, even in things like the Nielsen *Concerto*, and I still take it out every now and then. It came in a ratty old double case that Moennig had lying around the shop, and this is still my everyday case, many instruments later.



I have made little use of this space in recent years, but on the occasion of Joseph Messenger's "stepping down" (he only thinks he's retiring!) as our Editor of Reviews, his distinguished contribution to our journal for 25 years cannot go unrecognized.

As the first Editor of Reviews for the journal starting back with Vol. 1, No. 2 in February 1974 and continuing through Vol. 5, No. 4 in 1978, I have always been keenly aware of the responsibilities of that position and all that it entails, which includes keeping track of all the review publications (printed music, books and CDs, etc.) that are submitted, recruiting competent and reliable reviewers (probably *the* biggest challenge!), editing what is written, keeping publishers, performers and composers happy (or at times at bay!), and occasionally playing God about what and in what form reviews eventually appear in print.

Joe Messenger has carried out all these duties at an extremely high level with a dedication to the task that one rarely encounters these days. I have always contended that when Joe retired, then that's when I'd retire! His dependability and his "first chair" position in my editorial "kitchen cabinet" have meant just *that* much to me, and I consider him to be a valued colleague and good friend whose musicianship and scholarship are of the highest order. One does, however, sense a twing of regret (and relief?) about his decision. "I have enjoyed my work in this capacity for the past 25 years and all of the marvelous people I have been able to work with. I hope that I have contributed as much to the I.C.A. membership as all of them have inspired me."

Joseph Messenger

He recently retired as professor emeritus of clarinet at Iowa State University. He serves as principal clarinet in the Des Moines Symphony and received a DMA in clarinet performance from The University of Iowa. He has studied with Robert Marcellus (former principal clarinetist of the Cleveland Orchestra) and Himie Voxman. His solo performances have included the Mid-West International Band and Orchestra Clinic, Clar-Fest, the International Clarinet Society conferences, Clarinet Fest International, the Arizona Clarinet Symposium, the Oklahoma Clarinet Symposium, the College Band Directors National Association conference, and concerts in Monterrey and San Luis Potosi, Mexico, funded by the U.S. State Department. Additional concerts and clinics have been presented for the Iowa Music Education Association, the Iowa Bandmasters Association, the Missouri Bandmasters Association, the Montana Music Educators, and the Texas Bandmasters Association and he has been one of the most frequent clarinet clinicians at the Mid-West International Band and Orchestra Clinic. His performances have regularly been broadcast over NPR stations of Iowa Public Radio and Wisconsin Public Radio.

The ISU Clarinet Choir, under Dr. Messenger's direction, performed at the IBA and IMEA conventions and for the Mid-West International Band and Orchestra Clinic. He has also appeared as guest conductor of the Festival Clarinet Choir at the International Clarinet Association's ClarinetFest® 2000.

He served as Festival Director for Clar-Fest '86 in Baltimore and for Clar-Fest '87 in Tallahassee and he is past-President of ClariNetwork International. He was instrumental in the process of merging ClariNetwork and the International Clarinet Society into the current International Clarinet Association. He is frequently engaged as a consultant by manufacturers of clarinets, mouthpieces, and reeds, and a clarinet barrel of his design was marketed by DEG Music Products. He is a clinician for the Selmer Corp and Rico reeds.

A former high school band director, he has remained active in music education, and has provided numerous clinics and concerts for high school bands in Iowa and surrounding states.

So, Joe, don't think you are out of the editorial woods yet! I still have your e-mail address, and you will continue to be my "go to" guy when I need sage advice and counsel. I know I speak for all our readers and the I.C.A. in expressing our appreciation and gratitude for everything you have done for our journal and for our instrument. We thank you and wish you all the best!

Teaching Clarinet

by Michael Webster

Michael Webster

Go Ahead. Lose Your Temper!

Forty-fourth in a series of articles using excerpts from a teaching method in progress by the Professor of Clarinet at Rice University's Shepherd School of Music.

Here's a riddle: When can you play in tune and out of tune at the same time? By the end of part 2 of this article, the riddle will be solved. During part 1, we will investigate tuning to the harmonic series in general. Then in part 2, next issue, we will relate the information specifically to the clarinet.

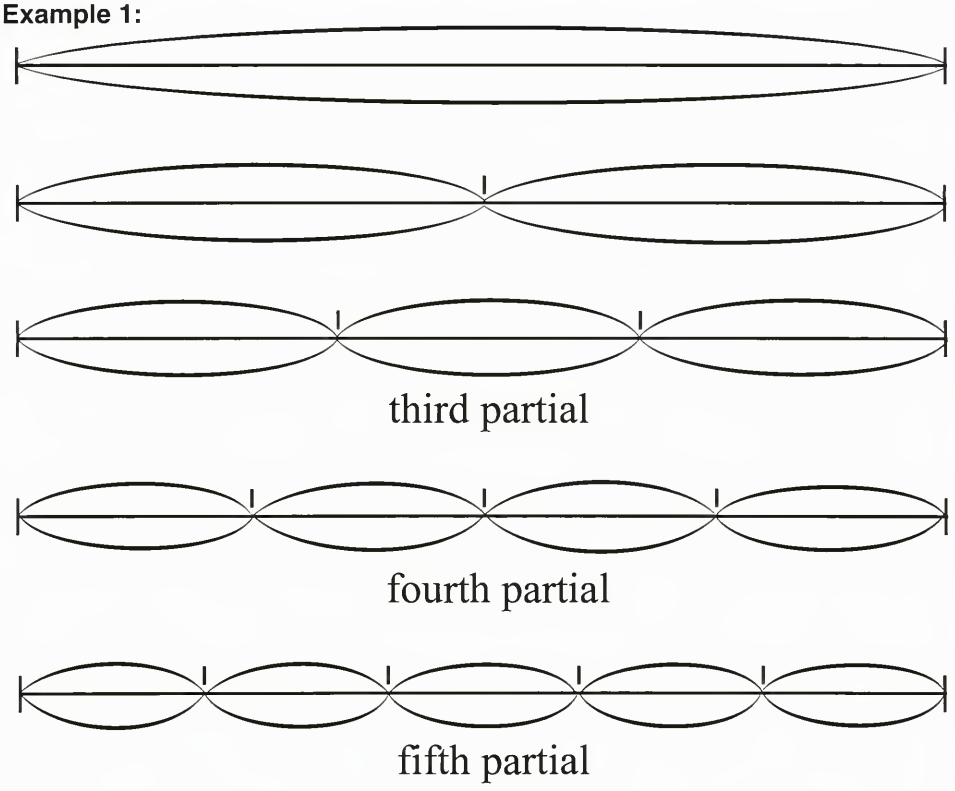
In fact, this article was inspired by a letter I received in Webster's Web more than a year ago from Brent Smith (Prof, NC State U, Raleigh) regarding the misuse of tuning machines by members of amateur musical organizations in which he plays. Brent opened a Pandora's box, because before daring to attempt the subject, I thought it best first to tackle the problems of making the imperfect clarinet conform to the equally tempered scale through embouchure adjustments and fingering choices. We have inspected the chalumeau (first partial) and clarion (third partial) registers in detail, and now is the time to broach the topic of just intonation before investigating the higher registers.

Here we are, a year later, ready to discuss the just tuning system and its relationship with the harmonic series, which has been properly called "the chord of nature."

The first detailed study of the length and speed of vibrating bodies came from the Greek mathematician and philosopher Pythagoras and his followers around 580 BC. They discovered that a vibrating body contains higher tones that are usually (but not always!) inaudible and are mathematically related to the audible tone produced by the vibrating body. The relative strength of the harmonics determines the *timbre*, or color of the tone. The flute has a strong audible tone (called the *fundamental*) with relatively weak harmonics, the oboe has a weaker fundamental and stronger harmonics, and the clarinet has alternately strong and weak harmonics. This is why these three woodwind instruments each have a distinct and recognizable timbre while sharing a lot of the same range.

Harmonics are also called *overtones* or *partials*. The fundamental is the first partial. Example 1 shows an exaggerated picture of the first five partials of an open string.

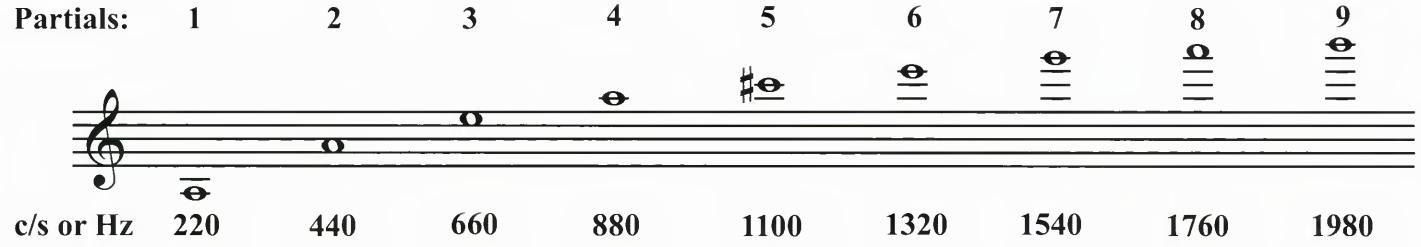
Example 1:



When a string is divided in half and allowed to vibrate in two equal parts we hear a pitch that is one octave above the original. Vibration in three parts produces a fifth above that octave; four parts creates two octaves above the fundamental; and five parts a major third above that. All instruments function this way - the air columns of wind instruments do so invisibly. A bugle call, for example, uses only one length of air column, but isolates the third, fourth, fifth, and sixth partials. The clarinet is unique in that it overblows only to the odd-numbered partials rather than all of them.

Harmonics create pure intervals that are mathematically related to each other. Let's use the term partial because it better expresses the mathematical relationships among the harmonics. Speed of vibration is called frequency and is measured in cycles per second (abbreviated c/s), which are also known as Hertz (abbreviated Hz).Example 2 shows the harmonic series built on the fundamental of A=220 Hz:

Example 2:



In the case of A=220 Hz, the second partial creates A=440 Hz, an octave higher; the third partial creates E=660 Hz, a perfect fifth higher than the second partial; the fourth partial creates A=880 Hz, a perfect fourth higher than the third partial and two octaves above the fundamental, etc.

For practical purposes, we stop at the ninth partial, but the harmonic series continues up with each succeeding harmonic being closer to the previous one. In fact, the French horn goes as high as the 16th partial.

The Pythagoreans also discovered that there is a definite and exact mathematical relationship among the partials: The frequency of each partial is derived by merely multiplying the speed of the fundamental by the number of the partial.

An extremely important concept is that any musical interval can be expressed as a *ratio* between the frequencies of the two notes, usually expressed with the higher note first. For example, notice that in any octave the upper note is vibrating exactly twice as fast as the lower note. The A's vibrate at 220, 440, 880, and 1760 Hz. This can be expressed as a ratio of 2 to 1 (e.g. 1760 to 880 or 1760:880 = 880:440 = 440:220 = 2:1. Similarly, the perfect fifth E to A is related by 1320:880 or 660:440 or 3:2. The interval between any two partials can be expressed as a ratio between the numbers of the two partials. E to A (and therefore any perfect fifth) relates in a 3:2 ratio. A to E (and therefore any perfect fourth) relates in a 4:3 ratio. C# to A (and therefore any major third) relates in a 5:4 ratio.

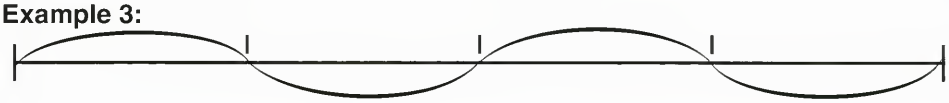
Combining Tones: Beats and Difference Tones

When two tones are sounded simultaneously, they can tend to reinforce each other or conflict with each other. Tones that reinforce each other are said to be *consonant*, while tones that conflict are said to be *dissonant*. The subject of consonance and dissonance is extremely complicated, both scientifically and psychologically. What is presented here is a simplification, subject to further study and discussion.

Tone is transmitted through the air in waves. The frequency of the tone determines the length of the wave: the faster the frequency, the higher the pitch, and the shorter the wave. A tone can be represented by a *wave form* in which the verti-

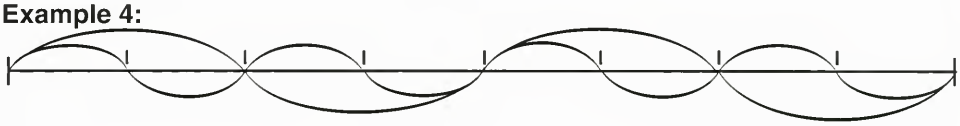
cal represents the amplitude (or loudness) of the tone and the horizontal represents the pitch or the wave length. Example 3 shows a simple wave form:

Example 3:



If a 2:1 octave is sounded, the wave forms coincide with frequent regularity as in Example 4.

Example 4:



That regularity seems somehow to be soothing to the ear.

Conversely, if two tones are very close together, their wave forms do not coincide frequently and the effect is jarring to the ear. In fact, if two tones get very close together they conflict to the extent of creating *beats* in the ear. Beats occur at a rate equal to the difference in frequency between the two tones. A difference of 1 Hz will produce one beat per second, 2 Hz equals two beats per second, etc.

The great German acoustician Hermann Helmholtz (in his 1863 classic *On the Sensations of Tone*, to which one may refer for further details) demonstrated that beats can also occur between *partials*. A simple example: If one player is sounding A=220 Hz and another is sounding A=441 Hz, one beat per second will be established between A 441 Hz and the second partial of a 220 Hz, namely A 440 Hz.

Avoiding beats is the first concern of good tuning. Therefore, in attempting to tune any two members of the same harmonic series, it is desirable to achieve tunings in the exact ratios of the series, such as a 3:2 perfect fifth, a 4:3 perfect fourth, etc. This creates wave forms that will coincide frequently and thus be soothing to the ear.

Another phenomenon can occur when two tones in the same harmonic series are sounded together. As if by magic, a third tone is created by the first two so that the ear can actually hear three tones. The third tone is called synonymously a *resultant tone* or a *difference tone*. I like the descriptiveness of the latter term because this third tone is always derived from subtracting the frequency of the lower tone from the higher. For example, sounding a 5th and 4th partial together creates a 1st partial (5-4=1); a fifth and third partial together create a 2nd partial (5-3=2).

Referring to our harmonic series on A, if two instruments play a major third of A=880 Hz and C$^{\sharp}$=1100 Hz, an A=220 Hz will be heard with them. If the A-C$^{\sharp}$ major third is slightly out-of-tune, then the difference tone will also be, and will conflict with the A-C$^{\sharp}$. Try this on two clarinets, playing A and C$^{\sharp}$ above the treble clef. The difference tone will probably start out of tune, most likely too high. Drawing the A and C$^{\sharp}$ closer together will eventually create a difference tone that tunes perfectly with the A below the treble staff. Remember that the wider the interval, the higher the difference tone, the narrower the interval, the lower the difference tone. So, if two players perceive the difference tone as being flat, they must make the interval wider; if the difference tone is sharp, they must make the interval narrower.

Notice, also, that there are two different kinds of minor thirds in the harmonic series, one E-C$^{\sharp}$ at 6:5 and the other G-E at 7:6! The seventh partial G is actually quite flat compared to the equally tempered G that we are used to hearing on a keyboard. But, if four wind instruments want to play an A-C$^{\sharp}$-E-G dominant seventh chord perfectly in tune, it must actually be played with 7:6:5:4 tuning in order that all of the tones will blend to achieve a fundamental difference tone of A. (This is true, but rarely achieved in common practice.)

What happens if one tunes E-G at 6:5 instead of 7:6? In that case it will conform to the harmonic series on C (Example 5).

In so tuning, the 6:5 minor third will create a difference tone of "C" which will conflict with the C$^{\sharp}$ of the A harmonic series. This can be demonstrated by playing G-E first as a

TORONTO
SUMMER MUSIC

JULY 20 – AUGUST 16

2009 ACADEMY PROGRAM

FOR MUSICIANS AT THE THRESHOLD OF THEIR PROFESSIONAL CAREERS

MASTER CLASSES
WOODWINDS PIANO
STRINGS CHAMBER MUSIC

KARL LEISTER, *clarinet*

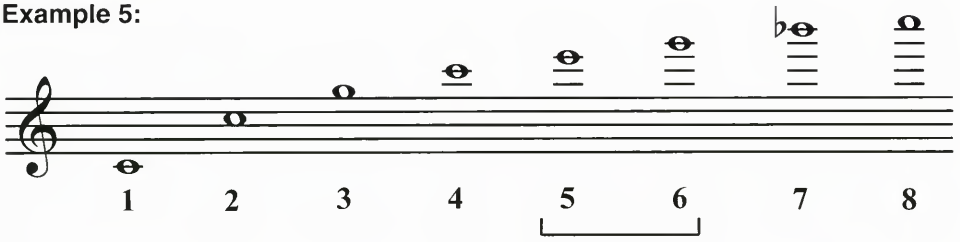
"...a significant musical phenomenon"

DENIS BROTT, *violoncello*
PATRICK GALLOIS, *flute*
CHRISTOS HATZIS, *composition*
TERENCE HELMER, *viola*
ANTON KUERTI, *piano*
ANDRÉ LAPLANTE, *piano*
ANTONIO LYSY, *violoncello*
MARIETTA ORLOV, *piano*
MENAHEM PRESSLER, *piano*
MAYUMI SEILER, *violin/viola*
LEE KUM SING, *piano*
IAN SWENSEN, *violin*
ANDRÉ ROY, *viola*
JANOS STARKER, *violoncello*
TSUYOSHI TSUTSUMI, *violoncello*
LEIPZIG STRING QUARTET
PENDERECKI STRING QUARTET

(artists subject to change)

APPLY NOW AT WWW.TORONTOSUMMERMUSIC.COM
Application deadline is April 15!

Example 5:



"wide" 6:5 minor third and then as a "narrow" 7:6 minor third and hearing the difference tone change from C to A. Again, try this with two clarinets. It is really fun to hear the difference tone glissando back and forth between A and C as the minor third gets wider and narrower. Another diversion is to play G-E creating a first partial difference tone of C and move the E down a third to C. The difference tone leaps up an octave from first to second partial.

Just Intonation vs. Tempered Intonation

This all sounds nice and neat, but there is one huge problem which was first identified by Pythagoras, namely that the intonation of 2:1 octaves and 3:2 perfect fifths does not work out over a wide range. If one projects a series of seven 2:1 octaves over the entire range of the modern piano and compares it with a series of 12 perfect fifths, the results differ by nearly 1/8 of a tone.

The ratio of seven octaves is 2/1 x 2/1 x 2/1 x 2/1 x 2/1 x 2/1 x 2/1 = 128/1. Don't bother with the math, but 12 perfect fifths is roughly 129.8/1, a slightly wider version of seven octaves. This discrepancy was documented by Pythagoras and is called the Pythagorean comma. In tuning the word *"comma"* refers to the small difference in pitch between two tones when the same interval is calculated in two different ways.

As a result, it is impossible to tune a scale in which all of the intervals tune to the harmonic series. Various early tuning methods failed in various ways. Pythagoras developed a scale based on 3:2 perfect fifths and 9:8 major seconds, but the major thirds were much too wide. The *"just"* and *"mean tone"* scales improved major thirds, but had other severe problems, such as two different whole tones and even an imperfect fifth.

The best answer for keyboard tuning came during the early 18th century with the development of equal temperament, in which the octave was arbitrarily divided into 12 equal parts, each a half step, with no differentiation between E♭ and D♯, F♯ and G♭, etc. Thus, every interval was somewhat compromised, but none by nearly as much as the Pythagorean comma. Long after the tempered scale was invented, a very useful method of measuring intervals was developed, dividing each half step into one hundred parts, called cents. This way pitches can be compared without the use of cumbersome ratios. For example, the Pythagorean comma (the difference between seven octaves and 12 perfect fifths) expressed as a ratio is:

531441/524288 ($3/2^{12}$ x $1/2^{7}$)

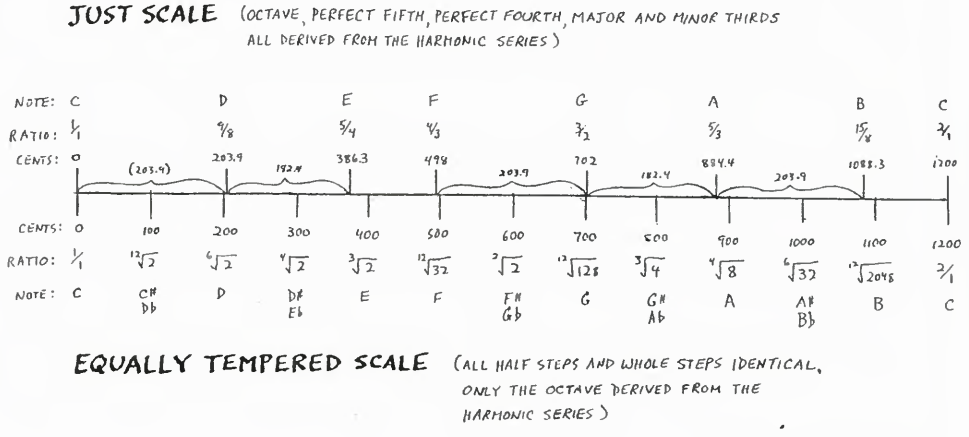
How much simpler it is to conceive of the difference as 23.5 cents!

In the following discussion, remember that 1/4 tone, which is as out-of-tune as possible in the equal-tempered system, is worth 50 cents. Some sources use 6 cents as a minimum pitch difference recognizable by sensitive ears if the two tones are played separately. (The difference is very apparent when the tones are played at the same time.) Test these parameters using two tuners. Of course, one can hear a six-cent difference when they are played simultaneously, but if one is played a few seconds after the other, it is hard to tell a six-cent difference. One can replicate the Pythagorean comma by adjusting the tuners to differ by approximately 23 cents, nearly 1/8 of a semitone, which is definitely audible!

Why does the tempered scale work? For one reason, and one reason only: The perfect fifths and perfect fourths happen to be within two cents of 3:2 and 4:3, respectively. The comparative chart of "just" and tempered scales in Example 6 will be helpful.

For simplicity, the accidentals in the just scale have been omitted. What is pertinent is to compare the ratios and cents of the intervals formed by the diatonic C major scale. In the just scale, the intervals all relate closely to the harmonic series and are expressible in simple ratios. In the tempered scale the ratios are artificially derived and are expressible only as mathematical roots. In the just scale the number of cents between tones varies. In the tempered scale the number of cents between tones is constant. The octaves, fifths, fourths, major thirds and minor thirds of the just scale correspond to the harmonic series. Those of the tempered scale do not. But notice how close the octaves, fifths, and fourths are between the two scales. C to F is 500 cents vs. 498 cents; C to G is 700 cents vs. 702. The octaves are, of course, identical at 1200 cents. The only

Example 6: COMPARISON OF JUST AND EQUALLY TEMPERED SCALES



important discrepancy is the major third which is 400 cents vs. 386.3, a discrepancy of 13. 7 cents, which is considerably more than the six cents often cited as the pitch difference recognizable by a sensitive ear. Compressing each perfect fifth from 702 to 700 cents elimnates the Pythagorian comma of 23.5 cents by taking away two cents from each of the 12 perfect fifths (eliminating 24 cents).

It would be convenient if we could simply tune to either scale, but unfortunately neither option works all the time. Playing a Brahms sonata with piano requires tuning only to the equally tempered scale. Easier said than done! If we combine two or more wind or stringed instruments and tune only to the tempered scale we achieve beats and out-of-tune difference tones. If we tune only to the just scale, our triads would be in tune, but we would have two very different major seconds (203.9 and 182.4 cents) and we would not be able to modulate!

The solution for instruments playing without a keyboard (this includes chamber music and most orchestral playing) is to use the equally tempered scale as a framework, tuning chord roots to the tempered scale and adjusting chord tones above the root to the harmonic series by aiming for a 4:5:6:7 relationship among the tones in a dominant seventh chord (e.g. A-C♯-E-G). This means lowering the third by 13.7 cents, raising the fifth by two cents, and lowering the seventh by 24 cents. In practice, it is not necessary or possible to achieve such total precision, especially in lowering a seventh by 24 cents, which is almost 1/8 of a tone. But with practice one can "hone in" on 3:2 fifths and 4:3 fourths, lower the third by approximately 13 cents, lower the seventh significantly, and use beats and difference tones to judge deficiencies.

Remember also that the minor third in any minor triad does not need to be lowered! It is sad enough already! In fact, it needs to be raised 13.7 cents from equal temperament to achieve a 6:5 minor third and a 5:4 major third–just the reverse of a major triad.

These are the basics. I recommend that everyone play clarinet duets with a new ear, listening for difference tones created by the various intervals and tuning the difference tones. A remarkable blend results. Losing your temper (moving away from the equally tempered scale!), will improve your intonation. That is why tuning thirds blindly to a tuner causes poor intonation. In part 2, next issue, we'll address some more complicated tuning situations and discuss how the intonational tendencies of the clarinet can either help or hinder an attempt to tune to the just scale. And we'll answer the riddle, just in case you haven't figured it out already!

2008 I.C.A. OFFICER ELECTION RESULTS

President-Elect	Secretary	Treasurer
Marguerite Levin - 111	John Cipolla - 141	Diane Barger - 205
Keith Koons - 117	Suzanne Turk - 78	

Webster's Web

Your feedback and input are valuable to our readership. Please send comments, questions, and observations to Webster's Web at <mwebster@rice.edu> or Michael Webster, Shepherd School of Music, MS-532, Rice University, PO Box 1892, Houston, TX, 77251-1892; Fax: 713-348-5317; Web site <www.ruf.rice.edu/~mwebster>.

In December, Webster's Web contained a description of Neojiba, the new youth orchestra founded by Ricardo Castro in Salvador, Bahia, Brazil. After interacting with them briefly last summer, my wife (flutist Leone Buyse) and I were unexpectedly invited to coach the orchestra during Thanksgiving week, 2008. Our initial impression of amazement at what had been accomplished in less than a year was heightened by spending a week with these students, who are economically disadvantaged, but musically gifted.

They cover a wide range of ages and abilities but share a unified passion for music, spending up to three hours five days a week after school studying classical music. Most of their training is in full orchestra rehearsals, so what they need most is more individual attention to techniques specific to their instruments. This is where we came in, along with three musicians who were members of the Youth Orchestra of the Americas last summer: a violinist, a violist, and a double bassist, all young professionals in their late 20s, capable of teaching the younger students of Neojiba.

What a week it was! The students are thirsty for knowledge and couldn't get enough contact with us. Language is a problem, because Portuguese, while similar to Spanish (and also French) as a written language, is pronounced so differently that it was hard to understand much of what was being said, and very few Bahians speak any English. But, with some translation, some body language, some Italian, and lots of demonstration, we managed to communicate and make a lot of progress. Working with Abner, the 14-year-old bassoonist I mentioned last time, Erika, who at age 11 has just switched from flute to oboe and is doing amazingly well after three months, and all of the other diverse personalities was challenging and inspirational.

Ricardo is amazing! He has managed to get the Bahia state government to commit something in the neighborhood of $30,000,000 to give Neojiba its own building, and we believe that his determination to extend programs throughout Bahia and Brazil will bring music to thousands of Brazilian children, just as *El Sistema* has in Venezuela. Keep watching! Exciting things are happening to music education in Latin America.

CLARINOTES

2008 Mercadante International Clarinet Competition in Noci (Bari, South Italy)

The Mercadante International Clarinet Competition took place in Noci, near Bari, in the south of Italy on October 16–19. The participants came from Italy, Greece, Romania, Bulgaria, Japan, Russia, U.S.A and Israel. In the senior category Masaki Shirako, 26 years old, won the first prize of 1,200 € and two concerts in Romania. Angelo Montanaro from Italy, 26 years old, won the second prize of 500 €, and the third prize of 300 € was won by Ivov Levent from Bulgaria. In the junior category Or Posti, 15 years old from Israel, won the first prize of 350 €. Second prize and 200 Euros went to Mattia Aceto, 15 years old from Italy. Third prize was won by Grigorios Vasileiadis, 13 years old from Greece.

The members of the jury (l–r): Romeo Tudorache, Alois Brandhofer, Ludmila Peterkova, Antonio Tinelli and Luigi Magistrelli

In the Chamber Music Competition, first prize *ex aequo* was awarded to Trio Aurelian Bacan-Butean (clarinet, violin and piano) from Romania and to the Duo Michele Naglieri-Alessandro Deljavan (clarinet and piano) from Italy. No second prize was awarded. Third prize went to the Lucania Quartet from Italy (Giuseppina Cammarota, Vito Sulla, Giuseppe Clementelli and Michele Cetera).The required pieces for the soloists in the senior category were the Mercadante *Concerto* (first round) and the Mozart or Weber concertos for the final.

The members of the jury were Alois Brandhofer (president), Antonio Tinelli, Luigi Magistrelli, Ludmila Peterkova and Romeo Tudorache.

Sixth Annual Annapolis Clarinet Day

Clarinet choir at the 6th Annual Annapolis Clarinet Day, September 27th, 2008, featuring Eugene Mondie, Janice L. Minor, Ben Redwine, Ben Bokor, Cam Collins and Colin Renick. The event was sponsored by Buffet Crampon Company, Canyes Xilema Reeds and RedwineJazz. Photo by Mike Getzin

The "Rino Viani" International Clarinet Competition 2008 – Carpi (Modena), Italy

On December 13–14, 2008, the R. Viani" International Clarinet Competition took place in Carpi (Modena), Italy. Rino Viani was a former

The three prize winnres (l to r): Masaki Shirako (first prize), Ivov Levent (third prize) and Angelo Montanaro (second prize)

Jury and winners of the Category A

Jury with Breath Quartet, winner of Category B

clarinet teacher at the Carpi Music Academy for many years. The participants of the two categories A and B came from many Italian cities, Poland, Germany, Czech Republic, Japan and Israel. The members of the jury were Corrado Giuffredi, Massimo Ferraguti, Luigi Magistrelli, Anna Maria Giaquinta, Ivan Bacchi and Larry Combs, president, former principal clarinet of Chicago Symphony Orchestra.

Four players , Antonio Piemonte, Francesca Latella, Petr Vasek and Udih Naveh, were selected for the final rounds.

The required pieces were the Mozart *Concerto* for the first round and the Debussy *Rapsody* and Stravinsky *Three Pieces* for the second round.

They performed the Rossini *Introduction, Theme and Variations* with the string orchestra of "Tonelli" Carpi Music Academy in the final round in a public concert.

The winners were:

Category A:

1st Prize: Antonio Piemonte (Italy) – 2,000 €

2nd Prize: Francesca Latella (Italy) – 1000 €

3rd Prize: Petr Vasek (Czech Republic) – 750 €

Category B: Clarinet Ensemble

Only one prize to Breath Quartet (Boschiroli, E. Patrini, R. Patrini, Vallone) – 1000 €.

Special Mention was awarded to the O. Vecchi Quartet (Bergamoni, Linoci, Ponzi, Risorto).

Jury (from right): A. Giaquinta, M. Ferraguti, Luigi Magistrelli, L.Combs, C. Giuffredi and I. Bacchi

The winner, Antonio Piemonte, performing the Rossini Variations *in the final round*

AUDIO NOTES:

by William Nichols

To say the least, it isn't everyday that a CD of bass clarinet duets appears in my office. It is the first of its kind in my collection and I suspect the first of its genre — period. In light of the emerging repertoire and higher profile of the instrument in the last several decades, (to paraphrase old movie previews) this disc "had to be made," and we listeners and clarinetists are the better for it.

This 2007 production bears the ensemble's name as its title, **Sqwonk**. The duo is comprised of very talented San Francisco-based artists Jeff Anderle and Jon Russell. Sqwonk formed in 2005 and has already commissioned more than a dozen original works and has performed extensively in the Bay area. They just completed an east coast tour which featured Jon Russell's *Duo Bass Clarinet Concerto* with the Great Noise Ensemble in Washington, D.C. Many readers heard these two clarinetists perform as members of the bass clarinet quartet Edmund Welles on a featured evening concert at the 2008 ClarinetFest® in Kansas City.

Jeff Anderle is an active performer of contemporary music. He is the clarinetist with the ADORNO Ensemble and Redshift, and has appeared with the Del Sol String Quartet and the San Francisco Contemporary Music Players. He was the clarinetist for the Bang on a Can Summer Festival in 2007. He serves on the faculty of the San Francisco Conservatory, from which he holds a master's degree. He completed a bachelor's degree at UCLA.

Composer/clarinetist Jon Russell is a Harvard and San Francisco Conservatory graduate who has received commissions from the San Francisco Symphony, the Empyrean Ensemble, the Harvard-Radcliffe Orchestra, and the Woodstock Chamber Orchestra, with performances from other ensembles such as the Berkley Symphony and the San Francisco Composers Chamber Orchestra. He has composed an impressive body of works for diverse media. Jon Russell is active as the clarinetist with the Balkan/klezmer/experimental band Zoyres. He also serves on the composition faculty of the Adult Extension and Prep Divisions of the San Francisco Conservatory.

Four of the five recorded pieces are original bass clarinet works by young Americans: two by Jon Russell (*... and the Beast ...*, and *KlezDuo*); *Profiteering* by Ian Dicke; and *Valediction* by Damon Waitkus. Also programmed is none other than J. S. Bach's *Toccata and Fugue in D Minor* arranged by (the no doubt destined-to-be distinguished) Prof. Sqwonkie McKonkie. The briefest of tongue-in-cheek program notes state that: "At long last, scholars have uncovered the original manuscript of this beloved work, finally restoring this masterpiece to Bach's intended instrumentation." Frivolity notwithstanding, the transcription, complete in structure, works quite well, especially the fugue, although the toccata (as is almost always the case in the many transcriptions of this piece) does not have the speed, the improvisatory effect, and flare of a solo keyboard performance. If ever having made any arrangement of this piece myself, I too, like Prof. McKonkie, would search for a *nom de plume.*

The largest work on the disc is Jon Russell's *... and the Beast...,* which is cast in five movements, and is described in the form of a pithy comment, "A day in the life of the common beast." (Although there are only the briefest of comments accompanying this CD about each piece, more program information for most of the pieces can be found on the ensemble's Web site.) Depicted by the five movements, the beast (mine is named Buffet) awakens, creeps, dances, attacks, sleeps. This music takes the listener through a range of musical effects from the hypnotic purity of the opening material based on perfectly tuned fourths/fifths, to darkness, and to the raucous and aggressive sounds of heavy metal. (We don't have to have guitars, amplifiers and drums to espouse the aesthetic.) It has sections of strong rhythmic ostinato and moments of poignant lyricism such as found in the last movement's middle section — a haunting altissimo solo. Some fascinating colors are achieved in this work and some difference tones seem to be present at times, which should be even more evident to younger ears than to this writer's. The piece is given an enthusiastically committed performance, and passes by in what seems to be a shorter span than its indicated 18-minute timing.

Russell's *KlezDuo* is "The most-performed bass clarinet duet in the history of time EVER, finally available to you on CD!" — to quote those brief comments accompanying each title. The composer states that *KlezDuo* "is a boisterous and energetic romp," and that it is, but only after a slow and soulful introduction complete with growls and pitch bends. In the subsequent lively dance the players get loose, to say the least, with tones and slap tonguing to satisfy the most hardcore klezmerite. It is great fun.

Profiteering by a then 24-year-old Ian Dicke dates from 2006 and is a continuous work in a three-part structure. It was commissioned by Sqwonk and bears the comment: "Warlords enjoy a Caribbean jaunt with your tax dollars." *Profiteering* is a protest piece against Iraq war profiteering by companies such as Halliburton, Lockheed Martin, and Bechtel. Sqwonk's Web site contains the composer's notes. The piece certainly stands alone without programmatic references. The opening *allegro* section is in a steady rhythmically punctuated light Latin style, peppered occasionally with heavy repeated dissonances. It moves into a very beautiful chorale middle section which exhibits some effectively expressive counterpoint, interrupted rudely by the dissonant material from the previous section. The closing fast section presents intricate interlocking scale patterns which are again interrupted by the dissonant patterns of the opening. This is an interesting and well-crafted new work.

Damon Waitkus' *Valediction* bears the rather cryptic by-line: "Smart, funny, indubitably our better, but also one of the gang." Any other program information escapes my search. The piece is an eight-minute duet in three sections played without pause and entitled: "101 Punch Lines," "Blues," and "Best Wishes." The opening section utilizes a heavily articulated ostinato idea (punch lines?) which is interrupted occasionally by short contrasting, sometimes chaotic material. The "Blues" is fast and not overtly bluesy. It demands some intricate rhythmic precision from the performers, and morphs into a calmer "Best wishes," a brief closing coda.

There is demanding music throughout this disc and Sqwonk's committed performance conveys the musical ideas vividly. The instruments are also vividly recorded, in-your-face close-up, and with plenty of rhythmic punch. There occurs some very effective stereo imaging in some intricate passages. Some key noise, reed fuzz and breathing is present here and there, but it seems perfectly natural in this context. This disc is not about pristine perfection and compositional complexity, but about musical excitement, collaboration and sense of spontaneity. It offers accessible music which appeals to a wide ranging audience. It succeeds on these counts — it rocks!

With the bass clarinet's workable four-octave (+) range, its ability to produce varying timbres, a wide dynamic range, and improving instruments, there are still fertile fields for composers to explore. Jeff Anderle and Jon Russell are to be commended for committing their talents and efforts in this concertizing and commissioning activity.

Sqwonk is copyrighted by (who else, but) Sqwonkie McKonkie Productions, and bears no catalog number. The CD is available from: <www.sqwonk.org> and <www.cdbaby.com>, and also by downloads from <www.itunes.com>, as well as from the Sqwonk Web site.

* * * * *

Another bass clarinet disc came my way at the Kansas City meeting last summer. This, a DVD entitled **In a Nutshell,** documents two concerts of a two-day festival celebrating Henri Bok's 25th year as professor of bass clarinet at the Rotterdam Conservatory and a career of promoting the instrument and its repertoire. This event took place in the Lantaren/Venster Theatre in Rotterdam in November of 2006.

The 117-minute live-concert DVD consists almost entirely of excerpts from 31 works played by Prof. Bok as a soloist and with various duo colleagues. All of this music was written (or arranged in several instances) for Henri Bok. The production is in essence a large sampler, mostly of contemporary music. It is organized into six parts which are defined by medium, the first consisting of unaccompanied pieces by Anthony Gilbert, Fabien Tehericsen, Francis Schwartz, Jacques Bank and Paul Seitz. Bok is joined by bass trombonist Ben van Dijk in works by Ilja Reijngoud, Ulrich Schultheiss (with pianist Rainer Klaas), and Rob and Sebastiaan Bavel (with pianist Rob Bavel). In part three, bandoneonist Victor Villena partners with Bok in works by Konrad Boehmer and Gustavo Beytelmann. The fourth part consists of works for bass clarinet and piano played by Bok and Rainer Klaas, and composed by Gustavo Beytelmann, Burkhardt Söll, Leo Samama, Stefan Heucke, Andrew Schultz, Peter Sculthorpe, John McDonald and Jacques Castérède. Duo "Hevans" with tenor saxophonist Ann Evans performs pieces by Rob van Bavel, Dick de Graaf, Paul Seitz, and Henri Bok. The concluding section presents Duo "Hero" with pianist Bavel performing J. Lawrence/A. Altman, Wagner Tiso, Mozart, Bok, Bavel, Poulenc and Romberg/Hammerstein.

As one would expect with this much music, styles range from contemporary music of a lyrical and melodic nature to more abstract and edgier material, to improvisation, and to pop and jazz. Bok includes American classic songs "All or Nothing at All," and "Softly, As a Morning Sunrise." The playing by all involved is committed and impressive, with special kudos going to pianists Klaas and Bavel for double duty executed so brilliantly.

The video content is effective and presents plenty of tight close-ups. The disc has only the six aforementioned sections with no internal tracking within those sections. Navigation around this nearly two-hour DVD can be somewhat awkward. The sonic qualities of this disc are stunningly good. All the instruments produce very resonant natural sounds which are beautifully captured by the engineers. The Lantaren/Vernster Theatre is an excellent recording venue (or some very slick post production is going here).

Henri Bok is known to our readers by way of his many recordings and appear-

ances at I.C.A. meetings. His contributions to the art of bass clarinet teaching, performance, and repertoire are significant indeed. **'In a Nutshell'** is a fitting reminder of his influence on our musical world. He is captured on this disc in his usual fine and colorful form.

The excerpted sampler nature of this production makes it difficult to recommend to musical purists, however hardcore bass clarinetists may well find some surprising and useful works catching their fancy. The DVD is from SHOEPAIR MUSIC PRODUCTIONS, DVD 701.

It should be available from their Web site, which I find best accessed by their name only (as above). If the disc is not found there, contact Prof. Bok through his Web site: <www.henribok.com>. One warning: The first two machines I tried would not play this disc properly or at all. My third machine was fine.

* * * * *

A new release on the Yarlung label features Los Angeles Philharmonic clarinetist David Howard, with pianist Vicki Ray, and LA Phil colleagues violinist Johnny Lee, and a string quartet consisting of violinists Lyndon Taylor and Kristine Hedwall, violist John Hayhurst, and cellist Gloria Lum.

David Howard has been a member of the LA Phil since 1981 (at age 25), and has served as the principal clarinetist of the New Jersey Symphony and the New Haven Symphony. Interestingly he holds a BA in Russian literature from Yale. His very active career has led to solo and chamber music performances and master classes in Europe, North America, the Middle East and Asia. He is on the music faculty of the University of Southern California.

This disc features a beautiful performance of the Brahms *Clarinet Quintet* recorded live in the home of the LA Phil, the five-year old Walt Disney Concert Hall. It is lovingly played and expertly recorded. David Howard's tone is warm, mellow and evenly colored throughout the Brahms, as it is in the CD's remaining works. The quintet's second-movement middle section is exquisitely passionate. This is a touching performance by these five musicians and one worthy of Brahms' masterpiece.

Equally interesting to this writer and perhaps many readers of this journal is the inclusion on this recorded program of three works unknown to me and I dare say to few clarinetists. (Years ago I would never have imagined making a statement to this effect when the Brahms quintet is the other half of the equation.)

Mr. Howard and pianist Vicki Ray present the premiere recording of a six-minute piece by Steven Stucky entitled *Meditation and Dance.* Stucky is a highly successful American composer and winner of the 2005 Pulitzer Prize who has had a long-standing relationship with the LA Philharmonic as a Composer in Residence and also Consulting Composer for New Music. He is a Professor of Composition at Cornell University and a highly regarded lecturer on new music. In this writer's years of performing with several new music ensembles, Steve Stucky's *Quartet* for clarinet, viola, cello and piano, written by a 24-year-old, still stands out as one of the most exciting clarinet chamber works of those days. I was fortunate to be able play this quartet some half-a-dozen times. *Meditation and Dance* was composed in 2004 on commission as an examination piece for clarinet students. It is succinct, based on a minimum of material and is very well-crafted. David Howard played this work at the Kansas City ClarinetFest® along with the Muczynski *Time Pieces.* While not derivative of Muczynski's popular work, Stucky's piece is cut from the same aesthetic fabric. It is exciting and a challenge for professionals as well as its intended student players.

Also presented on this disc is the *Trio* for clarinet, violin and piano of Russian Galina Ustvolskaya, who died at age 87 in December of 2006. This also is a live recording emanating from the Walt Disney Concert Hall. The *Trio* is from 1949, is in three movements, and is some 14+ minutes in length. Ustvolskaya produced a small body of works, and, according to program annotator Jim Svejda, "... was also by far the most distinguished pupil of Dmitri Shostakovich." This trio marked something of a change of compositional direction for her, who said, "All my music from this composition on is 'spiritual' in nature." The *Trio* is dark and brooding in general character — not surprising for a work from the Stalinist Soviet Union of 1949. It presents the clarinet and violin often as solo voices in free style. It has no overtly fast movement, with the last movement, "Energico," indeed being that, but acquiring its energy through insistent polyphonic lines and continuous driving motion in the piano. The energetic character gives way to a brief lightly scored, thoughtful coda. The performance by Howard, LA Phil violinist Johnny Lee, and Vicki Ray is very effective. The work's spirit becomes more meaningful with repeated hearings.

The disc's remaining work is *Nachtlieder* for clarinet and piano by the LA Phil's Music Director Esa-Pekka Salonen. The piece is a set of four miniatures written in 1978 when Salonen was but 20 years old. It is obviously influenced by Alban Berg's opus 5 *Four Pieces*. It is laden with expressive gesture, some Viennese *angst*, and like Berg's pieces, utilizes an atonal language, which like Berg's, seems (at least to these ears) to be free, or at best loosely ordered. *Nachtlieder* touches this listener's sensibilities and draws me into its unique sound world

The recorded sound of this disc is appropriately close-up, intimate, and generally good, if not totally successful. It is rare and interesting, at least to this writer, to find such a detailed description of the recording process explained in the notes, as is the case with this disc's producer Bob Attiyeh (and engineer of Stucky and Salonen). With the Stucky and Salonen pieces, which were recorded in Zipper Hall at the Colburn School, it is all the more unfortunate that the results are disappointing regarding piano tone. The recorded sound is thin and lacking resonance, and it seems as if life has been sucked out of the instrument (which is a Steinway, and likely a very good one). Balance over-favors the clarinet, which perhaps is related to piano timbre as well as to volume. I abandoned my high resolution reference system for a smaller office system which did result in marginal improvement and a bit more enjoyable listening experience. I speculate that the highest harmonic partials in the master file have been lost in the CD transfer in spite of best efforts. The piano seems to be one of the most difficult of instruments for digital recording to faithfully capture.

Gratitude is due David Howard and colleagues, not only for sensitive and musically satisfying playing displayed in this release, but for introducing this writer, and hopefully other clarinetists, to three notable non-standard works. Recommended for the high quality of performance and musical content.

The disc is from YARLUNG RECORDS 78874, and is available from <www.yarlungrecords.com> and <www.cdbaby.com> .

Good Listening!

The Source
for
CLARINET MUSIC

Over 50 years of fast dependable service.

Expansive inventory of music from publishers world-wide

Luyben Music

Classical - Jazz
Pop - Sacred

Solos and Ensembles

Music for ALL Instruments

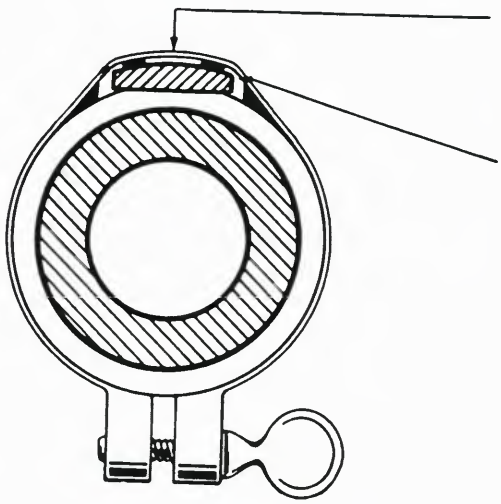
4318 Main Street
Kansas City, MO. 64111-1897
phone: 816-753-7111
fax: 816-753-6879
recorded order line: 800-2-LUYBEN
(800-258-9236 for credit card orders only)
Your order will be recorded - please have all information ready

email: order@luybenmusic.com

Clarinet Catalog available at: www.luybenmusic.com

~also~

Home of the world famous Luyben Soundpost Ligature.



- Vertical Pressure
- Exclusive side shoulders*
- Will not distort or crush reed fibers nor warp mouthpiece as do metal ligatures
- Top and bottom straps are spaced wider apart and work independently of each other. (Helps regulate and control reed opening).
- Sound posts are scientifically designed to give equal pressure and full reed vibration.
- Tighten screws firmly to desired tension. (Very important).
- Available in Black, Clear and Colors.
- Cap included

Visit our Website
www.luybenmusic.com

Conferences & Workshops

Ohio University To Host Seventh Annual Clarinet Gala

On Sunday, April 19, 2009, Ohio University will host its seventh annual clarinet gala, a full day of clarinet events for all ages and interests, featuring guest artist Michèle Gingras, professor of clarinet at Miami University in Oxford (OH). The day will include a college master class, Klezmer session, and recital with Gingras, a high school master class by the host, Rebecca Rischin, a host and visiting artist potpourri recital, and a clarinet choir play-along. All events are free and no prior registration is necessary. Tentative schedule for the gala is as follows:

10:00 a.m. College Master Class with Michèle Gingras
11:00 a.m. Klezmer Session with Gingras: "Learn to Play Hava Nagila with a Klezmer Band!"
1:00 p.m. Clarinet Choir Play-along with the Ohio University Clarinet Choir
2:15 p.m. High School Master Class with Rebecca Rischin
3:30 p.m. Michèle Gingras Recital with Christopher Fisher, piano
6:00 p.m. Host and Visiting Artist Potpourri Recital

For more information, please contact Dr. Rebecca Rischin, associate professor of clarinet at Ohio University: (740)593-1627 <rischin@ohio.edu>.

You may also consult our clarinet Web site: <www.ohiou.edu/clarinet/gala.html>.

Ohio University Hosts Sixth Annual Clarinet Gala

On Sunday, April 27, 2008, Ohio University hosted its sixth annual clarinet gala, a full day of clarinet events for all ages and interests. Teachers, students, band directors, amateurs, and professionals attended this great day. All events were free, and no prior registration was necessary.

The featured guest artist was Kristina Belisle, professor of clarinet at the University of Akron (OH). Belisle presented an outstanding master class featuring Ohio University students and a stellar recital with Kim Bakkum, piano (also from Akron), featuring works by Alexander Tcherepnin, Aaron Copland, Shulamit Ran and Scott McAllister.

In addition to Belisle's recital and master class, the day included a potpourri recital featuring the host, Rebecca Rischin, and clarinetists from all over Ohio, Indiana, and North Carolina in works by Giuseppi Verdi, Luigi Bassi, Bill Douglas, William O. Smith, Serge Rachmaninoff, Alec Wilder and Béla Kovács: Anthony Costa, bass clarinetist with the Dayton Philharmonic and instructor of clarinet at Otterbein College (OH); Michèle Gingras, professor of clarinet at Miami University in Oxford (OH); Daniel Paprocki, freelance Yamaha artist; Randall Paul, associate professor of clarinet at Wright State University in Dayton (OH); and Anthony Taylor, assistant professor of clarinet at the University of North Carolina–Greensboro.

In addition, the day included a master class for high school students given by Rebecca Rischin. Participants also had the opportunity to play in a clarinet choir alongside Ohio University students. All in all, the day was a huge success.

2008 Clarinet Gala Performers: Left to right: Back row: Daniel Paprocki, Randall Paul. Front row: Anthony Taylor, Kristina Belisle, Rebecca Rischin, and Michèle Gingras. Not pictured: Anthony Costa.

The U.S. Air Force Band of Liberty Clarinet Day

The first Air Force Band of Liberty Clarinet Day was held on October 11, 2008 at Hanscom AFB, MA, where the guest clinician was Michèle Gingras, professor of clarinet at Miami University (OH). As an internationally acclaimed pedagogue, klezmer performer, and author, Ms. Gingras has numerous recordings, articles and books to her credit. The all-day workshops and master classes were held in the main rehearsal hall of the SSgt. Joseph A. Breneman Building. Attendees ranged in age from fourth grade beginning players to university students and young professional players. Clarinet Day was developed to bring Boston area clarinetists together and strengthen relations between military musicians and civilians.

The day's events began with a warm welcome by the Air Force Band of Liberty's commander and conductor, 1st Lieutenant David Alpar. Next, participants were treated to an absolutely incredible performance by clinician Michèle Gingras. The program included: *Concertino* (Andante molto) by Charles Camilleri, *Theme from Schindler's List* by John Williams (arranged by Michèle Gingras), *Farfalekh* by Daniel Galay, *Carnyx* for solo clarinet by Serban Nichifor, and *Sholem-alekhem, rov Feidman!* by Béla Kovács. Ms. Gingras' sensitive musicality and extraordinary klezmer technique wowed the audience.

In the following session, Michèle Gingras shared some of her "clarinet secrets" with the participants. "Secrets" regarding rocket-speed tonguing, natural finger motion, embouchure, intonation, reeds, and work ethic were revealed. These guide points proved to be very helpful for all clarinetists in attendance. Ms. Gingras is sponsored by Buffet and Rico. Both companies generously donated products for participants to sample.

Following lunch, participants headed outside on the patio for a workshop on circular breathing. Ms. Gingras taught her fool-proof step-by-step lesson on how to circular breathe. Participants began expel-

Air Force Band of Liberty Bay State Winds Clarinet Quartet members with Michele Gingras. (L to R) SSgt Michele Spinelli, SrA Ian Tyson, Michèle Gingras, SrA Mickey Ireland, SSgt Richard Lacroix.

ling water stored in their cheeks forcefully to feel how the cheek muscles should work, then through a small coffee stirrer, which adds a great deal of resistance. After mastering this, participants emulated circular breathing into a clarinet by blowing bubbles continuously in a glass of water through a straw using the proper technique. Finally, participants put all of the lessons together and attempted to circular breathe into their clarinet. A few were very successful, but all had fun!

Three university students were chosen to play in a master class for Michèle Gingras. Samantha Webster (UMass-Lowell) performed *Five Bagatelles* by Finzi. Vanessa Davis (University of New Hampshire) performed the first movement of Weber *Concerto No. 1*. And Christopher Mothersole (New England Conservatory) performed the first movement of the St-Saëns *Sonata*. Both master class participants and observers gained insight on phrasing, changing tone colors, and articulation.

Air Force Band of Liberty Clarinet Day participants with guest clinician, Michèle Gingras.

The klezmer workshop was highly regarded by all participants. Ms. Gingras taught basic principles and techniques of klezmer music. All participants played *Hava Nagila* (with CD band accompaniment) complete with glissandos, trills, scoops, and growls. All got a real kick out playing this fun music!

Clarinet Day concluded with a performance by the Air Force Band of Liberty's Bay State Winds Clarinet Quartet. The members are SSgt Richard Lacroix, SSgt Michele Spinelli, SrA Mickey Ireland, and SrA Ian Tyson. The quartet performed *Serenade*, Op. 83c (Ouvertüre, Menuett, Finale Dudelsack-Cornemuse) by Jenö Tokács, *Quartet No. 19*, K. 465 "Dissonant" (Adagio—Allegro) by W.A. Mozart (arr. John Parrette), and *Trois Divertissements* by Henri Tomasi. This crowd pleasing performance was the perfect ending to a wonderful and successful day of clarinet.

Please keep your eyes open for information about next year's Air Force Band of Liberty Clarinet Day on October 24, 2009. For more information, please contact SrA Ian Tyson at (781) 377-2263 or <ian.tyson@hanscom.af.mil>.

Michigan State University's Fifth Annual Clarinet Spectacular, October 25, 2008

A report by Colin Mehmel and Sara Stolt

Michigan State University's Fifth Annual Clarinet Spectacular was a great success! Teamed up for the first time Caroline Hartig and Justin O'Dell used their collective talents to bring professors, students, professional, and amateur clarinetists from across the American Midwest to MSU. Attendees had the opportunity to learn, shop, observe, attend recitals, and win prizes! Participants were able to learn from and interact with the outstanding MSU clarinet faculty throughout the day, especially during faculty master classes. Dr. Hartig's master class demonstrated her commitment to help students achieve the best sound possible. She concentrated on the fundamental aspects of clarinet pedagogy, including tongue position, the effective

Participants in the MSU Clarinet Spectacular 2008. Photo by Colin Mehmel

use of wind, angle of the clarinet, and the use of one's body to facilitate technique and to enhance stage presence. Dr. O'Dell, newly appointed assistant professor of clarinet, made his debut appearance at the Clarinet Spectacular. His enthusiasm for teaching and his ability to put pieces in a historical context helped students to better realize the composers' intent.

Following both master classes and an informative question-and-answer session for prospective MSU clarinet students, the attendees were treated to a recital featuring Caroline Hartig and Justin O'Dell. The recital was comprised of *Sonata in F for Clarinet & Piano*, Op. 129 by Stanford and *Fiori Rossiniani Capriccio on operatic motives of Gioachino Rossini* by Cavallini. The performance of *Klezmer Triptych for Clarinet Quartet,* Trad./Arr. by Curtis, included special guests Bradley Wong, professor of clarinet at Western Michigan University, and Emily Thomas (M.M. MSU).

Each of the day's scheduled events included a raffle of donated items. Buffet Crampon's François Kloc (Director of Sales and Marketing) was in attendance, and generously donated an R-13 clarinet to kick off the day's events. The clarinet was won by a surprised and ecstatic MSU freshman, Andrew Raven! Many thanks to François Kloc and Al Maniscalco (Midwest Division Sales Manager, Buffet Crampon) for their kindness and support of the MSU Clarinet Spectacular.

Many vendors were in attendance, including: Eric Satterlee (Meridian Winds), Bill King (Ann Arbor Clarinet Connection), and Chuck DeClarke (Marshall Music). They brought a wide variety of instruments, music, and an assortment of clarinet accessories, which were available for participants to try out and purchase. Thanks also to Meridian Winds and Marshall Music for their contributions to the raffles.

The day's final performance showcased MSU's clarinet studio, which dedicated its performance of "Air" from *Suite No. 3 in D*, by J. S. Bach, *Monochrome III*, by Peter Schickele, and Gardel's *Por Una Cabeza*, arranged by MSU M.M. candidate Daniel Cavalancia, to Bill Morris as thanks for his financial support of the Michigan State clarinet studio. The performance of *String Quartet in G minor*, K 516 by Mozart, arranged for clarinet choir, was performed at the final recital by all those who attended the Clarinet Spectacular; the ideal close to an eventful day. The students of the MSU clarinet studio would like to thank Dr. Hartig and Dr. O'Dell for their hard work in making this year's Clarinet Spectacular a marvelous success and hope that everyone can come and join us next year for the Sixth Annual Clarinet Spectacular!

Andrew Raven accepting his prize from François Kloc. (l to r: Caroline Hartig, François Kloc, Al Maniscalco, Andrew Raven. Photo by Colin Mehmel

29th Symposium on Musical Instrument Making: History, Construction and Repertoire of Clarinet Instruments Blankenburg, Germany October 24–26, 2008

A Report by Simone Weber

On the mild October weekend of 24–26, 2008, an international and distinguished crowd of musicians, scholars and instrument makers gathered in Blankenburg, a small town in the Harz mountain range in central Germany, for the annual symposium on musical instrument making. This year, in its 29th edition, the symposium was dedicated to the history, construction and repertoire of clarinet instruments, putting the spotlight

on period clarinets rather than their modern counterparts.

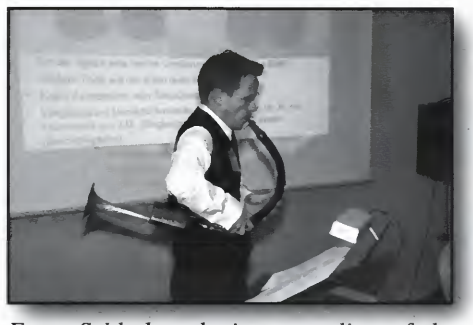
The symposium setting could not have been more inspiring: the restored monastery "Kloster Michaelstein," which was founded in 1146(!), accommodates the "Musical Institute for Performance Practice" since the 1970s and exhibits a marvelous collection of more than 900 period instruments. As artist-in-residence of the year 2008, clarinetist and scholar Eric Hoeprich made his remarkable private period clarinet collection available for display in addition to the foundation's exponents, so that visitors could marvel at more than 50 clarinets from the past centuries.

The symposium weekend was packed with an intense and stimulating program, including no less than 20 lectures and two concerts. Eric Hoeprich, Albert R. Rice, Christian Ahrens and Monika Lustig served as conference leaders.

The lectures were very diverse, focusing on topics such as the early use of the clarinet in literature, iconographical studies of reed positioning in the 18th and 19th century, various early clarinet makers, material used for making pads, and its literature as well as a new history of the bass clarinet, among others. The early basset horn, a fascinating subject that has gained much attention in recent scholarship, seemed to be of special interest at this symposium. Most noteworthy was a joint lecture by clarinetist Ernst Schlader and instrument maker Rudolf Tutz on the earliest baroque and classical basset horns, presenting and demonstrating a replica made by Tutz *(photo 1)*.

Other lecturers featured at this symposium included Jane Ellsworth, Heike Fricke, Albert R. Rice, Eric Hoeprich, Robert Sebesta, Denis Watel, Thomas Graß and Jochen Seggelke, just to name a few.

Both the opening concert and the concert on the following day (which was the main event of the weekend and open to the public) were performed on a variety of period instruments, featuring trios by Glinka, Süssmayr and Druschetzky, Mozart's *Adagio* for two clarinets and three basset horns *(photo 2)* and songs by Spohr and Kreutzer. The performers included Eric Hoeprich, Ernst Schlader, Markus Springer, Melanie Piddocke, Jochen Seggelke and Christian Leitherer, among others.



Ernst Schlader playing a replica of the earliest basset horn found in Austria. *Photo Courtesy of Monika Lustig)*

The public performance on Saturday night drew many residents and tourists from the region so that no seat was left empty in the entire hall.

While lectures were on the agenda during the day and the evenings spent at either at a lecture recital or a concert, the days usually ended over a glass of German beer at the restaurant next door, continuing the day's main discussions in a more relaxed atmosphere.

The course of the weekend was well coordinated and organized in an ideal fashion, leaving enough room for many stimulating discussions and coffee breaks to allow the participants to fuel up in between lectures.

With about 40 participants from Germany, Switzerland, Austria, the Netherlands, the U.K., the Czech Republic, the United States, etc., the symposium was very well attended and a huge success.

Unfortunately, not every performer and lecturer could be named due to space restrictions; however, a publication of all the papers presented at the symposium is forthcoming. This conference report can soon be ordered online at <www.kloster-michaelstein.de>.

Eric Hoeprich, Jochen Seggelke and the Andrassy Trio (Ernst Schlader, Markus Springer and Melanie Piddocke) performing Mozart's Adagio in B-flat Major *KV 411 (440a).* *Photo Courtesy of Monika Lustig*

The 33rd University of Oklahoma Clarinet Symposium

A Review by Jessica Lindsey and Christy Banks

The (wood)winds swept down the plains as clarinetists from around the world arrived for the 33rd University of Oklahoma Clarinet Symposium, held June 5–7, 2008. Founded and hosted by David Etheridge, the gathering included fine clarinet performances, master classes, presentations, and exhibits while promoting a fun, collegial atmosphere.

David Etheridge kicked off the festivities with a welcome recital. Etheridge's energetic performance of Danzi's sonata set the standard for a symposium full of sonorous, musical clarinet playing. The recital also included two of his doctoral students, Michael Whitmore and Stacy Smith.

The symposium offered a vast wealth of pedagogical information beginning with Nina Olsen's session, From Fundamentals to Artistry: Creating Well-Rounded Clarinet Players Through Technique and Musicianship. Eddy Vanoosthuyse gave the symposium's first master class. Drawing from his experience as both a conductor and clarinetist, Vanoosthuyse stressed communication between the audience and performer. Walter Grabner's session, Teaching the Beginning/Intermediate Bass Clarinet Player, presented many of the problems that young bass clarinetists face including lack of appropriate equipment and literature.

David Gresham and the Academy Clarinet Quartet shared Thursday afternoon's recital. Gresham performed Denisov's *Sonata for Clarinet Solo* and his own transcription of Schumann's *Sonata*, Op. 105, highlighting his impressive articulation abilities. The Academy Clarinet Quartet gave the world premiere of Wilson's *Come Out and Play,* a programmatic treat that began with bass clarinetist Staff Sergeant Sam Kaestner alone on stage "beckoning" his fellow performers from the audience with a descending minor third motive.

Using a creative arsenal including straws, to-go coffee toppers, balloons, tennis balls, and mini-marshmallows, Larry Guy passionately presented practical solu-

tions to many problems consistently faced by pre-college students. Fred Ormand gave a master class wherein he emphasized the importance of producing a clear tone through correct tongue and throat position. Of the Copland concerto cadenza he explained, "When I played this for Copland, he wanted more of Broadway style."

Thursday night's recitals included Shannon Orme's impressive exploration of electro-acoustic literature for clarinet and bass clarinet. Eddy Vanuoosthuyse and pianist Gail Novak presented progressive interpretations of Brahms' first sonata and Weber's *Grand Duo Concertant*.

Deborah Andrus, Erica Manzo, and Rebecca Rischin shared the first recital on Friday morning. In addition to works by Frackenpohl and Long, Deborah Andrus performed Larsen's *Yellow Jersey* with her teacher, Alan Woy, showcasing fine collaboration and great student-teacher rapport. Next, Erica Manzo fearlessly played pieces by Delmas, Stravinsky and Lutoslawki, while Rebecca Rischin gave innovative interpretations of music of Verdi, Bassi and Harvey.

During the morning master class, Charles Neidich addressed finger technique. "Don't inhibit the motion of the fingers, and let them do what they need to do," he explained. Frank Kowalsky's afternoon master class offered insights like, "It takes courage to play between the notes." An unexpected treat was a bass clarinet master class by David Bourque.

The legendary technique, musicality, and versatility of Howard Klug was evident during a recital that included Kibbe's *Four Pieces*, Op. 70, Prinz's *Sonata for Bass Clarinet*, and Phillips' *Concert Piece.* A true crowd-pleaser, *Benniana* featured Klug accompanied by the composer, Steven Harlos.

Motivated by their own experiences, both afternoon presenters dealt with anatomical aspects of clarinet plying. Accompanied by video, Christopher Gibson's talk entitled "Current Trends in Treating the Palatal Air Leak" explicated both medical and non-medical interventions that help sufferers find relief. Deborah Andrus discussed "body mapping" and how physiological awareness can enhance playing.

The 2008 Young Artist Competition results were announced Friday evening. For receiving first place, Robert Palaciaos (El Paso, TX) was awarded a cash prize and Forté C Clarinet. The second and third prizes, a Reed Wizard and a PerfectaReed, went to Anton Rist (Claverack, NY) and Anna Darnell (Macon, GA), respectively.

Fred Ormand and soprano Julia Broxholm opened their Friday evening recital with Schubert's *Shepherd on the Rock* and Rorem's *Ariel (Five Poems of Sylvia Plath)* exhibiting enthralling musical communication.

Following Ormand's flawlessly executed performance of *Abîme des oiseaux* by Messiaen, the duo treated the audience to songs from the musical *Oklahoma!* The evening ended with Marina Sturm's concert featuring works by Debussy, Berg, and Reger. Sturm impressed the audience with a sensitive performance of substantial, stylistically varied repertoire.

Saturday began with a recital by Stephanie Zelnick and the Prestige Clarinet Quartet (John Kurokawa, Janice Minor, Sarah Nowlin, Anthony Costa). Zelnick's stylistic flair was evident in sonatinas by Horovitz and Martinů. The Prestige Clarinet Quartet performed Uhl's *Divertimento* and Henry's programmatic *Birdwatching (A Fancier's Handbook)* that displayed each member's lyrical abilities.

Working with pre-college students in Saturday's master class, Howard Klug provided many effective teaching methods and explained, "Clarinetists can fade out on any note at anytime, anywhere. Use that to your advantage."

Frank Kowalsky performed a recital saturated with impeccable technique, brilliant musicality and sensitive ensemble playing. He collaborated with pianist Gail Novak and cellist Gregory Sauer on Beethoven and Rota trios, and one audience member called his sublime performance of Baermann's *Souvenirs de Bellini* the "musical sorbet" of the symposium.

The Saturday afternoon presenters discussed a variety of topics, including beginning clarinet pedagogy, the essence of the bass clarinet, and a new approach to reed adjustment. Jodi Webb spoke eloquently about his experiences teaching a group of beginning students to play double-lipped embouchure exclusively. Shannon Orme unveiled the mysteries of the bass clarinet by sharing personal stories, repertoire, and resources. Author, innovator, and businessman Tom Ridenour spoke about his unique "Against the Grain" method of reed adjustment, wowing his audience with immediate reed improvements.

Conducted by Guido Six, the 2008 OU Clarinet Symposium Clarinet Choir presented arrangements and original works and featured soloist Eddy Vanoosthuyse.

Performances by two powerhouse clarinetists concluded the 2008 symposium. Charles Neidich artfully presented his emotionally charged composition, *Threnos*, dedicated to tsunami victims, as well as his transcriptions of Mendelssohn's *Violin Sonata in F Major* and Prokofiev's flute sonata. Jazz master Buddy DeFranco entertained the audience with "Charlie Cat II, " "All My Life," "Autumn Leaves," "What is This Thing Called Love" and "Anthropology." It was a wonderful ending to a completely enjoyable event. Thank you to David Etheridge and the OU clarinet studio for their dedication and service!

Jessica Lindsey *serves on the faculties of Doane College and Concordia University in Nebraska.* ***Christy Banks*** *is currently assistant professor of music and assistant chair of the Department of Music at Millersville University of Pennsylvania.*

MPulse Ann Arbor

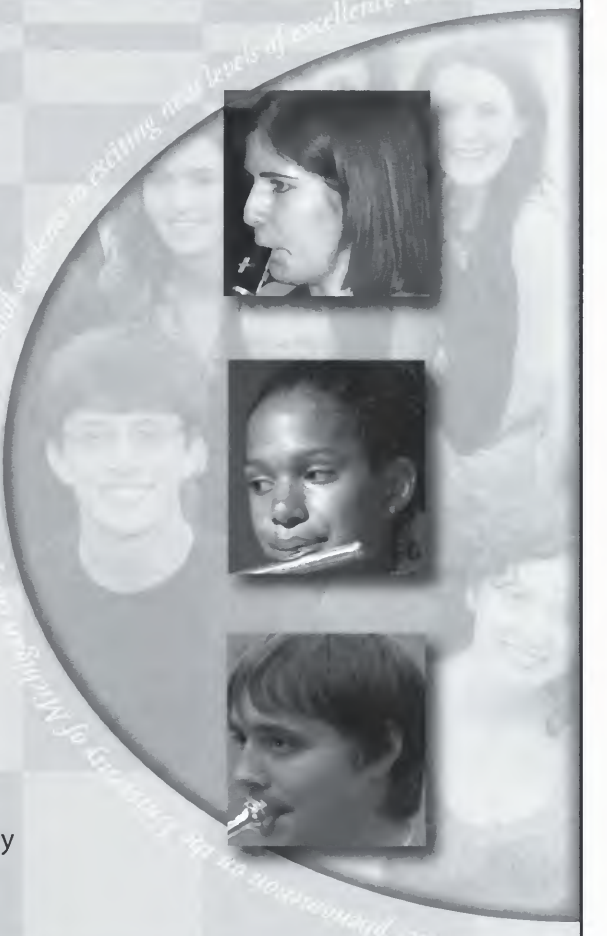
Exciting opportunities for high schoolers

study with University of Michigan faculty

music, theatre, & dance

Clarinet Institute *June 28 - July 11, 2009*

Daniel Gilbert



June 28 - July 11, 2009

Double Reed Institute - Nancy Ambrose King, Jeffrey Lyman
Flute Institute - Amy Porter
Horn Institute - Adam Unsworth
Percussion Institute - Joseph Gramley
Theatre & Drama Academy - Gregory Poggi, Janet Maylie
Trombone Institute - David Jackson

July 5 - 25, 2009

Musical Theatre Workshop - Brent Wagner

July 12 - 25, 2009

Performing Arts Technology Camp - Greg Laman, Jason Corey
Saxophone Institute - Donald Sinta
Summer Dance Institute - Jessica Fogel
Vocal Arts Institute - Jerry Blackstone, Paul Rardin, Julie Skadsem

Contact

mpulse@umich.edu
www.music.umich.edu/mpulse
866-936-2660

2009

University of Michigan School of
Music, Theatre & Dance

HISTORICALLY SPEAKING...

by
Deborah
Check Reeves

"Historically Speaking" is a feature of The Clarinet *offered in response to numerous inquiries received by the editorial staff about clarinets. Most of the information will be based on sources available at the National Music Museum, located on The University of South Dakota campus in Vermillion. Please send your e-mail inquiries to Deborah Check Reeves at <dreeves@usd.edu>.*

The "Improved Simple System" clarinet – or Albert System as it is commonly called in the U.S. (see "Albert and the Albert System" in *The Clarinet* March 2000) has existed in many forms. The term "Simple" refers to a system of fingering that has its roots in the earliest clarinets extending to Mueller's 13-key instrument of the early 1800s. We will see with the following clarinet that "simple" isn't exactly an accurate term when describing its mechanism.

Penzel and Müller of New York made a variety of clarinets utilizing Albert and Boehm systems of fingering. We have already examined two clarinets by this firm (see "Historically Speaking" September 2008). Penzel and Müller also offered an "Artist" line of Albert System clarinets. One of these clarinets can be found on The University of South Dakota campus at the National Music Museum. Although it has features similar to those of the previously examined instruments – a "patent c-sharp" key and a left side alternate touchpiece for $a^{\flat}/e^{\flat}$ – NMM 3101 has additional improvements. *(Photo 1: Penzel & Müller clarinet.)*

An advertisement from 1911 states:

> Considering that the Boehm System Clarinet, notwithstanding the advantages of its complicated keys, is not in favor with players of the old system of clarinet, we thought that it would be of importance to find a way to improve the old system clarinet, in order to procure to this instrument the best part of the advantages resulting from the Boehm system.
>
> The great advantage of this improvement consists in this important point that no change is made to the habitual fingering of the Clarinet.
>
> The mechanism of our new Clarinet consists in a new key of G sharp in two parts and its connections with other keys. This key is moved by the keys of B natural and C sharp and permits the playing of the following passage without displacing the little finger of the left hand but by lifting the right hand: [middle line b to $g^{\sharp}$ and third space c to $g^{\sharp}$.]
>
> It is this last sentence that points out the advantage of this mechanism. Perhaps it may remind us of a similar device patented by Pupeschi and marketed in the U.S. by Conn (see "Historically Speaking" June 2002). Gustav L. Penzel and Edward Müller's patent of 1899 differs, however, from Pupo Pupeschi's patent of 1894 in several ways. Certainly the most significant difference is in the keywork itself. Pupeschi's invention eliminated a separate touchpiece for $c^{\sharp}/g^{\sharp}$. Penzel and Müller preserve a separate touchpiece for $c^{\sharp}/g^{\sharp}$ while linking it to the other left-hand little finger keys. In this manner, as the ad states "no change is made to the habitual fingering." So, $c^{\sharp}/g^{\sharp}$ *can* be fingered as it normally would, in addition to having the option of using either the e/b or $f^{\sharp}/c^{\sharp}$ touchpieces.
>
> Photo 2 is a close-up of the linkage of the $c^{\sharp}/g^{\sharp}$ key with the other keys. Notice that an extension is made from the $c^{\sharp}/g^{\sharp}$ touchpiece that lies underneath the e/b and $f^{\sharp}/c^{\sharp}$ touches. Pressing either of those keys will open the $c^{\sharp}/g^{\sharp}$ tonehole. Note the extended arm coming off the bottom joint that fits over a small plate on the $c^{\sharp}/g^{\sharp}$ pad cup in Photo 3. When the first finger of the right hand covers the first hole on the bottom joint, the arm presses down the $c^{\sharp}/g^{\sharp}$ plate keeping the $c^{\sharp}/g^{\sharp}$ pad closed. So fingering third line b still produces b. But, when the right hand is lifted the arm releases allowing the $c^{\sharp}/g^{\sharp}$ pad to open. Thus the b to $g^{\sharp}$ and $c^{\sharp}$ to $g^{\sharp}$ intervals are very easy to execute. This same device also produces an articulated $g^{\sharp}$. Penzel and Müller illustrate this advantage in their patent, too. Now a trill from top line $f^{\sharp}$ to $g^{\sharp}$ can be made without having to move the $c^{\sharp}/g^{\sharp}$ key up and down. Photo 4 shows a close-up of the middle section

Photo 1: NMM 3101Penzel & Müller clarinet

Photo 2: $C^{\sharp}/g^{\sharp}$ linkage

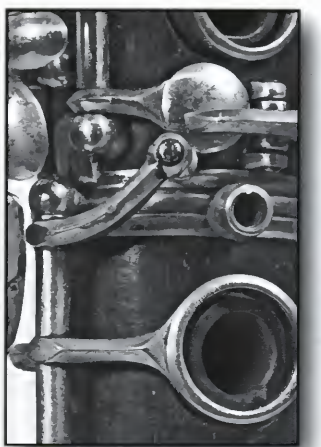


Photo 3: Extended arm

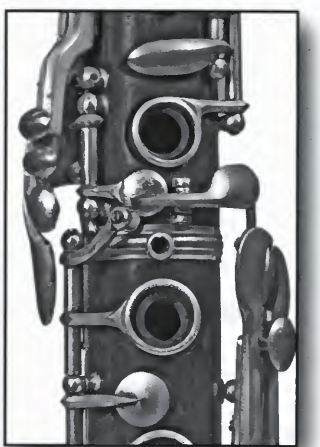


Photo 4: Middle section

(Photos by Bill Willroth, Sr.)

with the c♯/g♯ linkage, extended arm, and the additional left hand touch for a♭/e♭.

This "latest improved system of keys" was featured in Penzel and Mueller's (note the spelling change of "Mueller") catalog of 1923. In fact, a full page is devoted to the "Improved, 'Artist Model,' Patented, Albert System, Clarinet." Two models are listed, model 10 as illustrated here and a one piece top and bottom joint model 10½. Although not prominently featured, the model 10 is still offered in a catalog from as late as around 1940. In both 1923 and this later catalog, all the instruments are offered only at "universal low" pitch of A = 440 Hz. NMM 3101, with its high pitch tuning, was made between 1900 and 1915.

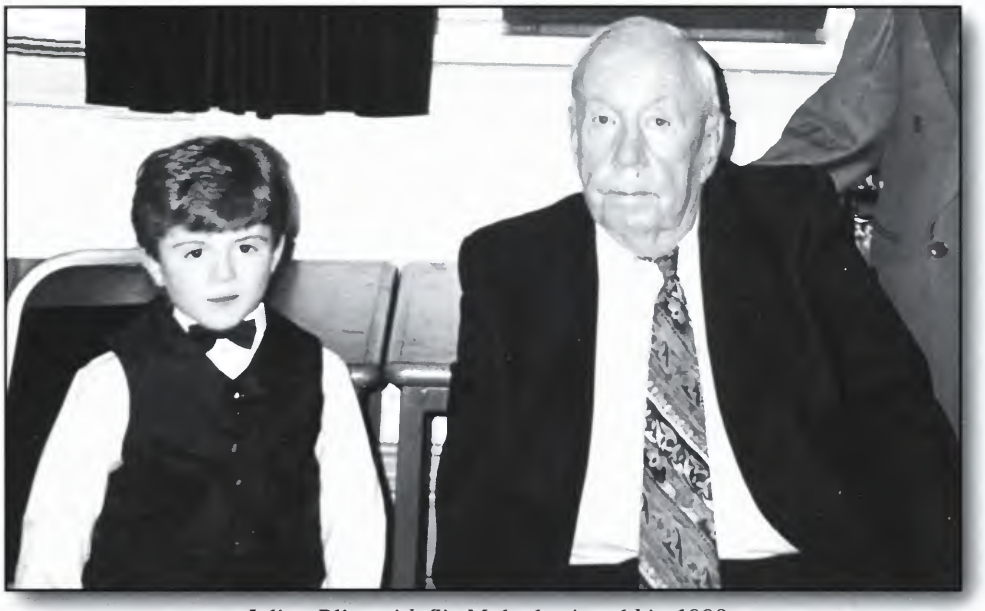
So, although "simple" accurately describes the finger movement required to perform difficult passages, the term is really opposite in describing the mechanism itself. Penzel and Müller's invention of 1899 is a clever and effective improvement to the Albert system.

Letter From The U.K.

by Paul Harris

I'd like to begin with a postscript to my last letter on the subject of Pauline Juler and Howard Ferguson. I have come across some fascinating letters between Ferguson and Gerald Finzi. The two had an enduring and deep friendship which began in 1926 and ended with Finzi's death in 1956. Readers will know Ferguson's delightful *Four Short Pieces*. Well, did you know there were originally five of them (like the Finzi *Bagatelles*)? On the January 1, 1937 Ferguson wrote to Finzi, "there is a set of five short pieces for clarinet and piano which I would like your opinion on: they are very slight, but well enough in their way, I think, and I would like to know whether you think they merit publication…I have asked Pauline Juler to tootle them through with me on the 12th for your especial benefit." Sometime between January and June one of the movements, a "bubbly Rhapsody," was lost overboard. "Not because I don't like it musically," Ferguson wrote to Finzi on June 10, "but because it seems impossible to play without making the most frightful clatter with the keys. Thus the set will consist of Four instead of Five pieces." So, did we perhaps lose a piece of our all too limited repertoire because Pauline's clarinet needed a little oil? All however is not lost! The movement later resurfaced as the second of the *Three Sketches* for flute and piano, Op 14 (published by Boosey and Hawkes). But a letter from January 1938 suggests that we may be the poorer for something on an altogether larger scale. Finzi to Ferguson: "Pauline Juler is quite right in wanting you to do a Clarinet Sonata. I think you'd do it to perfection, and then there would be no need to revive Stanford and Bax. The little pieces are a signpost." How disappointing he didn't take the advice.

I try to follow the progress of my old pupil Julian Bliss as best I can and heard two of his performances recently. I was delighted to hear him play the glorious Malcolm Arnold *Second Concerto* with the City of Birmingham Symphony Orchestra a couple of weeks ago in the lavish Birmingham Symphony Hall. I remember preparing the performance with Julian when he was only eight. He gave an astonishing performance even then, with the Huddersfield Symphony Orchestra. Sir Malcolm himself attended that performance and, in the interval, I took one of my most memorable photographs! Just last week Julian played Weber's *Second* with the Ulster Orchestra in Belfast, which I picked up on the radio. It was a real virtuoso presentation with many imaginative moments. So many players worry too much about sticking religiously to the text and whilst Julian didn't do anything outside the bounds of stylistic decency, there were lots of unexpected and delightful twists and turns causing one to think, "Yes! Of course! Why didn't I think of that?!"



Julian Bliss with Sir Malcolm Arnold in 1998

I always love it when the postman has to ring the doorbell because there's something too big to fit through the letterbox. And I was especially pleased recently when that something was Pamela Weston's latest book, *Heroes and Heroines of Clarinettistry*. It may already be well known to you (the Foreword is by none other than the I.C.A.'s very own James Gillespie!). It's a collection of many of her writings over the years—absolutely fascinating articles in which Pamela reveals so many new insights into composers and works we thought we knew. It's published by Trafford Publishing and should be in every thinking clarinetist's library.

I was judging a concerto competition the other day and was yet again astounded by the standard of young players today. All the musicians were under 20 (some well under), and we had more than adequate performances of Mozart, Weber and even one Nielsen! I remember rushing out to buy a copy of the Nielsen *Concerto* when I was about 16 – after hearing a performance on the radio by the great Stanley Drucker. But I never really considered *playing it* at that time. Now I have my 14-year-old pupils wanting to learn it!

Well… that's progress.

INTERNATIONAL CLARINET ASSOCIATION
2009 YOUNG ARTIST COMPETITION

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2010 and are not currently under major artist management.

Application: Send materials postmarked no later than Friday, April 10, 2009 to:

President Elect: Keith Koons, Department of Music, University of Central Florida
4000 Central Florida Blvd., Orlando, FL 32816-1354
e-mail: <kkoons@mail.ucf.edu> phone: 407-823-5116

CONTEST RULES

I. **Application fee**: $50 U.S. **All applicants must be members of the I.C.A.** and must provide proof of membership. **Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee.** Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. Please refer to <www.clarinet.org> for the online competition application form. The application fee is non-refundable.

II. Recording Instructions: Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

1. Jean Françaix – *Tema con variazioni*
2. Joan Tower – *Wings* (clarinet alone)
3. Bernhard Crusell – *Concerto in f minor*, op. 5 (Mvt. I)

III. A photocopy of the contestant's **driver's license, passport** or **birth certificate** as proof of age.

IV. 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 not been edited.

V. **A summer address, telephone number and e-mail address (all if possible) should be provided. E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.**

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R or box. There should be no speaking on the recording such as announcing of compositions.

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Friday, May 15, 2009. **Semi-final and final rounds will be held at the ClarinetFest® 2009, to be held in Porto, Portugal August 10–14, 2009.** Semi-finalists will receive registration waiver for ClarinetFest® 2009. Travel and other expenses will be the responsibility of the contestant.

Repertoire for the semi-final and final rounds of competition will consist of selections from the works listed above. A pianist will be provided for competitors in the semi-final and final rounds. Memorization is not required. All contestants will accept the decision of the judges as final. Past first-prize winners are not eligible to compete.

All recordings will become the property of the I.C.A. and will not be returned.

PRIZES

First prize - $2,000 U.S. • **Second prize -** $1,500 U.S. • **Third prize -** $1,000 U.S.

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

The Young Artist Competition is generously sponsored in part by Buffet Crampon, Leblanc, Rico, Rossi, Selmer, and Yamaha.

Clarinet Cache

by Kellie Quijano and Rachel Yoder

For this column, we explore two well-established clarinet Web sites that are notable for their depth and expertise. The first, a popular site called Woodwind.org, is a collection of resources featuring active message boards and emphasizing collaboration of the clarinet community. Next, we look at an excellent clarinet blog authored by Sherman Friedland, who responds to readers' clarinet questions sent in by e-mail. Both sites rely on input and ideas from both the authors and readers, encouraging interactive participation in the spirit of today's lively Internet communities.

Woodwind.org

One of the oldest and most extensive Web sites on clarinet, <www.woodwind.org> is an indispensable online resource for clarinetists. Although many readers may already be familiar with the site (its copyright extends back to 1995), we hope to highlight some points of interest for newcomers and remind previous viewers of all of the great content made accessible by webmaster Mark Charette. The abundance of information on the homepage can be a bit overwhelming to new viewers, but with a concise overview to materials on the page and guidance to its content, we hope the site will be easy to navigate.

The homepage of Woodwind.org hosts an inventory of mailing lists and other sites of interest such as: Klarinet List, Clariperu, I.C.A., German Clarinet Association, an Italian mailing list, bass clarinet mailing list, symphony job listings, and even a site that explains the British music grading system. Recognized as one of the largest clarinet-related mailing lists and originating from Woodwind.org, the "Klarinet List" allows subscribers to keep up with current events in the clarinet world and communicate with one another via e-mail. The Clarinet Bulletin Board provides a similar function, although it is hosted on the Web as message board. The threads at the Clarinet BBoard (as it is known) cover every conceivable topic having to do with the clarinet, and some well-known clarinetists contribute regularly. Other forums available on Woodwind.org include one for doublers, ethnic clarinet, all woodwind instruments, and woodwind fingerings. In a separate special forum called "Keepers," you will find new and old threads that are the cream of the crop, covering topics that pertain to all woodwind instruments. A couple of the "Keepers" threads noteworthy to clarinetists are a listing of the "Paris Conservatory Pieces: 1836–2005" and Ken Shaw's commentary on performing solos from the third movement in Beethoven's *8th Symphony.*

The side-bar menu located on the homepage covers just about every aspect related to the clarinet, although this column will explore only a select few. In addition to the Bulletin Boards, the side-bar menu features announcements of upcoming concerts and programs, along with openings of graduate fellowships, scholarships, and awards at universities. The classifieds listing directs readers to instruments and items for sale, also including sheet music and accessories for purchase. Under the section "Personal Help," viewers can pose a question to one of many professional and well-respected clarinetists willing to address individual concerns in a private manner.

The next category, "Resources," encompasses a wide range of topics with links to retailers, international music centers, an extensive bibliography, music libraries, societies and periodicals, and a listing of publishers. Interested in finding sheet music available to download for free? Try perusing the "Music & MIDI" section where Charette is currently building a collection of clarinet music that you can print from your own computer. Some of the music is also available for listening in the synthesized MIDI format. Many valuable resources can also be found in the "Research" section. Offering multiple links related to aspects of practicing, this category guides readers to articles on auditions and repertoire standards, fingering charts, indices of method books, and information on bass clarinet repertoire. For those of you looking for other musicians like yourself to play with, visit the "Clarinet Connections" under this category. Here you can browse for information on other clarinetists in your region who are interested in playing or making contact with others.

As stated by Mark Charette, the information on Woodwind.org "is intended as an introductory reference to the collective wisdom of the [Klarinet] lists contributors and as a tool to help disseminate clarinet knowledge." Woodwind.org, like all collective Web sites, is only as good as its contributors. We therefore encourage *The Clarinet* readers to explore the site if you have not already, and perhaps even try posting on the Clarinet BBoard if you have something to contribute. It might take a few visits to digest all of the first-rate content; and with Mark Charette updating the Web site frequently, new information is constantly posted. We hope this overview will give new viewers a sense of how to utilize the vast resources available on Woodwind.org.

Sherman Friedland's *Clarinet Corner*

Sherman Friedland's *Clarinet Corner* at <www.clarinetcorner.wordpress.com> could win an award for being one of the most frequently updated clarinet blogs on the Internet. Since January of 2004, Friedland has posted several times each week on a wide variety of topics. Written in an advice-column format, many posts feature an e-mail from someone inquiring about an instrument they found, a problem with their playing, or any number of other clarinet issues. Friedland's responses display a vast knowledge of clarinet-related topics, as well as a sense of humor that adds a personal touch.

Through his blog posts Friedland also voices his feelings about certain types of equipment, shares stories of his own experiences playing clarinet, or remembers musicians who have passed on (as in his recent post in memory of Mitchell Lurie). The result is a blog that allows readers to

learn a great deal about the clarinet, and gradually also get to know Sherman Friedland himself.

For readers unfamiliar with his background, Friedland's biography mentions his studies with Gino Cioffi at Boston University and Rosario Mazzeo at the New England Conservatory; his position as principal clarinet with the Milwaukee Symphony; and his time as Music Department Chair, Associate Dean, and professor at Concordia University in Montreal. Reading through the Clarinet Corner posts, though, one finds fascinating stories that fill in the details of Friedland's career. Friedland mentions acquaintances with Jean Françaix and his daughter Claude, Robert Van Doren, Maurice and Jean Selmer, and even Benny Goodman. He describes not only his experience studying with Nadia Boulanger at the American Conservatory at Fontainbleau in France, but also how a scholarship was provided to him by Prince and Princess Ranier (Grace Kelly) of Monaco!

Friedland is not shy about expressing his opinions, especially when it comes to equipment. He frequently complains about Buffet clarinets, while endorsing others such as the Leblanc Opus and Tom Ridenour's Lyrique hard-rubber clarinets. He is also enthusiastic about Legère reeds, Vandoren mouthpieces, Richard Hawkins' "R" mouthpieces, and the double-lip embouchure (which he describes as "the most natural embouchure" for clarinet). Despite his thorough discussion of equipment, Friedland constantly deemphasizes the importance of any one "setup" in favor of developing a solid tonal concept and individual sound.

Other topics covered in the *Clarinet Corner* include the teaching methods of Rosario Mazzeo and Gino Cioffi; medical issues such as TMJ, tendinitis, and false teeth; and comments on specific pieces including the Sutermeister *Capriccio*, the Brahms sonatas, and Stravinsky's *Three Pieces*. (The blog's search feature is especially useful in sorting through the numerous articles for specific topics.) Friedland even offers career counseling to those who ask for it—for instance, when one young person wrote in asking what to do if they enjoy both the clarinet and working with animals, Friedland's advice was simple: "Become a veterinarian." It is this mixture of sage advice and humor that makes the blog so successful, despite Friedland's quirky writing style and frequent typos. Blogging as a genre is still quite new, but it has become clear that the best blogs are those that provide great content while also conveying the personality of the author. Sherman Friedland's Clarinet Corner is certainly one of these.

* * * * *

As always, we invite you to visit our blog at <www.clarinetcache.com>, where you can find links to the Web sites discussed in this column and leave comments of your own. If you have input or ideas for future columns, please e-mail us at <clarinetcache@gmail.com>.

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 of North America is 7–10 days.

University Snapshots

by Peggy Dees

A Sneak Peek at the Studio of Robert Spring, Arizona State University

Robert Spring

Interview

PD: Discuss your early musical or non-musical experiences and how they have shaped your career.

RS: I started piano lessons when I was very young, about 5, and I hated them! I started clarinet in the junior high band. I remember that my sixth grade class visited the junior high school. We heard a rehearsal of the junior high band. I thought it was this amazing sound! A few years later when I was in tenth grade I told my father I wanted to be a band director. He was a successful businessman and tried to discourage me. He did, however, set up a lesson for me at the University of Michigan, which was about 45 miles away. I drove to Ann Arbor, and played the Weber *Grand Duo Concertante* for John Mohler. He stopped me after about 30 seconds and he told me I wasn't very good. [*laughs*] He said he would take me as a student, if I promised to practice. He told me to go downtown to Hadcock Music Store and buy the Baermann Book Three and practice C major for the next week. Well, I got the Baermann, and I didn't practice the first week, it seemed so easy to me. I played it for him. He was not very happy. He explained what was wrong, and when he played it, I'll never forget that, I never knew you could go from A to B without having a lump in the sound.

Winning the concerto competition at Michigan [University of Michigan] as a junior, and as a graduate student, that was a major direction change for me. I taught public school for a bit, then I moved to West Texas State University and taught there for three years, teaching clarinet and saxophone. There were several pieces that shaped me: Bill Smith's *Variants*, Eric Mandat's music, Subotnick's *Passages of the Beast* –that was early 1980s. The Smith piece, I bought in 1977. Eric Mandat wrote *SubtrainS O' StrataS fearS* for me in 1996.

PD: How did you meet him?

RS: He interviewed for the clarinet job at West Texas State University when I left to move to ASU. He played *Folk Songs*, I was just blown away, my mouth hit the floor, I couldn't believe it. The next year he played at the clarinet convention in Minneapolis; the place was just packed. He started playing and there was silence in the room. When he finished, people were throwing babies in the air and lighting Bic lighters, it was incredible [*laughs*]!

The big change I made came when I recorded the *Dragon's Tongue* CD. I decided to move in a certain direction. It might have been a little before that, with the Joan Tower CD, when I realized that I could do things that other people probably didn't want to do, but I could do them. It changed the way I focused my life.

Going back to the teachers who influenced me, John Mohler taught me basic technique, the foundation, it was just wonderful. When I was doing my DMA with him, he was completely different. He let me do anything I wanted to do; I opened my first recital with a quarter tone piece. If I veered too far off one way or another he would kick me back to the middle. If I did that piece on a recital, the next thing he would make me do was a Brahms sonata, or Mozart. Everything had to be balanced out, but he let me explore areas that he probably shouldn't have [*laughs*]. And David Shifrin, both David and Don Sinta opened expressive doors that I didn't know existed. At that point, the big thing was David's use of vibrato; that was a concept I had never thought of on clarinet before. His whole concept of changing the tone colors, I had not considered that before. David said, "No, no man, you can be bright here, or really dark here, use vibrato here, you can pierce here." That's also when I changed over to Jim Pyne's mouthpieces, in 1976.

And Randy Kohlenburg, the trombone professor at UNCG, influenced the consistency of my teaching the most. I learned from him the importance of having good colleagues and having consistency in teaching and playing. He helped me become a teacher as opposed to being just a player.

PD: How would you describe the atmosphere of your studio and what do you do to create it?

RS: I work really hard for two things: 1. My philosophy of teaching is for the student to become independent of me. That's the big goal. 2. I don't think that you learn well in tense situations, I think that you learn well when you feel comfortable in the situation that you are in. The atmosphere in my studio is very open, students are not afraid to express an opinion, as you can see [*laughs*]. And I think that is healthy, nobody ever gets ugly. I think it is healthy for students to be able to feel they can say something to me and I'm not going to yell at them. I worked really hard to create that.

Things that I do: I require every student to go to every other student's recital. That helps to create that openness, and students feel that everyone is working together. I guess that we will always have disagreements, sometimes it's not the older students who have disagreements with me, it's the younger students! My whole goal is to disagree without being disagreeable.

For the younger students they just need to learn how to play the clarinet. That is hard for some of them to realize because they don't like all the technical things that we are doing. I think that basic finger motion has to be learned at a young age or it's just not going to be learned. Basic sound has to be learned, and articulation. Or, they are going to get to the point where they are preparing recitals and they just can't play. I think the most important thing for them to learn at a younger age is how to play the clarinet; they need to know the basics.

I facilitate that by organizing every lesson into three really distinct areas: the warm up, the technical studies and the musical work, which is the culmination of everything. About the first seven minutes is a warm up, next they do some kind of technical study, an etude, or some kind of orchestral excerpt, something that is technically difficult, then they work on solo repertoire after that. I think it is hard to make them realize that it all works together. When you are talking about technical things; that also has a lot to do with the musical aspect of the piece they are playing. If they can't do the technique, then they can't do the music.

The older students, most of them have fairly good technique. I try to get them to work really hard the first semester and get them thinking about the clarinet and then let go and see what happens. They get really mad the first two weeks because I'm not telling them what to do—they are used to their teachers telling them what to do—they get *really* mad. Then, they start to get creative.

If they are practicing three hours a day, that's 21 hours a week, and then they have me for an hour. Out of 22 hours, I am their teacher only one of those hours, so they have to learn to identify their own problems. The important thing to learn at a young age is to learn how to play the clarinet, the basics. At the older ages I try to get them to think through the creative process.

PD: Has your teaching changed?

RS: Oh, a lot. With my younger students I think I am stricter, with my older students I think I am more relaxed. With the younger ones, I am more so now than ever, just insistent that things be set before we move on. I get so many master's students that have issues that you don't realize in the audition and they need to be fixed right away.

With master's and DMA students you have to teach repertoire and knowledge of repertoire. Trying to vary repertoire makes life a lot more interesting. That comes from teaching a long time! And you have to stay really organized; if I wasn't organized I would be dead.

PD: How do you motivate your students?

RS: John Mohler always said you motivate your students by playing for them and making them try to emulate what you are doing. If the students aren't motivated at this level, to do things on their own, you have the wrong kind of student. They aren't going to have someone out in the world telling them "You have to practice!" I try to recruit students who are motivated, other than that I try to keep things interesting, to give them programs or etudes that are interesting. I work really hard so that everyone is playing different music. I actually think my schedule, although they complain about it, helps keep them interested because they hear me practicing new things all the time, and they want to learn those things. I think if you have a teacher who is really excited about their topic, I think that excitement goes in.

PD: Do you ever take time off?

RS: No, actually, I didn't play for two days on my honeymoon. And in 1996 I got the flu really badly and I didn't play for a week. This is the way I relax, other people make model cars, I like to practice; it's relaxing for me, it takes my mind off things. I think if you don't like what you are doing you should do something else. I'm really lucky that I am paid to do what I really *really* like to do, and people call me from all over the place and ask me to come play. One of these days I'm sure it's not going to be exciting anymore, I'll do something else. I'll retire, but not until the stock market goes back up [*laughs*]!

PD: Anything else you care to add?

RS: Things go well and things go badly, and you have good students and you have bad students. You are never going to have all good students. You always need in your studio one hotdog, one player who is unbelievable, because everyone else looks up to them and they will raise the level for everybody. Also, you have to like something about every student. It's impossible to teach someone you don't want to spend time with.

Lesson Observation

Professor Spring is usually practicing by 6:00 a.m. and rarely takes a day off. He and his students follow a strict clarinet warm-up that includes long tones, Klosé scales, then thirds, arpeggios, and articulation exercises. The complete warm-up takes approximately 45 minutes. Professor Spring records his student's lessons for them onto a compact disc for their use during their practice sessions.

I observed a doctoral student's lesson on Leslie Bassett's *Soliloquies*. She was not preparing for a recital, but spending the remainder of the semester going through literature. After the student played the

opening runs, Professor Spring stopped her to write groupings in the music to make playing the passage easier. They then discussed fingering options. Professor Spring then played the passage and instructed the student to play the opening, "*Pretty mean, like you are really mad.*" The student tried it again and Professor Spring said, "*Do you want to know how I practice this? This is like the hardest thing in the world. I was at the premiere of this piece* [Feb. 18, 1976, Ann Arbor, MI] *and Bob Onofrey was a good friend of mine. I remember when he got it. Leslie Bassett gave it to him with just six weeks to learn it and poor Bob was just panicked. What he did, and this is what I do all the time, is divide this* [opening passage] *up into fours or sixes. Either way you divide it up, the big thing is you have to save up enough air. This has to go on really long, uncomfortably long* [Played it again demonstrating groupings and then speeding up]. *It has to be really really fast.*"

They moved on to the next section which includes leaps and staccato figures. After the student played, with Professor Spring singing along, he said, "*Good! Now you can also do this metrically, it changes the rhythm a little bit but when I played it for Mr. Bassett he didn't notice. If you do it metrically,* [played to demonstrate] *eighty* [on the metronome] *will do. It's not perfect, but it works. Now what about the resonance trills, they are different on your horn, right?*" The student was playing a Rossi clarinet and demonstrated the trill on her instrument. They experimented with different fingerings. "*Just find something that is going to give you the biggest effect.*"

The student continued playing through the altissimo run. Professor Spring said, "*Try it an easier way, play the G on the side.*" He then demonstrated the fingering by playing the passage on his clarinet. "*Then you don't have to tongue so many of them,* [continued to play] *except for the B, maybe. Try that from the D.*" The student tried the new fingerings. The student worked on matching pitch, then discussed pitch and tried some alternate fingerings.

In the next section they worked on double tonguing. The student said she had talked with another student and that student said she needed to use more of a "Guh like a 'Kh,' like a G almost, because I still have trouble getting the K part." She then played to demonstrate. Professor Spring turned the metronome on and said, "*Try this with me, we are just going to play 'ta-ka-ta'.*" They then practiced double tonguing by both alternating playing with the metronome. He suggested that she needed to push the 'ka' part of the exercise sooner. They played more and then he demonstrated the passage in the Bassett by tonguing 16th notes at a metronome marking of quarter note equals 172. He then demonstrated the entire phrase, suggesting a double tongue at the very end.

After discussion of practice techniques the student played the next section and Professor Spring laughed then said, "*You are trying to play clarinet too well! You are backing way off in the altissimo; you have to let it do what people have told you never to do.*" The student played again with some altissimo notes not speaking; Professor Spring suggested she use the real fingering and not an alternate. He then said, "*The problem with this piece is you have to work out a section, then another section, section, section, and then you have to put it all together, and that's what makes it really hard.*"

They continued working through the rest of the movement addressing fingering choices, performance and practice styles. Professor Spring said at one point, "*The reason I play it this way is because this is the way I heard it in 1976. I remember this was an amazing performance. What Bob Onofrey did on this recital was the Bassett, Bolcom's* A Short Lecture on the Clarinet, *Bill Albright's* Saint's Preserve Us, *all on the same recital along with another one... It was an amazing concert. We all just sat there with our jaws on the floor.*"

Later in the lesson they addressed the issue of multiphonics [last note of first movement]. Professor Spring explained by saying, "*What I'm doing is playing a low E and it's a feeling of the tongue moving in the front of the mouth, and it's really loud...What your job is now* [laughed] *is to find a practice room next to a singer and keep doing that over and over and over again!*" During Professor Spring's multiphonic demonstration he and the student played back and forth while he made suggestions as to how it might feel, "*Really weird...There is a great piece you can use to practice this, William O. Smith's* Fancies for Clarinet Alone. *He has this really great study where you use that fingering to get all sorts of multiphonics* [played]. *My tongue is way forward in my mouth, almost like anchor tonguing and the jaw goes forward too* [played again]. *That sounds like a test of the emergency broadcast system* [laughed]. *You can experiment with it later.*"

They then moved on to the second movement. Professor Spring sang, conducted and tapped his foot as the student played. Occasionally Professor Spring played along with the student. "*Do you know about the thing at the end, the dot? There are two stories about that. One is that it is just a blot of ink on the page. The other is that when Bob Onofrey played it he changed the timbre there. But Bassett said, 'I think it's just an ink spot'.*"

While working on the third movement Professor Spring sang the tempo for practice, and suggested thinking of it in groups of four, "*That's the only way I could practice it, otherwise I was all over the map.*" They then played it together at a slower tempo.

Before the student left her lesson, she asked him a question about a page of a Françaix sextet, *The Hour of Nothing*. Professor Spring stated that he had never seen it before. He looked at it, and said "*If you want to, go copy that page and I'll learn it.*" If he thinks it will help, Professor Spring will take the time to learn a section of a new piece that a student is studying.

INTERNATIONAL CLARINET ASSOCIATION
2009 ORCHESTRAL AUDITION COMPETITION

Eligibility: The competition is open to clarinetists of all ages who are not employed full-time as salaried members of a professional symphony orchestra.

Application: Please submit an online application and mail a print-out of the confirmation page along with your other application materials. Send materials postmarked no later than **Monday, April 14, 2009** to:

2009 I.C.A. Orchestral Audition Competition
Peter Wright, coordinator
9311 River Shores Lane, Jacksonville, FL 32257-4912
Phone: 904-608-1380, E-mail: <pbw3@bellsouth.net>

Contest Rules

I. **Application fee:** $50.00 U.S. All applicants must be members of the I.C.A. and provide proof of membership. Non-members wishing to compete may join the I.C.A. by including the appropriate membership fee with their contest application fee. Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. The application fee is non-refundable.

II. **Recording Instructions:** Please provide a good quality recording (CD-R format required, cassette NOT acceptable) containing the following excerpts, in this exact order with appropriate track ID numbers. No speaking on the recording. All are first clarinet excerpts:

1. Mozart: *Concerto*, Movement I, exposition only
2. Beethoven: *Symphony #8* – 3rd mvt. trio
3. Brahms: *Symphony #3*, 1st & 3rd mvt. solos
4. Mendelssohn: Scherzo from *Midsummer Night's Dream*, to bar 48
5. Prokofiev: *Peter & the Wolf*, #20 to #21
6. Respighi: *Pines of Rome*, 3rd mvt. solos
7. Rimsky Korsakov: *Capriccio Espanol*, 1st & 3rd mvt. solos
8. Shostakovich: *Symphony #9*, 2nd & 3rd mvt. solos
9. Tchaikovsky: *Symphony #4*, 1st & 3rd mvt. solos

III. A separate **written and signed statement**, attesting the recording is the playing of the contestant and has not been edited.

IV. **A permanent address, telephone number and E-mail address** should be provided.

Please go to <www.clarinet.org> to complete an online application form.

Judging

Judging of recordings will be conducted with no knowledge of the contestants. Do not include any identification on the CD-R or box. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee. E-mail or letters of notification will be sent by Monday, May 18, 2009. Semifinal and final rounds will be held at ClarinetFest® 2009 in Porto, Portugal in August 2009. Repertoire will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2009. Travel expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

Prizes

First Prize: $1,000.00 US
Richard Hawkins "R" model mouthpiece and a choice of his "B" model E-flat mouthpiece or his "S" model Bass clarinet mouthpiece.
The Reed Wizard by Ben Armato

Second Prize: $500.00 US
Richard Hawkins "R" model mouthpiece and a choice of his "B" model E-flat mouthpiece or his "S" model Bass clarinet mouthpiece.

The Orchestral Audition Competition is generously sponsored in part by Richard Hawkins and Ben Armato.

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

INDUSTRY Profiles

Forestone Reeds – Another Option for Clarinetists

by Paul Globus

A non-cane reed that sounds, responds and (most important) feels like cane is the Holy Grail for clarinetists. We took a giant leap forward a number of years ago when Guy Lègére developed his Lègére reed. Although not everyone uses Lègére reeds, many do, including some top flight performers. No matter what one's opinion, Lègére reeds remain a good alternative to the "real" thing and Guy Lègére deserves our admiration and respect for what he has been able to accomplish.

But the latest is never the last. For more than 30 years, a Japanese musician and businessman named Ittoku Kawai has been wrestling with the problem of cane reeds. Mr. Kawai could never understand why calls from clarinetists for a better reed went unanswered by the major manufacturers.

After a time, he did the unthinkable and launched into a scientific quest to develop a synthetic reed. He took a different approach to material and production than Guy Lègére and is now introducing his new Forestone reed (pronounced "Forest Tone") to the clarinet community worldwide.

I recently had the opportunity to talk with Mr. Kawai on the phone from Japan. I asked him about his venture, including the many years of research that went into his innovations. What follows is an edited transcript of our conversation:

PG: You're a trumpet player, not a clarinetist. How does a trumpet player come to develop a synthetic clarinet reed?

IK: I did indeed study trumpet and orchestral music at Senzokugakuen University in Kawasaki/ Kanagawa Prefecture. After graduating in 1978, I joined what we call in Japan a trading company. We sold a number of music products, reeds being one of them. I was the showroom manager for nearly 20 years. I oversaw various things, including wind instrument repair. I learned quite a bit about clarinet mechanics during this period. I often heard complaints from professional clarinet players about reeds. They indicated to me that reed quality was getting poorer. They seemed to want better reeds of a higher timber. I wondered why reed quality didn't improve, even after I communicated the players' complaints to the reed manufacturers. I visited Vandoren in France on three separate occasions and talked to them about problems with reeds. I made suggestions that were rejected every time. At one point I even suggested to our company that we work on improving reeds but the owners were not interested.

PG: Was that the inpetus for you to go out and do it on your own?

IK: Yes. In 1979 I realized that if a better reed was going to be developed, I would have to do it myself. That's the year I began my research.

PG: What process did you follow? Reeds are a complicated subject, even for clarinet players who work with reeds on a daily basis.

IK: I first needed to understand the structure of reeds. I conducted scientific analysis at Kanagawa Industrial Technology Research Institute in Japan. Maybe the fact that I am not a clarinettist helped me to see the problem with fresh eyes. I looked at reeds from every possible angle: basic construction, profile, resonance, resilience, you name it. I knew that without a thorough knowledge of the subject, my efforts would never be successful.

PG: There are marked differences between brands of commercial reeds. I suppose you took this into account in your research.

IK: We analyzed every brand of commercial clarinet reed on the market. After two years, I was fairly sure I had come

up with the optimal design for a synthetic clarinet reed for a French-style mouthpiece. We were not looking at German-style reeds initially.

PG: Among clarinetists it's widely believed that nothing can ever surpass the natural qualities of cane. Is it safe to say that the search for a suitable material was your biggest challenge?

IK: The search for a suitable material was certainly a big challenge but far from the only one. Cane is a natural substance. We tried many substitute materials but none met my criteria. Then one day I came across a composite material that combined wood pulp and resin. I fashioned this material into a prototype reed that had a magnificent timber. It was very exciting.

PG: Tell me more about the material. I understand that it contains bamboo.

IK: The composite is a cellulose fibre-reinforced polypropylene resin. It's a lesser known material that we make by extracting cellulose fibre from wood pulp and mixing it with polypropylene resin using a proprietary technology. It should come as no surprise to clarinet players that the strength and resilience qualities so sought after in clarinet reeds are more apparent in bamboo than in any other wood. We discovered this after a long period of experimentation. So we use mostly bamboo in our process. Over 50% of the wood used to produce Forestone reeds is bamboo cellulose fibre. This, I believe, is what gives our reeds their exceptional sound and flexibility. Our composite is unique and we are seeking a patent.

PG: So the design of the reeds is unique, and the material is unique. What about the manner in which the reeds are fabricated?

IK: The fabrication of Forestone reeds is unique too. We use a special injection molding process. Injection molding involves pouring heated material into a metal mold. I think I'm correct in saying that no one has ever done this with reeds before. The standard method is machining, which involves cutting and grinding. Even before the modern era, reeds were made with knives by hand. Some players still adopt this centuries-old method. Injection molding has been around for a long time but there were big problems associated with using it to fabricate reeds.

Here are some personal observations and comments about Forestone reeds.

LOOK AND FEEL: Forestone reeds are opaque. They are a brown color that simulates the look of cane, and are tasteless and odorless. In trying less than half a dozen reeds, I found them all to be more or less identical.

PROFILE AND CONSTRUCTION: The profile looks to the naked eye like a standard cane reed of good quality. The balance (front to back and side to side) seems perfect. The back is dead flat. When you hold the reed up to the light, you can see the classic "U" shape that you expect to see in the heart of every cane reed.

PERFORMANCE QUALITIES: As one would expect, the reeds are impervious to waterlogging and warping, and do not require moistening. Given the vast differences between players in terms of set-up and embouchure address, each player will have a different reaction to the reed's resonance, response, ease of articulation, intonation, etc. That said, the basic sound seems clear and strong. For my set-up and way of playing, all three of the currently available strengths are on the hard side.

PG: What problems are you referring to? Is the issue precision?

IK: Yes, in a way. The tip of a reed has to be very thin. When we started, injection molding couldn't produce anything close to the kind of delicate edge required for a clarinet reed. We needed an edge as thin as 0.1 mm. The limit at the time was 0.6 mm. Our mold manufacturer, Kimura Industry Co. Ltd, told us it was technically impossible. But with perseverance we ultimately did it. It's a really significant advancement in the technology from where we began. We've now got it to the point where can produce reeds with astounding uniformity thanks to this technology.

PG: I'm curious about the basic design of your reeds. They don't really look different from natural cane reeds but if I understand you correctly, the design is in fact revolutionary.

IK: I don't know if I'd call it revolutionary but it is very well thought out. We explain this in the little pamphlet that comes with each reed. We assigned concrete functions to each part of the reed. We identified three key areas: the tip, the mid point or fulcrum area, and the back where the vamp meets the stock. As I said before, the tip has to be very thin and we're able to make it a consistent thickness of 0.1 mm right across. The mid point affects the breadth of sound and the playing sensation. It's also important for pitch and volume control. In order to provide clarinetists with a reed sensitive to subtle vibrations, one that flexibly responds to attacks and the like, we emphasized the balance and shape of this section the most. Finally there's the back where the vamp meets the stock. This is the support structure that impacts stiffness to the reed. From a design standpoint, the only difference between our different hardness grades is in this base section.

PG: That brings me to an interesting point. You make only three hardness grades, 3, +3 and –3. Why is that?

IK: This too grows out of our research. We know that most players prefer reeds in this range between what is commonly called "very soft" and "very hard." Actually, our lightest reed, the –3, is quite popular and is much closer to a traditional 3.5 grade reed. Similarly, our 3 and +3 would be closer to a 4 to 4.5 and 4.5 to a 5 respectively. In all likelihood, we will eventually extend the range and produce some lighter reeds.

PG: Many players habitually adjust their reeds for balance and response. Do your reeds require this kind of adjustment and if so, how should one carry it out?

IK: Our reeds are designed to be perfectly balanced side to side and front to back. The underside is also designed to be perfectly flat. So adjustment is really not necessary. We recommend that players find their preferred strength and use the reed as is. There is nothing more to it than that.

PG: Reed longevity is a big issue with clarinet players. How long do you think one of your reeds will last under normal playing conditions?

IK: When Forestone reeds have been on the market for a longer period, we will be

able to answer that question precisely. For now we can only estimate that our reeds will retain their premium playing qualities for far longer than cane given that the material is not susceptible to waterlogging or breakdown by saliva, nor is it subject to warping due to changes in humidity or altitude. Feedback from players to date indicates that we are correct in these assumptions.

PG: Speaking of feedback, what exactly are players who've tried your reeds saying?

IK: Naturally they are impressed with the uniformity and durability of Forestone reeds. But what is more gratifying to me is that they seem to appreciate the basic performance qualities of our reeds. They note that Forestone reeds are easily controllable both pitch- and volume-wise. They like that the tenor remains even from soft to loud, that the reeds articulate well, that they don't collapse in the higher registers. Also there doesn't appear to be any time required to get used to our reeds. One can simply switch over from cane and play normally. That's because the feel is very similar if not identical to cane, I am told. All this makes for a comfortable performance the first time you try a Forestone reed.

PG: Let's talk about price. You're obviously not selling boxes of reeds but individual reeds. How much does each reed cost?

IK: We know that in North America, the price for a box of 10 cane reeds of good quality is between $25 and $35. It's approximately the same in Europe and in other parts of the world. We have decided to sell our reeds here in Japan for 3150 yen, which translates to about $30 US. Players here seem to agree that this is a fair price given the reed's quality, consistency and longevity. But when you compare the price of our reed to cane, where out of 10 reeds in a box only a few are playable and using cane requires many hours of constant fiddling and adjusting, it's actually a bargain, in our view. Over the course of a year, it's a saving of both time and money, not to mention the constant worry about having an adequate reed to perform on.

PG: Any final thoughts or comments?

IK: I've put 30 years of profound and focused effort into the development of Forestone reeds. Today is it my great pleasure to offer them to players worldwide. I am of course forever thankful to the many people who have worked with me to make this dream a reality. Now we hope that players who are hearing about us for the first time try our reeds. We think they will be pleased.

* * * * *

For more information, visit <www.forestone-japan.com>. Click on "Contact" to ask a question and on "Order" to purchase one or more reeds. Note that for a limited time, Forestone is offering players an introductory price of $60 US for three reeds. This $30 discount will enable clarinetists to try all three strengths of Forestone reeds to determine which is best for them.

About the Writer...

Paul Globus is a writer, film producer and clarinetist living in Montreal, Canada. He too is available to answer your questions about Forestone reeds at <pg@writeability.com>.

UMKC Conservatory of Music and Dance

Study at the Conservatory

Located in the heart of Kansas City, **UMKC's Conservatory of Music and Dance** has earned a national and international reputation for its world-class faculty and exceptional education. In addition to the extraordinary educational experience offered at the Conservatory, Kansas City is an ideal place to grow, learn, play and call home. The City of Fountains offers a variety of entertainment, culture, restaurants, attractions and artistic venues.

Audition dates for fall 2008-09

Saturday, Dec. 6, 2008
Saturday, Feb. 7, 2009
Monday, Feb. 16, 2009
Friday, March 6, 2009
Or by appointment

Jane Carl
Associate Professor of Clarinet

Former Acting Assistant Principal
Clarinet, St. Louis Symphony Orchestra

Artistic Chair and Host, 2008 International
Clarinet Association ClarinetFest®

To find out more about clarinet at the Conservatory of Music and Dance, including audition dates and admissions information, visit **conservatory.umkc.edu**.

Scholarships may include remission of out-of-state tuition.

EXCEPTIONAL TALENT,
EXTRAORDINARY EXPERIENCE

Conservatory Admissions
University of Missouri-Kansas City
816-235-2900
cadmissions@umkc.edu

The Art and SCIENCE of a Successful Master Class

by Kelly Burke

Most musicians at some point in their careers will be called upon to deliver a master class. Typically, this first occurs during a job interview and, unfortunately, is often an on-the-interview learning experience. Young professionals usually are woefully unprepared for this type of teaching. Many of us remember the questions swirling in our heads before this part of the interview. "What do they want, a private lesson in front of an audience? What do I do with the pianist? How long do I let the performers play? Do I demonstrate? If I demonstrate something, what if it does not work? What if I have nothing to say? Finally, once I have a job and am invited to give a guest artist master class, should my method of delivering a master class change?"

The best way to prepare yourself for this complex teaching art form is to learn about it by observing classes given by a variety of teachers and practicing it. This article will codify my experiences with delivering and attending countless master classes, as well as teaching how to deliver a master class to my doctoral students at UNCG. The ideas presented here offer a starting point for anyone who wishes to improve their skills in the art of delivering master classes.

This article is organized into four distinct sections. The first section deals with general guidelines for all master class. Section two pertains specifically to clarinet quick fixes that are related to core concepts of pedagogy. In the third section, I offer some guidelines and formulas for managing a successful class centering on the varying expectations of a job interview master class, an informed audience master class and the general audience master class. Section four is a brief summary of the art and science of delivering a master class.

I. General Master Class Topics and Issues

A master class requires a different skill set for teaching because it is more than a private lesson in front of an audience. Private lessons not only imply factors of prior knowledge of students, greater span of materials and planning for weekly follow up, but also that a private lesson, like a personal trainer, is totally individualized while the master class needs to communicate beyond the performer—to the audience of that particular master class. There are many more variables that you will have to take into account, particularly relating to the audience and unlike curricular teaching, you do not have much time to effect changes.

In order to prepare for your first master class, attend as many master classes as possible and decide for yourself what works and what does not. You will actually learn more about the art of teaching master classes by attending master classes on instruments other than your own. If you understand what is going on in such a class, then you are in the audience of a master. Many of the techniques used by that master teacher can be modified and adapted to your own instrument.

It Is ALWAYS About The Music

Since our main goal as performance studies teachers is to develop independent musicians, regardless of what you choose to work on in a master class, it must be related to improving the musical performance. Listen to and watch the performance carefully; it will reveal areas where the performer is not able to achieve an optimum musical phrase. Sometimes this is a technical/mechanical aspect of playing related to a core concept, or sometimes it is an underdeveloped understanding of musical phrasing.

My formula for success as a master class teacher is to:

1) Identify a musical issue that is not working and then discuss it with the performer and audience;
2) Quickly identify what is incorrect in the mechanics of playing or musical understanding that is impeding the musical goal;
3) Provide a quick fix exercise based on a core concept and allow the performer to be successful with your exercise (involving your audience in assessment); and
4) Have the student perform the musical selection at least once again, and point out to the performer and the audience the improvement.

Remembering that it is always about the music is a critical consideration for a successful class. It is also important not to fix that which is not broken—you only look silly and it annoys the audience.

Be Personable

There is a similar flow common to all successful classes. Begin your comments with what you like and what is working. The performers and the audience need this information to develop a context for what you are going to work on. In a respectful way, point out to your performer and audience what you are hearing and/or seeing and what you plan to accomplish. It is incumbent upon you to be positive and personable; there is no reason to embarrass a performer or, by extension, her teacher. There are many approaches you may use to forecast the future path of the class as you move forward. Sometimes simply stating your intentions suffices, but other times you may want a more elicitive approach.

Make a Noticeable Difference

Master class teaching is substantively different from curricular teaching. In curricular teaching, you often expect outcomes at a later time. I think of curricular teaching as unlocking issues, taking time to probe and dialogue, and planting seeds for musical growth and independence. In a master

class, you are expected to be a wizard, and very quick with spells. Like Dumbledore or Gandalf, you must have a bag of magical spells in your teaching arsenal to dazzle, entertain, and most importantly, make a noticeable difference in the performer.

Core Concepts of Pedagogy

Knowing your core concepts of pedagogy is the crux of all good teaching. In curricular teaching, you take the time to develop a student's understanding of the presented concepts. By contrast, in a master class you do not have time to give the performer the full background of the underlying principal right then and there of what you are asking him to accomplish; he just has to be able to do it. Although you may not have time to explain your concepts, you are required to have a deep and thorough understanding of the pedagogy behind your teaching, or you risk coming across as superficial.

As the master class wizard, you are looking to offer suggestions or "quick fixes" that allow for demonstrable improvement in a very short period of time. Each quick fix relates to a core concept of pedagogy. Since your goal is to improve musical performance, phrasing is paramount to all other core concepts. The following eight core concepts of clarinet performance are each paths to improving phrasing and overall music performance:

1) Posture/Use,
2) Breathing/Support,
3) Sound Production/Embouchure,
4) Hand Position/Finger Motion,
5) Technique,
6) Rhythm,
7) Intonation, and
8) Articulation.

Although these core concepts are highly interdependent, you must be able to tease out the individual threads to offer specific suggestions. The performer and audience will then see which thread in the tapestry of the musical presentation is out of alignment.

Time Management

Manage your time wisely. Performers who do not get to play because of poor time management are invariably bitterly disappointed. Always inquire ahead of time the total length of the class and how many performers are scheduled to play. Do the math and stick to your schedule. Do not spend all of your time on one performer, even if that performer presents you with a multitude of concepts with which to work. Ask someone to watch the clock for you and give you a five-minute warning; that is your signal to wrap it up. To facilitate time management and help you plan, it is always appropriate to ask ahead of time what each student will perform.

After you have been introduced to your audience and the first performer is preparing to play, engage very briefly in chitchat directly with the performer, not with the audience. Ask the performer if there is a specific portion of the piece he wants to work on for the class. This tactic allows you to establish rapport and helps the performer to relax. On your pad of paper, write down each performer's name. It is astonishingly easy to forget someone's name in a pressure situation, and addressing the performer by name makes you more engaging as a teacher.

While listening and watching, catalog what is not working as well as what is. Do not forget to watch as visual issues often support what you are hearing. Many master class teachers jot down notes to remind them of specifics. Regardless of how many core concepts you have identified that could be improved, only pick one or two items on which to work. Once you have heard an appropriate length of music, thank the performers and get the audience clapping. If the first rendition of the selection had some accidents, ask the performer to repeat a small portion of it right away. This will allow the performer to gain poise and to present a performance truer to his abilities.

An important but often-overlooked component of time management is to save enough time for closure with each performer. Compliment and thank each performer, reiterate to the performer and audience what you worked on and accomplished, and conclude with another round of applause. The same basic cycle will begin with the next performer.

Time management includes saving time for a comprehensive summary at the conclusion of the class. The artful master class teacher knows how to weave an integrated master class while moving seamlessly from performer to performer. Just as you have teased out individual threads related to core concepts with each performer, now your overall master class conclusion should weave the musical tapestry back to a cohesive whole. Building on the individual summaries, bring it all together so that it clearly demonstrates how you have made a difference in the musical performances of all the master class performers.

Musical versus Technical/ Mechanical

All types of master classes should deal with both musical and instrument-specific issues and you need to weigh carefully the balance between them. The vocabulary you employ to develop your points is also part of what makes master class teaching a highly-skilled art form. The overall tenor of your class is shaped by these two decisions, so take care to develop your skills accordingly. You do not want to talk only about embouchure or hand position, nor do you want simply to give your personal interpretation of a Brahms Sonata, especially if it is not radically different from the interpretation you just heard.

Engage the Audience

All great master classes engage the audience, as well as the performers. Speak clearly and loudly so that everyone can hear what you have to say. Invite your audience to participate and involve them in the process; guide the audience to hear what you are hearing. I cannot stress the importance of this enough. You, as the master class teacher, are the expert. What is obvious to you may not be heard by most of the audience. After the performer has made an audible change, ask your audience if they hear the difference. Also, be creative with your presentation and your interaction with the audience. With the popularity of game shows and reality TV, there are numerous models out there. "Is that your final answer?" may be a bit clichéd, but it still works.

Stay on Target— No Tangents

Stick with the core concept you have started until you are satisfied with the results. This does not mean you cannot introduce new elements, but do not wander off completely into a new topic. If you decide to delve into another concept, make sure it is a new concept and not a restatement of your first idea. Remember that it is simply not possible to work on every-

thing in one class, so choose wisely. The easiest way to stay on track is to jot notes on a pad and refer to them. If you discover you have wandered off topic, try to weave the detour creatively into what you were doing all along.

Exit Strategies

Every clinician has had the experience of failure in a master class. Sometimes the performer simply will not respond, no matter what you try. Maybe you chose the wrong tactic for the particular performer, or perhaps that performer should not have been selected in the first place. In any event, you need to leave the performer with some sense of accomplishment, even if it is simply that she tried a new concept in front of an audience. At that point, you should gracefully move on.

It is important to remember that students have unique learning styles. It is incumbent on you, as the teacher, to tune into each student's tendencies and instantly adapt your teaching strategy. For example, if you are trying to explain a very technical point with a student and he has a "deer in the headlights" look then perhaps you will want to try modeling instead. Whatever you do, if you find yourself in a hole, do not dig it deeper.

You need to be prepared with a graceful quip for the inevitable moment when you demonstrate what you are trying to get the performer to do and it does not work. Although such minor failures are a bit embarrassing, everyone is sympathetic to the fact that you are hitting it cold. If you make a big deal out of this, then so too will your audience. If you take it in stride, the audience will also be unconcerned.

New Performer = New Concept

If you have more than one performer, address something new with each performer. It is typical to observe the same issues in multiple performers, but it is better to comment briefly on your observation than to repeat yourself at length. You can use this connection to approach a problem from a new direction. Say something like, "Robert, you need to pay attention to your interval connections, just like I worked on with Clara, but with you, I would like to work on your hand position because the way you are moving your hands to achieve your break crossings is creating a hole in your passage work." Then be sure you immediately begin working on hand position, as this is the new core concept you have selected for this student.

Never work on the same core concept over and over with all performers, even if you employ novel approaches for each performer. This will leave your audience bored and implies that you have only one dimension to your teaching. The exception to this is if you have been asked to give a master class on a single core concept such as breathing.

Equipment is a Red-Herring

It is not productive to delve into issues of equipment as a means of "fixing" a problem with the performance. Even though the equipment may actually be at fault, there is nothing the performer can do about it at that moment, so move past it and on to something you can fix. All performances can be improved upon regardless of the equipment and the setup used by the performer.

Even if your master class appearance is associated with a product endorsement, you should stay away from overt advertising. Your equipment and setup is already listed in your biography or on your poster, so you do not need to mention it unless asked. The exception to this rule, of course, is if you are hired specifically to introduce a product or advertise and commercialize on a company's behalf. Other than that one exception, the aphorism "actions speak louder that words" is apt. Your mastery as a player and teacher will speak volumes on your equipment's behalf.

II. Examples of Quick Fixes Related to Core Concepts of Pedagogy

Quick Fixes are Master Class Magic

Previously, I discussed the importance of thoroughly knowing the core concepts of pedagogy. My list of core concepts again, is as follows: posture/use, breathing/support, sound production/embouchure, hand position/finger motion, technique, rhythm, intonation, articulation, and phrasing. In this section I do not provide an exhaustive list of quick fixes, but rather present at least one quick fix for each core concept as an example. As you evaluate and develop your own pedagogy, you will discover your own "magic spells" that serve for quick fixes in a master class.

- **Posture/Use:** Quirks in posture/use and body alignment are the most obviously diagnosed and most easily addressed of the core concepts. Anything that deviates from a balanced position is indicative of tension and is contributing to tension in the sound or technique. Typical presentations in a master class include players that rigidly do not move, move to great excess, or have circular movements that have nothing to do with the music.

  Extraneous facial movements also contribute to poor execution in performance. Clarinetists who raise their eyebrows for upward intervals often play the upper note sharp and squeak at the 5th partial break crossing. If you fix the eyebrows, the intonation and squeaking problems go away. The eyebrows are a visual indicator of tension and movement in the embouchure, which causes sharpness and squeaking. This is but one example of a simple, demonstrable fix, stemming from a postural/use issue that is really addressing the underlying problem of tension.
- **Breathing/Support:** Breathing and support are in my experience the most addressed issues in all wind instrument master classes. This is not surprising since our sound is dependent on efficient management of air. Issues in breathing often relate to postural/use issues, so be sure you do not simply repeat your comments on use. Acknowledge the relationship of breathing and posture, but be sure your quick fix is really related to breathing. The easiest quick fix for someone who is breathing shallowly is to have him slowly inhale through his nose. This ensures a relaxed, deep breath with great expansion in all areas. Because there are limitless exercises related to breath management, breathing remains an all time favorite for wind master classes.
- **Sound Production/Embouchure:** Most students are obsessive sound junkies and really like their tone, so tread carefully if you decide to address sound. It is more political to approach

sound through the objective core concept of embouchure. My definition of embouchure includes the oral cavity issues, which are often at the root of inefficient sound production. Although many people shy away from embouchure in a master class, I think it is acceptable to address it if you feel it is affecting efficient sound production. While typically correcting embouchure is a long-term project, it is surprising how much you can accomplish in a master class setting.

Embouchure, for all wind instruments, is one of the more delicate pedagogies to navigate, so be concise and clear with your directions. Since so many problems in embouchure stem from tension in the face and upper body, you can dramatically improve a performer's sound simply by offering suggestions for relaxation. One trick is to ask the performer to play while standing on one foot. Instantly, her sound will improve.

- **Hand Position/Finger Motion:** Technical passagework or large intervals often present difficulties to a student due to poor hand position. Start with the passage in question and point out the lack of cleanliness first. Then make your suggestions to improve hand position. Once you have finished with your isolated concept, have the student try the passage again, but much more slowly. If the student still struggles with the passage, isolate even further to the particular finger that is locking or inappropriately positioned. Provide a quick exercise for that finger, give the student a couple moments to perfect the exercise and try the passage slowly again. It is important to stress the issue of hand position as a route to clear technique; do not get sidetracked into a discussion of technique per se. Since hand position is so visual to the audience, you must make sure your own is correct.
- **Technique:** If the issue of lack of technical clarity is not related to poor hand position, then offer suggestions on how to practice. Many times poor technique is a result of poor practice habits and playing too soon at full tempo. It will not be possible in a short period of time to allow a performer to rebuild the passage cleanly and get it back up to performance tempo. However, you can get your points across through isolating a passage in question and offering multiple ways of attacking it for eventual improvement. When you are finished with your mini practice session, the performer should be able to demonstrate more clarity in the passage, albeit at a slower tempo. If you choose to model during a session such as this, model at the slower tempo you wish the student to play. Since practicing slowly and accurately is the only way to gain facile technique, I do not consider this a quick fix. Nevertheless, it is such an important philosophy that it is a valuable topic for a master class.

  Offering better fingering choices can be one way to achieve a technical quick fix. Just asking a performer to add the three fingers of his right hand to the high C allows for the magic in Rachmaninoff's *Symphony #2* to happen. There are numerous examples of more efficient fingerings that can instantly enhance the technical and musical presentation.
- **Rhythm:** Performers present many levels of rhythmic issues in performance. The simplest of these issues are the rhythmic quirks resulting from sloppy technique. If you have already worked on a technical passage, and the rhythm has improved as a result, go ahead and point that out. Rhythm issues that are simple mistakes or are interpretive/stylistic issues are also easy to fix. Listen for dotted eighth—sixteenths that are tripletized or double dotted, or uneven groupings of subdivisions, as these problems are easy to point out and address.

  Issues related to pulse are more difficult to work on. Performers who present no indication of a visceral sense of time are the ones who consistently rush the easy passages and slow down the hard ones, or just drift in general. They have predictably been told they need to work on their rhythm, but have not been told how, nor are they aware of changing pulse issues while performing. Often they are surprised when you point out that a half note should really get two full beats. When they assure you that they indeed know this, point out that they tapped their foot twice as fast and gave the poor half note two beats in the wrong tempo! Pulse is a critically important core concept, but you are generally better off avoiding attempting to fix this in the brief time available in a master class.
- **Intonation:** If you are confident in your ear, intonation is an issue that is easy to address in a master class. But do not even go in this direction unless you are sure of yourself. When you tell a performer they are sharp and the rest of the audience looks skeptical, you are in trouble! At a minimum know the tendencies of your instrument; usually the performers are off pitch where you expect them to be. But, there are enough exceptions to this that you cannot rely on the textbook predictions. Also, when it comes to the often-tricky task of changing a performer's pitch, you should choose your battles carefully. It is much easier to get someone to relax down to the correct pitch than to get her to raise it, so you should more willing to ignore a few flat notes than sharp ones.
- **Articulation**: This is one of the least understood core concepts of wind playing because so much of the mechanics cannot be seen. Because of this, teachers and students often struggle with making significant changes, let alone a quick fix. Unless you are clear in your

pedagogy and know exactly what you are after, do not attempt to "quick fix" the mechanics of articulation in a master class. Since articulation contributes to the musical phrase and style, it is highly appropriate and simple to address articulation relating to musicality. Changes in the length, weight, and breadth of specific articulations can dramatically enhance a musical point.

- **Phrasing:** Seize the opportunity to assist with phrasing in a master class. Even the most accomplished performers offer the master clinician opportunities to explore different ways of approaching a particular phrase or to explore issues of performance practice. Although all quick fixes offered above are designed to improve the overall musical presentation, keep in mind that an effective musical performance is impeded sometimes simply by a lack of understanding of appropriate phrasing. Help identify important notes in the line and have the performer gradually crescendo to that note and diminuendo after the peak. Something as simple as that will make a huge difference in a performance that is otherwise musically uninteresting.

III. Managing Your Successful Master Class

The context of your class determines your formula for success, so it is critical that you know your intended audience. There are three basic types of master classes: a job interview, a master class for an audience of informed musicians (usually your own instrument), and a master class for a general audience. In the preceding sections of this article I gave an operational definition of a master class and useful examples of quick fixes for each core concept. In this section, I offer suggestions on how to develop and alter your formula to manage a class to meet the needs of each audience. To be successful, develop distinct differences in your approach to the three types of classes.

The manner in which these three types of classes differ centers around the following five questions:

1) How long do you let someone play?
2) Do you work with the pianist or other performers?
3) Do you demonstrate, and if so, how much?
4) Do you delve into music history and theory?
5) Do you use jargon?

The Job Interview Master Class

In a job interview, you are being asked to demonstrate your abilities as a performance studies teacher. The committee is looking to see what you choose to work on and how effective you are at improving the performer. You typically have about twenty minutes per performer. This may not seem like much time to demonstrate your teaching ability, but a good teacher can effect huge differences in that amount of time. Practice diagnosing core issues in every performance you hear. You will develop the ability to offer quick suggestions that result in demonstrable improvement.

Since you only have limited time, you do not have the luxury of hearing complete movements. Let the performer play long enough to relax, give a good representation of how they play, and allow you to diagnose some core issues on which to work. For a twenty-minute session, let the performer play for about five minutes. You then have enough time to pick one core concept and work it from both mechanical and musical approaches.

Demonstrate a modest amount of what you are trying to get the performer to accomplish, or play a little bit along with them. But do not rely on modeling as your sole teaching method. Work with the accompanying musicians only if necessary, since in the job interview master class your goal is better served by working with the main performer. If the search committee wants to observe you coaching chamber music as part of your interview, then know that and work with all musicians equally.

In a job interview class, it is appropriate to demonstrate your comprehensive approach to performance studies instruction. To that end, you may supply some brief contextual background in history or theory for each work, if that is integral to what you are trying to teach. Do not digress into a history lecture; your time is limited and the committee wants to see you teach your instrument. Similarly, it is fine to use a little instrument-specific jargon with the performer; but you may need to explain terms like "chalumeau" or "fifth partial" to the audience. Do not talk down to this audience, but be sure your language is understood.

As outlined in the core concepts section earlier, sometimes it is important to understand what you should not attempt as a quick fix. For a job interview master class, typically a search committee will have a closing interview. The committee is likely to ask questions about your master class and the deeper, curricular goals related to the quick fixes you did not attempt as well as those you offered. Keep this in mind during your class as you make decisions; you will have the opportunity to show your knowledge later in the interview.

The Informed Musicians and the Instrument-Specific Master Classes

In a master class for informed musicians, once again find out from your host how long each performer should perform. If your class is for a wider range of musicians other than your instrument, then typically you will spend most of your time on musical phrasing issues and coaching the performers. If your class is for an audience comprising performers of your instrument, then you can work both mechanical and musical issues to great success. Regardless of whether the audience comprises only clarinetists or a wider range of musicians, for this type of informed audience, it is great to get them involved in any of the exercises you are having the performer try. Remember, just as you learn from master classes given on other instruments, so too will others learn from you.

For an audience of mostly clarinet players, ask everyone to get his or her instrument out. Everyone can experiment for himself the same exercise you are working on with the performer. Be sure to save time for some questions from the audience for this type of class. It is a useful technique to reframe the responses in order to bring greater understanding to what was worked on with the performers.

The questions addressing assisting musicians and historical/theoretical knowledge are handled similarly to the job interview master class. While it is appropriate to work with the accompanying musicians, since you are typically invited to give a class on your instrument, you should concentrate your attention on that performer. If time allows, it is always nice to add a few tidbits of historical or theoretical background, but be mindful of your time and stay focused on your main topics.

For these classes of informed musicians, your rising stature in the musical world is what has secured the invitation for you. You are also likely being paid a fee for your class. Check with your host in advance about their intended plan for this professional class. Often you will be asked to perform a brief selection before the teaching portion of the class begins. This audience wants to hear you demonstrate on your instrument and even "borrow" the collaborating artists to "perform" your point. Again, know the context of your class and what is expected of you. You may speak to this audience with a sophisticated level of musical jargon, but if it gets too instrument-specific, you may not be understood by all. Even for an audience populated only with performers of your instrument, you may not be understood if your jargon is too technical or idiosyncratic.

The General Audience Master Class

These classes offer the most challenges, but as with all challenges, you are accorded great opportunities. If you have been invited to give this type of class, then you are at the very top of your field—a rock star of classical music. Here is when you get to let your inner diva shine. This audience wants to be in your presence, share the air you breathe, and will hang on every word you say. Think of the classes you have been to like this and you will recall the energy in the room. Very few classical musicians are in this category, so these pointers are more to explain the phenomena, but can also serve to prepare us for when we reach iconic status. Not (yet!) having reached this status myself, my observations on this type of class are derived from attendance at several such events.

Typically, these classes begin with the guest artist addressing the audience and giving some personal autobiographical information. There are usually formal programs, so you do not have to introduce each work, but you may anyway. For the most part, you listen to an entire movement. Again, be mindful of time and if a performer has an entire concerto to perform that is longer than the time slot, ask her which movement she most wants to play. Your host can also help you to determine the optimum selections from the printed program.

You have the license to work with just the performer of your instrument or all the musicians on stage. This audience may not be an informed audience and is likely not to care about too much instrument-specific knowledge. Instead, this audience craves your historical and theoretical knowledge of music. Personal anecdotes related to your own performances of these works or the renowned people with whom you have performed them are highly appropriate and encouraged for this type of class.

Most importantly, the audience wants to hear you demonstrate. Rather than telling a master class performer what to do and having them try it, show them how a master does it. This is often the most direct way to get your points understood by both the performers and the audience. You really should stay away from jargon for this type of class. However, the audience will not mind if you speak technically with the performer; it may actually enhance your stature of musical wizardry. Regardless of what and how you have been working with the performer, ask the audience if they hear a difference; they will want to participate.

IV. Summary and Conclusion

As teachers, we are each located along the continuum between burgeoning professionals and the iconic stars of our field. Teachers at all levels benefit from developing and refining their master class skills. Remember that master class teaching is different from curricular teaching, and requires a different skill set. Never lose sight of the fact that your job is to improve the musical performance. Now when you attend master classes, you will have a greater understanding of the subtleties of what works and what does not. Practice these new techniques to develop your skills in a similar manner to how you prepare as a performer. As you become more comfortable in the science and artistry of master class teaching, your quick-fix arsenal of magical spells will grow and you will become a more efficient, effective, and highly regarded master class clinician in your field.

About the Author...

Kelly Burke is professor of clarinet at the University of North Carolina at Greensboro. She is currently the principal clarinetist of the Greensboro Symphony Orchestra and bass clarinetist of the Eastern Music Festival Orchestra. Equally at home playing Baroque to Bebop, she has appeared in recitals and as a soloist with symphony orchestras throughout the United States, Canada, Germany, New Zealand, Australia, China, and Russia. An avid chamber musician, Burke is frequently heard in concert with the Mallarmé Chamber Players, for whom she plays clarinet and bass clarinet, the East Wind Trio d'Anches, Middle Voices (clarinet, viola and piano), and the Cascade Wind Quintet.

Burke's discography includes several recent releases with Centaur Records: **The Russian Clarinet**, with works by Prokofiev, Shostakovich, Glinka, Melkikh, and Goedicke; **Middle Voices: Chamber Music for Clarinet and Viola,** featuring works by several American composers; **Samuel Coleridge-Taylor:** Chamber Music featuring the quintet and nonet, **Middle Voices: Chamber Music of Eddie Bass,** and **EastWind Looks East: Reed Trios of Eastern Europe**. She has also recorded for Telarc, Albany and Arabesque labels.

Burke has received several teaching awards, including UNCG's Alumni Teaching Excellence Award, the School of Music Outstanding Teacher Award, has been named several times to Who's Who Among America's Teachers, and was honored with the 2004 UNC Board of Governor's Teaching Excellence Award. She is the author of numerous pedagogical articles and the critically acclaimed book *Clarinet Warm-Ups: Materials for the Contemporary Clarinetist.* Burke was Treasurer and a member of the Executive Board of the International Clarinet Association from 2000 to 2004. She holds the BM and MM degrees from the Eastman School of Music and the DMA from the University of Michigan.

Burke is an artist/clinician for Rico International and Buffet Crampon Clarinets. <kjburke@uncg.edu> <http//:www.uncg.edu/~kjburke>

Los Sonidos de Paquito D'Rivera: Compositions With Clarinet

by Virginia Haak

Numerous awards and honors have been bestowed upon the multi-talented and distinguished artist Paquito D'Rivera, including the National Merdal for the Arts, the Living Jazz legend Award, the John Simon Guggenheim Foundation Fellowship Award for music composition, and a recent appointment as composer-in-residence for the Caramoor Center for Music and the Arts. As part of the latter appointment, a prestigious grant was awarded from the New York State Music Fund to support a two year Latin American Classical music initiative for the Caramoor International Music Festival's 2007-2008 season.[1] The project is called *Sonidos Latinos* (Latin Sounds). Centered on composers of our time born in Latin America, the musical endeavor will focus on the creation of new contributions to the genre. Featured at the eight-event music festival in Westchester County, Mr. D'Rivera's compositions include a double concerto for contrabass and clarinet/saxophone with orchestral accompaniment, *Conversations with Cachao.*

The native Cuban clarinet and saxophone virtuoso's compositional output has already yielded a unique body of literature, with over 25 works cataloged. D'Rivera's works are offered in multiple settings, including solo works (both unaccompanied and with piano or orchestral accompanied) and chamber works for traditional ensemble settings from two instruments to woodwind quintets to a symphony orchestra. Original works exist as well as transcriptions of solo literature. Many are available through the publisher International Opus as well as Boosey and Hawkes.

Common Cuban dances are typically explored in Mr. D'Rivera's compositions, such as the *habanera*, the *danzón*, and the *wapango*. Music for these dances, especially those used for Cuban dances, have most certainly been influenced by European idioms embedded in the style of the ethnic types of the French, Spanish and African. Exploring the *contradanse* genre, it evolved to be referred to as simply *danza* in Spain at the beginning of the 1800's. As it arrived in Cuba by 1825, the later version was transformed to become the *danza habanera* and later, *habanera*. Today, the *clave*, *criolla*, and *guajira* stem from the Cubanized *contradanza* in 6/8 time while the 2/4 meter *contradanza* became the *danza*, *habanera*, and the *danzón*.[2] These types can be seen as traditional dances or as the basis of traditional Latin classical music.

Paquito D'Rivera subjects two salon piano pieces by Ignacio Cervantes (1847-1905) in his two-movement duet arrangement for clarinets, *Two Danzas Cubanas*. Of his better known works, Cervantes's *45 Danzas Cubanas* are recognized in *Grove Music* as "the most original contribution to 19th century Cuban art music."[3] The two movements of the duet, "Los Tres Golpes" and "Invitation," follow the typical model of a *danza*, consisting of a symmetrical binary form in a minor key with two sections, each of which are 16 measures each.

Another variation of the *contradanza* is the *danzón*. Introduced to Cuba in 1879 by composer Miguel Faile, the *danzón* became a very popular couple's ballroom dance. In fact, until 1920, it was also considered Cuba's national dance. Unlike the simplistic form of the *danza*, the *danzón* begins with a four-bar introduction and consequently, maintains a quasi-rondo structure with five parts. In the published form, Mr. D'Rivera's *Danzón* is written for piano trio and may be performed with violin, clarinet, or trumpet on the solo voice line, with cello, bassoon or trombone furnishing the inner part. Unique to this *danzón* is an improvisatory section for solo voice over a bass ostinato.

The different styles of music outside of Cuba, be it folk, popular, or concert music are each different unto themselves; they reflect the traditions handed down from generation to generation. In Venezuela, home of composer Antonio Lauro (1917-1986), the music differs greatly in rhythm and expression. A prominent instrument in use is the *cuatro* (four-stringed guitar). Its peculiar tuning often employs inverted chords, a unique flavor distinctive to the Venezuelan ear. This is the instrument of influence in Lauro's guitar works. Of particular importance are his guitar compositions, *Vals Venozolanos*. While it is uncertain how many waltzes were composed, the most famous ones rest upon his *Vals Venezolano no. 1,* "Tatiana," *Vals Venezolano no. 2,* "Andreina," and especially, *Vals Venezolano no. 3,* "Natalia," all of which are included in D'Rivera's arrangements in *Lauro for Clarinet*. While most are written in 3/4 meter, a sense of a superimposed 6/8 meter can be felt. Irregular phrasings in combination with the superimposed meter also contain hemiolas that suspend the waltzes at moments. D'Rivera maintains the integrity of the original version by presenting this piece in the home key for both clarinet in B♭ and A.

In the last decade, Paquito D'Rivera has been commissioned by various ensembles and organizations. Of these, *Aires Tropicales* for woodwind quintet was created. Based on the classical genres, the seven movement piece features "Alborada," "Son," "Habanera," "Vals Venezolano," "Dizzyness," "Contradanza," and "Afro." Likewise, to be available to more performers, individual movements are available in an assortment of arrangements.

Perhaps the most familiar movements of Mr. D'Rivera's Quintet are the "Contradanza" (To Antonio Lauro) and "Vals Venezolano" (To Ernesto Lecuona), also available as *Two Pieces for Clarinet.* In the style of his predecessors, the use of inverted arpeggios, syncopation, hemiola, and the *cinquillo* rhythm are ever present in the melodies. As the work has been arranged by Marco Rizo, it is available from the publisher for soloist with or without piano on various instruments.

D'Rivera's *Habanera* is another example of such a piece that can be performed outside of the quintet setting. In its independent adaptation, it is scored for flute/oboe, clarinet, and bassoon or alternatively, clarinet trio. As a folksong, the sultry *habanera* reflects the transitory culture of the Cubans during the maritime trade industry. While *ida y vuelta* ("going and returning," "there and back"), the family dynamic was often embodied with sadness and longing, along with hope, love, loneliness, and sad departure.[4] The duple meter music for wind trio features a rhythmic osinato, the *habanera* rhythm. According to Frances Barulich and Jan Fairley in *New Grove Dictionary of Music and Musicians*, the choreography of the *habanera*, "performed by couples, features stately steps in which the feet are hardly lifted from the ground, accompanied by sensual movements of the arms, hips, head and eyes."[5] Because of its sexual overtones, it was considered risqué by many of the middle and upper class Cuban society and was often covertly performed in private settings.

The latest compositions from Mr. D'Rivera include commissioned pieces for Imani Winds, Opus 21, Library of Congress, and Jazz at Lincoln Center. The Imani Winds commission resulted in *Kites Over Havana* which combines the woodwind quintet with jazz clarinet and piano. Similarly, the Chicago Chamber Musicians has commissioned and premiered *Three Poems from the New World*. The composer has described it as a recreation of the literary works of Fortunato Villarrondo, Jose Marti and Dana Gioia.[6] The three movement poetry-inspired piece includes "And Your Grandma, Where She At!," "A Very Simple Song" and "Blues for Akoka."

The inherent beauty of nationalistic works has long been a hallmark of major musical compositions. From the early salon *danza* to the classically constructed *danzón* or its ancestor, the *contradanza*, to his interest in Venezuelan waltzes, the Cuban artist's compositions most certainly reflect his Latin musical heritage. Creativity, coupled with love and respect, both for the cultural and historical Cuban musical ideals, and while remaining progressive and broadening the scope of the compositional art, Paquito D'Rivera has become a master of the blending of many worlds.

[The above research is an excerpt from a doctoral research document entitled "Paquito D'Rivera's Select Works with Clarinet: A Historical and Performance Analysis."]

Endnotes

1 "Caramoor Receives Major Grant From New York State Music Fund." http://www.caramoor.org/html/pressreleases_97.htm (accessed January 4, 2008).

2 Alejo Carpentier, *Music in Cuba* (Minneapolis, 2001): 147.

3 Gerard Béhague and Robin Moore: "Cuba." *Grove Music Online* ed. L. Macy (Accessed February 17, 2005), <http://www.grovemusic.com>

4 Frances Barulich and Jan Fairley, "Habanera" *Grove Music Online* ed. L. Macy (Accessed February 18, 2005), <http://www.grovemusic.com>

5 Frances Barulich and Jan Fairley, "Habanera" *Grove Music Online* ed. L. Macy (Accessed February 18, 2005), <http://www.grovemusic.com>

6 Amy Iwano. "Welcome Paquito D'Rivera." Chicago Classical Musicians.org http://www.chicagoclassicalmusic.org/Amy_Iwano_Welcome_Paquito. (Accessed Jan. 12, 2008)

Selected Bibliography

"Awards."<www.paquitodrivera.com/awards.html> (Accessed February 8, 2005).

Barulich, Frances and Jan Fairley. "Habanera" *Grove Music Online* ed. L. Macy. <http://www.grovemusic.com> (Accessed February 18, 2005).

Béhague, Gerard. *Music in Latin America: An Introduction*. N.J.: Prentice-Hall, 1979.

Béhague, Gerard and Robin Moore: "Cuba." *Grove Music Online* ed. L. Macy <http://www.grovemusic.com> (Accessed February 17, 2005).

Burford, Freda and Anne Daye. "Contredanse" *Grove Music Online* ed. L. Macy. <http://www.grovemusic.com> (Accessed February 25, 2005).

Carpentier, Alejo, Timothy Brennan, ed.; translated by Alan West-Durán. *Music in Cuba*. Minneapolis: University of Minnesota Press, 2001.

Berg, Chuck. "Paquito D'Rivera: Jazzdom's Man from Havana." *Jazz Educators Journal* 24, no. 2 (Winter 1992): 24–27.

Michel Arrignon and Vandoren

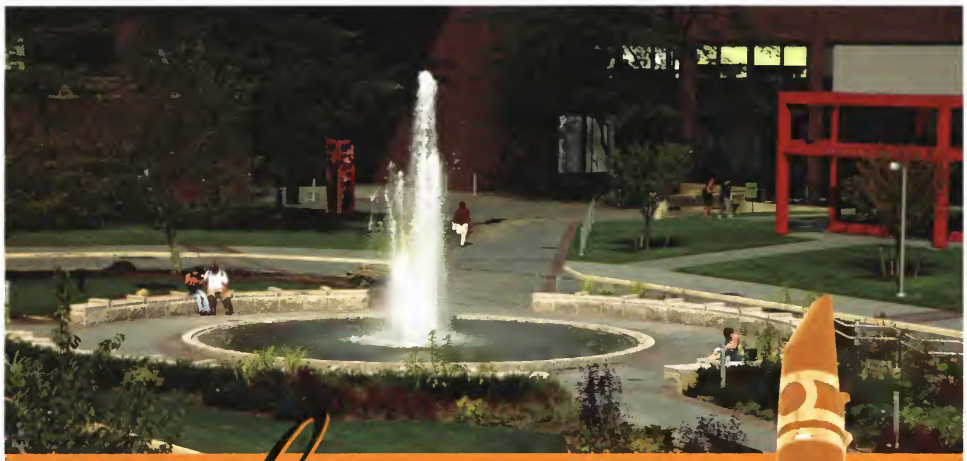
"The B40 Lyre mouthpiece with V.12 #3.5 reeds give me the freedom to perform the music I love."

Vandoren®

PARIS

DANSR

U.S. Importer • 818 W. Evergreen Ave., Chicago, IL 60622 • 888-707-4455 • www.dansr.com



Clarinetopia

A residential seminar at **Stony Brook University**
June 18-21, 2009

Faculty

Michael Webster: Professor of Clarinet, Shepherd School of Music at Rice University; former Principal Clarinet, Rochester Philharmonic and Acting Principal Clarinet, San Francisco Symphony
Alan R. Kay: Clarinet Faculty, Juilliard School, Manhattan School, Stony Brook; Orpheus Chamber Orchestra, Windscape
Stephen Williamson: Co-principal Clarinet, Metropolitan Opera Orchestra; Clarinet Faculty, Mannes, Columbia
Leone Buyse: Professor of Flute, Shepherd School of Music at Rice University; former Acting Principal Flute, Boston Symphony and Principal Flute, Boston Pops

Scheduled Events

Master Classes (collaborative pianist available)
Presentations: Intonation, Stage Presence, Yoga and the Clarinet
Round tables: Reed-making and Adjusting; Audition Preparation
Performances: Faculty and Student recitals

Applications

A limited number of master class performers, aged 18 and over, will be selected by application and submitted recordings. A larger number of participants will be able to attend all events. One-day passes will be available.

Accommodations

Air-conditioned housing and meals will be available on campus at a very reasonable cost.

Website

For up-to-date information, application forms, costs, and all inquiries, please visit **Clarinetopia.com** or email **mwebster@rice.edu**

Any changes of faculty or scheduled events will be reflected at the website.

Collins, Catherine and Barry Kernfeld. "Paquito D'Rivera." *Grove Music Online* ed. L. Macy. <http://www.grovemusic.com> (Accessed December 13, 2004).

D'Rivera, Paquito. *My Sax Life.* Illinois: Northwestern University Press, 2005

Iwano, Amy. Welcome Paquito D'Rivera**.** Chicago Classical Musicians.org <http://www.chicagoclassicalmusic.org/Amy_Iwano_Welcome_Paquito>. (Accessed Jan. 12, 2008)

Jeske, Lee. "Paquito D'Rivera; Alto in Exile." *Downbeat* 1, no. 11 (November 1983): 24–25, 57.

Korall, Burt. "Paquito D'Rivera: Making His Own Music, At Last." *International Musician* 83 (1984): 5, 16.

"Latest News of Paquito D'Rivera." <www.paquitodrivera.com/news.html> (Accessed February 8, 2005).

Macnie, Jim. "Paquito's Passions." *Downbeat* 66, no. 2 (February 1999): 30-32.

Olsen, Dale A. and Daniel E. Sheehy, ed. *The Garland Handbook of Latin American Music*, Volume 2. New York: Garland Publishing, Inc, 1998.

Schweitzer, Vivien. "Exploring Vibrant Latin American Sounds." *New York Times.* <http://www.nytimes.com/2007/06/29/arts/music/29cara.html?_r=2&oref=slogin&oref=slogin> (Accessed February 6, 2008)

Slonimsky, Nicolas. *Music of Latin America.* New York: Crowell, 1972.

Stokes, W.R. "Paquito D'Rivera; A Dream that Came True." *Jazz Times* (September 1987): 15.

Sweeney, Phillip. *The Rough Guide to Cuban Music.* London: Rough Guides Limited, 2001.

Tamargo, Luis. "The Multiple Facets of the Most Creative Jazz Defector." *Latin Beat Magazine* 13, no. 3 (2003): 6–7.

About the Writer...

Virginia Haak holds degrees from Texas Tech University (D.M.A. and M.M.) and Stephen F. Austin State University (B.M.). She currently serves as principal clarinet of the New Texas Symphony Orchestra and is a former member of the Clarisoon Consort, the Texas Tech Wind Symphony, and the Orchestra of the Pines. Residing in Dallas, Texas, Dr. Haak has gained notable recognition for her success in the private instruction of clarinet students in public schools. She is also active as a clinician and adjudicator for many music events throughout north Texas. Her major teachers include Raphael Sanders and David Shea.

George Silfies

by Diana Haskell

The first time George Silfies and I worked together in the St. Louis Symphony Orchestra, I nervously asked George if he'd prefer anything different in terms of sound, pitch or rhythm. His response, with a twinkle in his eye, was classic GS: "Just shut up and play!" It quickly became clear that making music with this man was going to be fun.

Recently George, his wife Sue, and I sat down to recount some memorable moments of their lives:

George Silfies grew up in Allentown, PA, where he began studying the clarinet with a local mailman. After six months of clarinet lessons the mailman suggested George go to Philadelphia to study with Joseph Gigliotti. Lessons with Gigliotti continued through high school, along with piano lessons and school classes in ear training, dictation, sight-singing, music history and municipal band involvement. George listened to music programs on the radio, such as New York Philharmonic concerts on Sunday afternoons. George remembers lessons with Gigliotti:

GS: Every lesson started with a half hour of scales and arpeggios. The same was true in every practice session. And it paid off. I went through all the Rose *32 Etudes* and was wondering what etudes Gigliotti was going to give me next. He said, "For next week, take Rose 32, #1....AGAIN." We went through all 32 etudes again, but of course the standards were higher. I know the Rose *32 Etudes* upside down, backwards.

DH: When did you decide to go into music?

GS: I really don't know. But I did get a beautiful, shiny metal clarinet as a kid. Oh, I was so proud of it. I opened the case and just about passed out. One time I was playing in the band for a football game. We had to put lyres on the middle joint to hold the music. We were sitting in the end zone when a football hit my clarinet, knocked my lyre off and made a nice big hole in my metal clarinet. I stopped it up with chewing gum, which hardened. I played that way for a little while until Mr. Gigliotti put a stop to it. Then I got a wooden clarinet.

George, who skipped first grade, went to Curtis when he was 16 years old. He studied with Ralph McLain as a clarinet major, and minored in piano. George says

George Silfies

that Marcel Tabuteau, principal oboe with the Philadelphia Orchestra, was one of his biggest influences at Curtis. He spoke also of McLain's style of teaching, which had a great deal to do with imitation and to-the-point responses.

DH: What did you learn from Tabuteau?

GS: He was a no-nonsense guy who could be tough. He was a great musician, he yelled at everybody but it was constructive. He taught us to phrase beautifully. He toughened me. I felt that if you could play for him you could play for anybody. George Szell was a piece of cake. I never worked with Fritz Reiner but I think I could have handled him, too.

DH: What was McLain's teaching style like?

GS: Ralph McClain played double-lip embouchure. If you studied with him you played double-lip. Harold Wright never did change back to single lip, while I did. McLain often taught by imitation. One time he assigned me Beethoven 2nd Symphony. I played eight bars when he stopped me. "George, why don't you play it like this?" He put the needle on the Philadelphia Orchestra recording. He also used diaphragm vibrato. One lesson I asked him, "Mr. McLain, how do you use diaphragm vibrato?" He said, "George, sing into the clarinet." That was the end of the lesson on vibrato! I practiced it a little bit but don't have much patience for it. So I use lip vibrato.

DH: Tell me a bit about your "other career" as pianist. After Curtis, what did you do with the piano?

GS: I sold it. (Laughs at his own joke.) I was fortunate. By the time I got to Curtis I could read fairly well on the piano. Pianists at Curtis were all busy learning their concertos, so instrumentalists would ask me to play for them in their lessons. I worked with Piatigorsky, Primrose, Madam Elisabeth Schumann....we went through incredible repertoire. I played as much piano as clarinet at Curtis. It was good for me.

My first job in 1948 was in the Baltimore Symphony as principal clarinet. It was a 19-week season at $100 week. I also taught keyboard harmony at Peabody Conservatory. I remember one concert where the Baltimore Symphony went on tour and played *The Firebird Suite.* I was asked to play principal clarinet AND piano at the same time. They arranged it onstage with the piano close to the clarinet, so I'd play clarinet and then scoot over to the piano.....

DH: Did you have a cigarette in your hand?

GS: Ha! No, I waited until after the concert for that.

George attended Curtis for three years. He found his name at the top of the draft list so he enlisted in the Navy Band from 1951—1955. He married Sue during this time and after leaving the Navy, decided to go to Europe for a year. During that trip, he called his father, who told him that Michigan State was looking for a one-year replacement for Keith Stein. George took the job and then went to the Cleveland Orchestra the following season, working as assistant principal clarinet and pianist from 1956 to 1963.

Sue and George first met when Sue was auditioning on piano at Curtis. Sue

Diana Haskell and George Silfies

describes a tall, polite man with glasses taking her to a practice room. This was George, her future husband. Sue ended up attending Peabody Conservatory, where she kept hearing about a "talented man who played the piano as well as the clarinet." At this time George was principal clarinet with the Baltimore Symphony. Sue tells the rest of the story:

Sue: I had a boyfriend who was drawing a picture of a guy with glasses and a goofy nose. I asked who it was, and he said, "That's George Silfies, the clarinetist I keep talking about!" Later on that day, I happened to stand next to him so I asked him, "Are you George? Did you graduate from Curtis last year?" A light went on and we realized we had met the year before at my audition. George ended up walking me home that day. By the way, the guy who drew the picture of George was Tommy Newsom. (Tommy Newsom was a saxophonist in the NBC Orchestra for the "Tonight Show.")

George and Sue have been married 55 years and seem to have a lot of fun. Sue tells me that the secret to being married for so long is to be friends and to like the person you marry. George's says with a grin that his secret to a happy marriage is, "to do whatever Sue tells me to do…"

DH: George, what was it like to play with George Szell?

GS: Wonderful! I got along with Szell very well. Szell was very demanding. One of his favorite things to say was, "With the Cleveland Orchestra we play eight concerts a week, and we admit the public to two of them." Rehearsals were just as intense as the concerts. He had big thick glasses that, if he was looking anywhere in your direction, you thought he was staring at you. He didn't smile very much and everything was business. The people I felt sorry for were those whose playing he didn't like. They didn't last very long. Those were the days where the conductor could hire and fire at will.

George was also Cleveland Orchestra's pianist. He played often with the orchestra and also was the rehearsal pianist for the chorus under the direction of Robert Shaw. He was not given a choice between playing the clarinet or piano, but was assigned parts by Szell. There are many good stories about George in Cleveland. One of the more famous ones:

DH: Wasn't there a story about you with a handkerchief in a concert?

GS: They still tell that story in Cleveland. I would get to work before the concert and often play poker…nickels and dimes, not like they do today for dollars. This night I was in this poker game and I had a cold, but I won the last game, so I raked in dozens of coins. I remembered that my right front pocket had a hole in it, so I put the coins in my rear pocket with my handkerchief. I went onstage to play *Der Freischutz Overture*, which starts with horns alone. Szell is up there conducting….Suddenly, I have to sneeze. So I reach in my back pocket to get my handkerchief, forgetting that on top of my handkerchief were all these nickels, dimes and quarters, which then fell out and rattled all over the stage. Szell is glaring….I'm surprised he didn't stop. The horn player, Angelucci, could hardly play, he was laughing so hard. I sat there like a stone. Szell never did find out who did it. It's a great story, but it wasn't a great story that night!

The last year George was in Cleveland, he was offered the job as second clarinet with Philadelphia Orchestra. He had an escape clause in his contract with Cleveland Orchestra that he could take jobs in Chicago, New York, Boston and Philadelphia orchestras only. But when George told Szell about the job in Philadelphia, Szell angrily said, "No, you can't leave to play second clarinet, only first!" Soon after that, George and Sue moved to New York City, where George worked with Young Audiences and accepted a position with New York City Opera as principal clarinet. After six years in New York City Opera, George auditioned for Walter Susskind, then Music Director of St. Louis Symphony Orchestra. He won the position of principal clarinet and played until his retirement in 2004.

DH: Who were some of your favorite conductors, other than Szell?

GS: I like Jerzy Semkov very much. Leinsdorf I loved. Susskind was very good at certain things. Sanderling is wonderful. I had a lot of respect for Hans Vonk. If you listen to the recordings we did with Vonk…the Schumann symphonies, for example….they're marvelous. (Note: Recordings by the St. Louis Symphony have been honored with six Grammy Awards and 56 Grammy nominations.)

Though he has experimented with other equipment, George has always played Buffet R-13 clarinets with older O'Brien crystal mouthpieces that he's used since his time with the Cleveland Orchestra. The advantage of crystal, he says, is that they will never warp. He uses Zonda reeds, strength 3 or 3 1/2.

DH: How often do you buy new clarinets?

GS: I don't believe that clarinets wear out after a few years. Once you get used to an instrument, it should last a good long time. I used the same instruments for 20 years or more. I hate to change clarinets. I've had four clarinets (B♭) over the course of my career. Some people have to have new instruments every two years or so. I don't believe in that.

DH: Do you have a philosophy about playing the clarinet?

GS: I do have a philosophy about playing the clarinet or any instrument, for that matter: it should be a relaxing experience. I come across so much tension in students and professional players where a half hour of playing knocks them out. For instance, I learned that raising my shoulders causes tension and I learned to keep the air column free with no tension in the neck. Beating the foot is tension-producing. I also believe very strongly in basic fundamentals: scales, arpeggios, staccato studies. These basics are important to learn so that when you come across them in music you don't have to practice them anymore. For instance, in *Scheherazade* in the third movement, the cadenzas are simple F Major scales. In some places where I've given master classes I'll ask students to play a minor scale and you'd be surprised at what comes out. Students create problems for themselves by not learning basic fundamentals. Music should also be fun.

DH: One of your great strengths is your musicianship. Do you have any thoughts about how to bring out a person's musicality?

GS: This is hard to talk about. I think that either you have it or you don't. I've gotten some ideas from listening to others, but you have to feel the music yourself. Listening to opera may have helped me, and playing piano has helped. Someone asked me to teach them rubato. There are certain solos where rubato is used, of course, but it's hard to teach rubato. I think that if you have to be taught it, it runs the risk of being mechanical. I believe that rubato has to be natural and from within.

DH: Any thoughts on tonguing?

GS: I don't have the fastest tongue in the world, but speed is different from quality of tonguing. They are not necessarily related. With Gigliotti I had to practice certain Klosé passages slowly, with fingers moving ahead of the tongue, like Bonade taught. There are all kinds of exercises to build up speed, but I don't want to get into that.

DH: You have such a great sound. It's a very individual sound, more like a voice. Is that something you worked into or is there a clarinetist that helped you with your sound?

GS: No, no one helped me. I can't impress my students enough about listening to other clarinet players. Then the student

will develop what they want to sound like. But you have to know what you want in a sound first, and that comes from listening.

DH: Is sound concept different now from 50 years ago?

Sue: There are always honkers!

GS: I don't really know. There are a lot of good clarinet players floating around these days. Maybe sound concept is different, maybe fewer colors in the sound today, maybe not. But good musicians are good musicians.

DH: What advice would you give clarinet teachers?

GS: It depends on what the student wants to do. There are many teachers who ignore orchestral excerpts. But they shouldn't. So when a student reaches mid-20s they might not have seen all the standard literature. And there is often a lack of fundamentals that are taught. I owe fundamentals to Gigliotti, that he had me play scales week after week after week.

DH: Who have been your biggest influences, in clarinet or in life?

GS: My wife has been a terrific influence. She was a pianist and violist. She's a hell of a musician and my biggest critic and the one I pay most attention to. Everyone has been influential, in one way or another. Some have taught me not to do what they do, of course.

DH: Do you have any regrets in music or in life?

GS: Only that I would have married Sue earlier. (They smile.)

Since retirement from the St. Louis Symphony Orchestra, George has stayed active as a pianist and clarinetist. He was given a tribute recital at the ClarinetFest® this past summer in Kansas City and was the pianist on Haskell's recital. George is often a guest clinician at conservatories and music schools around the country. He and Sue volunteer several days a week at a local hospital. George still cannot be reached during "Jeopardy" at 3:30 p.m. on weekdays or on Saturday afternoons during the Metropolitan Opera broadcasts. The Silfies are avid Cardinals fans.

George Silfies

George Silfies played principal clarinet for more than 50 years: in the Baltimore Symphony, the Cleveland Orchestra, New York City Opera, Santa Fe Opera, Mostly Mozart Orchestra, and, from 1970 to 2004, the St. Louis Symphony Orchestra. During that time he served on the faculties of the Peabody Conservatory, Michigan State University, Cleveland Institute of Music, Queens College in New York, Music Academy of the West in Santa Barbara, and the St. Louis Conservatory, of which he was Director from 1991 to 1993.

He made solo appearances with many orchestras, including Philadelphia Orchestra, Cleveland Orchestra, and St. Louis Symphony Orchestra. Dominick Argento's *Capriccio for Clarinet and Orchestra* was commissioned for him, and he played the premiere in St. Louis in 1986 with repeat performances throughout his career.

His recordings of clarinet chamber music on Vox are known all over the world. He can most recently be heard as pianist and clarinetist on Diana Haskell's CD, **Clarinet Enchantments** (AAM Recording).

About the Writer...

Diana Haskell serves as assistant principal/E-Flat clarinet with the St. Louis Symphony Orchestra. Haskell's previous positions include assistant principal/E-Flat of the Milwaukee Symphony Orchestra, as well as principal clarinet of Santa Fe Opera, Buffalo Philharmonic, Savannah Symphony Orchestra, and Charleston Symphony. She performed a solo recital in the Isaac Stern Auditorium/Carnegie Hall, as a finalist in the 1985 Naumberg Competition. Ms. Haskell earned a Bachelor of Music degree from Eastman School of Music and Master of Music degree from The Juilliard School. Her teachers include D. Stanley Hasty, Maria-Louisa Faini, Joseph Allard, Mitchell Lurie and James Barkow.

Ms. Haskell's CD, **Clarinet Enchantments** (AAM Recordings), also features George Silfies as pianist and clarinetist; Frances Tietov, principal harp, St. Louis Symphony Orchestra; and Peter Henderson, piano.

"Carl Maria von Weber in Munich – Weber's Clarinet Concertos and their Historical Context." A Conference in Munich, Germany

A Report by Frank Heidlberger

Weber's works for clarinet and orchestra were composed and premiered in Munich in 1811. Heinrich Joseph Baermann, the solo clarinetist of the Bavarian court orchestra, suggested these works, arranged for commissions from the Bavarian king, and finally played the solo parts then and in the following decades. Given the importance of these works not only for clarinetists, but also for the music history of the early 19th century, it was overdue to organize a conference on the musical life in Munich at the time of their origin, in order to discuss the cultural, political and historical circumstances of Weber's stay in Munich. This conference, organized and chaired by Frank Heidlberger (International Carl-Maria-von-Weber-Society) and Stephan Hörner (Society of Bavarian Music History), took place in Munich October 31–November 2, 2008, also provided the opportunity to present the new edition of the first concerto in f-minor to the public. This new edition will soon be published (along with the *Concertino* and the second concerto) within the series of the Complete Edition of Weber's works, edited by Frank Heidlberger. The conference also offered a platform for discussion of the details of the new edition with performers. The orchestra of the Munich College of Music (*Hochschule für Musik*), under the baton of Ulrich Nicolai, and the young soloist Maximilian Strutynski, performed this work successfully using the score and parts of the new edition.

A second recital focused on music for clarinet and piano by Weber and his friends Franz Danzi and Heinrich Joseph Baermann. Thanks to the department of musical instruments of the *Deutsches Museum*, a museum for the history of technology in Munich, one received a good impression of how these works might have sounded in Weber's own time. Christoph Hammer played a pianoforte made in 1815 by the Munich pianoforte maker Dulcken, and Markus Schoen, the current successor to Baermann as the solo clarinetist of the Bavarian State Orchestra, performed on a replica of a Grenser clarinet from 1810 with seven keys. Besides Weber's famous *Grand Duo Concertant* and *"Silvana" Variations,* the musicians presented the *Clarinet Sonata in B♭Major* by Danzi and the *Grande Polonaise* for clarinet and piano by Heinrich Joseph Baermann with an amazing range of expression and virtuosity.

Weber stayed in Munich from March through December 1811. This was a decisive period in his life which helped him to step up from provincial to national fame. Aiming to become a well-known composer and virtuoso, he was interested in presenting himself with a world-class orchestra and soloists. Rather than seeking employment at the Munich court, he performed his own works mostly at public venues, like the *Redoutensaal* before a bourgeois audience. His success depended on the goodwill of the proud musicians of the Bavarian court orchestra who were, as Weber writes in a letter, well aware of their exceptional role in musical life. They did not allow every traveling virtuoso to play with them, and Weber's fulminate acceptance by the court musicians was a major recommendation for the young musician. Heinrich Joseph Baermann's successful performance of the *Concertino*, which Weber had penned in just five days, made the orchestra "crazy about me, and asked me to compose all kinds of concertos," as Weber wrote to his friend Gottfried Weber. Indeed, the Bavarian King commissioned a number of works right after the performance of the *Concertino* on April 5, among them a bassoon concerto, and the two clarinet concertos in f-minor and E♭ Major, which were first performed on June 13 and November 25, 1811, respectively. The court opera house premiered his *Abu Hassan*, which significantly added to his fame in Munich. Weber also had access to the salons of the higher bourgeoisie in Munich, where he met major representatives of the cultural life of this city. On the other side, he was close to the court, when he repeatedly played privately for Charlotte Frederike, the wife of King Maximilian I. Joseph, who then gave him permission to perform his own works in public. This "trade" between aristocratic and bourgeois life was typical for this era in Munich. It was the period of Napoleonic reign in Europe, and Napoleon had upgraded Bavaria to an independent Kingdom in 1806 after Bavaria had declared its support for the French Emperor. Consequently, French lifestyle and Parisian culture were en vogue in Munich, resulting in performances of French operas and an interest in high-level orchestras, virtuosos and opera singers. Famous singers of the time included Helene Harlas, first soprano of the court opera and partner of Heinrich Joseph Baermann. Adopting another model from

Contacts for *The Clarinet*

Send all articles, recital programs, orders for back issues, announcements and any other non-commercial items intended for publication in ***The Clarinet*** to:

James Gillespie, Editor/Publisher
University of North Texas, College of Music
1155 Union Circle #311367
Denton, Texas 76203-5017
E-mail: <editor@clarinet.org> or
<jgillesp@music.unt.edu>

Send all printed materials (music, books, etc.) intended for review in ***The Clarinet*** to:

Gregory Barrett, Editor of Reviews
School of Music, Northern Illinois University
DeKalb, IL 60115, 815/753-8004
E-mail: <gregbarrett@niu.edu>

Send all recordings intended for review in ***The Clarinet*** to:

William Nichols, Audio Review Editor
1033 Fawn Hollow
Bossier City, Louisiana 71111
E-mail: <wrnichols@bellsouth.net>

Send all inquiries about advertising, notices of change of address, inquiries about I.C.A. membership, missing issues, etc., to:

So Rhee, Executive Director
P.O. Box 1310
Lyons, Colorado 80540
E-mail: <execdirector@clarinet.org>

Parisian musical life, the concert series of the *Musikalische Akademie* was founded in 1811 and still exists today.

During the decade, 1810 through 1820, Munich developed from a provincial town to a capital and cultural center in Southern Germany. The competitive tension between aristocracy and bourgeois culture, along with the adaptation of French culture, influenced Weber significantly during his stay in this town. Here he launched his future career and the musical style, and the performance practice of his concertos for clarinet reflects his response to the specific lifestyle in Munich. When he left Munich in December 1811 to go on a concert tour with Baermann, reviews of his activities in Munich were published in music journals, and local newspapers even printed a farewell note.

The conference addressed the cultural context and history of Munich from a wide variety of different disciplines and approaches. Friedegund Freitag outlined the historical conditions of the Napoleonic era in Bavaria, with additional information on its influence on the architecture and city planning in Munich, particularly with reference to art and music buildings. Stephan Hörner discussed the life and influence of local musicians, such as music director Peter von Winter and the violin virtuoso Ferdinand Fränzel. Two talks focused on the two Baermanns, father (Heinrich Joseph) and son (Carl), who established half a century of clarinet playing in this city, connecting the Weber era with the Wagner era. (Carl, for instance, played clarinet in the first performance of Wagner's *Tristan und Isolde* in 1865.) Robert Erdt analyzed Carl Baermann's famous clarinet method and its consequence on performance styles of the later 19th century. Heike Fricke described the instrument Heinrich Joseph Baerman played and its technique, acoustics, with reference to specifics of Heinrich Baermann's performance style. Markus Schoen followed up on that topic by explaining how the musical form of the first movement of Weber's f-minor concerto, particularly the altered reprise, influences the performance of that movement. His lecture recital was particularly interesting because of his amazing ability to play any passage from this concerto in different ways. Joachim Tschiedel, a conductor and opera producer in Munich, presented his project of a performance of Franz Danzi's opera *Der Berggeist* (*The Mountain Ghost*), an early German romantic opera that was first performed in Munich in 1813. Tschiedel argued that this opera could have been a model for Weber's later romantic operas. Although Weber was not in Munich for the performances of that opera, he was in close contact with his friend Danzi and frequently discussed musical issues with him. The performance of *Der Berggeist* is planned for fall 2009 at the *Prinzregententheater* in Munich. Finally Joachim Veit and Frank Heidlberger gave talks on source issues and editorial problems of the works for clarinet and orchestra by Weber. Heidlberger described the two different traditions of publications that stem from Weber and Baermann respectively, resulting in significant differences in the performance style of these works. Veit presented the digital project that will accompany the printed edition of the works. The digital edition will enable the user to interact directly with source materials and comments, provided on a CD, along with the edited score. This will facilitate the understanding of editorial decisions and will provide information for the performer as well.

In Memoriam

Mitchell Lurie

by Ron Samuels

Pablo Casals once said, *"the capacity to care is the thing which gives life its deepest significance."* Casals' words resonate deeply for those whose lives were touched by the eminent clarinetist, Mitchell Lurie. Mitchell passed away in his Los Angeles home on November 24, 2008, due to complications after a long illness. He was 86 years old.

Mitchell Lurie's capacity to care was something his family, friends, colleagues and students will always remember. He was a loving, fair and compassionate father to sons Alan and Mark, and a devoted husband to Leona, his wife of 63 years and favored pianist, with whom he collaborated in some of his most treasured musical memories. Mitchell is also survived by five grandchildren and a great-grandson. For those of us outside his family circle, Mitchell created an extended musical family, where his capacity to care made us all better clarinetists, musicians, and people.

Mitchell Lurie was born in 1922 in Brooklyn, New York. His family moved later that year to Los Angeles, a city he considered paradise and one with which he would always have an inextricable bond. He came upon playing the clarinet in what he once called *"pretty mundane fashion."* An older, music-educator cousin was able to get a clarinet for Mitchell to use one summer, and he loved it from the very start. A highlight of his formative years included an invitation from Otto Klemperer to perform the Mozart *Concerto* with the Los Angeles Philharmonic in 1938. A year later, Mitchell appeared in the motion picture *They Shall Have Music*, and during its shooting schedule, he traveled to Philadelphia to audition for the Curtis Institute. He began studies there that fall. After a difficult first year in the studio of Robert McGinnis, who was inexplicably and unreasonably harsh on Mitchell, Daniel Bonade returned to Philadelphia, and any thoughts of leaving school quickly passed. Bonade would become Mitchell's venerable mentor and later his teaching model, who he claimed *"always seemed to have the right button to push for every student."* A fated Curtis orchestra rehearsal in which Mitchell, still just a first-year student, played Tchaikovsky's *Francesca da Rimini* under Fritz Reiner, resulted in an invitation from the distinguished conductor to become, upon graduation, principal clarinetist of the Pittsburgh Symphony Orchestra. The appointment was delayed a few years because of World War II military service. Mitchell enlisted in the U.S. Army Air Corps, was stationed in Texas, and made First Lieutenant, earning his wings in a single-engine fighter plane. Those years fostered one of his life's passions; later in life, he co-owned a plane and relished in the sport of flying.

After two years in Pittsburgh (1946–48), Reiner brought Mitchell to the Chicago Symphony Orchestra as principal clarinetist. During that 1949–1950 season, and as further evidence of the stature Mitchell had attained, Eugene Ormandy offered him the same position with the Philadelphia Orchestra for the following year. Neither orchestra would take hold of him, however. Mitchell left the CSO after that one season and declined Ormandy's offer, causing much speculation in the clarinet world over the years. Mitchell, however, was always at peace with and unwavering in his reasons for returning to southern California, a place he simply believed offered a better life for him and his growing family. Back in Los Angeles, his career flourished as a soloist, chamber musician, recording artist, and teacher. Highlights abounded from this time forward, and they included performances of the Copland *Concerto* with the composer conducting, chamber music collaborations with some of the finest string quartets of the time—among them the Hungarian, Budapest, Fine Arts and Guarneri—appearances at the Casals Festival in Puerto Rico, the premiere of Pierre Boulez' *Domaines*, a voluminous list of motion picture soundtrack recordings, and a growing solo and chamber music discography. He remained in demand as an orchestral player as well; concert and recording orchestras hand-picked by conductors Bruno Walter, Alfred Wallenstein and Erich Leinsdorf found Mitchell back in the first clarinet chair. Memorable performances and recordings with the Muir String Quartet marked the final chapter of Mitchell's playing career.

A legacy as teacher and mentor to countless students who would eventually land in orchestral and university positions around the world proved to be a particularly distinguishing hallmark of Mitchell's remarkable career, and the one for which he most wanted to be remembered. In 1969, he took on a full-time professorship at the University of Southern California. He also taught many years at the summertime Music Academy of the West in Santa Barbara, and he was regularly in demand

as a master class clinician throughout the world and at several I.C.A. conferences. In addition, he was chamber music coach to numerous award-winning ensembles at several prestigious competitions. Teaching became, in Mitchell's own words, *"the most important thing in my career."* Interviews with several former students universally reveal Mitchell's concern first and foremost for the music. While he had an exhaustive knowledge in matters of technique and equipment, those were merely a means to a clear, musical end. *"Clarity is the illusion for speed,"* he would often stress. He was demanding without ever being demeaning, and like Bonade, he knew how to teach each student as a unique individual. Perhaps the capacity to care was his greatest gift, that which inspired and motivated us in our desire to improve.

Another meaningful contribution to the clarinet world was Mitchell's thoughtful development of a product line that embodied, once again, his capacity to care. The reeds, mouthpieces and ligatures that bear his name all were conceived with the needs of young players foremost in mind, though many professionals have vouched for their high quality.

Outside the realm of music, Mitchell was an avid sports fan—the Los Angeles Lakers were a particular favorite. From his passion for flying came an interest in novels that featured aviation and military themes. His sense of humor was revealed by his love of the farcical British television series, *Fawlty Towers*. During the years of his sons' childhood, the family could always count on his Sunday morning pancake breakfasts. Later in life, Mitchell became a confirmed Francophile, counting Monet and Renoir among his most cherished artists and *soup de Poisson* a must-have dish at his favorite French restaurants. His many trips to France's Normandy region and Loire Valley created enduring memories.

At RKO in 1951

conducting chamber music in Santa Barbara

Our enduring memories of Mitchell will be many. His command of the clarinet and consummate musicianship are merely starting points. We will remember how his instrument was an extension of his loving heart and beautiful soul, and for those who ever heard him play, the music he made will never be silent. The indelible impressions his teaching left upon his students will carry on to future generations of players. Casals called Mitchell Lurie *"the ideal clarinetist."* For so many of us, and in so many ways, he will always be remembered as our ideal.

*__Writer's note:__ *A more detailed account of Mitchell Lurie's life and career was published by* The Clarinet *in December, 2001 ("Mitchell Lurie—The Ideal Clarinetist," Ron Samuels, Vol. 29, No. 1). The article features an interview with Mitchell along with recollections from several former students and colleagues. [See also "I Wonder Who the Clarinet Player Was?, The Hollywood Clarinetists, Part III," James Gillespie,* The Clarinet, *Vol. 31, No. 1, Ed.] Both issues are available as back orders.*

Anyone wishing to make a charitable donation in memory of Mitchell Lurie can do so in support of two endeavors. The first is a commemorative Boston Records CD recording project. The primary goal of the project is to compile highlights from Mitchell's recording career in order that younger and future generations of clarinetists can benefit from studying one of the 20th century's greatest players. Checks should be made out to the Mitchell Lurie Tribute Fund *and sent to* Larry Guy, 36 Hudson Avenue, Stony Point, NY, 10980. *Any excess monies collected for the CD project will be turned over to the* Mitchell Lurie Scholarship Fund *at the USC Thornton School of Music.*

About the Writer...

Clarinetist **Ron Samuels** is a member of the Pittsburgh Symphony Orchestra, the summertime Peninsula Music Festival (Fish Creek, WI), and is on the faculty at Duquesne University. He studied with Mitchell Lurie at the University of Southern California and during two summers at the Music Academy of the West.

Clarinetists Across the Ocean —

Emigration and Biographies of Italian Clarinetists Active in America

by Adriano Amore
(English translation by Antonio Passaro)

From the beginning of the 19th to the middle of the 20th century, more than four million Italian immigrants went through Ellis Island and the port of New York[1].

People emigrating to the United States of America, looking for a job and a better life, were not only peasants, craftsmen or political refugees, but there was also a significant number of musicians. For them the idea of crossing the ocean and performing before a foreign audience in exchange for a very high fee, such as those of the famous opera singers, was a dream they could not ignore.

Their massive presence was promoted beginning in the second half of the 19th century, by the diffusion of Italian opera which included Enrico Caruso and Lina Cavalieri who started a market of entertainment which soon also included band and symphonic music. In addition, from the beginning of the 19th century many bands were founded in the U. S. and many Italian instrumentalists played in them. In many cases these bands had only Italian musicians, like the Giuseppe Creatore's Band, the Salvatore Minichini's Royal Italian Marine Band, la Giuseppe Iasilli's Band, Oreste Vessella's Italian Band, etc.

With this background, clarinetists who had just graduated and others who were already established crossed the ocean, called by fellow countrymen or orchestra and band conductors attracted mostly by American dollars. For many of them bands were the only jobs; for many others they were a stepping-stone for playing in one of the many American orchestras.

Between the end of the 19th and the beginning of the 20th century, for example, these clarinetists played in the New York orchestras: **Donato Addesso** (Philharmonic, 1954), **Attilio Barbera** (Metropolitan Opera), **Antonio Bellucci** (Metropolitan Opera, 1909–1914), **Ettore Bendazzi** (Metropolitan Opera, 1922–1958), **Luigi Cancellieri** (Metropolitan Opera, from 1950), **Alberto Chiaffarelli** (Metropolitan Opera, 1910–ca.1919), **Angelo Chiaffarelli** (Metropolitan Opera), **Gino Cioffi** (NBC Symphony, Metropolitan Opera, New York Philharmonic, Boston Symphony), **Luigi De Santis** (CBS Orchestra), **Michele Fusco** (Metropolitan Opera, 1919–1941), **Pirro Gentile** (Philharmonic Orchestra, 1917), **Achille Villani** (Symphony Society Orchestra, 1916–1917), **Gennaro Volpe** (various orchestras).

The presence of Italian clarinetists is also important in the Boston orchestras: **Edmondo Allegra** (Symphony Orchestra, 1925–ca.1939), **Emilio Arcieri** (Symphony Orchestra, 1921–1939), **Gino Cioffi** (Symphony Orchestra, 1950–1970), **N. Forlani** (Symphony Orchestra, 1919–1921), **Giuseppe Norrito** (Columbia Theatre Orchestra), **Augusto Vannini** (Symphony Orchestra, 1905–1926).

In Philadelphia we find: **Napoleone Cerminara** (Symphony Orchestra, 1913–1944), **Luigi De Santis** (Symphony Orchestra, 1930–1931), **Giuseppe Gigliotti** (Symphony Orchestra), **Ciro Iannaccone** (various orchestras), **Giulio Serpentini** (Symphony Orchestra, 1920–1962).

And in other American orchestras: **Cosimo Abato** (Baltimore Symphony Orchestra, ca. 1940), **Domenico Caputo** (Pittsburgh Symphony Orchestra; Cleveland Symphony Orchestra, 1926), **Gustavo Corti** (Kansans City Philarmonic Orchestra, 1934–ca.1935), **Domenico De Caprio** (Chicago Symphony Orchestra, 1922–1923), **Antonio Decimo** (Ocean City Pops Orchestra, ca. 1930), **Francesco De Michele** (Walt Disney Studios Orchestra, ca. 1926), **Emidio De Santis** (Providence Symphony Orchestra, 1927–1941), **Vincenzo Donatelli** (RKO Studio Orchestra, Los Angeles), **Nicola Falcone** (Ann Arbor Theater Orchestra, Michigan), **Francesco Fragale** (San Francisco Symphony Orchestra), **Paolo Lucarini** (various orchestras), **Alberto Luconi** (Detroit Symphony Orchestra, from 1923), **Antonio Raimondi** (Los Angeles Symphony Orchestra, 1916–1961), **Ermelindo Scarpa** (Ocean City Pops Orchestra, ca. 1930), **Giuseppe Siniscalchi** (Chicago Symphony Orchestra, 1921–1923) and many others[1].

Below are short biographies of some of these clarinetists[2].

* * * * *

ALLEGRA, Edmondo (Crevacuore, Vercelli, 1889 – USA, after 1939) — He emigrated first to Switzerland. From 1916 to 1925 he was first clarinet in Zurich Tonhalle Orchestra. He collaborated with some of the most important musicians of his age, like Ferruccio Busoni, who composed for him in 1918, the *Concertino, op. 48* and in 1920, the *Elegia for clarinet and orchestra,* and Igor Stravinsky, who, in 1919, assigned him the responsibility of the world premiere of the *Three Pieces for solo clarinet* and the *Histoire du soldat.* He later moved to the States and played first clarinet in the Boston Symphony Orchestra (ca. 1925–1939).

BENDAZZI, Ettore (Novi Ligure, Alessandria, 1881 – USA, after 1958) — From 1895 he studied with Domenico Mari at the *Liceo Musicale* in Turin, receiving his diploma in 1901. Here, from 1901, he played first clarinet in the municipal band and beginning in 1910 he taught clarinet at *Liceo Musicale* and played first clarinet in the municipal orchestra. From 1920 to 1922 he played with the famous *Doppio Quintetto di Torino.* He moved to New

York and from 1922 to 1958 he played second clarinet at the Metropolitan Opera.

CANCELLIERI, Luigi (Roma, 1893 – in USA, 1959) — He was a pupil of Aurelio Magnani and received his clarinet diploma at *Liceo Musicale di S. Cecilia* in Rome. Around 1924 he played first clarinet in the *Orchestra of Teatro alla Scala* in Milan. Later he moved to America and beginning in 1950 played in the Metropolitan Opera Orchestra in New York and with the Metropolitan Wind Quintet. With this quintet he made several recordings with Dial in New York.

Luigi Cancellieri

¶ Domenico Caputo, considered Pittsburgh's outstanding Clarinetist. »

*Domenico Caputo (*from *The Selmer Elementary Clarinet Instructor*, Elkhart, Indiana: H. & A. Selmer, 1932)

CAPUTO, Domenico (Afragola, Napoli, 1864—USA, 1946) — He emigrated to America and from 1916 he was a clarinetist and conductor of the Ambridge Italian Band. Then he played with the Pittsburgh Symphony and Cleveland Orchestra (1926) and taught private lessons.

CARUSI, Gaetano (Catania, 1762 –Washington, USA, 1843) — In 1805 he was recruited by Captain John Hall (Chief Commander of the American fleet in the Mediterranean Sea) to become a conductor of the band of the American Navy. He moved to Washington where he was a concert player, a teacher and a composer. At various times he was a soloist in Philadelphia (1812–1813), Annapolis (1817) and Baltimore (1817–1818), playing his own compositions and the concertos by Krommer, Groepfert and Duvernoy.

CHIAFFARELLI, Alberto C. (Prata Sannita, Caserta, 1884 – New York, USA, 1945) — He was a clarinetist in the Sousa Band (1904) and then in the New York Philharmonic (1910–ca.1919), Metropolitan Opera and Chicago Opera. In 1919 he made various records with Okeh. In 1924 he played as a soloist in the Klaw Theater

Gino Cioffi

of New York. He was also a good conductor and composer. Among his many compositions are *Polonaise* for clarinet and piano (New York, Carl Fischer, 1918); *Serenade* for flute, oboe and clarinet (New York, Alfred, ca.1942).

CIOFFI, Gino (Napoli, 1911–New York, 1992) — The son of a clarinetist and a pianist, he studied with Arcangelo Picone at the *Conservatorio S. Pietro a Maiella* in Naples. He received his diploma at 17. After playing in many Italian orchestras, in 1937 he moved to America where he played first clarinet in the Pittsburgh Symphony, Cleveland Symphony (1942–1944), NBC Symphony, Metropolitan Opera, New York Philharmonic and the Boston Symphony (1950–1970). As a soloist, he played with the most important conductors of the time: Fritz Reiner, Arthur Rodzinsky, Leopold Stokowski and Bruno Walter.

In February 1957 he played the Mozart *Concerto* in Boston, conducted by Charles Munch. The *Daily Globe* of February 17 wrote: *"Mr. Cioffi has got a soft and round tone, sweet but not flat, from the beauty of the chalumeau to higher registers... it is the clarinet in the hands of a maestro, that sings in a natural way... at the end Mr Cioffi received, justly, a warm ovation not only from the audience but even from his colleagues in the orchestra."* He was also professor of clarinet at the New England Conservatory, Boston University, Berkshire Music Center (1951–1952) and Tanglewood. He also published the collection *Clarinet virtuoso studies* and made many recordings with RCA, MGM Records and Boston Records.

CORTI, Gustavo (Siverno, Reggio Calabria, 1883–?) — He moved to America in 1906, where he was the winner in many national music contests. He was a clarinetist in the Kansas City Philharmonic Orchestra (1934–ca.1935) and professor of clarinet at the Kansas City Conservatory of Music.

DE CAPRIO, Domenico (S. Maria C. V., Caserta, 1889 – Los Angeles, USA, 1959) —In 1905 he moved with his family to America where he played in many orchestras, such as the Civic Orchestra of Chicago (1921–1922), Chicago Symphony Orchestra (1922–23), Chicago Philharmonic and the National Chamber Orchestra. During the same period he was, for almost 30 years, professor of clarinet at Northwestern University in Evanston (1928–1957). He published *Metodo* for clarinet (New York, Remick, 1940); *Trill chart* for clarinet (New York, Remick, 1940).

DECIMO, Antonio (Napoli, 1878–?) — He studied with Gaetano Labanchi at the *Conservatorio S. Pietro a Maiella*, Naples and moved to America in May 1900 where he played in many bands and later in the Ocean City Pops Orchestra (in the '30s). In 1914 he recorded for Rex the *Concerto No. 1* by C. M. von Weber.

D'EMILIA, Alfonso (Riccia, Campobasso, 1928 — Cleveland, USA, 2005) — He studied clarinet with the conductor of the Campobasso band and completed his musical studies at Indiana University in America where he moved after 1947.

Luigi De Santis

Later he played at the Blossom Music Center and with the Hermit Club Orchestra. He taught clarinet at the Euclid Public Schools (1960–1985) and for about 15 years in the Cleveland Diocese schools.

DE SANTIS, Luigi (Napoli, 1893 – New York, USA, 1940) — After studying at the *Conservatorio S. Pietro a Maiella* in Naples, he played in the Municipal Orchestra there. Later he was with a French opera company and lived for about a year in Greece. In 1912 he moved to America where he began to play in various bands. He was with the Houston Orchestra and, in 1914, with the Chicago Civic Opera. During World War I he was first clarinet of the Naval Academy Band. At the end of the war he was first clarinet of the St. Louis Orchestra (1925–1926) and Cleveland Orchestra (1926–1929). During this period he met Ottorino Respighi who, impressed by his bravura, recommended him to the famous conductor Arturo Toscanini. He played also with the Philadelphia Orchestra (1930–31) and Andre Kostelanetz's Philco Radio Orchestra.

Once settled in New York, he played with the CBS Orchestra and many other radio orchestras. He was also a teacher of clarinet and for this reason published *New Studies for Clarinet* (1935), recently reprinted by ClarinetCentral.com.

DONATELLI, Vincenzo (Matera, 1892 – USA, 1956) — He studied at the *Conservatorio S. Pietro a Maiella* in Naples with Arcangelo Picone. He moved to America in 1908, where he played clarinet in the Long Beach Band and in various orchestras in Los Angeles, including the RKO Orchestra. He later gave up playing for health reasons and became a teacher and composer. Among his works are *Daily Exercises for clarinet* (Greeley, Western International Music); *2 Duets for oboe and clarinet* (Greeley, Western International Music).

FRAGALE, Francesco D. (Sciara, Palermo, 1894 – USA, 1955) — After emigrating to America, he was a clarinetist in the San Francisco Symphony. He published: *Sprightly flight*, for flute, oboe, clarinet and bassoon (New York, Edition Musicus, 1943); *Woodwind quintet*, for flute, oboe, clarinet, horn and bassoon (New York, Associated Music Publishers, ©1948).

FUSCO, Michele (Cardito, Napoli, 1897–?) — He studied at the *Conservatorio S. Pietro a Maiella* in Naples with Gaetano Labanchi. He emigrated to America in 1906 and became first clarinet in the Metropolitan Opera Orchestra (1919–1941). As a pupil of the "Neapolitan School of Clarinet," he played with the reed placed on top and used vibrato extensively.

¶ Michele Fusco, first clarinetist, Metropolitan Grand Opera Orchestra, N.Y.

*Michele Fusco (*from *The Selmer Elementary Clarinet Instructor*, Elkhart, Indiana: H. & A. Selmer, 1932)

GIAMMATTEO, Antonio (Alife, Caserta, 1872 – New York, USA, 1970) — After receiving his clarinet diploma at the *Conservatorio S. Pietro a Maiella,* Naples, he studied conducting and orchestration for band with Alessandro Vessella. He emigrated to the USA in 1892 and played as soloist in the Manhattan Concert Band, New York State Symphonic Band, which he directed from 1930 to 1950, in addition to other orchestras. He made many recordings for the Edison Company from 1898 to 1926, which made him one of the best known clarinetists in New York at the time. He was also a teacher, an orchestra conductor and a member of the American Federation of Musicians.

IARDELLA, Felice (?, 1854 – Phoebus, USA., 1927) — He moved to the USA, and from 1889 to 1893 he was a soloist in the United States Marine Band in Washington. In that period he was considered by the American press, *"one of the most refined soloists of clarinet in the USA."* Later he played with many orchestras and bands and made many recordings between 1897 and 1898 for Berliner's Gramophone.

Felice Iardella

LUCARINI, Paolo (Rome, 1867–?) — A pupil of Guglielmo Spina, he received his diploma in 1888 with Aurelio Magnani at *Liceo Musicale S. Cecilia* in Rome. There in 1888 he was nominated *Accademico di S. Cecilia* and until 1906 he played with the municipal band and the orchestra of the *Accademia Filarmonica Romana.* In 1907 he emigrated to the USA where he played with many orchestras.

Alberto Luconi

LUCONI, Alberto (Rome, 1893–?, 1984) — A pupil of Aurelio Magnani, he received his diploma in 1919 at the *Liceo Musicale S. Cecilia* in Rome.

As a young man in Rome he played with the *Accademia di S. Cecilia* and *Teatro Augusteo*, and in Milan at the *Teatro alla Scala* (1919–1920) conducted by Arturo Toscanini. He moved to the USA in December 1920 and played in many orchestras including the Detroit Symphony (from 1923), Manhattan Opera Company and Radio Station WJR. At the same time he also played with the University of Michigan Woodwind Quintet and the Stanley Quartet. He was a professor of clarinet at Wayne University and from 1941 to 1963, at the University of Michigan.

MANCINI, Francesco (Serramonesca, Pescara, 1886 – Modesto, USA, 1964) — After studying clarinet in Italy, in 1907 he moved to the USA where he began to play in the Ellery's Royal Italian Band. Then he played in the famous band of John Philip Sousa (1908–1915) and in many American opera companies (Chicago Grand Opera, Philadelphia Grand Opera, Paris Grand Opera). In 1921 he settled in Modesto, California, where he was a concert player, orchestra conductor and professor of clarinet at Modesto High School.

NORRITO, Giuseppe (Mazara del Vallo, Trapani, 1860— ?, after 1922) — In the USA he played first clarinet in the Columbia Theater Orchestra in Boston and then, from 1882 to 1922, he was a soloist in the Sousa Band. With this band he

Giuseppe Norrito

played in the most important American towns and was appreciated for his musical qualities. In 1907, after a concert in Portland, the *Oregonian* described his performance in this way: *"The program included a solo for clarinet performed by Giuseppe Norrito... who showed a great sound, a splendid performance and an elegant expression."* In 1897 and 1898 he made various recordings for the Berliner's Gramophone. He composed various pieces for clarinet and band, still unpublished. After 1922, having obtained his pension, he returned to Italy.

Joseph Siniscalchi, first clarinetist, Chicago Grand Opera Orchestra.

*Joseph Siniscalchi (*from *The Selmer Elementary Clarinet Instructor*, Elkhart, Indiana: H. & A. Selmer, 1932)

SINISCALCHI, Giuseppe (Quindici, Avellino, 1885 – USA?) — He studied with Gaetano Labanchi at the *Conservatorio S. Pietro a Maiella* in Naples. In 1908 he emigrated with his family to the USA where he played first clarinet in the Chicago Symphony Orchestra (1921–23) and in the Chicago Opera House. During the same time he was also a teacher of clarinet.

VOLPE, Gennaro (Napoli, 1880–New York, USA, 1957) —He studied with Gaetano Labanchi at the *Conservatorio S. Pietro a Maiella* in Naples. Later he was a soloist in the band of *Acquaviva delle Fonti* and in the orchestra of the *Teatro S. Carlo* in Naples (1900–1906). He moved to the USA in 1906 where he played in various orchestras in New York and with Creatore's Band. He was much appreciated as a maker of clarinet mouthpieces and published *The High School of Clarinet Playing — Virtuoso Studies*.

Endnotes

1 The companies which carried them had detailed lists of the passengers called "ship manifests." All these data have been recently transcribed in an electronic archive which can be read at <http://www.ellisisland.org>. By entering a passenger's name, one can determine his age, marital status, the town he came from, the date of his arrival, where he was going and other information.

2 We have to also consider the second generation-Italian-American clarinetists, children of emigrants who, exactly through them, realized the "American Dream": **Bernard Cerilli** (Pittsburgh Symphony Orchestra, 1947–1989); **Anthony M. Gigliotti** (Philadelphia Orchestra, 1947–1996); **Rosario Mazzeo** (Boston Symphony Orchestra, 1933–1966); **Ignatius Nicholas Gennusa** (NBC Orchestra, Baltimore Symphony); **Pasquale Cardillo** (Boston Symphony Orchestra, 1939–1984), etc.

3 For some of the information and photos included in this article I want to thank Lynn Abjornson, Russell Harlow, Albert R. Rice, Marie and Phillip Swann, Barbara Perkel (from the Boston Symphony Orchestra) and Frank Villela from the Rosental Archives, Chicago Symphony Orchestra.

ClarinetFest® 2009 Porto August 10–14

Dear Friends,

The *Associação Portuguesa de Clarinete* (APC)—Portuguese Clarinet Association) is working to have the maximum number of participants we can at the ClarinetFest® 2009. We have participants coming from all around the world, because our idea is to have musicians from America, Europe, Asia, Africa and Oceania in order to build more bridges among these five continents.

The programs will consist of recitals of clarinet solo, clarinet and piano, clarinet choir, clarinet and wind ensemble/wind band, clarinet and orchestra and, of course, jazz clarinet. We have replied to all the proposals and we have confirmations from our guests. Fortunately we received more proposals than we could select, but, unfortunately, we could not choose all the great programs we received.

We will hear some very new pieces for clarinet and wind band, and we hope these will represent major additions to our clarinet repertoire, especially since the ClarinetFest® 2009 program was conceived with the initial idea of having wind band and clarinet repertoire as a feature of the event. However, we had to make some changes on our "spotlights" because of the economic crisis all around the world.

The APC has reserved a special session for talks about health in the performing arts during which the most recent research in this field will be discussed, and we have the support of the *Associação Portuguesa de Medicina nas Artes do Espectáculo* (Portuguese Medical Association on Performing Arts).

We would like to have a ClarinetFest® 2009 that is somewhat different —one that we hope will inspire future ClarinetFest®s.

All the information about programs, accommodations and other matters will be included on the International Clarinet Association Web page.

We will see you in Oporto!

António Saiote

DOMINICK FERA
A TRIBUTE

by James Kanter

Dominick Fera, perhaps the most recorded clarinetist in the world, passed away in Novermber at the age of 81 near his home in Westlake Village, California.

Born in Valle Longa, Italy, in 1927 his family moved to the U.S. later the same year and settled in Ellwood City, Pennsylvania near Pittsburgh.

After serving in the Navy in the late 1940s he attended the Curtis Institute for four years where he studied with the legendary Ralph McLane. After his graduation he moved to Los Angeles in 1952 and enrolled at USC majoring in Political Science, his ultimate objective to attend Law School. He graduated Phi Beta Kappa but by that time he was already an in-demand clarinetist in the Los Angeles studios.

During his years at USC while working on the score for the Motion Picture *Jet Pilot* he met Marie Manahan, a cellist and fellow student at USC. They were married in 1957 and worked together in the studios until their retirement. They have two children, Lisa and Marty, and two grandchildren.

What followed for Fera was a career that spanned more than 45 years as the most in-demand clarinetist in Los Angeles.

He participated in more than 1,500 film scores and countless TV shows during his career and was principal clarinetist for such famous composers as John Williams, Jerry Goldsmith, Elmer Bernstein, Bruce Broughton, George Delerue and Jerry Fielding, just to name a few.

In addition to his studio life he also served as principal clarinetist with the Pasadena Symphony Orchestra for 15 seasons as well as several other area orchestras.

His legacy will live on through his many students who studied with him during the years he taught at California State University, Northridge. He was not only a master teacher but an inspiration that went far beyond the instrument. He was a man of great passion. It was evident in every note that came from his instrument. It was also as apparent in everything else about the man.

Passionate about his family, life, politics, the business of being a musician, semantics, his friends and golf he lived the life he professed like few I've known.

He was a demanding teacher. If you pleased him you might hear "OK, fine. Next..." If you didn't, you knew immediately and made every effort not to let that happen again.

His ideas were expressed with thoughtful clarity and he expected/demanded the same clarity from his students.

Along with all this it was also readily apparent to his students that he cared about each and every one very deeply. He was always there to help, not only with clarinet issues but life's issues as well. He was a real mentor in every sense of the word.

He was more than the "first call" clarinetist in LA for all his years on the job. He was also a leader among his colleagues as one of our most effective advocates having to do with the business of music.

For all of us fortunate enought to have crossed paths with Dom we will forever owe a debt of gratitude for all that he meant to our lives and business, to say nothing of the thrill of hearing his glorious sound and passionate, inspiring music making through his instrument. We'll miss that. We'll carry that sound and passion in our hearts forever.

Dominick Fera at home (2004).
Photo by James Gillespie

2009 UNIVERSITY OF OKLAHOMA *Clarinet Symposium*

June 25-27, 2009

Be inspired by performances, master classes, and lectures by leading orchestral clarinetists, soloists, and pedagogues.

David Bellman
Principal Clarinet, Indianapolis Symphony Orchestra; Professor, University of Indianapolis

Julian Bliss
International Soloist

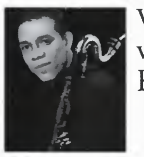
Jon Manasse
International Soloist; Principal Clarinet, Amerian Ballet Theatre

Thomas Martin
Associate Principal and E-flat Clarinet, Boston Symphony Orchestra

Elsa Ludewig-Verdehr
Distinguished University Professor, Michigan State University

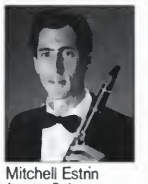
Peter Wright
Principal Clarinet, Jacksonville Symphony Orchestra

Venture into the world of Venezuelan music with Alcides Rodriguez



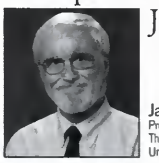
Alcides Rodriguez
Clarinet/Bass Clarinet, Atlanta Symphony

Experience the fun of Clarinet Choir with Mitchell Estrin



Mitchell Estrin
Associate Professor
University of Florida

Expand your knowledge with special lecturer James Pyne



James Pyne
Professor of Clarinet, The Ohio State University

Enjoy recitals and lectures by leading clarinet instructors and performers

Lon F. Ardovino
Professor, University of Montevallo

Christy Banks
Assistant Professor, Millersville University of Pennsylvania

Diane Barger
Professor, University of Nebraska-Lincoln

Linda A. Cionitti
Professor, Georgia Southern University

William Bruce Curlette
Professor, Cedarville University

David Etheridge
David Ross Boyd Professor, University of Oklahoma

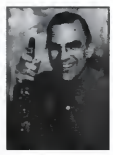
Denise A. Gainey
Associate Professor, University of Alabama Birmingham

Rachelle Goter
Professor, Fnends University

Tod Kerstetter
Professor, Kansas State University

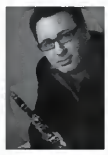
Keith Lemmons
Professor, University of New Mexico

Jessica Lindsey
Adjunct Instructor, Concordia University, Doane College



Eric P. Mandat
Professor and Distinguished Scholar, Southern Illinois University, Carbondale

Maurita Murphy Mead
Professor, University of Iowa



Michael Norsworthy
Principal Clarinet, Boston Modern Orchestra Project; Professor, Boston Conservatory

Gregory Oakes
Assistant Professor, Iowa State University

Kevin Schempf
Associate Professor, Bowling Green State University

Michelle N. Shoemaker
Conservatory Chair, Winds/Brass Dept., Longy School of Music

CONFERENCE CLARINET CHOIR conducted by Mitchell Estrin. All participants are welcome to join this ensemble.

YOUNG ARTISTS' COMPETITION

For clarinetists who have not reached their 18th birthday by June 20, 2009. Go to **http://www.ouclarinetsymposium.org** for contest guidelines and to download an application form.

Applicants should mail application form, $25 application fee, and CD recording of the **first movement of Bernstein's *Sonata for Clarinet and Piano*** (with piano accompaniment) by May 22, 2009. Finalists will be notified by email, and will receive free tuition for the Symposium. The final round will take place on June 26, 2009 at the OU School of Music. The selection for the final round is ***ConcOUrs '09*** **by Maurice Saylor** (available to download from our website after June 1, 2009). The winner will receive a cash prize and the opportunity to perform the Bernstein *Sonata* (mvt. 1) at the Symposium on June 27, 2009. Second prize is a Reed Wizard, and third prize is a Perfectareed, donated by Mr. Ben Armato.

Send audition CD, application form, and fee directly to Ben Redwine: **Redwine Jazz,** LLC (attn: OU Clarinet Symposium Young Artists' Competition) 1642 Cliff Drive, Edgewater, MD 21037

REGISTRATION AND FEES

There is no cutoff date for registration. Please mail a completed Registration Form with payment by check to the address on the Registration Form.

FEES*

Early Registration Fee (before June 11, 2009)		$160*
Registration Fee (after June 11, 2009)		$190
Spouse Fee		$100
Student Fee (high school and college students)		$100
Daily Fee	$ 75/single day	$ 60/second day
Master Class Fee		$ 30

*Please note: There is a **Cancellation Fee** of $30

One hour University credit is possible with enrollment in MuEd 5970 at an additional charge.

TRANSPORTATION

All events take place at the Catlett Music Center, on the campus of the University of Oklahoma in Norman, OK. Ground transportation between hotels and the Oklahoma City Will Rogers World Airport is available from Airport Express at a reduced rate with coupon provided to Early Symposium registrants. A daily shuttle service between Catlett Music Center and La Quinta is available for a one-time fee of $25 per person. The shuttle runs morning, late afternoon and before/after evening concerts.

MEALS AND HOUSING

Participants are responsible for making their own lodging arrangements. When making reservations you must mention the OU Clarinet Symposium in order to obtain the prices as listed below. **Please utilize these hotels because they support our event financially.** Norman abounds with many excellent restaurants that are near campus, reasonably priced, and feature ethnic cuisine.

Hotel	Location	Rate	Phone
La Quinta Inn & Suites Norman	On Shuttle Route	double room **$79/night** plus tax king room **$89/night**, plus tax (heated pool, hot-tub, and hot breakfast)	(405) 579-4000
The Montford Inn Bed & Breakfast	One mile from Campus	$99/night plus tax	(800) 321-8969

See our website: **http://www.ouclarinetsymposium.org** for more complete lodging information and links to hotel reservation sites.

REGISTRATION FORM

THE UNIVERSITY OF OKLAHOMA
CLARINET SYMPOSIUM
June 25-27, 2009

Name_____

Address_____

City, State, Zip_____ Phone ( ) _____ Email_____

SS#_____ Spouse's Name (if attending) _____

Shuttle ($25) yes / no (circle) Teacher and School (if student)_____

I wish to perform in the Symposium Clarinet Choir _____ Instrument _____

I wish to participate in the Master Class ($30) presented by:

_____ Julian Bliss _____ Jon Manasse _____ Tom Martin _____ Elsa Ludewig-Verdehr

I wish to purchase a Symposium T-Shirt ($15) S / M / L / XL / ($17) XXL (circle size)

Total amount for:

Registration _____

Spouse Fee_____

Master Class_____

Shuttle _____

T-Shirt _____

TOTAL ENCLOSED: _____

(Please make check payable to University of Oklahoma)

Complete this form or print a downloadable form from our website and return with payment to:
OU Clarinet Symposium Registration
School of Music attn: Ginger Rollins
500 West Boyd Street
Norman, OK 73019-2071

For further information:
Visit our website: **http://www.ouclarinetsymposium.org**
Email: info@ouclarinetsymposium.org
Symposium Coordinator: Dr. David Etheridge
(405) 325-4372, david-etheridge@ou.edu
The University of Oklahoma School of Music Norman, OK 73019-2071

Stanley Drucker's Copland Farewell

A Preview by Amy Shapiro

When the New York Philharmonic first performed Aaron Copland's *Clarinet Concerto* on June 19, 1969, the soloist was none other than Benny Goodman, who was joined on the podium by the composer. Less then two months later, on August 5, Stanley Drucker played the work with the Philharmonic, led by Efrem Kurtz, in Central Park. In retrospect, one could view that summer nearly four decades ago as a passing of the torch from the clarinetist who commissioned Copland's *Concerto* in 1947 to one who would come to make it his own calling card of sorts. Over the years, Drucker, who joined the New York Philharmonic in 1948 at age 19 and became principal clarinet in 1960, has played the *Concerto* with the orchestra 59 times. His Philharmonic performances have been conducted by three music directors (Leonard Bernstein, Zubin Mehta, and Kurt Masur) and such other distinguished names as Seiji Ozawa, Erich Leinsdorf, and Copland, himself. A live 1986 performance with Raymond Leppard was included on a 1988 two-LP set (long overdue for re-release on compact disc) featuring Philharmonic soloists. Drucker later recorded the work with Bernstein and the Philharmonic in 1989, garnering a Grammy nomination for "Best Instrumental Soloist/Classical with Orchestra" in 1991.

Drucker played the Copland *Concerto* with the Philharmonic to mark the composer's 80th, 85th, and 90th birthdays, and as part of the "Completely Copland" centennial festival in 1999. On a more personal level, the work served as the centerpiece of the widely publicized commemoration of Drucker's 50th anniversary with the Philharmonic when it was conducted by Masur in May 1998. It would seem, then, that programming his "signature" work would be the most appropriate way to celebrate his 60th season with the orchestra and, indeed, Drucker will play the *Concerto* in June. As many readers are by now aware, those performances will be imbued with additional poignancy as they will also be the last time he steps out as soloist in front of his longtime orchestra. His retirement coincides with the conclusion of Lorin Maazel's tenure as music director. As a valedictory salute, the two will perform the Copland *Concerto* with the Philharmonic at Lincoln Center's Avery Fisher Hall on June 4, 6, and 9, and at the New Jersey Performing Arts Center in Newark on June 5. While Drucker has played the piece in locales as far-flung as Moscow, Copenhagen, Tokyo, and Buenos Aires, the Philharmonic will bring the *Concerto* much closer to his own back yard on June 19 for an evening at the Tilles Center for the Performing Arts on the C.W. Post campus of Long Island University in Brookville. That homecoming performance will feature a pre-concert conversation with Drucker. (Ticket information can be found at <nyphil.org, njpac.org>, and <tillescenter.org>.) In recognition of his singular career, Drucker will appear on the cover of the December issue of *The Clarinet* and, in the accompanying article, will reflect upon this whirlwind finale as I take a look back at some of the highlights of his unprecedented 61 years with the New York Philharmonic.

INTERNATIONAL CLARINET ASSOCIATION
2010 COMPOSITION COMPETITION
CLARINET AND PIANO

Eligibility: The competition is open to composers, clarinetists, and musicians who desire to further the repertoire of the clarinet with an original composition.

Application: Send materials postmarked no later than October 15, 2009 to:

2010 I.C.A. Composition Competition
Eric Mandat, Coordinator
School of Music, Mailcode 4302
Southern Illinois University Carbondale
1000 S. Normal Ave., Carbondale, Il 62901
Studio (618) 453-5828; Fax (618) 453-5808; E-mail: <emandat@siu.edu>

CONTEST RULES

I. Application fee: $50 U.S. Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. The application fee is non-refundable.

II. The 2010 Composition Competition call is a piece for clarinet and piano between 8 and 25 minutes in length. The submitted work must have no prior performances. A score and clarinet part must be provided. A MIDI realization of the work is optional.

III. A permanent address, telephone number and e-mail address should be provided.

JUDGING

A committee having no knowledge of the contestant will conduct the judging of scores and parts. Do not include any identification on the scores and parts or the optional MIDI realization. E-mail or a letter of notification by January 15, 2010 will announce the winner. The winning composition will receive a world premiere performance during ClarinetFest® 2010, July 21–25, 2010 at The University of Texas in Austin, Texas. Travel expenses will be the responsibility of the winner. Free registration at ClarinetFest 2010 will be provided. If the winner is a clarinetist, they must a member of the I.C.A.

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 the performers for the premiere performance.

All scores and parts will become the property of the I.C.A. Research Center at the University of Maryland Performing Arts Library and will not be returned.

For a complete list of rules and guidelines,
please visit the I.C.A. Competitions link: <http://www.clarinet.org/competitions/>

PRIZE

$1,000 U.S.

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

Clarinet Basics

by Edward Palanker

I've had the good fortune of studying with some of the last century's finest clarinet players and teachers, and I wanted to share with you some of the teaching techniques that I've learned and developed in my four decades of teaching. Below is an outline of what I've learned from them, as well as from my own teaching experiences. Remember this is just an outline. I use this as a guide, but make adjustments when a student does not "fit into the mold." Sometimes one has to think out of the box and teach to the student instead of by the book of rules. I try to emulate Leon Russianoff's philosophy. He didn't believe in making clones and was not afraid to deviate from the traditional teaching methods when confronted with a challenge. When conventional teaching techniques don't work for a student you have to experiment to find what works best for them. Everyone can't sound good using the same equipment or by playing the same way, and everyone doesn't have to achieve the same tone quality as their teacher to sound good. One needs to encourage some individuality in a person's playing and take into consideration the student's physical attributes. People with different teeth formations, lip thickness, tongue size, finger size and shape, etc. cannot necessarily get the same result playing the same way, but can achieve success just the same.

These are the teachers I've worked with: Eric Simon, Vienna trained, who taught at the Mannes College of Music and had great musical insight and was a great inspiration. Leon Russianoff, an extremely upbeat teacher at the Manhattan School of Music, who was very encouraging and brought out the best in me and his students by finding the best in everyone. Joe Allard, a fine clarinet, bass clarinet and saxophone player and teacher at The Juilliard School of Music who played with the NBC Symphony, The Symphony of the Air and others. He helped me learn the fundamentals of voicing the bass clarinet, much of which I applied to the clarinet as well. Earl Bates, principal clarinetist of the St. Louis Symphony, followed the teachings of Daniel Bonade very strictly; I studied with him at the Aspen Music Festival for nine weeks. Bernard Portnoy, principal clarinetist of the Cleveland Orchestra was teaching at Juilliard when I worked with him as an orchestral coach with the National Orchestral Association of NY. I later studied with Anthony Gigliotti of the Philadelphia Orchestra and Robert Marcellus of the Cleveland Orchestra intermittently over a period of time when I was in the BSO to hone my playing. I found them both very informative in their teaching and playing styles. Although I did not actually study with Ignatius Gennusa, I did sit next to him for three years in the BSO, and listening to him play was a tremendous learning experience in itself.

It is interesting how different some of my teachers were in their approach to teaching the clarinet. In some respects there were even conflicting approaches when trying to solve the same problem. Over the years I utilized the best of what I learned into my own playing and teaching. I managed to disseminate what worked for me and what didn't, and I also learned the biggest lesson of all —what works for one person may not work for another. Remember that when you read my outline. This is where to begin, not where to end.

Breathing. This is the fuel of playing—the catalyst for tone, control and articulation. Breathe from the bottom up as if the intake were coming from your legs instead of your mouth. Practice long slow breaths as well as fast quick breaths. Use abdominal muscles and diaphragm support to control exhaling, not your throat. Do not tense up to expand the diaphragm; only use air for the expansion. Only take in as much air as you need for a given phrase. You can even use commercial breathing aids to help develop your breathing.

Throat. The second most important tool for playing, perhaps even the most important. The throat must remain open all the time. Think of pulling your lower molars down inside your mouth, or opening the space between your teeth. Yawning is the ultimate but you can't play that way. The air should begin from the diaphragm and pass through your throat to the mouthpiece without any tightening or obstruction. Think of your throat as a water hose. If you bend the hose you get less water and less pressure; the same is true with your throat. If you constrict your throat, you get less air and more strain.

Voicing. Voice in your throat near your larynx* and tongue as if vocalizing. Never raise your tongue so much that it blocks the air passage. Keep the very back portion of the tongue low (the portion behind the teeth), but the center of the tongue up near or between the upper molars arching the front to voice and articulate. If the tongue is too high, or the throat choked, the smaller the tone will be, especially in the upper register. If it is too low in the middle by the molars it will produce an unfocused or flat tone. You need to be flexible with the tongue position because it moves as you voice and change registers, especially when making large skips. Sing an arpeggio from very low to very high to see how you place your tongue and larynx as you go up high. Notice how the tongue does not have to go too high in front, if at all, to produce the high notes. Do not block off the air but raise the tongue enough to focus the tone and pitch. Try playing the clarion register without the register key to help voice to avoid getting the undertone. Play a high E to a high A to "feel" how you voice the upper altissimo register.

*("The larynx, colloquially known as the voicebox, is an organ in the neck of mammals involved in protection of

the trachea and sound production. The larynx houses the vocal folds, and is situated just below where the tract of the pharynx splits into the trachea and the esophagus. Sound is generated in the larynx, and that is where pitch and volume are manipulated." *Wikipedia, the free encyclopedia*)

Tonguing. Tongue as close to the tip of the reed as you can, but not on the actual edge. Try to have the middle of the tongue between the lower part or between the upper molars. Arch the tongue so it strokes the reed near the tip of the tongue close to the tip of the reed. Careful not to raise the tongue too high, especially in front, or you'll block the airflow, but high enough to get the angle and stay focused. Also keep the tongue in a forward position. Use as little tongue motion as possible and as light a stroke as possible unless you are accenting. Avoid any tongue motion in the back of the throat or back of the tongue. Use a mirror to see if there is motion in your throat or under your jaw. Use the finger before the tongue technique to help improve your tongue-finger coordination. Although you are limited by your individual physical attributes, your tonguing can be improved with proper technique and diligence.

Posture and Angle. Do not bend your shoulders over or slouch when playing. Try to eliminate all tension in your hands, fingers, neck, back, arms, legs, etc. Hold the clarinet at approximately a 30 to 40 degree angle, more or less, depending on your teeth formation. Do not allow the ligature to press against the chin and do not hold the clarinet straight out, jazz style. Some physical movement is OK if not overdone and does not interfere with your tone and control. Find the best angle for your comfort and control.

Embouchure. Achieve a dimple in your chin between the lower teeth and lower chin bone with the jaw protruding down slightly, a little like a pucker but firmer. Keep the sides of your mouth firm preventing the air from escaping but relaxed with the lip portion of the lower lip folded over the teeth. The top lip should be firm and sealed around the top of the mouthpiece pulled into the upper teeth and pressed onto the mouthpiece similar to playing double lip but not folded over the top teeth. Practice simulating double lip to get the feel. This helps direct the air more precisely and helps to open the throat a bit. Try a mouthpiece patch to more closely simulate the feeling of playing double lip if you wish. Use a straw or blowing over the top of a soda bottle to simulate a well-shaped embouchure. Use a mirror. Of course you can also play double lip if you like.

Fingers. Your fingers should always work in unison from the knuckles, not from individual joints. They should be curved like you're picking up a ball and covering the holes on the soft fleshy part of the fingers, not the tips. Don't flatten out your fingers. The thumbs should be placed in a position that most easily allows this to happen without putting any extra strain on your hands. The first finger in the left hand needs to be almost touching the "A" key, and curved over the G♯ key. In the right hand the first finger should be close to the side key E♭. The thumb should be in a comfortable position to support the clarinet with the other fingers in the above position. The thumb in the left hand needs to be almost touching the register key while covering the thumbhole. It should also be at a slight angle of about 45 degrees, not straight up and down to the register key. This way you don't have to slide the thumb up and down when going to and from the register key. Use legato fingers, high and slow for smooth playing, not too high though, and snap fingerings for precise firm playing. Keep the fingers close to the keys and relaxed for fast playing. Legato playing is a combination of smooth, coordinated fingers and a steady air column. Practice raising your fingers slowly as though they're sticking to the keys to attain a smooth controlled legato.

Intonation. Practice octaves, 12ths and slow scales with a tuner. Learn to adjust the pitch with your embouchure as well as adding fingers or opening keys to alter the pitch if necessary. Also sit by a piano and match tones. If you're not sure, use the tuner to double check. Try different barrels if you're having problems. They sometimes make a difference if entire registers are sharp or flat. Learn how much and where to pull out the separate joints of the clarinet to tune your clarinet best. Have your repairman make necessary adjustments to notes you cannot easily adjust if possible.

Mouthpieces and Reeds. Once your embouchure is set, try to find a mouthpiece that fits you best. Look for one that gives you the sound and flexibility you want as well as the comfort level, intonation and control that you need. Everyone's mouth features are different so no one type of mouthpiece fits all. There's a mouthpiece with your name on it someplace. Look for it and don't be afraid to make a change if something is better than you already have. It's the same with reeds; try several brands and strengths to find what works best for you. Also, learn to adjust your reeds.

About the Writer...

Edward Palanker is a member of the Baltimore Symphony Orchestra and on the faculty on the Peabody Conservatory of Music and a Selmer Paris Endorsing Artist. <www.peabody.jhu.edu/457>

The Clarinet Choir

by Margaret Thornhill

"The Balanced Clarinet Choir": A Conversation with Harvey Hermann and Mitchell Estrin

Harvey Hermann is passionate about large clarinet choirs. "What is more beautiful than the sound of 35 clarinet players all playing pianissimo in unison?" Hermann asks, rhetorically. "People say that the string sound of a symphony orchestra is beautiful, but the sound of a large group of clarinets, it's gorgeous! Nothing more beautiful!"

Hermann spent more than 30 years developing and conducting the renowned clarinet choir at the University of Illinois, Urbana–Champaign from 1965 through the 90s. Now retired from the University, he is an invited guest conductor of clarinet ensembles for schools and festivals, including I.C.A. ClarinetFest®s and, since its founding in 2005, the massed choir at the annual Buffet/Vandoren USA Clarinet Ensemble Festival. He is also a very busy private teacher of clarinet—down to 40 from 88 private students in the 1960s. It was that peak of 88 students that helped set his clarinet choir life in motion, as he sought ensemble opportunities for his students.

"I had to work my butt off, with no support from the University—until we had developed an international reputation," Hermann observes. "To start, I bought secondhand (harmony) clarinets out of my own pocket and had them overhauled. I started putting (students) into up to five ensembles on Sunday afternoons and the large clarinet sound just took off."

The sound Harvey Hermann had in his ear was a concept he calls "balanced": a clarinet choir with a sweet, light treble, rich inner voices, and a strong bass. Most of the players are concentrated in the lower range. A good way of representing this sound is to imagine "a Christmas tree, or an upside down V." His pet peeve is a shrill soprano; he believes that firsts and E♭s need to be encouraged to play lightly and blend with each other, not to play the way they might as solo woodwinds in an orchestra. Harvey considers the clarinet the "most offensive instrument when it comes to playing too loud in the upper register" and hears this problem not just in young students, but college students and even professionals who haven't attained the level of the great symphony players. "What I wanted in a clarinet choir was bottom," he summarizes.

Much depends on a strong alto clarinet section, that all-important middle voice. "It's a myth that you can't play alto clarinet in tune. You have to learn any instrument to play it in tune. When you listen and adjust, it becomes obvious that you can play in tune." Harvey favors arrangements that have an optional fourth soprano clarinet part doubling alto. Sopranos can play "95% as low as the alto," so this is a successful doubling. The sound of the alto masks the "harshness" of the soprano. Nowadays, he includes basset horn as one of the altos.

At UIUC, Hermann's choirs ranged around 30 or more players, with parts typically distributed as follows: two E♭s; three firsts, four seconds, six thirds, four or five alto clarinets, four basses and two contras. He adds string bass to the lowest part and often added tympani to "aid with rhythm" in symphonic transcriptions. A group that he took to Paris, France, called for 34 players: two E♭s, four firsts, seven seconds, seven thirds, five altos, four basses, two E♭ contras, two B♭ contras and string bass.

Hermann's ideal is somewhat more difficult to achieve with a smaller group. I asked him what he would consider a balanced instrumentation for 15 players. He hesitated and then came up with one E♭, two firsts, two seconds, three thirds, three altos (which could be shared with soprano clarinets, depending on range), two basses and two contras. Among university groups in the U.S. that follow his concept, "Mitchell Estrin's group (at the University of Florida) is at the top of the list. But I'm always telling him to add another bass!"

Margaret Thornhill

Mitch Estrin, a Juilliard grad who spent 20 years as a successful New York symphonic and recording musician, is now clarinet professor at the University of Florida, a position he accepted in 1999. Estrin has a 30-member clarinet choir there, including 18 current clarinet performance majors, who are required to participate. "The clarinet choir is an important part of the curriculum," Estrin states. In fact, he strongly believes that all his performance majors need to learn auxiliary clarinets so that they can get a head start on their orchestral skills. He counts Harvey Hermann a good friend and a great inspiration, who gave him much advice in the start-up years of his university clarinet choir program. Estrin is also founder of the annual Buffet/Vandoren USA Clarinet Ensemble Festival, where Hermann has been a regular guest conductor.

"Harvey is a fantastic musician with a wealth of knowledge about the clarinet choir. His LPs from the '60s and '70s are without equal. The musicianship and nu-

ance on these live recordings is amazing. He is a living history of the clarinet choir and the last of the great masters of the balanced clarinet choir movement (of the 1950s and '60s)," Estrin writes, "a number of prominent clarinet performers and educators, including Thomas Ayres, Lucien Cailliet, James De Jesu, Russell Howland, Donald McCathren, Harold Palmer and Alfred Reed..."

Harvey himself demurs somewhat about his place in this lineup. "Mitch has done quite a bit of research." But when asked to compare himself to Bellison's famous 75-member group which gave their last concerts in 1938, he makes firm comparisons. "Bellison's clarinet players played the string parts (from) the orchestra, but added 'color' instruments. I went a step further."

The step Hermann is referring to is his lasting legacy to the world of clarinet choirs: a remarkable library of transcriptions of major symphonic literature. In response to the need for more high quality repertoire for large clarinet choir, Hermann and "17 to 20" different students and colleagues— including Dan Freeman, Jim Moffitt and others—produced an amazing collection of several hundred new transcriptions over a 30-year period. Hermann served as mentor to his student arrangers, meeting with them to discuss the aesthetics of transcription: tessitura, texture and appropriate re-assignment of the parts, and advising them on what compositions were most appropriate choices. Originally not for publication, many of these works are now available for purchase. More information, a catalog and instructions for ordering may be found online at: <http://clarinetchoir.dfapam.com>.

Hermann is quick to note that his Illinois scores are painstakingly authentic: they transcribe "all the notes of the orchestra." In general, with clarinet choir transcriptions "you lose the tone color of the various orchestral instruments" but you can "compensate for this by picking pieces with contrasts in style and tempo" that take the place of the variations in color: "short movements, movements with various stylistic changes, sudden changes in expression." Although movements in especially difficult keys for clarinet may have been transposed a whole or half step to render them more playable, he is sensitive to keeping works intended for bright or dark sonorities in close relation to their original range.

Estrin's large clarinet choir library at the University of Florida includes 50 of Hermann's charts. "These are fantastic arrangements. All of the parts are interesting and challenging—not watered down. For example, in the *Overture to Oberon,* the original solo clarinet part is given to clarinet 3. The writing for harmony clarinets is characteristic of the instruments in a way that most arrangements aren't, because Harvey knows them so well." Among Estrin's favorites are overtures such as Weber's *Der Freischütz* and Mendelssohn's *Fingal's Cave*. One of Hermann's most popular arrangements is Rossini's overture to *The Barber of Seville*. (An excellent performance is featured in the UF Clarinet Choir CD, **The Wind in the Reeds**, Mark Masters, 2006. <http://www.arts.ufl.edu/music/clarinet/sound.html>)

Mitch Estrin is also quick to point out that Hermann's transcriptions really do call for large groups of very able players: "Many of the scores have *divisi* alto, since Harvey's choirs had five on a part, or *divisi* E♭ clarinet: really too much for a smaller group." *Fingal's Cave*, which the University of Florida hopes to record, is a case in point: a work which calls for an exceptionally skilled bass section and five *divisi* clarinet parts.

When asked to pick his desert island favorites from his proprietary transcriptions, Harvey is hard pressed. "They are all good." But he eventually singles out works such as: Haydn's *Finale to Symphony #88*; Bach's *Little Fugue*; Cesar Franck's *Symphony in D minor*; Dvorák's *New World Symphony*; Massenet's *Angelus*; Weber's *Overture to Euryanthe*; Mozart's *Symphony #38*; and Schubert's *Fifth Symphony*, among others. A great fan of the Schubert, Hermann is fond of saying, "Schubert left out the clarinets, but we got even!" Among the many concerti in his collection, he has fond memories of Russ Dagon performing the Krommer clarinet concerto in Ohio in the early '80s, and the bass clarinet transcription of the Mozart *Bassoon Concerto,* which Hermann conducted in 1987 with Lawrie Bloom as soloist.

The largest clarinet choir Hermann has ever conducted was about 120 players at a clarinet festival sponsored by the University of Illinois. His recording of Schubert's *5th Symphony* is an example of a large group (he remembers 60 to 80 players) that had only two days of rehearsal (a relatively low-fidelity digital transfer from what must be an amazing LP original is available at <http://clarinetchoir.dfapam.com>, along with other "must hear" sound links). Clark Brody (one of Hermann's own teachers), on hearing this recording asked, "How do you ever get so

Mitchell Estrin and Harvey Hermann.

many clarinetists to play so well in tune?" Hermann says he just makes them listen to what they are doing.

"I'm just a horse's ass in rehearsals!" Hermann says, laughing. "It drives me nuts to hear clarinets played badly. But I don't cuss at them—yet!" He runs his rehearsals like music lessons. "You ask me what the most important things are to teach: tone and rhythm. I work my students for hours on a slow movement, but they learn to love it. I don't smile much, but I take them seriously. I teach my beginners long tones. Before they even start to read music I teach them upbeats and downbeats.

"In my conducting, it's all detail work. I teach them to bring out the moving notes and cut back on the long notes. I teach them to hold notes out full value. I crescendo to the appoggiaturas, press into the dissonance. The biggest mistake is not to crescendo over the barline at the end of the measure. When you conduct accents, you don't make the accent louder by playing it louder, you cut everything else down, take away volume from the other notes."

When asked what advice he might give to conductors starting clarinet choirs, Harvey Hermann replies, "Balance the instrumentation. Choose literature that is interesting to everyone in the ensemble. Tell the high clarinets to pipe down!" But he recommends clarinet choirs to all university clarinet teachers as an opportunity to develop significant ensemble skills for their students and develop proficiency on harmony clarinets.

With such a long career of clarinet choir concerts, I thought it might be hard for Harvey Hermann to name one of his most unforgettable conducting experiences, but the answer was immediate: "Paris, France, 1980." Guy Deplus invited him to bring his choir to the I.C.A. ClarinetFest® held at the City University of Paris. The work chosen was *Der Freischütz*. In this transcription, alto and bass clarinets take the part of the horn quartet featured in the original. "Guy Deplus asked all his students to be present in the audience. Beautiful."

Hot Tips: *Global Tour*

Mike Curtis, famed for his clarinet quartets such as *Bulgarian Bat Bite* and the much-recorded *Klezmer Wedding*, has done it again! *Global Tour,* his first score for large clarinet ensemble, is a tightly written suite of movements in four of the composer's favorite styles: funk, jazz, klezmer and tango. The work was commissioned and premiered by *Les Clarinettes de Toulouse* (France) in 2008. The instrumentation calls for: soprano 1, 2, 3, alto clarinet, bass, and contra (doubling on tambourine) and requires strong players on all parts for numerous fun-to-play solos. *Global Tour* was premiered in the U.S. by participants at the 2008 Claremont Clarinet Festival, and more recently received two Southern California performances by the Los Angeles Clarinet Choir. I can promise you—this is a lively and colorful crowd pleaser. Very idiomatically and stylishly written with some tricky sections like Curtis's other original works, it requires players with good rhythmic sense. Highly recommended for college, community and pro groups, it is soon to be published by Woodwindiana: <http://store.woodwindiana.com> or e-mail: <admin@woodwindiana.com>.

Mike Curtis may be contacted through his Web site: <http://www.drumshtick.com> or by e-mail at: <mcwws@live.com>.

Clarinet Ensemble News

At the 2008 Vandoren Clarinet Ensemble Festival, held October 18–19 in Chicago, Harvey Hermann conducted a massed participant choir in the "Andante" from the *Italian Symphony* of Mendelssohn. "There were 50 clarinets in rehearsal, but about 35 to 40 in the performance, mostly college music majors." This arrangement has melodic material in all parts, including alto and bass, that needed to be treated with great subtlety. "We had two two-hour rehearsals and worked in detail. This group could do it!"

Other ensembles at the festival, which was held at Northeastern Illinois University, and coordinated by Rose Sperazza, included the Northern Ilinois University ClarEnsemble, directed by Gregory Barrett; the Michigan State University Clarinet Ensemble, directed by Caroline Hartig and Justin O'Dell; the University of Florida Clarinet Ensemble, directed by Mitchell Estrin; the Northeastern Illinois University. Clarinet Ensemble, directed by Rose Sperazza; The Chicago Clarinet Ensemble, directed by Rose Sperazza; and chamber music, including quartets from Northwestern University, the University of Illinois, Elmhurst College, Cincinnati Conservatory of Music; the Southern Illinois University Clarinet Trio; the ensemble "claraconbrio"; and the Chicago Mozart Ensemble, a basset horn trio directed by John Bruce Yeh.

About the Writer...

Margaret Thornhill, DMA, is a performer and private teacher in Los Angeles who conducts the Los Angeles Clarinet Choir and is founder/director of the Claremont Clarinet Festival. A former faculty member of Stanford University, the University of California, and Occidental College, she is adjunct professor of clarinet at Concordia University, Irvine. Send news of your clarinet ensemble for future articles to <clarinetstudio@ca.rr.com>.

Gregory Barrett Named New Editor of Reviews

Gregory Barrett, associate professor at Northern Illinois Univesity, a Buffet Clarinets U.S.A. Artist and I.C.A. Illinois State Chair, has been named to succeed Joseph Messenger as Editor of Reviews. [See also "From the Editor's Desk" on page 6.] He has been a contributor to *The Clarinet* since 1992. He has performed and taught in Australia, Canada, China, Denmark, Finland, Japan, throughout the U.S.A., and with the Lahti (Finland) Sinfonia Chamber Ensemble in Vienna's *Musikverein*. A specialist in Klezmer music and music from Finland, his recording, **The Finnish Clarinet,** is available on the ALBA label. Breitkopf & Härtel has published his reconstruction of Jean Sibelius's *En Saga Septet*, and OR-TAV Music Publications offers his *Klezmer Suite* for clarinet choir and *Oyfbli & Oyf tish un oyf benk (Flowering & It was a Grand Old Time)* for solo clarinet with wind band.

Call for Proposals:

ClarinetFest® 2010
Austin, Texas, USA
July 21–25, 2010

ClarinetFest® 2010 will take place on the campus of the University of Texas at Austin. Co-sponsored by the Butler School of Music, the conference takes place in the heart of Austin, the live music capital of the world and international "foodie" destination. Boasting beautiful state of the art facilities, the Butler School of Music provides an ideal location for this event.

If you are interested in sending in a presentation proposal, please download and complete the *Call-for-Proposals Application Form* from <www.clarinet.org> and send to the address below. Recordings and written requests will be accepted through **September 15, 2009,** and will be reviewed by the committee.

Richard MacDowell and Nathan Williams, Artistic Directors
ClarinetFest® 2010
Butler School of Music
University of Texas at Austin
1 University Station, E 3100
Austin, Texas 78712
<r.macdowell@mail.utexas.edu>
<nathanclarinet@aol.com>

News from France

by Jean-Marie Paul

Jean-Marc Volta was just appointed professor of bass clarinet at the *Conservatoire à Rayonnement Régional de Paris* (*) where there had been no bass clarinet class before. He has been the bass clarinet soloist in the *Orchestre National de France* since 1977 and is the author of a famous bass clarinet method (1995).

(*) Remember that in Paris there is the *Conservatoire National Supérieur de Musiqu*e (Michel Arrignon, Pascal Moraguès, clarinet professors, Arnaud Leroy, Jean-François Verdier, assistant professors, Jean-Noêl Crocq, bass clarinet), and the regional Conservatory (Richard Vieille, professor, soloist at the *Ensemble Orchestral de Paris*; Frank Amet, assistant professor, member of the *Garde Republicaine* and a member of the Vendome Clarinet Quartet).

Michel Arrignon and Enrique Pérez Piquer have been appointed professors at the *Escuela Superior de Musica Reina Sofia,* Madrid, Spain. Michel continues, of course, as professor at the Paris Conservatory and Enrique as the soloist in the National Orchestra of Spain.

Some Young French Clarinetists

Raphael Severe is now 14 (born September 15, 1994). His father is professor of clarinet at Nantes Conservatory, and his mother, the pianist Tünde Hajdu, is of Hungarian origin. He began the clarinet at age eight with his father's class in Nantes. After 18 months, he jumped eight grades and went directly on to the third cycle and played the Poulenc *Sonate* and *Asceses* of Jolivet. Later he participated in national and international competitions (Bucarest 2006, Tokyo 2007, etc.). When he was 11 years old, he played in China for his first recital outside of France. In 2006, he played the Mozart *Concerto* with the Macao orchestra, the Hong Kong Radio, and in Bucharest before the royal family. His first CD, **Récital de musique française** (2007), is available on the Vandoren Web site (ref. 2CL718). (You can also contact me at <jmpaul@vandoren.fr>. His Web site is <http://www.raphael-severe.com/>).

Raphael Severe

Guy Dangain is still teaching (with Guy Deplus) at the *Ecole Normale de Musique Alfred Cortot* in Paris. He also has very young students. I will speak of two of them (see photo), who gave a marvelous concert on December 9, 2008, in Paris. Benjamin Fontaine (now 13) played the *Fantasia on Rigoletto* (Verdi-Bassi); and

Benjamin Fontaine, Julie and Chloé Defossez

Julie Defossez (also 13) played clarinet with her sister Chloé, an 11-year-old flutist, in a performance of the Saint-Saëns *Tarentella*, then the *Introduction & Rondo Capriccioso* in a transcription for clarinet and piano (originally for violin).

Benjamin Fontaine had already performed the Mendelssohn *Concert Piece* with his teacher Guy Dangain in concert. We will see what all these youngsters will do very soon!

International Competitions

Alexander Tansman 7th International Competition of Musical Personalities, November 4–9, 2008, Łódź, Poland

Julien Hervé

This competition was open this year to flute, clarinet, violin, cello, piano and guitar, with 77 candidates from 18 countries. A clarinetist won the first and third prizes—an interesting point, because all the finalists were already prize winners in other international competitions (Wienawski, Britten, etc.)

Grand Prize: **Julien Hervé,** clarinet, France (see photo)
Second Prize : **Flavio Sala** , guitar, Italy
Third Prize: **Dawid Jarzynski,** clarinet, Poland
Fourth Prize: **Maxima Sitarz,** violin, Poland

The jury was made up of Zygmunt Krauze (Poland) – chairman, Robert Aitken (Canada), Jean-Marc Fessard (France), Madeleine Mitchell (Great Britain), Wojciech Michniewski (Poland), Jerzy Nalepka (Poland), Humberto Quagliata (Uruguay/Spain), Antoni Wierzbiński (Poland) and Andrzej Wendland (Poland).

Julien Hervé was born in 1980. He studied at the Paris Conservatory with Pascal Moraguès, and chamber music with Michel Lethiec (also a clarinetist). In 2005 Julien Hervé was named the "Classical Music Revelation." He has recorded a CD with the music of Nicolas Bacri, which was nominated for "*Victoires de la Musique Classique.*" Julien has recorded for the French National Television and has performed in Japan, France and Poland. Since 2008, he is the solo clarinet of the Rotterdam Philharmonic (Valery Gergiev, conductor). He also plays period clarinet in *Les Siècles orchestra* (F.X. Roth, conductor). He was also a prize winner in the Tokyo International Clarinet Competition and Chamber Music International Competition of Cracow, Poland. For the competiton, he performed the Weber *Concerto No. 1*, Penderecki, *3 Miniatures* and the Tansman *Concerto.*

Dawid Jarzyński (Third Prize) was born in 1984 and now lives in Katowice, Poland. He attended the *Züricher Hochschule der Künste* in Switzerland where he studied clarinet with Prof. Matthias Müller and bass clarinet with Prof. Elmar Schmid, and composition under professor Felix Baumann. He has recorded CDs of chamber music (Dux & Euro Classic) and was a prize winner in the International Composition Competition in Moscow, International Competition "Ohridski Biseri" in Macedonia, and the International Competition of Independent Music in Kiev. In the Tansman competition he performed the Stockhausen, *Der Kleine Harlekin* (solo); Tansman, *Concerto*; D. Jarzyński, *Unilaterality dla jednego wykonawcy*; and the P. Patterson, *Conversations.* The official Web site: <http://www.tansman.lodz.pl/Laureates.htm>.

Anton Eberst Clarinet Competition, Serbia, November 27–30, 2008

The Anton Eberst Competition for young musicians (clarinet in 2008, flute in 2009) is dedicated to the clarinetist Anton Eberst (1920–2005), founder of the Novi Sad wind instruments school.

Jury: Claude Faucomprez, France; Ivan Borčić, Croatia; Jože Kotar, Slovenia; Nikola Srdić, Serbia; Vasil Gelev, Serbia; Zsolt Szatmari, Hungary

Anton Eberst

There were three competition categories: A for those born on and after November 1, 1993; B for those born on and after November 1, 1989; and C for those born on and after November 1, 1980.

Here are the results for the C category of the competition. All the results are on the Web site: <http://www.antoneberst-cfc.rs/en_index.php>.

First Prize: Boroš Kristijan, Serbia
Second Prize: Felicjan Rok, Slovenia
Third Prize: Gorenc Uroš Miklavec Alesander, Slovenia

Felicjan Rok also won the "Slovenia Special Award" for the best interpretation of the Z. Vauda *Sonata brevis* (the compulsory piece).

International Crusell Clarinet Competition, Finland, July 25–30, 2009

Deadline for registering: April 9, 2009. Registration until April 9, 2009. Web site: <www.crusell.fi>.

Site Search for ClarinetFest® 2012 & 2013

The Board of Directors is soliciting the assistance of the general membership in identifying potential sites for future ClarinetFests® to be held in 2012 and 2013. Being sought are locations with the following attributes:

- **Performance Space** – Superior acoustical space with multi-media capabilities conducive for the presentation of concerts, recitals, lectures, and master classes. Having two or more performance venues in the same location is considered optimal. Minimum capacity of the large hall should be 1100-1300 seats.
- **Exhibition Space** – Approximately 15,000 sq. ft. exhibition/ballroom space located in or near the same facility as where program presentations will take place.
- **Housing** – Convenient housing (hotel/dorm) with a variety of price options able to accommodate budgets ranging from students to corporate executives. Capability to house a minimum of 800 individuals.
- **Travel** – Access to major transportation centers (i.e. – airports, train stations, etc.)
- **Excursions** – Interesting tourist activities in, or within the vicinity of, the city/area of venue.
- **Other** – Incorporation of area musical resources (i.e. – professional symphony orchestras, jazz ensembles, chamber musicians, military ensembles, etc.) adds greatly to the local experience for those attending ClarinetFests®.
- **Program Director** –Nominations are encouraged to identify individuals to serve in leadership roles with regard to artistic and facility coordination.

Proposals are encouraged for international sites as well as in the United States.
Send electronic site nominations/recommendations addressing desired attributes listed above by July 15, 2009 to:

Gary Whitman, President
<ICApresident@clarinet.org>

MUSICAL CHAIRS

Phillip O. Paglialonga Bethune-Cookman University, Daytona Beach, FL

In August 2008 **Phillip O. Paglialonga** was appointed assistant professor of music at Bethune-Cookman University in Daytona Beach, Florida. At Bethune-Cookman, Dr. Paglialonga's primary responsibility will be to teach clarinet, with additional responsibilities including coaching chamber music and teaching a course in woodwind methods.

Phillip O. Paglialonga

He has been a member of the Haddonfield Symphony and for two seasons served as the second clarinetist of the Sarasota Opera Orchestra in Florida. He has also appeared with numerous other orchestras, including the Chicago Civic Orchestra, Concertante di Chicago, Fort Wayne Philharmonic, Kalamazoo Symphony, New World Symphony and Windsor Symphony. Last season he was invited to perform as guest principal clarinet with the Fort Wayne Philharmonic in Indiana for a week of subscription concerts and also performed concerts as guest principal clarinet with the Windsor Symphony in Canada that were broadcast nationally in Canada on the CBC.

As a soloist and chamber musician he has appeared both in Europe and throughout North America. He has been featured on "Sunday's Live with Bill Vestal" which was broadcast live on Classical 105.1 in Los Angeles and has appeared as a soloist for Philadelphia's Center City Recitals. In February 2007 he performed as a featured soloist with the University of Michigan Symphony Band at Hill Auditorium under the direction of Michael Haithcock. This past season he appeared on a recital of newly commissioned works at the University of Pennsylvania and at the International Clarinet Association Conference (ClarinetFest®) in Kansas City. He has participated in numerous summer festivals, including the National Repertory Orchestra, the Music Academy of the West in Santa Barbara, and Lake George Opera in Saratoga, New York.

He holds the Doctor of Musical Arts degree from the University of Michigan where he also earned a Master of Music and a Bachelor of Music from DePaul University in Chicago. His primary teachers were Larry Combs, Fred Ormand and Daniel Gilbert with additional applied study with Julie DeRoche, Monica Kaenzig, Mitchell Lurie, Virginia Wright and John Bruce Yeh. Dr. Paglialonga has written articles for *Keynotes Magazine*, *School Band and Orchestra Magazine* and *The Clarinet*, many of which are available on his Web site <www.thefirstgissilent.com> for download.

This fall, he will be giving a guest recital at the University of Western Ontario (London, Ontario) as well as master classes at Alma College (Alma, MI), Ball State University (Muncie, Indiana), Eastern Michigan University (Ypsilanti, Michigan), Indiana-Purdue University Fort Wayne (Fort Wayne, Indiana) and Western Michigan University (Kalamazoo, Michigan).

I.C.A. HONORARY MEMBERSHIP NOMINATION PROCEDURE

In accordance with the International Clarinet Association By-Laws (Article V, Section 6), a special category of Honorary Membership has been created for persons of "unusual distinction." The International Clarinet Association Board of Directors invites the general membership to nominate individuals for Honorary Memberships from the areas of professional service, teaching, performance, and/or lifetime achievements. Nominators should include a brief biographical sketch of the candidate along with further information as specified below. There is a limit of one nomination per person. Nominations must be postmarked no later than July 1, 2009, and sent to:

Dr. John Cipolla
Secretary, International Clarinet Association
Associate Professor of Music
Department of Music, Western Kentucky University
1906 College Heights Blvd.
Bowling Green, KY 42101 USA
E-mail: <ICAsecretary@clarinet.org>

Nominations for Honorary Memberships should include the following information:

Name of nominee: Nominee's address, phone and e-mail address;
Biographical sketch of nominee and supportive documentation of the nominee's qualifications

Printed name of the nominator; Nominator's address, phone and e-mail address

INTERNATIONAL CLARINET ASSOCIATION
2009 HIGH SCHOOL SOLO COMPETITION

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2009.

Application: It is recommended that if you are mailing outside of the United States to send your application via express mail to insure that your entry arrives in time for judging. Send materials postmarked no later than Friday, April 10, 2009:

Dr. Marguerite Levin, Coordinator
I.C.A. 2009 High School Competition
Towson University, Department of Music
8000 York Road
Towson, MD 21252-0001
E-mail: <mlevin@towson.edu>
Telephone: (410) 704-2821

CONTEST RULES

I. **Application fee**: $50 U.S. **All applicants must be members of the I.C.A.** and must provide proof of membership. **Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee.** Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or by credit card. This fee is non-refundable. Please refer to <www.clarinet.org> for the online competition application form.

II. Recording Instructions: Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be with accompaniment when appropriate. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

1. Béla Kovács, *Hommage á A. Khatschaturian for Solo Clarinet* **(Edition Darok)**
2. Leonard Bernstein, *Sonata for Clarinet and Piano* **(Boosey & Hawkes)**

III. A photocopy of the contestant's **driver's license, passport** or **birth certificate** as proof of age.

IV. 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 not been edited.

V. **A summer address, telephone number and e-mail address (all if possible) should be provided. E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.**

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R or box. There should be no speaking on the recording, such as announcing of compositions.

Preliminary judging will be by recorded audition. Finalists will be chosen by committee. Notification will be sent by Friday, May 15, 2009. **Final round will be held at the ClarinetFest® 2009, to be held in Porto, Portugal August 10–14, 2009.** Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

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 finalists. All finalists will receive free registration at ClarinetFest® 2009. Travel and other expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned.

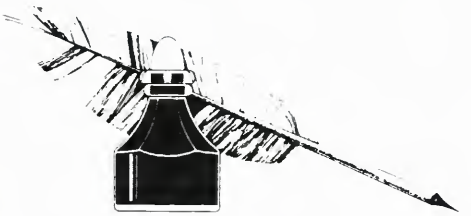
PRIZES

First prize - $1,000 U.S.
Second prize - $750 U.S.
Third prize - $500 U.S.

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

Music Reviews
by Amanda McCandless

Reviews



Arne Running. *Daley's Arc*, for clarinet and piano. Arne Running <arnerunning.com>, 2005.

Daley's Arc, by composer and clarinetist Arne Running, was commissioned by clay artist William Daley. The title *Daley's Arc* refers not only to the composition's arch form but also to Daley's geometric sculptures. This five-movement work for clarinet and piano was premiered by Ricardo Morales in 2005. Running has since arranged the work for clarinet and string orchestra.

Running states in his program notes that this work forms "the shape of an arch or arc" with the "Prologue" and "Epilogue" (movements I and V) being the bottom ends of the arc. He writes, "The 'Prologue' and 'Epilogue' share much of the same melodic and rhythmic material." Both movements feature alternating clarinet and piano rhythms in a call and response format. He also indicates that they should be played "Fast, energetic, rhythmic!," terms that precisely describe the character of the first and last movements.

The second and fourth movements, "Aria I" and "Aria II," are described as the sides of the arc. Both use similar melodic material, written in different meters. The melodic material is simple, lyrical and quite beautiful. In both movements, the piano part provides simple block chord progressions over which the clarinetist is free to sing beautiful melodies.

The third movement, "March," is the top of the arc and is the central movement of the piece. This upbeat movement is reminiscent of early jazz and vaudeville, with characteristic syncopation in the clarinet part and straight-ahead, steady chord progressions in the piano part. For a few moments in the middle of the movement, Running writes another simple, yet beautiful melodic line and directs the clarinetist to "sing your heart out!" This movement is very charming, and could perhaps stand alone as a short encore piece.

Daley's Arc is entertaining for listeners as well as enjoyable for performers. It is not technically difficult for either the clarinetist or the pianist and is well-written for both instruments. The formal structure is very clear and interesting, and the melodic lines in the slower two movements are especially lovely. It is obvious that Running is a clarinetist, since he has written these melodic lines in the best parts of the clarinet's range. *Daley's Arc* is about 10 minutes in length, and would be a nice, lighter work to include on a recital and would appeal to a broad audience.

Joshua Fineberg. *Facets* for clarinet and bass clarinet. Gérard Billaudot (U.S. agent Theodore Presser), 2006.

Facets, a solo clarinet composition for B-flat soprano and bass clarinet by Joshua Fineberg, was commissioned by clarinetist Marianne Gythfeldt. Fineberg, who currently teaches at Boston University, has received numerous commissions from major international institutions and performers, including the Fromm Foundation, Robert Levin, French Ministry of Culture, L'IRCAM, Radio France, American Pianists Association, Ensemble Court-Circuit, *ensemble L'Itineraire*, CCMIX, Dominique My and Ensemble FA.

The first half of this eight-minute piece is written for bass clarinet. This section moves somewhat slowly and in long note values, exploring the various tone colors capable on the bass clarinet through the use of large dynamic fluctuations, breath sounds and the extreme altissimo register.

After a brief pause, the second half of this work is performed on the B♭ clarinet. While the composer continues to use tone color as an important element, this section is more technically virtuosic and encompasses the entire range of the clarinet. More specifically, the virtuosic displays include very rapid articulation and negotiation of the highest altissimo register. There are many extreme dynamic shifts carefully notated throughout, and *Subito piano* markings followed by a much louder dynamic marking are common. After a brief section that includes some multiphonics (with notated fingerings), the work begins to wind down, and the longer note values and sustained style from the beginning returns. At the end, the composition fades away with the clarinetist making breath sounds through the instrument.

This work is written for clarinetists who have virtuosic skills on both the soprano and the bass clarinet. The use of quarter notes, *glissandi*, multiphonics and other contemporary techniques (including the extremely high pitches written for both instruments, especially the bass clarinet) provides some of the greatest challenges to the performer. Despite the challenges, this work has some artistic rewards, such as the composer's use of tone color and contrast.

Facets is probably not the best piece for someone new to contemporary clarinet repertoire. However, for someone experienced with both contemporary clarinet and bass clarinet techniques, this piece could prove quite valuable since there are few solo compositions written for both the soprano and bass clarinet.

Karel Husa. *Three Studies for Solo Clarinet.* Editio Bärenreiter Praha, 2008.

When one considers *Three Studies for Solo Clarinet* by Karel Husa, the best place to begin is to read the composer's own words from his article in the September 2008 edition of *The Clarinet* (volume 35, number 4). In the article, which was written about this new piece, he states that "The agility, colors and expressiveness of the clarinet are impressive." Husa provides ample opportunity for clarinetists to display these qualities in this work.

The solo piece was composed for the Sixtieth Prague Spring International Music Competition and was dedicated to Professor Ji í Hlaváč for his 60th birthday. In the program notes, it states that "The three contrasting and virtuoso parts – 'Mountain Bird', 'Poignant Song' and 'Relentless Machine' – progressively represent three different characteristics of playing: espressivo, legato and staccato."

The first movement, "Mountain Bird," is reminiscent of both "Abîme des oiseaux" from *Quatour pour la fin du Temps* by Olivier Messiaen and *Wings* by Joan Tower, two other solo clarinet works that portray birds. The opening of the piece alludes to Messiaen-like bird calls, while later in the

work, Husa writes several slurred, ascending 16th-note runs that are reminiscent of a bird soaring through the air, somewhat similar to what Tower writes.

"Poignant Song" is the slowest of the three movements, which begins with a soft, lyrical melody that is developed throughout the movement. It begins gently and slowly, working itself into a frenzy about halfway through the movement. Once the high point of the movement is reached, it relaxes again and ends on a *ppp* low D that Husa labels "hollow sound." Throughout the first two movements, Husa makes frequent use of timbre trills and glissandi, all of which are fairly easy to negotiate.

The last movement of the piece, "Relentless Machine," is the most challenging, especially in the use of quarter tones produced by a number of cross fingerings. In spite of their difficulty, they create an interesting effect in the opening of the movement. Husa labels several sections to be played "reedy," alternating with the marking "nat.," which I assume means to return to one's natural way of playing. Much of the movement is very rhythmic and staccato, and these timbre variations give the performer yet another way to vary the unrelenting, driving staccato notes that, without such variation, could easily become overwhelming to the listener. The last page of the movement is by far the most exciting and virtuosic. It becomes faster and faster, nearly spinning out of control in the altissimo register. However, the highest pitch Husa uses is an altissimo A, which makes the work not only accessible to professional players but also accomplished students.

As a clarinetist, I am excited that Karel Husa has written such a piece to be included in the clarinet's solo repertoire. It is about eight minutes long and would be a great addition to a recital, especially if one was looking for an alternative to the solo clarinet works that are more commonly performed. In Husa's article in *The Clarinet*, he states "As far as the virtuosity or difficulty, Prof. Hlaváč said not to worry as the best young clarinetists in the whole world would come to compete. This may not have been the wisest advice, for I may have overdone his encouragement." While *Three Studies* is certainly virtuosic and appropriate to be a competition piece, it also affords the clarinetist opportunities for individual artistry, which is important when one considers whether to perform a solo work.

Nicolas Gilbert. *Les flammes sont des éponges ngánga et frappez: huit études dada en paires disjointes* for clarinet and piano. Edition HH, 2006.

Born in 1979, Canadian composer Nicolas Gilbert's music has been performed throughout the world, and in 2006 the *Conseil Québécois de la Musique* awarded him the Opus Prize "Discovery of the year"/CBC Galazie Rising Star Award. His catalog comprises about 30 chamber, vocal and orchestral works that have been performed by ensembles and soloists such as the Vancouver Symphony Orchestra, the Estonian National Symphony Orchestra, the Polish Radio Orchestra, Kaida (Amsterdam), ICE (Chicago), cellists Matt Haimovitz and Benjamin Carat (Lyon), pianist Stanislaw Widulin (Berlin), clarinetist Thomas Piercy (New-York) and many Canadian contemporary music ensembles (*Ensemble Contemporain de Montréal*, Continuum, Nouvel Ensemble Moderne, Trio Fibonacci, Molinari Quartet, Bradyworks).

Les flames sont des éponges ngánga et frappez was commissioned by New York-based clarinetist Thomas Piercy. The title, which mean "The flames are sponges and knock Nganga" is a line from the poem *Le géant blanc lépreux du paysage* (The giant white landscape lepers) by Dadaist poet Tristan Tzara. Dadaism seems to play a role in this work, as signified by the subtitle "eight Dadaist etudes in disjunctive pairs." The philosophic idea behind Dada is lack of sense or reason, and it is often referred to as the art of randomness. While Gilbert's work is certainly reasonably constructed, the work displays the random and nonsensical nature of Dada.

The work is divided into eight sections, separated by rests notated in seconds. Some of the sections are similar, however there is no form or regularity as to when these sections occur in the work. The first and third sections of the work are somewhat similar, as both consist of long notes in the clarinet part interspersed with occasional piano interjections. After this, these ideas never return. There are several rhythmically-intricate sections, but during these there is no melodic unity or development. The melodic gestures seem to be chosen somewhat randomly, which reflects Gilbert's Dada inspiration. The unifying element in this work is its lack of regularity.

This is a work that could likely be mildly confusing to an audience, but that seems to be the point. Like the Dada poetry from which Gilbert is drawing his inspiration, the structure of the piece is not supposed to be regular or entirely make sense. It has some interesting moments, such as when the pianist is asked to either knock against the piano with the knuckles or a marimba mallet. The clarinet part is written idiomatically, and the greatest challenge for both the clarinetist and the pianist is the rhythmic complexity. Often the clarinet and piano begin playing separate, complex rhythmic ideas that occasionally line up in unison, and doing so is quite challenging. This work would certainly be a unique addition to a recital. If the audience is properly prepared, it is not difficult to hear the composition's Dada influences.

Spectrum for Clarinet: Sixteen Contemporary Pieces. Compiled by Ian Mitchell. Associated Boards of the Royal Schools of Music, 2006.

Spectrum for Clarinet is a set of 16 newly-composed works for clarinet. The pieces included range in difficulty from very easy to somewhat difficult and allow beginning, intermediate, and advanced students to explore various facets of contemporary clarinet playing. The collection contains biographies of each composer, the composers' comments on their works,, and a compact disc recorded by Ian Mitchell on clarinet and Thalia Myers on piano.

Some of the works in the collection are more conventional, containing contemporary melodic and/or harmonic materials. Others require contemporary techniques or extra-musical sounds. For example, the first piece in the collection, *Head of Steam* by Peter Wiegold, is written for beginning students and includes key clicks and vocal sounds to mimic a train. Other more difficult works in the collection have independent clarinet and piano parts, such as *Bell Music for St. Casimir* by Sadie Harrison. William O. Smith's unaccompanied solo, *Summer Fancy,* involves simple multiphonics, flutter tonguing, and the negotiation of large intervals. *Bee Navigation* by Libby Larsen, another unaccompanied solo from the collection, uses timbre variation, flutter tonguing, vibrato and a short aleatoric passage.

In order for young students to appreciate contemporary music, early exposure is important. This collection of solos offers contemporary works appropriate for beginners and intermediate players. In addition, some of the more difficult solos in the book, particularly the Harrison, Smith and Larsen, would be appropriate for advanced secondary school students to play on a recital or for a contest. This book is a welcome alternative to the standard solo collections one uses to teach primary and secondary students, as well as a tool for the introduction of contemporary music to young players.

by Gregory Barrett

Werner Heinrich Schmitt. *Sonate für Klarinette und Klavier*. Müller & Gössl, 2005.

This is a major three-movement clarinet sonata that is full of colorful, descriptive writing. Werner Heinrich Schmitt is an award-winning pianist. He enjoys a performing career in both concerti and chamber music, and teaches at both the *Musikschule* at Rhein-Pfalz and the *Hochschule für Musik und Darstellende Kunst* in Mannheim, Germany. It is from his time spent in a more universal occupation, that of father, that this sonata had its genesis. When Schmitt's daughter, Hannah, was five years old, every night he would read to her fairy tales by Hans Christian Andersen or the brothers Grimm. Andersen's *The Little Mermaid* became the inspiration and subtitle of the first movement. From his story *The Little Match Girl*, the sad, slow second movement grew, and the Grimm brother's *Rumpelstiltskin* was the basis of the frenetic, energy-filled straw-into-gold third.

Schmitt composed this *Sonate* for clarinetist and colleague, Alan Valotta. Together they gave the premiere in 2001 and then in 2004 gave the work wider exposure through a performance in Berlin at the Fourth Clarinet Symposium of the German Clarinet Society. The notes included with the score (in German), explain that the *Sonate* was a precursor in some ways to Schmitt's 2003 Piano Concerto.

This piano writing is, as you would expect, well informed by Schmitt's own performing abilities. My pianist colleague, JeongSoo Kim, with whom I read the work, said "There are a lot of notes." Rest assured that they are all well-written and playable. Arpeggios suggestive of water effects are found in the first movement to support the image of the mermaid. The clarinet has memorable melodic ideas and a brief cadenza before the movement ebbs away. The B♭ clarinet is exchanged for the A to facilitate arpeggiated passage-work in the second movement. The second movement quotes a melody composed by Rudolph Ahle in 1664 and found in German hymnals. The third movement includes mixed meter with energetic rhythms and accents, and contrasting waltz sections. The conclusion is rousing. All three movements effectively use many tempo and character changes. This is very colorful, theatrical music grounded in tonality.

The clarinet writing uses no extended techniques and makes relatively modest demands on range with only a few altissimo g♯'s, nothing higher. The piano score is entirely notated in C and runs 63 pages. The readability of the piano score is excellent, but the staves, notes, and expressions are printed in a relatively large size with lots of room between systems. There are three systems per page, and in one 12/8 section only one measure per system, or only three measures on a page. This results in a lot of page turning. The clarinet part is 16 pages and will require photocopying a couple pages in the first movement because of the impossibility of a page turn. I noticed several errors in the printing of the clarinet part: a pitch error when the clarinet first switches to clarinet in A, a few dynamic marks missing, an error in a metronome mark, and a "Tempo I" indication missing in the clarinet part.

This is a very fresh sounding work that is unique for its references to fairy tales. It is challenging musically and technically. With its fluidity of notes, contrasting sections, and engaging rhythms it is reminiscent of, though a degree easier in technical demands than, Muczynski's *Time Pieces*. It will bring pleasure to both performers and audience.

by Michèle Gingras

François Borne. *Fantaisie brillante sur Carmen*. Arranged for bass clarinet and piano by Rocco Parisi. Gérard Billaudot (U.S. agent, Theodore Presser), 2002. Duration: 11 min.

Jean-Louis Petit. *Variations sur Carmen* for clarinet and piano, arranged by Jean-Louis Petit. International Music Diffusion, 1996.

Since 2002, clarinetists can join in on the fun and have not one, but two *Carmen* Variation/Fantasy-style pieces to choose from. Although both arrangements are challenging showpiece crowd pleasers, they are quite different.

François Borne (1820-1869) was a little-known composer who wrote several flute works. He wrote *Fantaisie brillante sur Carmen* for flute and piano in 1900. Arranged for bass clarinet and piano by Italian virtuoso bass clarinetist Rocco

Parisi, this version is a straightforward traditional showy piece that can be relatively easily read by accomplished players with the scales, arpeggios, and technical formulas normally found in such works. It can also be performed on B♭ soprano clarinet as is. Here are 10 pages of fun and playable variations based on the great moments of *Carmen* by Bizet with particular attention paid to the *Habañera* with two variations, and *Chanson de Bohème*, followed by a *finale.*

The Jean-Louis Petit version offers many more technical and musical challenges, which is not surprising, given the fact a majority of clarinetists can usually play more complex lines on the soprano clarinet than on bass. Being a *Fantasy* rather than *variations,* this arrangement includes more musical material compared to only a few varied main melodies. The 11-page clarinet part includes countless large rapid interval leaps, many clever "Jean Françaix-like" multiple grace notes, grupettos, trills, mordents, and is jam-packed with exciting technical whirls throughout with virtually no resting opportunities. In the same vein, the piano part is slightly more challenging than the Borne score.

Both pieces are extremely well done, are attractively published on high quality paper, and are sure winners in any recital hall.

Peter Przystaniak. *That's Klezmer.* 12 Pieces for 1 or 2 clarinets (or violins) and piano with CD. Edition Peters, 2008.

At first glance this book might just look like a dream come true. A beautifully packaged klezmer set of 12 pieces with a play-along CD that includes well-known tunes for not only one, but two clarinets with a composed piano accompaniment instead of only chord symbols. This hard-to-find formula is ideal for clarinetists who are looking for easy-level klezmer to perform in concerts as well as novice accompanists who might not be familiar with the style's traditional rhythms. Additional volumes are available for viola, cello, bass, and guitar.

Klezmer hardly needs an introduction in our magazine, as the style is booming in popularity with clarinetists in search of music to expand their repertoire. Klezmer, the traditional music of the Yiddish people, usually features the clarinet or violin. It is an extremely expressive music that allows the soloist to tap into myriad sound colors and emotions and it is also great fun to play, especially when performers are well informed on the particulars of klezmer techniques and tonal effects. Listening to clarinetist Irith Gabriely on the enclosed CD helps the learning process and it is quite a thrill to play along with the electronic piano accompaniment tracks, which are offered both with and without the solo part(s).

German-born Peter Przystaniak works as a pianist, arranger, composer, and as director of a Gospel choir. In his collection *That's Klezmer*, he arranged eight traditional pieces and composed three originals. Gabriely composed one original piece in the collection, also arranged by Przystaniak.

Israeli clarinetist Irith Gabriely has been performing and recording with Przystaniak since 1990. Their repertoire and recordings contain classical works, klezmer, jazz, and their own compositions. Labeled on her Web site as the "Queen of Jewish Soul," Gabriely studied clarinet, piano, conducting, and philosophy at the University of Tel Aviv from 1968 to 1972. She also played principal clarinet with the Darmstadt State Theater Symphony Orchestra. Since 1986, she has been performing with her Colalaila Quartet, with which she won first prize at the 1991 Klezmer Festival in Zafat, Israel, as well as a special award at the Edinburgh Festival in 1998.

Having heard some of Gabriely's previous recordings, I was a little surprised at how more subdued her playing is on *That's Klezmer.* I assume this is to make it clearer and simpler for learners and to keep the ornaments to a minimum so that players can create their own. This being said, her playing is very smooth and beautiful on each track. I found myself listening to the CD over and over again. The tunes are quite simple, however they make for delightful short concert pieces. One reason I label this book as a beginner's book is that the keys in some pieces do not allow for comfortable transposition to the higher octave, which is traditionally done in klezmer. The performer is pretty much stuck with playing at the chalumeau and clarion registers, leaving little room to travel up to the usually preferred high register. Additionally, a huge number of klezmer pieces are very often written in d minor (e minor for B♭ clarinet), resulting in the klezmer musician developing favorite technical licks in that key. The pieces in this book only include four pieces in d minor. Although the majority of pieces are for two clarinets and piano, each one can be played by one clarinet only (with piano) and it will sound good. Lastly, I would be willing to assume that beginner *klezmorim* might be attracted to traditional "songs" compared to original compositions. Luckily, the book contains seven well-known traditional titles: *Beigalach, Hevenu Shalom Alechem, Mazel Tov, Rosinkes mit Mandalach, Shalom Alechem, Tumbalalaika,* and *Und as der Rebbe singt.* Original compositions are entitled: *Adam, Jiddish Blue, Old Klezmer I and II,* and *Old Oriental Klezmer.*

The series is ongoing and I will be looking forward to more titles in the future. This collection has a few minor limitations but is a terrific little gem for klezmer beginners who have been hunting for written-out piano accompaniment parts. Adding a second clarinet part adds a refreshing angle and allows friends to play together without the need for arranging their parts. Przystaniak and Gabriely make a tight team and serve novice klezmer enthusiasts well with this collection. The book itself is published with superb quality with slick and savvy artwork on the cover. *Gut Verk!*

by Lacey Golaszewski

Pièces Classiques, for clarinet and piano, vol. II. adapted and harmonized by Jacques Lancelot and André Patrick. Gérard Billaudot (U.S. agent, Theodore Presser), 1992. $19.50.

Pièces Classiques, for clarinet and piano, vol. III. adapted and harmonized by Jacques Lancelot and André Patrick. Gérard Billaudot (U.S. agent, Theodore Presser), 1993. $22.50.

Pièces Classiques, for clarinet and piano, vol. IV. adapted and harmonized by Jacques Lancelot and André Patrick. Gérard Billaudot (U.S. agent, Theodore Presser), 1994. $19.50.

Pièces Classiques, for clarinet and piano, vol. V. adapted and harmonized by Jacques Lancelot and André Patrick. Gérard Billaudot (U.S. agent, Theodore Presser), 1995. $24.25.

Pièces Classiques, for clarinet and piano, vol. VI. adapted and harmonized by Jacques Lancelot and André Patrick. Gérard Billaudot (U.S. agent, Theodore Presser), 1995. $23.75.

Jacques Lancelot and André Patrick have put together six collections of short adaptations for clarinet and piano, five of which are being reviewed here. These collections progress in difficulty and are derived from a range of composers, time periods, and styles. As such, they would be excellent for a progressing student, though advanced players would also find much to delight in them musically. Additionally, the individual selections would work well as recital, competition, or audition pieces. As all titles are given in French, a reading knowledge of that language would be helpful. Dates are provided for composers, as are performance lengths for each piece. The typeface is somewhat small, but very legible. There is a table of contents for each volume in the piano part.

Volume II is marked "fairly easy," a 2 on a scale of 1–5 in ascending difficulty. There are 13 pieces total: Chopin's *Souvenir*, Schumann's *La Brise*, Brahms' *Valse No. 2*, Schubert's *La Belle Meunière Nos. 13 and 18*, Weber's *Thème Original*, Mozart's "La marche des Prêtres" from *La Flûte Enchantée*, Bertini's *Études XVII* and *XXV, Op. 100*, Mendelssohn's *Romances sans paroles, op. 85, no.1*, an extract from the "Menuet in C" from Brahms' *Sonata No.1 for cello*, Grieg's *Mélodie Populaire*, and Diabelli's "Rondo" from his *Études Mélodiques*. Chopin's *Souvenir* remains almost completely in the clarion register and consists primarily of eighth notes at an Andante tempo. Schumann's slightly faster *La Brise* and Brahms' *Valse No. 2* and *Menuet* are excellent introductions to dance-influenced pieces in ¾ for a young student. They, along with Schubert's *La Belle Meunière No. 13,* utilize both the clarion and upper chalumeau registers. Weber's *Thème Original* introduces the student to binary form and the occasional grace note. "La marche des Prêtres" by Mozart makes use of many different rhythms together. Bertini's *Étude XVII* is a fine study in triplets and rapid staccato. Mendelssohn's *Romances sans paroles* provides experience with multiple tempo and dynamic changes. Plentiful opportunities abound in the Grieg for silky legato playing. *La Belle Meunière* is a splendid example of minor-major key contrast. Bertini's *Étude XXV* gives the most extensive technical workout, with fairly extended runs of 16th notes at a moderately fast pace and with a fair bit of chromaticism. Lastly, the Diabelli *Rondo* remains completely in the clarion register throughout, which somewhat limits the palette of colors, partially made up for with alternating articulation styles and the occasional grace note or two. Performance times for the pieces in this collection range from 50 seconds to two minutes, 15 seconds.

Volume III is marked "easy," though it is a notch more challenging than Volume II. The 12 pieces included in this volume are: Schubert's *Fleurs Solitaires*; Mendelssohn's *Romances sans paroles op. 19, no. 2*; Paganini's *Sonate XII, op. 3*; "Adagio" from Mozart's *Sonata No. 6 for violin and piano* and his *Sonata K. 547*; "Finale" from Schubert's *Op.137 Sonata for Violin and Piano*; "Andante" from Hummel's *Trio No. 2*; Czerny's *Opus 139*; Weber's *Romance*; "Duo" from Rossini's *Barber of Seville*; Beethoven's *Scherzo, Op. 26*; and Boieldieu's *Rondeau de ma tante Aurore*. Wider leaps, up to an octave, become more prevalent, as is evident in *Fleurs Solitaires* by Schumann and *Romances sans Paroles, op. 19, no. 2* by Mendelssohn. The latter also includes triplet grace notes. *Sonate XII* by Paganini is more technically challenging, with staccato eighth-note triplets and ventures up to altissimo D for the first time in this collection. The two adaptations from works for violin and piano by Mozart and Schubert, *6e Sonate – Adagio* and *Sonate – Final, op. 137* follow in turn. The Mozart is gentle and reflective, while the Schubert, extending the range up to altissimo E, is very fast and would work well as a flashy encore. Hummel's *2e Trio –Andante* introduces 4/8 time and 32nd notes for the first time in this collection. The showy Czerny is written in 3/4 but clearly intended to be counted "in one" and provides the opportunity to display rapid-fire staccato. *Romance* by Weber includes more complex rhythms such as 16th-note triplets, 32nd notes, and 16th-note grace notes in 3/8, plus an altissimo F. The accented and jovial Rossini features up-tempo runs of 16th notes in 3/8 with an interesting variety of articulation combinations. The Beethoven features a contrasting trio section, while the Mozart offers ample trills. Finally, the Boieldieu is a charming piece by a lesser-known composer. The pieces in this volume range in length from 37 seconds to two minutes, 50 seconds, and they consist of approximately 22 minutes, 22 seconds of music in sum.

There are 11 pieces in Volume IV: Bendel's *Menuet Favori de Mozart*; "Allegretto" from Porpora's *Sonata No. 1 for violin and bass*; "Polonaise" from Weber's *Sonata No. 6 for violin and piano*; "Adagio-Allegretto" from Kreutzer's *Sonata No. 2 for violin and bass*; "Presto" from Tartini's *Sonata No.10 "Didone Abbandonata";* Debussy's *La Fille au Cheveux de Lin*; *Sarabande* by J.S. Bach; "Theme and Variations" from Paganini's posthumous *Sonata for violin and piano*; "Gigue" from Francoeur's *Sonata No. 4 for violin and bass*; and "Andante" from Mozart's *Sonata for piano and violin K. 378,* as well as "Allegro" from his *Sonata No.25 for violin and piano*. The Bendel contains both duple and triple rhythms. The Porpora is in a very fast 12/8 with some 32nd notes. Weber's "Polonaise" is stately. Kreutzer's intricate "Adagio – Allegretto" contains streams of 32nd and 16th notes, as well as very challenging articulation patterns. The Tartini contains an abundance of turns, including one up to altissimo F#. Debussy's *La Fille aux Cheveux de Lin* is in the most challenging key signature so far, with four flats (six for piano). The Bach calls for careful and subtle nuances in articulation. Paganini provides a laid-back theme, followed by three highly virtuosic variations and a lyrical but highly ornamented finale. The Mozart "Andante" also contains a vast assortment of ornaments. Francoeur's "Gigue" and Mozart's "Allegro" complete this volume with bright compound meter athleticism. The 24 minutes, 45 seconds of music in this set consists of pieces ranging in length from one minute, five seconds to four minutes, 10 seconds.

Volume V is ranked "quite difficult" and comprises five pieces, most of them sets of variations, ranging in length from two minutes, five seconds to seven minutes, totaling 26 minutes and 30 seconds of music. Corelli's *La Follia* consists of 14 miniature movements in a wide variety of styles, the last of which includes a written-out cadenza. Schubert's "Allegro Moderato" from *Sonate Arpeggione* stretches the clarinet's range to altissimo G in more than one instance (though in one occurrence it may be played down the octave). J. S. Bach's *Double* is an excellent exercise in staccato in all registers. Bériot provides the penultimate piece in this volume, his *Air Varié, Opus 1 – Theme and Five Variations*, which is de-

manding in terms of both technique and control, with running sextuplet 16th notes in Variation II and running 32nd notes in Variations V (thankfully at a reasonable tempo), and wide, descending slurred intervals in several of the movements. Last in this volume is Weber's *Variations, Op. 6 on a theme from "Samori."* It is a theme with four variations and a finale. Again the range extends up to altissimo G and there is extensive passage work.

Volume VI is ranked the most difficult of these collections. At 26 minutes and 15 seconds total, the music consists of five pieces ranging in length from approximately three minutes to approximately eight minutes. The first piece is *Rondo from Sonata in B♭ Major, K. 378* by Mozart. It contains several contrasting sections which offer an array of tempi, rhythms, and articulations. Kalliwoda's *Introduction et Variations from an original suite for clarinet and piano* consists of an introduction, a theme, and three variations. There are short cadenza-like moments in the introduction, as well as numerous trills and grace notes. The first and second variations are both fast and technically challenging. "Bruyères," from Debussy's *Préludes*, is a fairly short, but very dreamy piece in the Impressionistic style with ample room for rubato. Reissiger's *Fantaisie op. 146* is another introduction, theme, and variations piece, which pushes the clarinet's range with an altissimo B♭ (though it may be played down the octave). Lastly there is Ponchielli's *La Gioconda – Danse de l'heure*, with its multiple sections and intricate rhythms.

In conclusion, these volumes provide an extensive and varied compilation of works for clarinet and piano, which should be a welcome addition to the libraries of students and professionals.

by Alice Meyer

Pablo de Sarasate. *Zigeunerweisen (Gypsy Airs)*, Op. 20, for Clarinet in B♭, Carl Fischer, 2000. $8.95.

Spanish born Pablo de Sarasate (1844–1908) was a violinist and composer who won his first competition as a youth of only 17. He composed exclusively for the violin, and his *Spanish Dances* for violin and piano is a well known favorite. *Zigeunerweisen*, or *Gypsy Airs*, originally written for violin and orchestra, has been arranged for clarinet and piano by Kalmen Opperman, well known clarinet performer, teacher, composer and arranger. How refreshing to have a tonal piece of music that is challenging, yet fun to play. This arrangement by Opperman is welcome!

Gypsy Airs is comprised of three sections of varying tempos: moderato, lento, and allegro vivace. The moderato and lento sections feature the expressive quality of the clarinet, with embellishments, *molto rubato,* and cadenza-like runs and arpeggios dominating from the outset. The allegro vivace showcases technical facility and articulation and once the allegro vivace has begun, the clarinet player plays for 145 measures without any rests, if all repeats are played. However, if one has established rubato from the beginning, breaks could be appropriately inserted without sacrificing musicality.

This solo is for an advanced player who is comfortable playing fast notes in the high register. Opperman includes optional passages down an octave for extremely difficult sections, and a fingering for the trill from E♭ to F♯ in the high register. *Gypsy Airs* could also be a fantastic piece to give to students who are learning musical interpretation because they could get as "schmaltzy" as they desire, and the music would only be enhanced.

The paper is of good quality with a laminated cover. The printing has good-sized notes and even the cadenzas are sized so that a person with bifocals or trifocals can read the notes with little problem. Page turns may pose a problem, especially the first one. The second page turn occurs during a two-measure piano introduction to the vivace, which could be augmented if need be to accommodate the page turn.

This solo just may make it on the program of my next recital. As one would expect, it would be an audience pleaser.

Andreas Spaeth. *Alpenlied*, Op. 167, No. 7, for voice, clarinet in B♭ and piano. Lazarus Edition, 2004.

Andreas Spaeth (1790–1876) was a Swiss clarinetist, organist, violinist, conductor, and vocal teacher who was appointed to the position of *Kapellmeister* and Court Organist to Duke Ernst (Prince Albert's father) in 1838. He composed in all genres, including opera, cantata and oratorio, church music, military marches, and piano literature. His works for the clarinet include a concerto, concertino, and incidental pieces. The entire Op. 167 is dedicated to the Court Music and Theatre Intendant, Baron von Hanstein, with the text of *Alpenlied* based on Swiss folk poetry.

Alpenlied consists of three verses, with the text originally in German and an English translation included in the score. The clarinet, accompanied by the piano, carries the melody in a five-bar introduction and again in the last five measures, ending with an extended arpeggiated passage. Throughout the rest of the piece, the melody occurs in the voice, with the clarinet taking a supporting role to the vocal part by imitation and flourishes throughout, occasionally playing simultaneously with the voice part. The piano part simply provides the harmonic and rhythmic structure for the vocal and clarinet parts. In the first two verses the pianist plays a bass note on the beat and chord on the off-beat throughout. In the third verse the pianist takes on a more flowing part, with the bass note on the beat and arpeggiated 16th-note chords.

Alpenlied would be a lovely addition to a program. The piece is moderately challenging, but would require a highly experienced vocalist as there are 16th-note arpeggios, chromatic tones, and large leaps in the vocal part. Although no voice range is stated, the range is comfortable for a soprano.

The piano score is laminated and the other parts are printed on separate enclosed sheets. The clarinet part is on one sheet of paper—front and back, necessitating a page turn. The clarinet part has only the clarinet part, with note cues during rests—there is no indication whether they are voice or piano cues, and do not include text cues. The vocal score includes only the voice and clarinet parts—no piano.

Michel Yost/Johann Vogel. *Concerto in B♭*, for B♭ clarinet and piano, edited and piano trans. by J. Gibson. JB Linear Music <www.jb-linear-music.com>, 2000, $11.99 for clarinet and piano, $31.99 for clarinet and orchestra.

Swiss clarinetist Michel Yost (1754–1786) played in Paris for most of his career. Although 14 clarinet concertos were initially credited to him, it was later discovered that Yost had collaborated with composer Johann Vogel, who put Yost's ideas into written form. This concerto is in three movements: "Allegro Moderato,", "Andante" and "Rondo. "

The first movement has a 50-measure *tutti* introduction in which the clarinetist has the option to play. The clarinet part consists of simple rhythms: half, quarter, and 16th-note passages, with an occasional 32nd-note flourish ending on a high note—the highest note in the piece, contained in this movement, is a high register E. The lengthy solo passages are interspersed with sufficient measures of rest, giving the clarinetist an ample amount of time to recover before playing again. The end of the first movement includes an extensive cadenza.

The clarinetist plays the entire second movement with quarter and eighth rests scattered throughout. The melodies introduced in this movement are delightful, and there is ornamentation provided by the composer. The pianist finishes the movement with an eight-measure transition into the third movement.

The "Rondo" is based on a pleasant, happy tune that is light and fun to listen to. There are time signature changes from duple meter to triple meter (2/4 to 3/8 to 2/4) and some technical sections that would require diligent practice.

This is a delightful piece. As clarinetists, we are always excited to play early Classical period music, and to find music originally written for the instrument is wonderful. If one can reconcile how to play the part endurance-wise, this is a worthwhile piece to play. It is a good solo for high intermediate level to beginning advanced players, although the 32nd-notes and change of time signature in the third movement would afford challenges to the intermediate player.

Measure numbers are included in both the clarinet and piano parts. The piano part is in a laminated cover that is spiral bound—always an advantage to the pianist as the part will lie flat when opened. The notes are printed in a font that is easily read on the staves, however there are an inconsistent number of staves on each page of the clarinet part. Pages include from 8—11 staves per page, and the pages with more staves are difficult to read and some of the notes appear to be squished together toward the end of the line. The piano part, on the other hand, is very consistent—four staves per page. The only time when this is not the case is after the clarinet cadenza (the clarinet part is not included) and the staves appear to be closer to each other which is harder on the eye.

A typed copy of the original manuscript version of the clarinet part is included in the back of the piano score. This part includes original articulations, tempi, and dynamic markings and it is helpful to have this part to reference in order to determine the composer's intent. Although markings were not plentiful in the Classical period, it gives us an idea of the freedom performers had in expressing the music. John Gibson's interest and contribution to the clarinet literature is appreciated. Yost and Vogel collaborated on 14 concertos—this reviewer would like to see more!

CD Reviews

by John Cipolla

New American Works for Clarinet Vol. II. Richard Stoltzman, clarinet; Michèle Gingras, clarinet; Kim Ellis, clarinet. William Thomas McKinley: *Clarinet Duets*, Books I and II; Carl Vollrath: *Fanfare for a Forlorn Clarinet*, and *Pastimes*; Ed Marcus: *Folk Songs and Dances for Three Clarinets.* MMC RECORDINGS MMC 2173. Total time 48:59. (available from: <www.mmcrecordings.com>)

New American Works for Clarinet, Vol. II, featuring clarinetists Richard Stoltzman, Michèle Gingras, and Kim Ellis, is a refreshingly new sounding offering of contemporary classical chamber music, featuring clarinet duos by William Thomas McKinley, a capella clarinet works by Carl Vollrath, and a clarinet trio by Ed Marcus. The variety of music on this disc is quite accessible to both the clarinetist and non-clarinetist listener. The 22 tracks on this CD range from 57 seconds to four minutes. The neat added value of this collection is that it includes PDF study scores of the music heard on the recordings and a short "bonus video featurette" of Stoltzman speaking about the music! Thank you to MMC records and the composers for reaching out to the clarinet community and sharing this wonderful music in this way. This is a very forward thinking approach to advancing new clarinet music, and is a very generous and bold step by both MMC Records and the composers.

Richard Stoltzman really needs no introduction to the clarinet community. He was the first wind player to be awarded the prestigious Avery Fischer Prize and can be credited with bringing the clarinet to the forefront as a solo instrument in the later part of the 20th century. He has been soloist with over 100 orchestras as well as recitalist and chamber music performer, and prolific recording artist. Michèle Gingras—former Secretary of the International Clarinet Association, Klezmer expert, and internationally known clarinetist, author, and teacher (she is named the Crossan Hays Curry Distinguished Educator and Distinguished Scholar of the Graduate Faculty at Miami University in Oxford, OH) is one of the international clarinet community's bright and shining stars—always seeking new ways to reach audiences and students with her performing and teaching talents. Kim Ellis has taught clarinet and saxophone at Lamar University and is principal clarinetist with the Symphony of Southeast Texas. Ellis is no stranger to new music and has many impressive credits in her background, including an upcoming recording on Centaur records and another recording with Richard Stoltzman and PARMA Recordings.

McKinley's *Clarinet Duets, Book 1* is a collection of six duets for clarinets. Stoltzman and Gingras perform these duets. Stoltzman briefly describes the duets in the CD liner notes: "Nostalgic waltz, both clarinets circling and glistening off each others' slow twirling; Tight twinkling imitation in waves of reverb; The jazz clarinet glissando rocking waltz; Syncopation with Latin lift; The longing, caressing, sadness, nostalgia, final cry." The first duo is a slow, hypnotic piece in which Stoltzman plays a beautifully singing melody after a pensive, repetitive, and legato bass figure that is played by both Stoltzman and Gingras. Both Stolzman and Gingras play with a rich and dark tonal quality. The sec-

ond duo moves faster in tempo and is a cascading, arpeggiated chase between the two clarinetists. The artists brighten their tone up in this work and make it sound very playful. The third duo increases in intensity by beginning with a glissando in both instruments that culminates in climactic high Fs, the first player reaching their high F one quarter note before the second player. The intonation in the upper clarion and altissimo registers of Stolzman and Gingras is so precise that you can hear the difference tones if you listen carefully–very impressive! The fourth duo sets up a rhythmic and slightly dissonant repetitive figure as a foundation for the melody. Stoltzman uses vibrato in this duo in the upper register with excellent taste. The fifth duo again begins with a bass line figure. This duo has a strong jazz influence in its melodic, rhythmic, and harmonic material. The sixth duo calms the intense energy that was cumulatively built over the course of the first five duos and completes Book I with a chant–like quality. The beautifully dark quality of the tones of both Stolzman and Gingras accentuate the wide palette of timbres these artists are capable of producing on the clarinet.

Stoltzman describes each of the duets in McKinley's *Clarinet Duets, Book II*: "Russian Stravinsky, primal, heavy; Into a lightheaded Waltz; Licking each other's lick; Quintuplets in an ornate Ornette world; Everything mellows loving fluidly, thirds mysterious finally fed-up!; Fragile, touching contrapuntal lines." Stoltzman and Ellis perform these duets. The first duo possesses a rhapsodic character reminiscent in mood, though not in compositional style, to the "Adagio" movement of the Brahms *Clarinet Quintet in B Minor*, Op. 115. The piece begins with a percussive drone figure created with a grace-note low F followed immediately by a whole-note low E. This set begins with a chant–like mood, as did the end of Book I set. The second duet is in ¾ meter and begins with a very simple accompaniment in the second part and a very high, and beautifully controlled, upper register melody. Non–clarinetists would certainly not be aware of the difficulty of this melody because Stoltzman executes it with absolute ease, as does Ellis when a similar line appears in her part. The third duet is a perpetual motion piece in which both instruments are either playing alone or overlapping,

often in unison, but occasionally colliding into passages that are a second apart, giving the passages a brief, but pleasingly dissonant quality. Duet four is a series of quintuplet arpeggiated 16th notes. Though the two clarinets are playing the quintuplets simultaneously, they are often set apart by the interval of a third. The figures again reach into the altissimo register. In this piece though, Stoltzman clearly personalizes the music and varies his sound by playing with an intentionally looser sounding timbre and focus. Ellis follows his stylistic lead, though with slightly less looseness to her timbre. The fifth duet has both players playing eighth-note lines simultaneously at various intervals apart from each other. The effect is reminiscent of the first movement of Eric Mandat's *Folk Songs*, for those readers familiar with his music. The final duet begins with the two clarinets playing in alternating sixths and thirds. The opening sounds almost like a clarinet study in sixths, but quickly evolves into a more varied compositional shape. McKinley ends the Book II in a pensive, peaceful mood as he did the Book I set of duets. Stoltzman and Ellis demonstrate a particularly striking command of the myriad of timbres that the clarinet is capable of producing and it is through their artistry that McKinley's duets truly come alive.

Fanfare for a Forlorn Clarinet by Carl Vollrath is a short pensive piece that has the open sounds of the intervals of a fourth, fifth, and octave being employed frequently. Stoltzman connects these large interval leaps seamlessly. This piece has a Coplandesque quality to it and the warm presence of the clarinet sound is a testament to the care that producer Bob Lord, engineer John Weston, and Jonathan Wyner, who mastered the recording, took in creating this particularly pleasing sound of the clarinet on this recording.

"Dusk to Dusk" is the first in a set of four pieces by Vollrath entitled *Pastimes.* Stoltzman does a very nice job of varying the timbre throughout this piece, as it requires that the performer periodically trill the right-hand fingers while playing a left-hand note, such as a throat E. "Jewish Wedding" is a lively dialogue between a pretty clarion register short melody and a punctuated low note figure. This dialogue is played very convincingly in a Klezmer style. Though Vollrath gives some indications on the music as to when to play grace notes, much of the stylistic interpretation is left up to the performer. Stoltzman's playful and daring personality is heard loud and clear in this movement. "Kite Flying" is a fun piece that rolls along rhythmically, and seems to mimic the unpredictable motions of a kite. The piece is played with an ad lib tempo. Stoltzman takes liberties with his tone and often bends one note into the next as a violin might do when playing a glisssando. "Contemplative Garden" utilizes timbre variation. It is in a free tempo and evokes a pensive mood.

Folk Songs and Dances for three clarinets by Ed Marcus heard here is the second of two books of *Folk Songs and Dances* for clarinet trio. Marcus notes that these works "suggest the relative simplicity, melody, and rhythmic interest of folk songs and dances," rather than actually borrowing authentic folk melodies. The first two pieces, "Moderately" and "Gently," are relatively slow in tempo and exploit the richness of the low register of the clarinet. "Scherzo" is a lively piece with much rhythmic and metric variety. "Dreamily with Fidgets" is exactly what the title suggests. The melody is quite dreamy in quality. The other two clarinets interrupt this melody by playing either an opposing fragment of short rhythmic bursts or a simple eighth-note accompaniment. This accompaniment is punctuated with yet more rhythmic variety. The last piece in the set, "Impressively Fast," was inspired while the composer and his wife were watching a DVD set of *Rocky and Bullwinkle* cartoons. It is lighthearted and lively.

New American Works for Clarinet Vol. II is a strong commitment by three American composers, three American clarinetists, and MMC Recordings to, as MMC founder William McKinley states in the CD liner notes, "connect contemporary classical composers with their listening public and vice versa." The cover has a monk-like figure playing a wind instrument. The liner notes characterize each piece effectively and give ample biographical information about the performers and composers. The faint yellow and miniaturized font that lists the tracks on the back of the jewel case is difficult to read. It would be easier to reference the individual tracks with the study scores if these track listings were presented in a bolder fashion. This is a highly recommended recording because of its professional recording quality, world–caliber clarinetists, and captivating compositions.

by Will Cicola

Whale Music. David Rothenberg, B♭, G, and bass clarinets, electronics, keyboards, vocals; Robert Jürjendal, guitar; Nils Økland, violin; John Wieczorek, percussion; Michelle Makarski, violin; and whales (humpback, beluga, orca, sperm, minke, blue, and fin). Rothenberg: *Valentine's Day 1992, Never Satisfied, The Far Field, Whiteness of the Beast, Due Orcananda, The Killer, Moby Click, And She Married a Whale, Myagostrov in the Deep, Beluga No Believe in Tears, Koholaa!*; Pete Seeger: "The World's Last Whale." TERRA NOVA TN-0804. Total time 63:02 (available from: <http://cdbaby.com/cd/davidrothenberg2>)

When I received this album for review, my first reaction was naturally to wonder what style of music the recording would represent. Fortunately, this question was quickly and easily answered with one glance at the cover of **Whale Music**. The black and white diagram is simple and clean, similar in style to a road sign without words, and depicts a man in a boat with a clarinet. In the boat with him are a microphone and a pair of headphones, connected to an underwater speaker and microphone that are being used by various whales. This describes the essential concept of **Whale Music**: a musical interaction between man and whale, with an assortment of woodwind instruments providing assistance on the human side.

Clarinetist and New Jersey Institute of Technology professor David Rothenberg

is no stranger to interspecies communication; his 2005 **Why Birds Sing** was the product of a similar project to explore the meaning and beauty of birdsong. Both **Why Birds Sing** and **Whale Music** are paired with books (available separately) containing sonographs and descriptions of the processes Rothenberg used. For **Whale Music** (and its companion book *Thousand Mile Song: Whale Music in a Sea of Sound*), Rothenberg traveled across the globe, visiting locations ranging from the Shedd Aquarium in Chicago to the White Sea in Russia (with stops in Hawaii and Vancouver along the way) in order to acquire the material for this album. Humpbacks, belugas (both captive-born and wild), and killer whales, or orcas, are all featured.

The music itself is a fascinating blend of jazz, electronic, new age, and whale, with each track having a different style crafted around the unique call of the specific whale species featured. The variety is far larger than one might assume; belugas alone produce a range of sounds so much wider than that observed in other species such as dolphins that even categorizing them has proven to be difficult for scientists. Rothenberg utilized a variety of methods in creating his compositions. Those that are the result of a live interspecies recording (as depicted on the cover) are presented largely as they were recorded, while others make use of prerecorded whale sounds as source material for more complex arrangements. The interactions displayed in the live duets are some of the most intriguing musical ideas ever recorded; the whales' responses are often quite obviously based on what they are hearing from the clarinet or saxophone. At one point, a humpback whale can even be heard following and matching pitch with the clarinet!

The final track differs from the rest of the album in that it includes human vocals; an arrangement of Pete Seeger's "The World's Last Whale" is sung by Rothenberg. This song, written shortly after the first widely available recordings of whale song were distributed to the public in 1970, laments a potential future in which whales have become nearly extinct and suggests that the care with which mankind treats its aquatic neighbors reflects the potential fate of humanity. (Interestingly, **Whale Music** marks the first recording of this song; Seeger himself did not record it until his album **At 89**, released September 2008.) The message of the song reinforces Rothenberg's emphasis on the importance of whale song in efforts toward protection of these threatened animals, as expressed on his Web site: "Perhaps no one would have cared enough to work to save the whales without first hearing their song."

While this music is unlikely to find a place on the concert stage anytime soon (for obvious reasons, although aquariums could probably host live performances), it has great value for a number of reasons—philosophical and conceptual brilliance, technological innovation, and the exploration of new ground being only the beginning of the list. Perhaps most important, however, is the degree to which Rothenberg probes the depths of musical expression by removing many of the filters between music and nature. On the surface, the result has very little in common with a Brahms sonata or Rossini opera, but those wishing to explore the full range of what music can do are strongly advised to experience **Whale Music**.

by Wesley Ferreira

With Blackwood and Silver. Nancy Gamso, clarinet and flute; Tracy Cowden, piano. Frank Bencriscutto: *Dialogue for Solo Clarinet and Piano*; Norman Dello Joio: *The Developing Flutist, Suite for Flute and Piano*; Alec Wilder: *Sonata For Clarinet and Piano*; Jean Berger: *Suite for Flute and Piano*; Michael Fink: *Caprices for Clarinet and Piano*; Ralph Vaughan Williams: *Suite for Flute and Piano*; Mátyás Seiber/Stefan de Haan: *Dance Suite for Clarinet and Piano*; John Rutter: *Three American Miniatures for Flute and Clarinet*. No label or catalog number indicated. Total time 71:27. (available from: <www.cdbaby.com> and from the artist at: <nmgamso@owu.edu>, or as a download from: <http://itunes.com>)

It is not often that we are presented with a classical recording featuring a single performer on two different woodwind instruments. Nancy Gamso, professor of music at Ohio Wesleyan University, showcases her skill on this new disc, offering up the unusual ability of equal proficiency on both clarinet and flute. She holds multiple degrees in woodwind performance,

and as a woodwind specialist she performs regularly throughout Ohio as a soloist, chamber musician, and as a member of jazz bands and large ensembles.

With Blackwood and Silver is a noteworthy recording comprised of 20th-century works by a mix of familiar and lesser-known composers. The CD's title refers to one of Gamso's own compositions for clarinet, flute and electronic tape in which she explores characters of the African blackwood clarinet and the silver flute. In the liner notes Gamso explains, "As a performer on these instruments, it has always seemed that the instruments themselves create, even demand, quite diverse qualities of expression—as diverse as blackwood and silver."

The opening track on this recording, *Dialogue for Solo Clarinet & Piano* by Frank Bencriscutto (1928-1997), is a one-movement work marked "Allegro con brio." This piece is the third composition in a series written for clarinet and band (with piano reduction) by the late University of Minnesota band director. His intention with each of these works was to focus on specific teaching goals while contributing to the modern body of clarinet literature. Gamso captures the listener's attention from the onset with a rich and full-bodied tone and fluid finger technique. She maintains a sense of intensity through to the very end of the six-minute piece with its ever-changing dialogue of energetic, playful, lyrical and sometimes aggressive interaction with the piano.

In total, five of the eight tracks on this recording include clarinet. Of those remaining, all incorporate some elements of jazz, popular, dance, or folk music. *Sonata for Clarinet and Piano* by Alec Wilder (1907–1980) is written in four movements and combines Baroque-style

counterpoint with jazz rhythms, melodies, and harmonies. This is a very accessible work, one which could easily find its way onto an undergraduate recital program. *Caprices for Clarinet and Piano* by Michael Fink (published in 1967 by Western International Music) is a charming work in three short movements. The first, entitled "Café," is written in a blues style mixed with recurring lively mixed-meter sections. The second, entitled "In Between," is a medium swing number which features a short improvisation section for clarinet alone, about which Gamso states, "Musicians not accustomed to jazz style will find this work quite accessible and the jazz rhythms are clearly notated." The final movement "Excursion" is an up-tempo bebop. In this work, Gamso is clearly in her element playing with personality and flair, altering her tone color based on the spirit of each particular style. In *Dance Suite* by Mátyás Seiber (1905–1960) and arranged by Stefan de Haan, she continues her interpretive character playing in the six-movement work with such titles as "Foxtrot," "Mazurka," "Gypsy Tango," and "Walzer." Though from a performance standpoint there are very few challenges in this work, it fits within the lighter nature of this recording. The works for flute and piano similarly draw upon a variety of early 20th-century popular styles. In regards to the flute performance on this disc, Gamso displays similar characteristics to those of her clarinet playing. Her tone is pleasant, full-bodied and resonant, and she displays ample technical ability. She offers a clear interpretation of her musical ideas through her phrasing, though without the subtle musical nuances enjoyed by this reviewer. On the whole, the ensemble playing between Gamso and collaborator Tracy Cowden on piano is terrific. Though I detect intonation issues between the clarinet and piano on occasion, the two performers interact with each other as chamber musicians, contributing to a cohesive and exciting musical presentation.

The recording quality of this disc is quite good and particularly notable is the balance between piano and solo instruments, highlighted by the natural sound of the concert hall. The CD concludes with *Three American Miniatures* by John Rutter (b. 1945), a delightful piece for clarinet and flute in which Gamso performs on both instruments. Through multitrack recording (a method of sound recording that allows for the separate recording of sound sources put together to create a cohesive whole), we are exposed to a novel presentation. This reviewer enjoys its inherent appeal but, as one can imagine, without the personal interaction of two separate individuals performing, this particular track lacks the spontaneity and personal interplay found in a conventional rendering.

Overall, **With Blackwood and Silver** is a wonderful recording and is recommended for those looking for accessible teaching pieces, quality performance, and easy listening.

by Thomas Jacobsen

Lajos Dudas – Jazz on Stage. Lajos Dudas, clarinet; Philipp van Endert, guitar; Martin Gjakonovski, bass (tracks 6–9); Jochen Büttner, percussion (tracks 4–5); Kurt Billker, drums (tracks 6–9). Dudas: "For Gabor"; Dudas: "Maydance"; Sonny Stitt: "Blues for Rose"; Dudas: "Kukeri Dance"; Dudas/Aladar Pege: "Toledo"; Dudas: "Fountain"; Dudas: "Vehicle"; Dudas: "Walk in the City"; Joseph Kosma: "Autumn Leaves." JAZZSICK RECORDS JS 5019. Total time 67:51. (available from: <www.jazzsick.com>)

The name of Hungarian-born clarinetist Lajos Dudas, 67, is not entirely unfamiliar to me. I had seen references to performances by him from time to time in European jazz periodicals such as the *International Jazz Forum* (now defunct), and the late Jerry Pierce noted in his "Pierce's Potpourri" column in this journal some years ago a composition Dudas wrote for clarinet and piano called *Concertino, Homage to Artie Shaw*. Until now, however, I had not heard him play.

The liner notes for this CD are meager, but the clarinetist's Web site is somewhat less so. From the latter, we learn that Dudas was classically trained in Budapest at the Béla Bartók Conservatory and Franz Liszt Academy of Music. Nevertheless, he seems to have spent most of his life teaching and performing in Germany, appearing widely in concert and at festivals throughout Europe. This CD, his most recent, was released in 2008.

The recording may be considered in three parts, each featuring the clarinetist in small group contexts: duo (tracks 1–3), trio (tracks 4–5) and quartet (tracks 6–9). All were recorded before live audiences: in Augsburg (1–3) and Meersburg (4–5), Germany, and Vienna, Austria (6–9) within the space of one year (May 2006–May 2007). With the exception of tracks 3 and 9, all of the music consists of original compositions by the clarinetist.

Dudas' gentle and tasteful clarinet dominates the duo tracks, though van Endert inevitably plays a notable role on the opener (a tribute to Hungarian –-and American — guitar legend Gabor Szabo). The clarinetist's playing brings to mind something of the tonal colors of Eddie Daniels as well as Tony Scott, the latter especially in the blues of track three.

The addition of percussionist Buettner to the clarinet-guitar duo contributes to a strikingly different mood and rhythmic spirit in the two long trio tracks. The oriental feel of "Kukeri Dance" (again, I am reminded of later Scott) contrasts with the Spanish tinge of "Toledo," giving a decidedly ethnic character to this music. There are moments revealing a clear jazz sensibility, but, overall, this is improvisational music with a New Age quality.

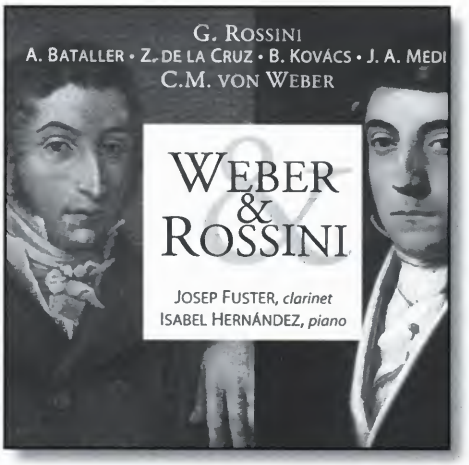
The quartet tracks reveal rather more variety, ranging from straight ahead swinging sounds (with a touch of R&B in "Vehicle") to moments of evocative freer improvisation ("Fountain"). After the free-wheeling "Walk in the City" showcasing all members of the group, the disk concludes with the clarinetist's lovely take on a jazz standard ("Autumn Leaves"). I get the impression from this recording that the latter may be most representative of his overall style of playing, which is characterized by a sensitive lightness and introspection. He does not display the py-

rotechnics of a DeFranco, but he is clearly master of his instrument. I would conclude that the more I listened to this recording, the more I liked it.

Lajos Dudas is a veteran performer who has earned a reputation in Europe and deserves to be heard on this side of the Atlantic. For those wishing to listen to a jazz clarinetist who may be new to them (something that always appeals to me), I am happy to recommend this recording to them.

by Osiris Molina

Weber and Rossini. Josep Fuster, clarinet; Isabel Hernández, piano. Gioacchino Rossini: *Cavatina "Una voce poco fa"* from *Il Barbiere di Siviglia* (Arr. Ivan Müller); Arnau Bataller: *Tre movimenti alla Rossini*; Gioacchino Rossini: *Fantasia para clarinet y piano*; Zulema de la Cruz: *Evocazione Rossiniana*; Béla Kovács: *Salute, Signore Rossini!*; Juan A. Medina: *Pasacaglia von Weber;* Carl Maria von Weber: *Gran Duo Concertante*, Op. 48. COLUMNA MÚSICA 1CM0197. Total time 75:44. (available from: <www.columnamusica.com>)



The Spanish clarinetist Josep Fuster has amassed a strong catalog of recordings through the Columna Música label, and his newest release, **Weber and Rossini**, with his duo partner pianist Isabel Hernández, is an impressive addition to his output. The liner notes reminisce about the early 19th-century clarinet, where advances in instrument mechanics and musical aesthetic influenced Rossini and Weber to pen their immortal works. The three contemporary works on the album (all commissioned by the Fuster-Hernández duo) are directly influenced by the compositional styles of Rossini and Weber. In many cases they quote directly from the masters' works, and add a fascinating counterpoint to the tonal language of the 19th century. Fuster's disc is a fascinating exploration of the clarinet's role in the past and present, and all lovers of the clarinet will find something on this disc they will want to explore or re-examine.

The first work on the disc is Ivan Müller's arrangement of the Rossini cavatina *"Una voce poco fa"* from *The Barber of Seville*. Müller's contributions to all aspects of clarinet life cannot be overstated, and it is a pleasure to experience an opera transcription foreshadowing the contributions of Kroepsch and Lovreglio. Fuster and Hernández capture the lightness beautifully, and the performance never sounds forced. It is a fun, joyous piece that should be in every performer's library. Rossini's *Fantasy in E Flat* for clarinet and piano exploits the dramatic range of the instrument, one of the great strengths of Fuster's artistry. It is surprising that these works are not performed more often. The variations genre influenced many contemporary composers as well as those from the classical era, as is the case with the *Evocazione Rossiniana* by Spanish composer Zulema de la Cruz. A graduate of the Royal Conservatory in Madrid and Stanford University, Ms. de la Cruz has distinguished herself in the area of electronic and electroacoustic music. This dense, probing work recalls similar character shifts to the Rossini *Fantasy* in a modern dialect. Mr. Fuster's altissimo is put to good use here, and the result is a penetrating performance that compliments the Rossini in execution as well as spirit. The other contemporary work offered in response to the Rossini aesthetic is the *Tre movimenti alla Rossini* by the Spanish-born, Southern California-trained Arnau Bataller. This impressive work incorporates fragments of themes from the *Barber of Seville* cavatina and interpolates them to a modern idiom. The opening tonal piano chords support an eerie quarter-tone clarinet statement that makes one question – in a delightful way! – the journey on which we are about to embark. One of Mr. Bataller's talents is composing for films, and his harmonic treatment of the Rossini fragments simultaneously supports and contradicts the melody. The work ends with a lonely last gasp of the cavatina melody lost in a chromatic field. This is a wonderful new work, and clarinetists will enjoy the challenge of uncovering Rossini in Bataller. A thoroughly perfect capper to the Rossini portion of the disc is the wonderful Béla Kovács encore *Salute, Signore Rossini!* What a fun ride! It is one of those pieces that you can't wait to see a copy of, find a pianist to go through it, and look for opportunities to program it. At just over three minutes, it is a *tour de force* and a spot-on homage to the Italian master. Every theme sounds *just about* familiar, every modulation and turn-of-phrase crafted just right. You can hear Fuster and Hernández smiling their way through it, and it comes through in a delightful reading. This is the only work on the CD with no program notes, but the point is made immediately. Aragonese composer Juan A. Medina's contribution to the disc, *Passacaglia von Weber*, is a tribute to the variation form. It is a dark, foreboding piece, underscoring the veiled facets of the Romantic spirit. Fuster shapes the lines beautifully here, and his altissimo is again presented to great effect.

Rounding out the disc is a performance of the Weber *Grand Duo Concertant.*

What I admire about this performance is the way the music breathes with just a slightly slower tempo than the breakneck speed we sometimes associate with this piece. The transitions, especially in the first movement, tend to flex in a way that brings the ensemble into focus and places the melody in a prominent position. Fuster's ascending slurs are lovely, and the dynamic contrast is beautifully executed. Ms. Hernandez's crisp articulation complements a lively clarinet staccato, and her running thirds throughout the piece highlights her facile technique. It is a completely satisfying performance and one worth hearing. The clarity between both instruments belies a true partnership. There are instances of pitch discrepancy, as well as moments where the deep resonance of the piano is obscured, but it is hardly noticeable.

There is no doubt this is a beautifully conceived, recorded, and presented disc. The recording is faithful, with minimal echo and a closeness that makes you believe they are standing right in front of you. Fuster is certainly a romantic, in spirit and commitment. His playing is true artistry, and the musician in us will be moved. The Fuster-Hernández duo is to be commended for a strong showing, and we look forward to more commissions and performances. A first-rate recording! *¡Felicidades!*

by Julia Heinen

Caribe Clarinete. Kathleen Jones, clarinet; Diana Figueroa, piano; Luis Fred, trombone. Angel Mislán: *Sara: Danza Puertorriqueña*; Jack Delano: *Sonata in A Minor*; Roberto Sierra: *Cinco Bocetos*; Sonia I. Morales Matos: *Introspection*; Jack Delano: *Crepúsculo*; Alfonso Fuentes: *Voces del Barrio*; Fernando Medina Cáceres: *Netiquette: Danza Puertorriqueã.* KKLARINET 08-001. Total time 51:16. (available from: <www.cdbaby.com>)

Kathleen Jones, principal clarinetist of the Puerto Rico Symphony Orchestra and professor of clarinet at the Conservatory of Music of Puerto Rico since 1975, has brought the clarinet world a new compact disc titled **Caribe Clarinete**, featuring compositions from Puerto Rico. Recorded during a 2007–08 sabbatical leave, these works demonstrate colorful composition styles and sparkling articulations, in addition to exploring the expressive capabilities of the clarinet.

The compact disc is presented in chronological order and begins with *Sara: Puerto Rican Danza* written approximately in 1890 by Angel Mislán, one of Puerto Rico's most well-known composers. This short, single-movement work is one of the composer's most famous. The work was transcribed for A clarinet in 2007 by David Bourns with the transcription being dedicated to Ms. Jones. His transcription is based on a version for piano published by the Institute of Puerto Rican Culture and also another arrangement by Guillermo Figueroa for string quartet. The version for clarinet and piano opens with a distinctive clarinet cadenza and is quickly joined by the piano, played artistically here by Puerto Rican pianist, Diane Figueroa. The delightful melodies are lucidly articulate and well executed by both Jones and Figueroa.

The second work is a sonata in three movements by Jack Delano, written in 1955. Delano was born in the Ukraine and raised in Philadelphia. He came to Puerto Rico for the first time in 1941 and returned with his wife for good in 1946, stating that the island "captivated their hearts." He composed dozens of musical works —among them this sonata written for viola, clarinet or cello, which is based on elements of Puerto Rico's musical folklore and dedicated to Tomas Blanco, a Puerto Rican writer. In 2007, David Bourns transcribed this work for the A clarinet to better imitate the sonority of the viola. The beautiful, sonorous melodies sound perfectly suited to the A clarinet. A large palate of tone colors are artistically employed by Jones in this masterfully recorded work.

Cinco Bocetos (*Five Sketches*) for solo clarinet, commissioned by Jones, was written in 1984 by one of the best known composers of Latin America; Roberto Sierra. Sierra, who was born and raised in Puerto Rico, studied music at the Conservatory of Music in Puerto Rico and later in England at the Royal College of Music and Germany at the *Hochschüle für Musik* of Hamburg. The five short movements, written to evoke the life and people of the island, include in the last sketch, fragments of the "Song of the Birds," a Catalonian folk song that Pablo Casals played at the Casals Festivals. The "Song of the Birds" represented the longing for peace and freedom in Spain while Generalissimo Franco was dictator. The work is angular, featuring many sudden changes in articulation style, tone color and dynamic inflections. All are accomplished with considerable energy and commitment.

Sonia Morales Matos first began composing in junior high, where she belonged to a church youth group and composed religious choral music. Educated and living in the United States, she is an active pianist and composer. *Introspection* for clarinet and piano was written in 1994 as a piece for her brother, Ricardo, to perform at the I.C.A. ClarinetFest® in Chicago. Ms. Morales states that the piece represents a profound inward look, sometimes expressing sentiments like "I won't take any more!" The piece opens with solo clarinet in a dark and haunting melody. It is evident in this work that this duo has collaborated on many occasions making the ensemble a pleasure to hear.

Crespúsculo (*Twilight*) for solo clarinet by Jack Delano required much editing by Jones at the request of the composer. The composer's son, Pablo, stated the short work summarizes his father's entire life's music. The work's flowing motives and

rhapsodic quality make this a beautiful piece to include in any program.

Alfonso Fuentes, professor of composition at the Conservatory of Music in Puerto Rico, composed *Voces del Barrio* (*Voices from the Caribbean Ghetto*) for solo clarinet in 2006 and dedicated it to Jones. The work is in three movements titled "De la Calle," "Prikitín pin pon " and "Clamor de piel pandero." The composer states about this work: "...the three pieces or studies are constructed on a base of Afro-Antillean rhythmic elements." In the first piece the composer depicts the daily life of the street in a Caribbean ghetto. The second-movement title is nonsense words which can be sung to the five-note theme. The third movement is of a lighter and "more popular" character than the others, relies on the tropical clave rhythm and represents a collage of painful moments in the Barrio. This work, featuring clipped articulation sounds and short motives which develop and lengthen over time, is propelled forward by driving rhythms and extreme range.

Netiquette: Puerto Rican Danza by Fernando Medina Cáceres in 2007 is for clarinet and trombone. Of his work, he states: "*Netiquette*...is a combination of the words, internet and etiquette: the rules of accepted behavior during an internet conversation...I imagine a girl and a boy (two teenagers)..., connected to 'messenger,' unsure if anyone will make contact with them... Just before beginning the '*danza*' I visualize a 'click,' they connect and the virtual courtship begins. First, the girl (the clarinet) starts with a witty and flirty expressiveness, while the boy (the trombone) gives her support. The second section is the boy's chance to project himself as big, strong and romantic; he sings in an ample and deliberate way (possibly due to his typing limitations) while the clarinet reacts in a tentative manner. In the third part, the clarinet interrupts before the trombone has finished what he has to say; there's a little more trust between them, so in the end they finish in a perfect cadence... or at least on the same note." The trombone part is played expertly by Luis Fred, principal trombone of the Puerto Rico Symphony Orchestra and blends beautifully with the clarinet.

This compact disc represents an important addition to the recorded works for clarinet, featuring many lesser-known works by Puerto Rican composers. The musicianship of all the performers is evident and a delight to experience. In addition, many of these works would be suitable for inclusion in degree recitals as a welcome diversion from standard clarinet repertoire. Enjoy!

by Jane Ellsworth

Nuevo Sonido: Latin-American Trios. Trío Montecino: David Shea, clarinet; Pablo Mahave-Veglia, cello; Paulina Zamora, piano. Victor Agudelo: *Mazorca a $1000 Pesos*; Lucía Patiño: *Gritos Sordos*; Roberto Sierra: *Tres Fantasías*; Felipe Pinto d'Aguiar Montt: *Alti-sonantes*; Gerardo Dirié: *Bordoneo, Pifilca y Zapateado*. EROICA CLASSICAL RECORDINGS JDT3379. Total time 66:10. (available from: <www.eroicaclassicalrecordings.com>)

Recent decades have witnessed a surge of interest in classical music for the clarinet by Latin-American composers. This is due, in large part, to the increasing participation of Latin-American clarinetists in organizations, conferences, and festivals that have traditionally been dominated by North America and European performers. Thanks to fine clarinetists such as Paquito D'Rivera, Paulo Sergio Santos, Luis Rossi, and many others, Latin-American compositions are working their way into the repertoire of clarinetists around the world; and Latin-American performers are now regular figures on the global clarinet "scene."

One of the results of this vitalization can be seen in a new CD release by the Trío Montecino. This group, consisting of clarinetist David Shea (associate professor at Texas Tech), cellist Pablo Mahave-Veglia (professor at Grand Valley State University in Grand Rapids, Michigan), and pianist Paulina Zamora (professor at the *Instituto Profesional Escuela Moderna de Música* in Santiago, Chile), has been active in the commissioning of new works for the clarinet–cello–piano combination by Latin-American composers. On the CD **Nuevo Sonido**, four of the five works presented are new commissions, written in 2006–07, and all four of these are fabulous contributions to the repertoire.

The opening composition is *Mazorca a $1000 Pesos* (2006), by Colombian composer Victor Agudelo (b. 1979). The work's title refers to the grilled corn commonly sold in Colombia by urban street vendors, many of whom are refugees from the poverty and guerilla warfare of the rural areas in which they were born. Of the work's seven movements, three are named after famous hills in Colombia: "Cerro Nutibara" in Medellín, "Cerro Monserrate" in Bogotá, and "Cerro La Popa" in Cartagena. These movements, along with the "Prelude," incorporate Colombian dance rhythms and other nationalistic allusions. Situated between these move-

ments are three slow, lyrical "Funeral Processions." The composer's approach to harmony is sometimes non-tonal, sometimes non-traditionally tonal, but always approachable. Traditional Colombian elements are most obvious in the lively "hill" movements; but the expressive heart of the work is to be found in the "Funeral Processions," which are profound. The work calls for some modification of the piano in the opening movement, with muted strings that imitate the strumming of a folk guitar. The pianist is also required to play inside the piano in the third movement. Apart from the occasional bending of pitches, the clarinet and cello parts employ conventional playing techniques, although in the final movement the performers are also asked to sing fragments of a liturgical "Credo" upon which the movement is based.

The second composition on the CD, *Gritos Sordos* (*Deaf Screams*), was written by the Ecuadorian composer Lucía Patiño (b. 1967). The work was inspired by a painting from the cycle *The Disasters of War*, by Osvaldo Viteri. In a single movement, the work "explores ideas and thoughts on the senseless violence and loss of life created in the name of peace," as stated in the CD booklet. *Gritos Sordos* consists of contrasting episodes, sometimes poignant, sometimes sarcastic, sometimes menacing, that reflect a poetic sequence of images envisioned by the composer: "a muted scream–enormous hum–eternal silence–unknowingly watching (with knowledge, not watching)–internal weeping–a body falling–dead life–dead sigh–a giant scream–an unheard moan–eternal breaking–deaf screams–a deaf scream." The emotional tone of the work is correspondingly serious.

Another single-movement work, *Altison-antes,* was written by the Chilean composer Felipe Pinto d'Aguiar Montt (b. 1982). In contrast to the previous compositions, this work has a more abstract basis. The composer presents a series of contrasting musical segments that reflect on an initial motive (low C and E, first occurring in the piano) and its resonances. The harmonic language here is completely non-tonal. The textures used range from a Webern-like pointillism to chordal clusters reminiscent of Messiaen, but this should not be taken to mean that the work is derivative; on the contrary, this young composer has a distinctive and appealing voice.

The last commissioned composition, and the work that closes the CD, is *Bordoneo, Pifilca y Zapateado,* by the Argentine composer Gerardo Dirié (b. 1958). The three movements of this work incorporate rural musical styles from Argentina and Chile. The first movement, "Bordoneo a los Trenes de Temuco," refers to a famous train museum in Temuco, a city in the beautiful Lake District of southern Chile where the poet Pablo Neruda once resided. "Pifilca," the slow second movement, alludes to the sound of a high-pitched instrument used in Chile's native Mapuche culture through sustained high notes in the clarinet and cello. Finally, the "Zapateado del Padre Hurtado" celebrates Chile's famous priest, Alberto Hurtado (1901–1952), who was canonized in 2005. The movement uses the rhythmic style of the *zamacueca* dance. Dirié, like Agudelo, blends a non-tonal and quasi-tonal sense of harmony with nationalistic rhythms (the latter especially in the final movement). His musical materials are sometimes minimal, as in the middle movement, and often ostinato-based.

In addition to these four commissioned works, Trío Montecino also presents the

Tres Fantasías of Roberto Sierra (b. 1953). Sierra's work, written in 1994, has been recorded before (by Milwaukee clarinetist Bill Helmers, CRI: NWCR 725). It is arguably the most challenging piece for the listener on this CD. Its three movements ("Montuno," "Coral," and "Doce") take as their basis a melodic hexachord, a Bach chorale (*Es ist genug*), and the 12-tone row famously used by Schoenberg in his *Piano Suite*, Op. 25. The first movement incorporates something of the Medieval technique of isorhythm as well, using the hexachord as a *color* and an Afro-Caribbean rhythm (the *montuno*) as a *talea.* The complexity of the musical language makes this composition perhaps more difficult to grasp than the other works on the disc; nevertheless, it is well worth the repeated hearings and extra mental work required to appreciate it fully.

The music on this CD is performed wonderfully by the members of the Trío Montecino. David Shea's clarinet tone is pure and, apart from the occasional sharpness in the Dirié composition, nicely in tune. All of the players are well equipped to tackle the technical challenges of the works, which are often formidable. Most important of all, though: the music-making is convincing. The trio clearly understands this music and is committed to it, and the fine performances on this disc reflect that. On the production side, the recorded sound of the CD is pristine, true, and well balanced.

For this reviewer, the most important aspect of this CD is the remarkably high quality of the compositions, in terms of both craftsmanship and creativity. I was especially impressed with the works by the youngest composers on the disc: Victor Agudelo and Felipe Pinto d'Aguiar Montt. They represent the future of Latin-American music, and if their work on this CD is any indication, that future is bright. Trío Montecino deserves heartiest congratulations for commissioning and recording these compositions.

by Lori Ardovino

Classic Solos for Winds. Keith Lemmons, clarinet; Valerie Potter, flute; Kevin Vigneau, oboe; with the University of New Mexico Wind Symphony conducted by Eric Rombach-Kendall. François Borne: *Carmen Fantaisie* (for flute); Cécile Chaminade: *Concertino* (for flute); Frigyes Hidas: *Concerto No. 2* (for oboe); Henri Rabaud: *Solo de Concours*; Andre Messager: *Solo de Concours*; Carl Maria von Weber: *Concertino*, Op. 26. SUMMIT RECORDS DCD 487. Total time 55:50. (available from: <www.summitrecords.com> and <www.amazon.com>)

This CD is a welcome addition to the library of flutists, oboists, and clarinetists. Valerie Potter received a Bachelor of Music degree from Indiana University with a performer's certificate and a Master's of Music from Yale University. She is currently serving as Associate Professor of Flute at the University of New Mexico. The performances by Ms. Potter are most enjoyable.

Kevin Vigneau is associate professor of oboe at the University of New Mexico and principal oboe of the New Mexico Symphony Orchestra. He received the Doctor of Musical Arts degree from the Yale School of Music. Vigneau is accomplished in every sense of the word.

Keith Lemmons, clarinetist, has an impressive record. He is professor of clarinet, a presidential Teaching Fellow and twice Teacher of the Year at the University of New Mexico. He is a dedicated teacher with an internationally recognized performing career. He regularly performs with the New Mexico Symphony, the Santa Fe Opera, the Santa Fe Pro Musica, the Taos Chamber Music Group, Santa Fe Symphony and the Serenata of Santa Fe. He received the Bachelor of Music degree from Pittsburg State University (KS) and his Master of Music degree and extensive DMA work from the Michigan State University School of Music.

Henri Rabaud was a student of Massenet at the Paris Conservatory and won the *Prix de Rome* in 1894 with his cantata: *Daphné*. In 1920 Rabaud succeeded Fauré as director of the Paris Conservatory. A conservative composer, Rabaud was known for the slogan, "modernism is the enemy." The *Solo de Concours* is a virtuosic competition piece written for the graduation and solo competition for the Paris Conservatory in 1901.

Lemmons' portrayal of this work is stellar. His depiction of the introduction sets the atmosphere of the work with great precision and accuracy. His tone invokes a somber, relaxed quality, yet quickly turns to a playful lilt. His technique is meticulous, with careful attention to detail.

Notable is the performance of Andre Messager's *Solo de Concours* by Lemmons. His brilliant technique and expressive tone are poetry in motion. The virtuosity that is expected of performers of this work is not misplaced when it comes to Keith Lemmons. Under the well-done trumpet solo, Lemmons technique is fluid and even. Most notably is the extraordinary middle cadenza. The exciting conclusion with the clarinetist's flawless technique and sparkling articulation is extraordinary. His exceptional proficiency is his hallmark in all that he does.

Carl Maria von Weber wrote his *Concertino* for clarinet and orchestra in E- flat major in 1811 for Heinrich Bärmann, one of the most accomplished clarinetists of the day. Weber's works for the clarinet broke new ground by affording it a new measure of celebrity and displaying its wide-ranging capabilities for both expressivity and virtuosic display.

Keith Lemmons' performance does not disappoint. His technique is meticulously displayed with clear, clean articulation. His heartfelt, meditative cadenza after the "Lento" sings like lyric poetry. This work closes with the final "allegro" bringing the work to an exciting conclusion. Clearly, this performance demonstrates Keith Lemmons' mastery of both the instrument and the music.

Not to seem remiss, we cannot ignore the University of New Mexico Wind Symphony under the direction of Eric Rombach-Kendall. The ensemble is professional in every sense of the word – a first-rate performance by a superlative ensemble.

This CD is an invaluable source of standard solo woodwind repertoire with wind ensemble, and is a must for every library. Highly recommended. Bravo!

RECITALS and CONCERTS

STUDENTS...

Laura Armstrong, clarinet, D.M.A. Recital, University of Maryland-College Park, May 11, 2008. *Peregi Verbunk*, Op. 40, Weiner; *Vier Stücke*, Op. 5, Berg; *Sonatina*, Horovitz; *Hommage à Manuel de Falla*, Kovács; *Trio*, K. 498, Mozart

Amanda Pegg, clarinet, Senior Recital, Southeast Missouri State University, November 9, 2008. *Sonata No. 1 in F Minor*, Brahms; *Sonate*, Hindemith; *Tarantelle*, Saint-Saëns

Kellie Quijano, clarinet, assisted by Rachel Yoder, clarinet, D.M.A. Recital, University of North Texas, November 13, 2008. *Concerto No. 2 in E-flat minor,* Op. 57, Spohr; *Yellow Jersey for Two B-flat Clarinets*, Larsen; *Little Suite of Four Dances for E-flat Clarinet and Piano,* Bolcom; *Sonatine pour clarinette in sib et piano*, Sancan

Jennnifer Royals, clarinet, M. M. Recital, University of Central Florida, November 16, 2008. *Introduction et Rondo,* Op. 72 , Widor; *Wings*, Tower; *Grand Duo Concertant*, Op. 48, Weber; *Time Pieces*, Op. 43, *Muczynski; Concertpiece No. 2 in D minor,* Op. 114, Mendelssohn

David Sanderson, clarinet, Senior Recital, University of Nebraska–Lincoln, November 23, 2008. *Solo de Concours,* Messager; *Sonata No. 2 in E-flat Major*, Op. 120, Brahms; *Three Etudes of Themes of Gershwin*, Harvey; *Sonata*, Poulenc

Carolyn Stuwe, clarinet, assisted by David Woods, clarinet. Senior Recital, University of Nebraska–Lincoln, November 9, 2008. *Five Bagatelles*, Finzi; *Sonata No. 1 in F Minor*, Op. 120, Brahms; selections from *Etudes to Spring,* Solomon/ Dworkin; selections from *Serenade for Two Clarinets,* Kibbe

Rachel Yoder, clarinet, assisted by Kellie Quijano, clarinet, D.M.A. Recital, University of North Texas, November 18, 2008. *Introduction and Variations for Clarinet and Orchestra*, Op. 128, Kalliwoda; *Abîme des oiseau* (from *Quatuor pour la fin du temps)*, Messiaen; *Yellow Jersey for Two B-flat Clarinets*, Larsen; *X,* McAllister

FACULTY AND PROFESSIONAL...

Diane Barger, clarinet, "Tributes and Legends," University of Nebraska–Lincoln, October 29, 2008. *Benniana*, Harlos; *Sholem-alekhem, rov Feidman!*, Kovács; *After You, Mr. Gershwin!,* Kovács; *Into the Monster's Lair,* Schultz; *Suite Cantando*, Douglas

Patricia P. Card, clarinet, Sam Houston State University, November 10, 2008. *Travel Notes 2* for flute, oboe, clarinet and bassoon, Bennet; *Trio* for flute, clarinet, bassoon, Koechlin; *American Counterpoint* for flute, clarinet, saxophone, Gillingham; *Thing-a-ma-Jig* for flute, oboe, clarinet, bassoon, Resanovic

Jules Elias, clarinet, The Music Workshop, Works of Rick Sowash, Portland, Oregon, May 13, 2008. W*e Sang, We Danced, Trio. No. 11* (Allegro); *The View from Carew* (*Romance for Clarinet, Cello and Piano*), Moderato; *Gelato per Dio* for clarinet and piano; *The Unicorn* for piano solo; *Concerto for Cello, Strings and Clarinet in A*; *Tres Femmes* for clarinet, cello and piano

Faculty & Friends Chamber Music Series, School of Music, Texas Christian University, Gary Whitman, clarinet, September 22, 2008. *Quatuor pour la fin du temps* (1941), Messiaen. Trio Con Brio, Misha Galaganov, viola, Gary Whitman, clarinet, John Owings, piano, November 17, 2008. *Orion* (2008) (Premiere), Meyn

Malena McLaren, clarinet, Northwestern State University, September 15, 2008. *Sonata in f minor,* Op. 120, No. 1, Brahms; *Variants for Solo Clarinet,* Smith; *Meditació*, Ruera; *Vibraciones del alma*, Op. 45, Yuste

Moran Quintet, Diane Barger, clarinet, University of Nebraska–Lincoln, December 2, 2008. *Quintet*, Deslandres; *Four Etudes and a Fantasy*, Carter; *Sextet*, Op. 6, Thuille

Michael Thrasher, clarinet, North Dakota State University, November 18, 2008. *Duo for Clarinet and Piano*, Op. 47, Dobrzynski; *Benny's Gig*, Gould; *Quartet for Clarinet, Violin, Cello and Piano,* Hindemith

* * * * *

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, P. O. Box 311367, College of Music, University of North Texas, Denton, TX 76203-1367 (E-mail:<jgillesp@music.unt.edu>. 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 either an e-mail or hard copy version in the format above. For student recitals, only solo degree recital programs (junior, senior, master's and doctoral) will be listed.

GAO'S ROYAL MUSICAL COLLECTION

HANDMADE CLARINET BELLS & BARRELS

Designed in collaboration with Jonathan Cohler

"With the Gao Royal bell and barrel, I get a bigger, more resonant sound that is at the same time darker, more colorful and more powerful. They really let me sing through the instrument."

Jonathan Cohler
Recording Artist, Conductor, Faculty at New England Conservatory, Boston Conservatory, Longy School of Music

Patented *Inner Extension*

Chosen from select pieces of cocobolo wood, and including the newly patented **Inner Extension** design, the **Royal** bells make your low E to middle B more in tune, add resonance to the low G, and throughout the range of your instrument, they make the tone color warmer, more resonant and more powerful! With these bells, you will find it easier than ever to play.

The **Royal Genius-COHLER** model includes a unique curvature in the bell and at the end of the bell in addition to a heavier thicker design which adds power and resonance while making the bells more durable.

All of the bells and barrels are made from single pieces of carefully selected wood, and the bells have carved rings which add resonance and durability.

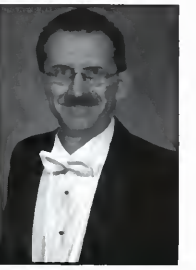
The **Royal Classical** model is a lighter bell with a more traditional shape and weight that still benefits from the newly patented **Inner Extension**.

Royal bells and barrels are designed to fit most standard clarinets including models made by Rossi, Buffet, Selmer, Leblanc, Yamaha and others.

Gao's Royal Musical Collection
7 Nickerson Road • Bedford, MA 01730
(617) 872-5706 phone • (501) 423-6716 fax
http://www.royal-musical.com/ • info@royal-musical.com

the President's Message

by Gary Whitman



One enjoyable aspect of my position with the I.C.A. is the relationships that are cultivated with the people of the organization. One person who has served our organization over the past 25 years with consistent dedication is Joseph Messenger, who retired last year from his position as professor of clarinet at Iowa State University and, effective with the March issue, retires as the Editor of Reviews for *The Clarinet*. Joe's "behind the scenes" quality work and tireless work ethic is greatly appreciated and is one reason why our magazine is touted as the best in the industry among the wind instrument publications. Feel free to correspond with Joe and congratulate him on his retirement and offer your thanks for a job "well done" as Editor of Reviews. Joe's successor is Gregory Barrett, professor of clarinet at Northern Illinois University.

With great sadness, I report the passing of two important people in our organization, Mitchell Lurie and Al Galladoro. Mitchell Lurie needs no introduction to the membership of the I.C.A. He was recognized as an orchestral performer, a prominent studio musician in Los Angeles, and a dedicated teacher at U.S.C. who influenced an entire generation of clarinetists. The virtuosity of Al Galladoro inspired and influenced four decades of clarinetists and saxophonists. His last ClarinetFest® appearance was the 1997 conference in Lubbock, Texas. His inspired performance and lecture was a highlight of the conference, as well as the after hours jam sessions in the jazz clubs of Lubbock! Both of these clarinet icons will be missed, but their recordings will remind us of their musicianship and dedication to the clarinet.

I am happy to report that the I.C.A. is embarking on a new commissioning project with our "sister" instrumental organizations, specifically the NFA, IDRS, and the International Horn Society. The proposal is to join forces with the other organizations to commission woodwind quintets. By working together, the economic cost of each project is shared among the different organizations. In addition, this project creates a significant performance venue for these new works, with each work being premiered or performed at all of the conventions of each organization. I will have more to report in future issues of *The Clarinet* as the details of the project continue to develop. It is hopeful that this project will act as a catalyst for future commissioning projects by the I.C.A.

The plans for ClarinetFest® 2009 are well under way in Oporto, Portugal. Antonio Saiote and Carlos Marquez have chosen a theme of music for clarinet and wind band. The wind band has a rich traditional in Portugal, with many bands from across the country being featured each day of the conference. Please refer to this issue and the Web site, <www.clarinet.org> for more information. I look forward to greeting each of you in Oporto!

The I.C.A. has experienced a membership increase over the past two and a half years, particularly in the student area. In an effort to increase our communication and growth with the student membership, the board has opened an I.C.A. Facebook group site. Facebook has become an important networking and communication tool in the 21st century. If you have a Facebook site, let me encourage you to visit and "join" the I.C.A. group site. We have plans to post information on our competitions and future sites for ClarinetFest®s, as well as providing other information on the benefits of I.C.A. membership. We also encourage the State Chairs to consider a Facebook group site for their state, where information on performances and I.C.A. sponsored activities can be posted and exchanged. Many thanks to our I.C.A. Treasurer, Diane Barger, for taking the time and effort to set up the I.C.A. Facebook group site.

As members of I.C.A., feel free to contact any member of the board with ideas you feel would benefit and move our organization forward in a positive direction. We are always happy to hear from the membership. Best wishes to each of you as you pursue your springtime clarinet and musical activities.

Mitchell Estrin and Vandoren

"Whether I'm on the concert stage or in the recording studio, I rely on my Vandoren M15 mouthpiece and V•12 reeds to deliver the quality, consistency, and flexibility necessary to perform at the highest artistic level. I enthusiastically recommend Vandoren reeds and mouthpieces to my students and colleagues."

Mitchell Estrin
Clarinet Professor, University of Florida

Vandoren®
PARIS

DANSR U.S. Importer • 818 W. Evergreen Ave., Chicago, IL 60622 • 888-707-4455 • www.dansr.com

INTERNATIONAL CLARINET ASSOCIATION

STATEMENT OF CREDITS AND DEBITS

SEPTEMBER 1, 2007–AUGUST 31, 2008

Submitted by Diane Barger, I.C.A. Treasurer

Revenue	
MEMBERSHIP DUES	$152,075.00
BACK ISSUE SALES	857.13
COMPETITION	10,000.00
INTEREST INCOME	66.00
INVESTMENT INCOME	1,124.94
ADVERTISING REVENUE	71,155.00
MEMBER LIST SALES/RENTALS	3,221.52
MISCELLANEOUS	508.00
CLARINETFEST INCOME	125,519.67
Total Revenue	$364,527.26
Expense	
Magazine	
PRINTING	$ 97,358.75
MAILING	24,398.96
PROOFREADING SERVICE	1,018.00
COPYRIGHT EXPENSE	180.00
MAGAZINE EXPENSE	5,904.00
Total Magazine	$128,859.71
COMPETITION PRIZES	$ 9,750.00
PROFESSIONAL SERVICES	5,415.00
WEBSITE EXPENSE	10,507.55
CONTRIBUTIONS	1,515.00
OFFICE EXPENSE	4,897.52
POSTAGE	2,306.06
COPY AND PRINTING EXPENSE	151.80
TELEPHONE	790.81
TRAVE	3,719.21
LODGING	925.06
MEALS	2,807.67
CREDIT CARD FEES	8,186.48
BANK FEES	78.34
MISCELLANEOUS EXPENSE	1,610.81
CLARINETFEST 2007 EXPENSE	15,156.87
CLARINETFEST 2008 EXPENSE	79,421.41
CLARINETFEST 2009 EXPENSE	5,000.00
TAXES AND LICENSES	285.00
STUDENT HELP	4,420.50
SALARIES	58,928.01
PAYROLL TAX EXPENSE	4,508.00
Total Expense	$349,240.81
Net Income	$ 15,286.45
Fund Balance as of August 31, 2006	**$157,613.87**
Fund Balance as of August 31, 2007	**$133,274.17**
Fund Balance as of August 31, 2008	**$148,560.62**

BACKUN MUSICAL SERVICES

bms

advancing the art of woodwinds

Something for Everyone

www.backunmusical.com 604.205.5770