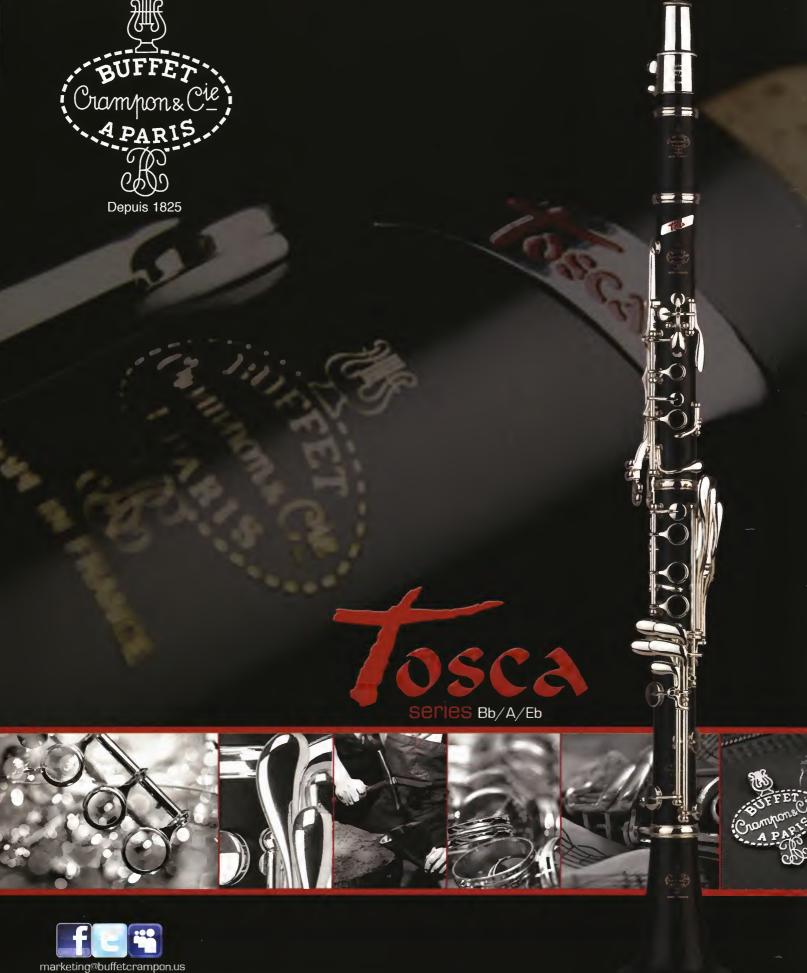
The Clarinet Section of the Royal Symphonic Band of the Belgian Guides



## the clarinet

Volume 38, Number 3 June 2011

#### ABOUT THE COVER...

The clarinet section of the Royal Symphonic Band of the Belgian Guides in the hall of the Royal Military Academy in Brussels, Belgium.

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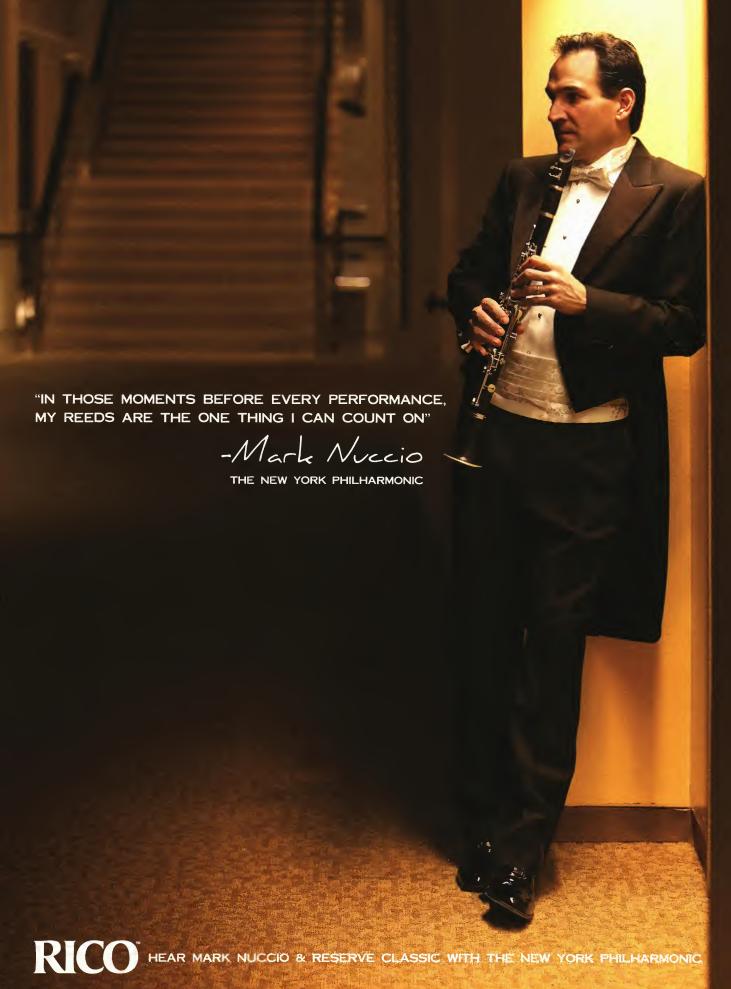
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### SITE SEARCH FOR CLARINETFESTS® 2014, 2015, AND 2016

The I.C.A. Board of Directors is soliciting the assistance of the general membership in identifying potential sites for future Clarinet Fests® to be held in 2014, 2015, and 2016. Proposals are encouraged for international sites as well as in the United States.

All documents must be submitted by the proposed Program Director(s) and include the following in order for proposal to be considered:

- Cover letter by proposed Program Director(s) stating
- Detailed biography and contact information for proposed Program Director(s)
- Three letters of recommendation for proposed Program Director(s)

Names of proposed artistic team members

Written proof of financial support from various agencies

- Complete addresses and detailed maps of all hotels/ dorms, performance and exhibitor venues, which outline their proximity to each other
- Proposal addressing all site requirements as listed below

Being sought are locations with the following attributes:

- Performance Spaces 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. Four additional nearby smaller rooms to be used as instrument manufacturer tryout spaces. All exhibition spaces must have the ability to be secured during non-business hours.
- 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®.

Please send proposals electronically with the above listed requirements by July 15, 2011 to: Keith Koons, I.C.A. President • ICApresident@clarinet.org

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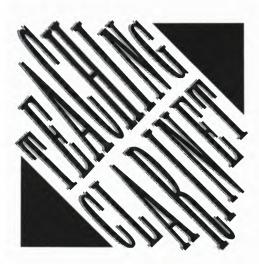
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by Michael Webster



Michael Webster

## No Visible Means of Support

Fifty-third 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

uring my youth, my parents subscribed to the *New Yorker* magazine. I never read a word of the text, but I did enjoy going through each issue and laughing at the cartoons. Occasionally there was one that I didn't completely understand. Of the many that I recall to this day, one showed a side view of an elegant looking woman in a tight backless dress standing in front of a judge. The caption: "No visible means of support." I understood the part of the double entendre

relating to women's undergarments, but my parents had to explain to me that "no visible means of support" is a legal term. It relates primarily to cases where a defendant has financial means that cannot easily be explained.

I envy string teachers! Everything that relates to the art of string playing is visible. One can see the bow as it creates a broad spectrum of dynamic nuance, articulation, and tone color. One can see the left hand as it shifts nimbly from position to position, chooses the perfect temperament for each note and varies vibrato both in speed and width. Watching an expert player is a visual as well as aural treat. Turn off the sound and there is still a thing of beauty.

Not so with wind instruments! The best finger technique has the least motion, and watching an embouchure is hardly fascinating. Most of our art is invisible. This column has discussed the position and shape of the tongue, oral cavity, and embouchure as well as the breathing apparatus, all of which are invisible. In many instances, wind teachers are relaying to students how it *feels* to use a certain technique, but we can't really say for sure exactly what is happening within the body.

This brings us to the crux of this article: what do we mean when we say "support"? It is such a common term that everyone seems to accept that it has something to do with how we use our musculature to blow, and yet few people, myself included, have attempted to answer the question "Exactly which muscles, and how?" This is not an easy question because this muscular activity, unlike the bow arm of a string player, is invisible.

This may be sacrilegious to say, but sometimes it doesn't matter whether something a teacher says is correct as long as it has the proper result. In wind playing the phrase "blow from your diaphragm" is a case in point. When I was young and told to blow from my diaphragm, I thought that the diaphragm was lower than it really is and accessed my abdominal muscles. I think this phenomenon occurred with many clarinetists of my generation, and other generations as well. An incorrect instruction led to a correct result.

I have frequently cited Cecilia Bartoli as being a paragon of breathing mastery. Yet a friend of mine who is an opera coach and vocal expert, although not a singer himself, recently responded, "But she does everything wrong!" It reminded me of my

high school days when I got interested enough in bowling to buy an instruction book that happened to be written by Dick Weber (1929-2005), who espoused a radical method of bowling with the elbow bent rather than straight. Although his method was "wrong," he parlayed it into countless PBA championships and helped me improve my bowling considerably. In music, the Rostropovich end pin, which angles into the floor and raises the cello slightly toward the horizontal, is an example of an unconventional way of playing that worked well for one great artist but was not adopted widely. So I realize that there are multiple ways of playing an instrument well and one treads on thin ice when describing a technique that can't be seen.

My two most recent articles, "Breathe Well, Be Well, Parts 1 and 2," documented normal and abnormal breathing as described by two well-known experts, Donna Farhi and Robert Fried. In this article, I'll do my best to describe another form of "abnormal" breathing: playing a woodwind instrument, the clarinet in particular.

Here is a review of indisputable facts about breathing:

- 1. The diaphragm separates the thoracic cavity from the abdominal cavity. Like the heart, it is an involuntary muscle, working 24/7 without a thought.
- 2. Upon inhalation, the parachute-shaped diaphragm flattens out, reduces pressure inside the lungs, thus drawing air into the lungs.
- 3. The trachea (wind pipe) divides into two main bronchi (sing. bronchus) that reach each of the two lungs and subdivide into smaller and smaller bronchioles, much as the arteries divide into smaller and smaller capillaries. The smallest bronchioles end in bunches of small sacs called alveoli that receive inhaled air, send oxygen to the blood stream and receive carbon dioxide in return. Imagine an upside down tree whose branches get smaller and smaller and have bunches of grapes on the smallest twigs, and you have a good image of the inside of the lungs. The material of the lungs is described as being spongy and, of course, malleable.
- 4. Upon exhalation, the diaphragm relaxes upward. The lungs and rib cage return to their original shape and position, equalizing air pressure inside and outside of the body.
- 5. Other muscles assist the diaphragm while inhaling during exertion, during

controlled breathing such as *pranaya-ma* (breathing exercise) associated with yoga practice, and while playing wind instruments.

- 6. The principal muscles of inhalation are:
  - A. the diaphragm, which upon descent increases the vertical dimension of the thoracic cavity and elevates the lower ribs
  - B. the external intercostals (muscles between the ribs), which elevate the ribs, thus increasing the width of the thoracic cavity
  - C. the interchondral part of the internal intercostals, which also elevate the ribs. This is the area usually defined as being between the 6<sup>th</sup> and 8<sup>th</sup> ribs, those nearest the diaphragm.
- 7. The accessory muscles of inhalation are:
  - A. the sternocleidomastoids, which elevate the sternum (breastbone)
  - B. the scalenes, which elevate the upper ribs

These are much weaker than the principal muscles of inhalation, meant to assist only in case of extreme exertion and only for short periods of time. If they are called upon to do too much work during normal breathing, they will tire and create tension in the neck and shoulders.

- 8. The principal muscles of exhalation are:
- A. Abdominals (rectus abdominis, external oblique, internal oblique, and transversus abdominis), all of which depress the lower ribs, compress the abdominal contents, and push up the diaphragm.
- B. Internal intercostals, except the interchondral part.

The best visual depiction is contained in Frank Netter's *Atlas of Human Anatomy*, which I recommend highly.

Beyond those facts, there is a lot of room for differing opinions and modes of explanation. In the sources I've read, there is some general agreement, some dispute, and also some propagation of information that is blatantly incorrect. Human anatomy is immensely complicated, as is the manner in which we breathe. *The Anatomy of Hatha Yoga* by H. David Coulter has one of the best and most complete descriptions of breathing. The chapter on breathing is no less than 70 pages long, with other references to breathing abounding throughout its 594 pages of text. Toward the end of the breathing chapter are detailed descrip-

tions and diagrams of five distinct ways of breathing: empowered thoracic inhalation, constricted thoracic inhalation, paradoxical inhalation, abdomino-diaphragmatic inhalation, and thoraco-diaphragmatic inhalation. Each one features a different relationship among the chest, diaphragm, intercostal and abdominal muscles.

Yet nowhere is there mention of controlled exhalation against resistance, such as we encounter when playing a wind instrument. For such a description, we turn to the literature of vocal teaching.

In 1877 Francesco Lamperti (1813-1892) was the first to use two terms that describe the oppositional forces at play during breath management, neither of which has translated well into English. Lutta vocale (or lotta vocale) translates as "vocal struggle" and appoggio as "support." The latter term comes from the same root as appoggiatura and means "lean" in the sense of leaning on something. In an article in the Journal of Singing, Paul Kiesgen says appoggio refers to "the action of the diaphragm, which gently leans down upon the abdominal viscera to control the rate of air flow during singing." According to this description, the diaphragm resists the abdominal muscles during exhalation, and this is what creates appoggio. The important distinction is that support implies something coming from below, whereas appoggio describes something leaning upon something else, namely the diaphragm leaning on the abdominals in order to control the flow of air. When I read that description, I thought, "Hallelujah, now I understand what I've been doing all these years." But wait! It's not quite as simple as that.

First, here is Lamperti's own description of *lutta vocale*, as quoted by Joseph Shore (www.josephshore.com/Lotta.htm):

To sustain a given note the air should be expelled slowly; to attain this end, the respiratory (inspiratory) muscles, by continuing their action, strive to retain air in the lungs, and oppose their action to that of the expiratory muscles, which is called *lotta vocale*, or vocal struggle. On the retention of this equilibrium depends the just emission of the voice, and by which means of it alone can true expression be given to the sound produced.

Shore goes into some detail both descriptive and amusing, for which I refer you to the entire article. I'd rather have



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Shirlee Emmons fill in the details. She was a beloved figure in vocal pedagogy for decades until her death in April 2010. This quote is taken from one of her articles entitled "Breath Management" at www.shirlee-emmons.com:

Breath management is best achieved by maintaining Lamperti's "noble position," which elicits cooperation between the chest muscles, the ribcage muscles, and the muscles of the side walls of the abdomen—that is to say, by maintaining an *appoggio*.....Relatively high sternum = rib cage greatly expanded, diaphragm at its lowest. The *appoggio* makes it possible to keep the inhalation posture of the sternum and ribcage, which, in turn, does not allow the diaphragm to ascend so rapidly.

Here are some bits of information that you should keep in mind.

- 1. Diaphragmatic action is *still* a puzzle to the most knowledgeable of the vocal community.
- The descent and ascent of the diaphragm are not directly controllable. [MW: Note that this bit of information conflicts with Kiesgen's description of the diaphragm leaning on the abdominals.]
- The diaphragm does not descend so far down as most singers think.
- 4. The diaphragm is *passive* during singing.
- In speaking, the sternum falls, the rib cage collapses, and the diaphragm ascends rapidly (all of which represent the least efficient method of breathing for singing).
- 6. Using appoggio *avoids* the rib collapse of normal speaking.

- 7. Appoggio singing retains the inspiratory posture of the sternum and ribcage, retarding the ascent of the diaphragm, by far the most important ingredient of the breath management mix.
- 8. Control over the muscles of the side abdominal walls can be learned.
- 9. This is support.

For a woodwind player's description, let's turn to Michel Debost's *The Simple Flute*, which is organized like an encyclopedia of terms and topics in alphabetical order. I refer you to the entries entitled, "Appoggio" and "Diaphragm." His description of *appoggio* quotes Lamperti and Miller as I do, but his entry on the diaphragm goes even further than Emmons:

The diaphragm is a reflex muscle. It does not respond to will power, try as we may.... Since there is no sensory perception of the movements of the diaphragm at any time, there is no way that we can control them. Only when studying medicine...did I understand that the playing concept of diaphragmatic technique was scientifically incorrect....Involuntary, the movements of the diaphragm are conditioned, freed, or hindered by all the muscles, lower or upper, surrounding it. Inhalation on a tucked-in tummy... will prevent the diaphragm from its normal downward movement... A purely thoracic inhalation will result in high shoulders and constricted throat and airway. An overly extended rib cage will tend to collapse under its own gravity and elasticity. The act of yawning gives a good feeling for correct breathing procedure: wide-open throat, abdominal

relaxation, fullness of air, and a perception of pleasure.

During research for this article, I came upon a handy term that is new to me: epigastrium (or epigastric region), meaning simply "above the stomach." To quote Wikipedia:

"During breathing the diaphragm contracts and flattens, displacing the viscera and producing an outward movement of the upper abdominal wall (epigastric region). It is a convergence of the diaphragm and the abdominals, so that when both sets of muscles (diaphragm and abdominals) tense, the epigastrium pushes forward. Therefore, the epigastric region is not a muscle nor is it an organ, but it is a zone of activity where the actions of the rectus abdominis and the diaphragm produce an outward bulging of the upper abdominal wall. It is also the spot where the Heimlich maneuver is able to produce a rapid and forceful exhalation of breath."

The reason I'm glad to know this term is that I have always known where my "support" came from even though I did not know exactly what the muscular activity was. Many years ago I became acquainted with the Valsalva maneuver, named for the iconic ear doctor, Antonio Mario Valsalva (1666–1723), whose ground-breaking and extensive writings were published posthumously in 1740. Among his other accomplishments was to devise the Valsalva maneuver as a means of testing circulatory function. It consists of closing off upward airflow with the glottis or by closing the nose and ears, then engaging the abdominal muscles, thus creating downward pressure on the bowels. Because it affects blood pressure, it can apparently be dangerous for older people, so give it a try, but don't go overboard!

If you perform a Valsalva maneuver while placing a hand on your abdomen, you immediately locate the epigastrium, which is the seat of "support" while blowing a wind instrument. The big difference is that rather than closing off upward airflow, a wind instrument supplies resistance to expelled air, but not complete blockage. Among the woodwinds, flute is by far the least resistant, then bassoon, then clarinet, then oboe, the most resistant. But we must

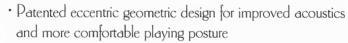
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also create our own resistance or else the air would escape too quickly and without control. This is what we mean by "support."

To synthesize all of this information concisely, here is a description of effective, supported breathing: Begin with a relaxed abdomen, a raised sternum and relaxed shoulders. During inhalation, the relaxed abdomen allows full expansion of the diaphragm downward and the rib cage outward in all directions (front, sides, and back). Relaxed shoulders help to prevent shallow breathing and keep the neck and throat relaxed so that they do not impede the flow of air. A frequently mentioned and effective pedagogical tool is to place the hands on the sides of the lowest ribs and feel them being pushed outward during inhalation.

During exhalation, use the muscles of inhalation to oppose the muscles of exhalation and control the amount of air escaping into the instrument. Keep the diaphragm as low as possible and the ribs as expanded as possible for as long as possible. With practice, a balance between the opposing muscle groups can result in breathing that I couldn't describe as effortless, but certainly comfortable, confident, and predictable. The epigastric region is where the *lutta vocale* takes place, but it is not a struggle if the muscles of inhalation and exhalation are well balanced.

Although I believe Debost's description to be the most accurate, Kiesgen's is equally effective. Shirlee Emmons joins me in believing, "It need not be anatomically accurate to be effective," citing Dr. Wilbur Gould, who reported with some humor that he had collected 226 breathing methods from his professional singer patients. If one's own perception achieves effective results, that is all that matters. If, however, the results are less than optimal, it is time to investigate further, as have all the sources cited in this article.

At a recent seminar at Rice University, flutist and breathing expert Keith Underwood showed our students his unconventional breathing exercises, including the finger breath. Utilization of this technique helped the woodwind students achieve immediate improvement in warmth and depth of tone. I was delighted to read about how Keith interacts with singers in one of Shirlee Emmons' articles, which brought my thoughts about breathing full circle. To quote her one more time from an article entitled "Update on Breath Management":

Mr. Underwood has reduced his findings to an absolute minimum effort, distilled all his information into total efficiency, proving once again that simplicity is the hallmark of genius. When I left class I said to him, "Through all your studying you have found your way to appoggio, and it is much better than my version of appoggio because it is less rigid.... Underwood has discovered that an inhalation achieved by vigorously sucking in the air will, without fail, stimulate a maximum expansion of the ribs extending even to the back of the body.

Underwood's finger breath consists of placing the thumb against the palm with the index finger straight and vertical in front of the mouth, the mouth surrounding the second knuckle. Concentrating on the mouth, not the abdomen, pull air in with a loud, low sucking noise. Do not try to inhale to the maximum. Instead, allow the finger to slow down and regulate the intake of air. Quality is more important than quantity. This method of inhalation helps the throat and torso to relax and the upper ribs to expand effortlessly, including the back. While exhaling into the instrument, focus on the mouth rather than the abdomen. Many of us, in an attempt to support, make a fist with the abdomen thereby locking up the back. Balanced exhalation is thus a better term than lutta vocale. By all means, struggle needs to be taken out of the equation.

Although an explanation need not be anatomically correct to be effective, it is better if it is! Breath support is invisible, but visualization of the actual process is very helpful for teachers and students as we unravel the mystery of what breath support actually is.

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#### WEBSTER'S WEB

A year or so ago, I started biofeedback training. To quote Wikipedia:

Three professional biofeedback organizations, the Association for Applied Psychophysiology and Biofeedback (AAPB), Biofeedback Certification Institution of America (BCIA), and the International Society for Neurofeedback and Research (ISNR), arrived at a consensus definition of biofeedback in 2008:

After a few months of intensive training twice a week, I've settled into a "maintenance" program twice a month. We follow two protocols:

1. To raise theta waves (those brain waves

that are on the cusp of sleeping) and suppress alpha waves (the wakeful ones).

#### 2. To warm the hands.

In each case, sensors are placed on the skull (right where my bald spot is!) and ear lobes. I get visual and aural feedback on a computer screen and through earphones. Between sessions, I meditate at home about 10-15 minutes most days of the week, trying to replicate the sensations felt during the one-hour biofeedback sessions. Without going into detail, I can report that I have made progress on both protocols, especially hand-warming, where I am now able to raise the temperature of my hands nearly two degrees higher than when we started. These protocols having wide-ranging implications for performing musicians; I will devote an article to biofeedback in the near future.

Speaking of feedback, your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster's Web at mwebster@rice.edu or Michael Webster, Shepherd School of Music, MS-532, P.O. Box 1892, Houston TX 77251-1892; fax 713-348-5317; Website: www.ruf.rice.edu/~mwebster.

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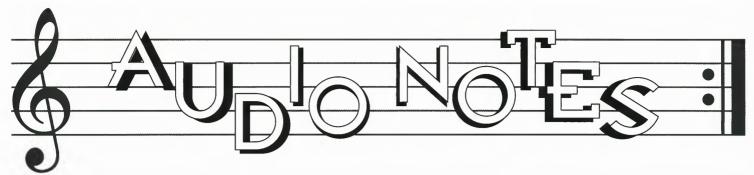
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JUNE 2011 11



#### by William Nichols

For this veteran of the clarinet world it seems hardly possible that this year marks the 50th anniversary of the iconic Robert Marcellus/George Szell recording of the Mozart concerto. The recording session took place in Severance Hall, the home of the Cleveland Orchestra, on October 21, 1961. The original LP release was on the Epic label (BC 1241-Stereo, LC 3841-Monaural), and it was paired with horn soloist Myron Bloom playing the Strauss first concerto. Epic and Columbia were major labels within the CBS Record Group. The Mozart recording has remained continuously available in one form or another, for better or worse, since its appearance in 1962.

The recording's life on vinyl lasted into 1989 and included several incarnations: Columbia Masterworks (MS 6968 and ML 6368 and also a Szell three-disc boxed set with other Mozart works, D3M 33261); CBS Records Great Performances Series (MY 37810); and finally CBS Records (MP 38786, paired with the Mozart clarinet quintet with Harold Wright). The two CBS releases co-existed for some years, and both were also available on cassette tape.

The Columbia Masterworks version offers a bit more spaciousness, but a brighter and somewhat thinner sound, especially in the violins, and, most importantly, does not capture the warmth in the clarinet tone found in the Epic release. I cannot address the later Columbia Great Performances and CBS releases, but suspect they closely replicate the Columbia Masterworks disc. For those wishing to hear Marcellus' tone and vividly experience the perfection of his articulation, the original Epic LP is very natural in timbre and is still the closest replication we have to the live experience. For those listening to vinyl (and to those who may yet be seduced), copies of the Epic LP are somewhat commonly found in used vinyl stores, book fairs, estate sales and of course the Internet. While a clean copy of the stereo release is the most desirable, don't overlook a monaural copy in good condition - it will yield great pleasure. In addition, the Epic jacket cover is the best, hands down, of any of the releases - analog or digital.

The digital age of the 1980s was not always kind to the Marcellus/Szell collaboration. I know of three CD releases: first, the CBS Great Performances disc (MYK 37810), coupled with the Mozart Sinfonia Concertante, K. 364. This disc, released in '87 or '88, is a poster child for what ailed many early digital recordings. String sound is grainy and overall orchestral sound is thin and bright. There

is very little, if any, hall sound present, and the clarinet loses some of its core and color. The chronologically third of the CD versions is on the Sony Esprit series (88697292312) and was released in 2008. Also coupled with the *Sinfonia Concertante*, it is only marginally improved over the first version with a more full-bodied sound, however the clarinet is placed further forward, overly spotlighting the instrument and eschewing a live performance perspective. It is unfortunately several steps backward, noticeably inferior to Sony's own earlier reissue.

In 1996 Sony Music Entertainment (which had acquired the CBS Record Group in 1988) issued on its budget line Essential Classics series (SBK 62 424) a greatly improved CD of the Marcellus recording, coupled inconsequentially with the two Mozart flute concertos by Eugenia Zukerman and the English Chamber Orchestra. The sound of this release (remastered by Bejun Mehta) is smoother and richer than the other digital discs. Timbres are captured with greater realism, the bass firmer, and the soloist's perspective is restored to a pleasing balance of presence and blend found in the original analog recording. It is without doubt the most natural and pleasing listening experience afforded this classic recording to be found on the silver disc.

With the exception of the Sony Esprit release, finding new copies of these discs is highly improbable, although used copies of the digital releases, as well as LPs, are to be had off the Internet. The Sony Essential Classics disc is the only one I can enthusiastically recommend, even though it has not been easily available for some five years or more. It had a considerably shorter life than its ubiquitous and inferior Great Performances older cousin – such are the vagaries of the record business. Certainly a clean Essential Classics used copy is desirable, but we have an even better option – ArkivMusic.

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Arkiv has (at this writing, 2/11) a collection of 9,581 out-of-print recordings which they are licensed to reissue. Fortunately the Sony Essential Classics Mozart concerto is among that group. The original cover, notes, and disc graphics are reproduced. These Arkiv CDs are produced upon order, and generally take only a few days before mailing. The quality of this Mozart disc is excellent and is essentially identical to, or perhaps even better than the original release. Some years ago a student made off with my good Sony copy, and I have not heard the original Essential Classics disc in some four or five years. I don't recall that disc sounding quite as good as the Arkiv reissue I now have.

In the pages of this journal "a must for any clarinetist's library" is perhaps an overused phrase, but one that applies no more poignantly than to the Robert Marcellus/George Szell recording of Mozart's masterpiece. If you do not have this recording, or if you do have it in digital format, but not the Essential Classics release, I encourage you to go to ArkivMusic. com to find their reissue. It is reasonably priced, below many of the used copies for sale. I also implore you to pass on the CBS Great Performances and Sony Esprit versions, and, oh yes, those MP3 downloads.

The Essential Classics CD is surpassed, but only marginally, by the original Epic LP played on a good analog system. Unfortunately this LP recording did not make Sony's SACD reissue repertoire, and audiophiles await and can only hope for a modern vinyl edition of the Epic release.

\* \* \* \* \*

Matthias Müller was a clarinetist unknown to me until I received two of his recordings last summer. Some readers may have heard his performance at the I.C.A. meeting in Austin. He is the clarinet professor at the Zurich University for the Arts, a composer, and is active in pursuing interdisciplinary artistic creations. His works include theatre music, symphonic and chamber music, electronic music, and also music for children. He is the artistic director of 'ensemble zero,' a group which presents traditional and new music, and he is working at the Institute for Computer Music and Sound Technology at the Zurich University for the Arts.

The two CD releases at hand are entitled **Concerto** and **Virtuoso**. The former includes the Weber second concerto, the

Debussy Rhapsodie and Petite Pièce, in an orchestration by Müller, and the clarinet concerto of Boris Tchaikovsky (1925-1996), all with the Tchaikovsky Symphony Orchestra of Moscow conducted by Mischa Damev. The point of interest here is the Tchaikovsky concerto, which is a twomovement work of just under 14 minutes duration. It is a lovely and charming piece in a traditional Russian style. Composed in 1957, it shows no signs of 20th-century modernism, but is also devoid of any overt nationalism sometimes present in Russian music of this Soviet period. The concerto is impressively played by soloist and orchestra, and Müller demonstrates that he is an accomplished musician with a smooth technique. The recorded sound is spacious and clear, and this concerto recording delivers an effective listening experience.

The recorded timbres and balances of the Debussy and also Weber (to a somewhat lesser degree) are however quite unnatural. There is sound processing apparent here resulting in a distant, overly reverberant and blurred recording which weakens the effectiveness of the musical content. It is however the under-recorded Boris Tchaikovsky concerto which is recommended here. I know of but three other recordings; that by Avangard Fedetov on the Melodyia label (unavailable I think); Anton Prischepa on Naxos; and Adil Feodorov on the Northern Flowers label.

The **Virtuoso** release is the more notable of the two productions at hand, and quite a substantial release it is. The handsome package contains a multichannel hybrid SACD which presents two works with orchestra (the 'ensemble zero' conducted by David Philip Hefti): Müller's own *Concerto for Clarinet* and the Rossini *Andante and Variations* (better known as the *Introduction, Theme and Variations*); and for solo clarinet, the Stravinsky *Three Pieces*, Müller's 6 Études de Concert, and the Paganini *Moto perpetuo*, from opus 11.

Additionally there are two "bonus" DVDs, each containing identical performances of the same two works: Müller's 6 Études de Concert and the Stockhausen Der kleine Harlekin. To ensure widespread compatibility with DVD players, one disc is PAL encoded and the other NTSC. Historically region codes have resulted in the majority of machines in North America playing only NTSC discs. My computer plays both discs, as do my two models of



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Oppo disc players, however as expected, a somewhat older Sony model does not play the PAL disc.

Virtuosity aplenty is indeed on display by Matthias Müller throughout these six pieces. His clarinet concerto with string orchestra is a four-movement work which from the beginning through its 5/8 and 7/8 third-movement scherzo, and cadenza opening the finale, takes the listener on a dramatic and often fast journey. The textures are both dense and transparent, harmonic language never comfortably tonal, nor with its fluid motion does it settle for very long into rhythmically repetitive sections. With repeated hearings this 18-minute listening experience goes by quickly. The performance of soloist and orchestra is fully committed, precise, and impressive. Recorded sound is fine.

The well-known Rossini piece is expressively effective with some very soft playing, and the showy passages are played with panache. Müller varies some of the repeated passages with subtle embellishments which are quite tasteful. He goes all-out with a (perhaps overly) extended cadenza in the customary closing measures, a cadenza which is a veritable

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Woodwindiana, Inc. P.O. Box 344 Bloomington, IN 47402-0344 (812) 824-6161 "sweep the kitchen pizza" of ideas from the variations – a great fun performance.

The Stravinsky pieces are well played. Müller's prodigious finger technique is on exhibit in the second piece with a "take no prisoners" tempo in the closing two lines. Paganini's *Moto perpetuo* is a four-minute legato fingering exercise, which also gives Müller an opportunity to demonstrate his circular breathing. While impressively played, it is the least interesting music of this production.

It seems that Müller is at his best with contemporary music. The most interesting and stunningly played music here is his own concert etudes for solo clarinet. These six short pieces (total time 14:39) are musically engaging, and challenge virtually every aspect of clarinetistry regarding range, dynamics, flexibility, articulation, control, finger speed and accuracy, as well as extended techniques such as multiphonics, etc. Composed in 2006–2008, this music requires 21st-century virtuosity at the highest level. Matthias Müller possesses that. This is a *tour de force* for this Swiss clarinetist/composer.

There is even more virtuosity offered the listener/viewer. The "bonus" DVD version of the six concert etudes must be the clarinet world's ultimate music video! The pieces are presented in different order than on the CD, and are somewhat more effective in this re-ordered version. Müller is seen, sometimes abstractly, in each of the six pieces, but not always as the central focus. The video exhibits wonderful collage technique. The images and dynamic visual rhythm realized by directors Cyril Gfeller and Rosa Guggenheim throughout this production is immensely engaging, and indeed virtuosic. This is a far cry from a cinematographer traditionally recording a musician playing. The synergistic melding of the music, performer, and cinematography yields a strongly felt aesthetic experience, which alone is worth the price of admission.

Stockhausen's *Der kleine Harlekin* is a dance section drawn from his 1975 theatre piece *Harlekin*, written for clarinetist Suzanne Stephens. Harlequin is a comic stage character and stock figure of Italy's *commedia dell'arte* dating from the 16<sup>th</sup> century. He is a clown, wears multicolored tights, and often appears brandishing a wooden sword. Matthias Müller appears on a blacked-out stage, wearing a bright red and blue clown suit (no tights!), and carrying his wooden sword, upon which I can faintly detect a word – Selmer. Mül-

ler closely follows Stockhausen's choreographic directions while playing this difficult score with apparent ease (from memory of course). Film director Simon Könz provides lively and innovative camera angles from wide to very tight shots and even overheads, as well as a few tricks. Müller shows some effective moves (even caught briefly break dancing), and he conveys Harlequin's mischievous character, if not quite as impishly perhaps as a young woman (in tights). It is good to have this now classic theatre piece for clarinetists available on modern video.

This DVD may well show clarinetists a path of activity for the 21<sup>st</sup> century and inspire multimedia ideas from serious performers/composers. **Virtuoso** is enthusiastically recommended. It is on the NEOS label, 20904, and **Concerto** is NEOS 20905, available from neos-music. com. Both are available from ArchivMusic.com, and NEOS 20904 is also available from Van Cott Information Services.

\* \* \* \* \*

It is a pleasure to hear a disc of recently written music which is unpretentious, straightforward, not attempting to break new ground, and yet is fresh and listener friendly. I received sometime ago a CD from composer Jenni Brandon entitled Songs of California. The disc is self produced by the composer and presents seven chamber music works for winds, composed from 2001-2009. Jenni Brandon is a resident of California and has written vocal and choral works, as well as instrumental chamber music and symphonic works. Her music has experienced a rising profile in recent years. She is also active as a choral conductor, and currently leads Los Angeles' oldest community choir, The Concert Singers.

In addition to a piece for solo flute and another for oboe and piano, this 2010 CD release includes two solo and three ensemble works for clarinet: Five Frogs for wind quintet; Pleistocene Epoch: The Great Ice Age for solo bass clarinet; The Sequoia Trio for reed trio; Chansons de la Nature for solo clarinet; and Sea Quartet for reed trio and piano.

All of this music bears programmatic titles and springs from the composer's surroundings. She states that this is "a journey throughout this land of giant Sequoias, crashing ocean waves, sticky tar pits, city streets, and ponds full of frogs and goldfish."

Throughout these works Brandon reveals what appears to be a natural musicality graced with a keen sense of sophistication. The compositional language is tonal and traditional in its roots, evoking an American feel, with slight hints of Copland and Barber in several of the pieces. The composer writes idiomatically well for winds and has a very effective sense of scoring, achieving colorful timbres which could not present these instruments in a better light.

The musicians heard here are from the Definiens Project and the Vientos Trio. They are without exception accomplished artists who deliver exciting and completely effective performances. The colors achieved in the ensemble pieces are striking and balances exemplary. The clarinetist/bass clarinetist throughout the program is Jennifer Stevenson, who recently completed a DMA at the University of Southern California as a student of Yehuda Gilad, and who was an undergraduate student of Larry Combs at De Paul.

On a program in which most selections are of an often gentle and beautiful character, the bass clarinet solo, Pleistocene Epoch: The Great Ice Age is certainly the edgy piece. It is an under 10-minute work in four sections with titles such as "Asphalt," (referring to LA's La Brea tarpits), "Sabertoothed Cat," "Columbian Mammoth" and "Dire Wolf." The piece calls for a bit of flutter tonguing, multiphonics, and key slaps. The solo clarinet Chansons de la Nature is an almost 12-minute melodic character piece in seven short movements, which is in great part descriptive of animals: birds, fish, butterflies, the tortoise and the hare, and the serpent. Both of these solo works are musically effective and possible recital choices. Jennifer Stevenson plays beautifully, as well as throughout this recording, with fine control and intonation, and she produces a beautifully colored warm tone, with the exception of certain parts of the Pleistocene Epoch, where she (appropriately) achieves ugliness!

The wind quintet *Five Frogs* is a skill-fully written colorful piece which was published by Boosey & Hawkes in 2005. I suspect it has become somewhat well-known among woodwind quintets; if not, it should.

Jenni Brandon's music and the performers are well served by the fine sound of this recording. The 1<sup>st</sup> United Methodist Church of Westchester, CA is obviously an excellent recording venue. Kudos to engi-

neer Benjamin Maas for producing such a finely resolved and natural sounding disc.

The recording is available from jennibrandon.com and CDBaby.com. Recommended to all, and specifically to wind players who are likely to find a piece or two to program.

#### **Recent Arrivals**

Organo – Fratelli Serassi 1821. Rocco Parisi, bass clarinet; Roberto Cognazzo, organ. Transcriptions for bass clarinet and organ of operatic overtures, arias, and ensembles from Mozart (*Die Zauberflöte* and *Don Giovanni*); Donizetti (*La fille du régiment* and *Linda di Chamounix*); Verdi (*La Traviata*); Weber (*Oberon*); Halévy (*La Juive*); Meyerbeer (*Romilda e Costanza*); Bellini (*La Sonnanmbula*); Rossini (*Il barbiere di Siviglia*). EDIZIONI LEONARDI LEO CD 029. Total time 74:30. www.antichiorganidelcanavese.it

Barn Dances. The Scott/Garrison Duo: Shannon Scott, clarinet; Leonard Garrison, flute; with Jay Mauchley, piano (in Larsen only) L. Larsen: Barn Dance; J. Cartan: Sonatine; J. Addison: Five Dialogues; D. Welcher: Reversible Jackets; R. Nixon: Two Duos for

piccolo and E-flat clarinet; R. Wykes: *Three Facets of Friendship*; J. Wyttenbach: *Serenade*; R. R. Bennett: *Suite*; R. Dickow: *Four Little Duos*. ALBANY RECORDS TROY1234. Total time 71:43. www.albanyrecords.com

Jazz Clarinet Now. Joseph Howell, clarinet (tenor saxophone {1 track} and flute {1 track}); Alex Brown, piano; Tal Gamlieli, bass; Matt Rousseau, drums. Ten selections of original compositions by Joseph Howell. SIVERONYX RECORDS CD16253. Total time 52:42. www.amazon.com and www.cduniverse.com

Other Doors. Klang: James Falzone, clarinet; Jason Adasiewicz, vibraphone; Jason Roebke, bass; Tim Daisy, drums; with guests Josh Berman, cornet; Jeb Bishop, trombone; Keefe Jackson, tenor saxophone and bass clarinet; and Fred Lonberg-Holm, cello and electronics. Created to celebrate the 100th birthday of Benny Goodman, this disc presents nine Goodman standards and six original Falzone tunes. ALLOS DOCUMENTS 006. Total time 59:15. www. Amazon.com and www.CDBaby.com

Good Listening!



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## Conferences & Workshops

#### OAKLAND UNIVERSITY ENSEMBLE DAY

arner Hall was alive with music once again on January 15, as Oakland University presented its fifth annual Clarinet, Saxophone Solo and Ensemble Day. In addition to the traditional fine program of music education, this year flute and percussion clinics were added to the mix.

The morning began with recitals by Dr. George Stoffan, associate professor of clarinet, performing Stravinsky's Three Pieces for Clarinet Solo and saxophonist (and principal clarinetist with the Lima Symphony Orchestra) Shannon Ford, playing Bonneau's Caprice en forme de Valse. Clinics followed with Professor Stoffan teaching principles of good ensemble playing with examples from Tchaikovsky's "Waltz" from Serenade, Op. 48, and Shannon Ford demonstrating the use of overtones. At mid morning they were joined by Detroit Symphony Orchestra flutists Jeffery Zook and Sharon Sparrow and students interested in honing their flute playing skills, as well as a percussion workshop.

After lunch Professor Stoffan conducted a solo repertoire clinic and worked with individual clarinetists on their ensemble performances, while those interested in saxophone, percussion and flute attended their separate clinics. These were followed by a panel discussion open to all on the topic of college auditions and career possibilities for those interested in pursuing a career in instrumental music. Featured was Dr. Greg Cunningham, associate professor of music, Director of Bands and Music Director of both the Warren Symphony Orchestra and the Oakland Symphony Orchestra. He was joined by Stanley George, music teacher at Perrysburg Schools; Kevin Heidbreder, a member of the Toledo Concert Band and Director of Bands at Defiance Schools in Ohio; and Jason Yost of the Toledo Jazz Orchestra, as well as Dr. Stoffan and Ms. Ford.

The day concluded with a high-energy concert in the Recital Hall featuring Dr. Stoffan, clarinet, performing Szalowski's *Sonatina* and several etudes from Cyrille



George Stoffan and some of the participants in the event

Rose's 32 Etudes, with piano accompaniment, and Shannon Ford, saxophone and the award-winning Toledo-based jazz quartet, Sax 4<sup>th</sup> Avenue. The annual event, now in its fifth year, once again upheld its reputation for being fun as well as educational and continues to inspire music students from South Eastern Michigan.

## THE NINTH CLARINET MARATHON

A Report by Marixi Sesma Aizpurua

he Clarinet Marathon is a meeting of people who play the clarinet: professional musicians, amateurs, teachers, students and especially kids. It is a way to discover the amazing world of the clarinet. The aim is to cultivate education by means of music, and in this case using the clarinet, by introducing our in-

strument as a possibility for the personal future of the participants. The meeting took place in the Basque Country (North of Spain) last December 9–12. During those days, participants had an intensive-schedule – that's why it is called marathon – with lessons, auditions, rehearsals, concerts, performance competition, recitals, lectures, exhibitions, etc.

Let me tell you how people are working for the clarinet in Zumaia. Zumaia is a small town with barely 8,700 inhabitants situated on the Basque shore, and it doesn't have a lot of clarinet tradition. However, this town is an example of seriousness, coherence, conviction, tenacity and humility: all these features make it possible to do great things, such as *Klarinete Maratoia*.

Everything started at the end of 2002: the members of the local Wind Music Band had an idea to organize a special event. This institution has only a few pro-



Carlos Casadó conducting the clarinet choir



Carlos Casadó performing the Françaix Quintet

fessional musicians but they have teamwork with an unbelievable capacity and ability instead, and, except for the conductor, nobody gets paid. As I was telling you, they had a great idea. They wanted to carry out an experiment, a "Clarinet Marathon."

In principle, this event should be organized by a music school or some kind of institution with bigger financial support. but it's very difficult for the schools in this country to implicate their teachers in this kind of event because of job uncertainty. Furthermore, these schools are far from being recognized by society as truly educational institutions. However, educational institutions, and social, educational and cultural policy must assume their state responsibility, as it's written in the manifest about schools of music that famous names signed in Utrech, Holland in February 2003, including Claudio Abbado, Vladimir Ashkenazy, Luciano Berio, Pierre Boulez, Dietrich Fisher-Dieskau. Zubin Metha, and Esa-Pekka Salonen.

With deep enthusiasm and full of compromise with society, the members of the Wind Music Band started their work. They planned a meeting about the world of the clarinet: concerts, lessons, rehearsals.... From the very beginning, they relied on Carlos Casadó and his laudable and inestimable assistance as guest teacher. He is currently the E-flat clarinetist in the National Orchestra of Spain.

The ninth edition was carried out successfully last December with more than 70 clarinet players! In different concerts we could hear varied literature for clarinet; Jean Françaix's Quintet, B. Martinü's Serenade, G. Verdi's La Traviata and Rigoletto, A. Ponchielli's Il Convegno, etc.

All of the work paid off!

#### Southeast Missouri SINGLE REED DAY

n Saturday, February 12, 2011, clarinetist Michael Dean hosted his annual Southeast Missouri Single Reed Day festival at the River Campus of Southeast Missouri State University in Cape Girardeau. The festival's feature clinician was Timothy Phillips, clarinet professor at Troy University in Troy, Alabama. Dr. Phillips worked with several clarinet and saxophone students in two separate master classes. Additionally, Drs. Phillips and Dean collaborated on a woodwind doubling clinic featuring information for saxophonists on clarinet and flute. (The clinic was a joint effort with a concurrent university jazz festival.) In the evening, Phillips and Dean capped



Timothy Phillips teaching

off Single Reed Day by playing a full recital. Dean played new clarinet music by James Grant and Andrea Ferrante and Phillips played clarinet works by Kovács. Bernstein and Bassi. For more details of the festival and recital go to: http://www. clarinetmike.com/se\_singlereedday.html.

#### 2011 N.I.U. CLARINET CORNUCOPIA

A Report by Glynnis White

he ninth annual Northern Illinois University Clarinet Cornucopia, "German Romantic," was held January 29, 2011, in DeKalb, Illinois. The lobby for the Concert Hall was filled with clarinetists both young and old all with the same thing on their minds, "I wonder what kind of craziness is going to happen at Clarinet Cornucopia this year?" We would soon find out. The day began with Greg Barrett's master class assisted by pre-college students Addison Herr and Leo Ocon playing works by Saint-Saëns and Mozart. Barrett focused on good air, a stable embouchure and decreasing stress while playing. Next on the schedule was a Van-

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JUNE 2011 17 doren mouthpiece and reed demonstration with Rose Sperrazza, Jim Metz and David Tuttle. Mr. Tuttle gave a brief history of the clarinet mouthpiece and showed us his collection of mouthpieces. One of the most important things he told us was not to get caught up with different kinds and types of mouthpieces and we need to remember that the "mouthpiece doesn't do the work, we do." The morning continued with the mass clarinet choir rehearsal. The group was lead by Cornucopia favorite, Patrick Sheehan, who enabled the choir to accomplish a lot in a short period of time. Staying in the theme of German romantic music, the repertoire included works by Schumann, Mendelssohn and Weber.

After a lunch break, renowned clarinetist Eli Eban from Indiana University took the stage. He performed Carl Nielsen's Fantasy Piece, August Hendrick Winding's Fantasy Pieces, Brahms' Sonata in E-flat Major, and with Dr. Barrett the Mendelssohn Concert Piece No. 1 in F minor. After Eban's extraordinary performance, he led a master class assisted by N.I.U. students Katie Adams, Ramses Bugarin, Rachael Braband and Colin Lu in works by Burgmüller, Brahms, Spohr



Cornucopia faculty and participants

and Schumann. Eban explained how to use the mouth and oral cavity to enhance sound, how to be expressive when playing but still keep time, how to control the clarinet's unwanted mechanical sound and how to match the character of the

music with appropriate expressive body motions. During a brief snack break, participants were offered German Muenster cheese. Britt Semenow, a student of Barrett's, exclaimed, "the cheese is amazing!" upon her first bite.

In the evening, the concert began with performances by the Luther J. Wright Junior-Senior High School Clarinet Choir from Ironwood, Michigan led by Steven Boyd. Then followed the moment we all were waiting for, the Cornucopia Choir. The reception after the concert featured German "Stollen" and juice. This year's Cornucopia focused on music from the Golden Age of clarinet repertoire. We went back to the clarinet's roots so we could again fall in love with the beauty that is the clarinet. Besides the obvious love of German Romantic music, participants were able to enjoy the clarinet in its purest form. Join us on February 4, 2012 for next year's Clarinet Cornucopia.

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the festival is hosted by Imani Winds, a Grammy nominated wind quintet known for their legacy of innovative music and education outreach. For 10 days, musicians are mentored and immersed into all aspects of chamber music: honing skills in artistry, communication, and performance housed at New York City's Juilliard School of Music.

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#### CLARINET MASTER CLASS WITH DAVID KRAKAUER AT WAKE FOREST UNIVERSITY

A Report by Eileen Young

n the evening of January 27, 2011, clarinetist David Krakauer and his contemporary ensemble, Abraham Inc. performed as part of the Secrest Artists Series on the campus of Wake Forest University (WFU) in Winston-Salem, North Carolina. While on campus that same morning, David conducted a clarinet master class hosted by Secrest Director Lillian Shelton and WFU Instructor of Clarinet Eileen Young. David worked with students from Wake Forest University, the University of North Carolina at Greensboro, and the University of North Carolina School of the Arts. The students performed movements from sonatas by Poulenc and Ištvan and the concerto by Corigliano, I Got Rhythm by Paul Harvey, and Rossini's Introduction, Theme, and Variations, accompanied by Thomas Turnbull on piano. The students received excellent advice pertaining to fingerings, phrasing, rubato and style, but David also regaled the audience with tales of his experiences as a student and as a professional. David mentioned that one of his teachers was the legendary Leon Russianoff and encouraged everyone in the audience to remember that name because Russianoff was a master teacher who inspired generations of clarinetists. David offered advice on how to stay motivated to practice and keep improving: "Playing music is as simple as life itself." Don't just play the clarinet - sing through the music and



Front row: Clarinet professors Anthony Taylor (UNCG) and Eileen Young (WFU), David Krakauer, participants Anna Darnell (UNCG) and Jacob Eichhorn (WFU). Back row: participants Andre Nguyen (WFU) and Curtis Bloomer (WFU), Secrest Director Lillian Shelton, participant Rashad Hayward (UNCSA), and clarinet professor Robert Listokin (UNCSA).

put some of yourself into everything you play - get your message across. Music is an antidote to the insanity of today's world and represents the chance to share your message with your fellow human beings. David also eloquently addressed a "loaded question" about his opinion of vibrato by talking about it as more of a "shimmer" effect on clarinet so as to remain tasteful, and suggested that students listen to Bellison's recording of the Mozart Clarinet Quintet as an example. David spoke about how he transitioned from working as a professional orchestral clarinetist into one who performs Klezmer, jazz, and funk with an eclectic group such as Abraham Inc. All were treated to an exciting and inspiring sampling of David's Klezmer clarinet playing. Following the class, students and professors got to speak at lunch oneon-one with David about schools, teachers, and his experiences with the clarinet and in the music business. It was a pleasure for everyone involved to get to meet and interact with David Krakauer and to get to hear him perform with Abraham Inc. at Wake Forest University.

#### PATAGONIA 2010 FIRST INTERNATIONAL FESTIVAL OF CLARINET DECEMBER 8–12, 2010 NEUQUÉN, ARGENTINA

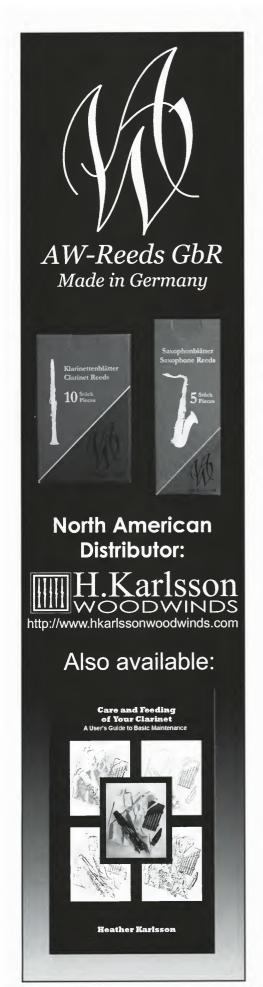
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PATAGONIA 2010 participants

Founded and hosted by clarinetist Osvaldo Lichtenzveig, the festival included clarinet performances, master classes, presentations and clarinet discussions in an inspiring and collegial atmosphere.

The festival featured Gervasio Tarragona Valli (Montevideo, Uruguay), Gustavo Kamerbeek (Bahia Blanca, Argentina), "Kalamus" clarinet quartet (Sabaneta, Colombia), Blas Cerezo (Neuquén, Argentina) and Osvaldo Lichtenzveig (Neuquén, Argentina). Thirty-two students gathered for five days of intense study.

On Wednesday, the festival began with a host recital by the Neuquén Big Band conducted by Osvaldo Lichtenzveig jointed by all featured guests.

The mornings of Thursday and Friday were reserved for addressing technical difficulties and different other aspects in the clarinet repertoire. These sessions were conducted by Gervasio Tarragona Valli and Gustavo Kamerbeek. In addition, a master class on free improvisation in the study of the instrument was given by Osvaldo Lichtenzveig.

The Thursday evening's concert included: Gervasio Tarragona Valli's excellent and personal interpretation of Luciano Berio's *Sequenza IXa*, Gustavo Kamerbeek's perfomance of Sutermeister's *Capriccio*, Osvaldo Lichtenzveig Trio's performance of Lichtenzveig's *A dos Patas* and Blas Cerezo played the Poulenc *Sonata*.

The Friday evening recital was performed by Gervasio Tarragona Valli and pianist Jonatan Vera. The recital began with an intimate Debussy *Rhapsody*, followed by the Mozart *Divertimentos* for clarinet trio. It culminated with a special improvised performance with Tarragona Valli's poetry.

On Saturday, the first presentation of the Neuquén Clarinet Choir and the Kalamus quartet took place with beautiful interpretations of Colombian folk music.

The PATAGONIA 2010 Festival ended on Sunday with an Argentinean "asado" (barbecue) on the Rio Negro river and an evening recital by the Neuquén Youth Wind Orchestra with Gervasio Tarragona Valli, Kalamus clarinet quartet and Gustavo Kamerbeek.

This was a wonderful ending to a completely enjoyable event and left all involved looking forward to the Second PATAGONIA 2011 International Festival of Clarinet. More information, photos and videos are available on Facebook: "festivalPatagonia clarinete."

Contact us: Osvaldo Lichtenzveig; osbar10@hotmail.com; osbar11@yahoo. es; Neuquén, Argentina

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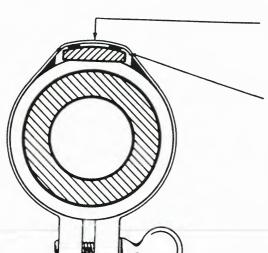
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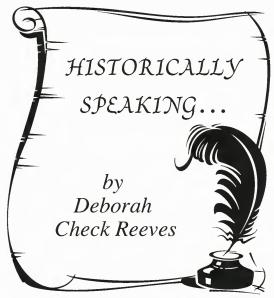
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"Historically Speaking" is a feature of The Clarinet offered in response to numerous inquiries received by the editorial staff about clarinets. Most of the information will be based on sources available at the National Music Museum, located on The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

ecent cabled messages from Mr. Harry Bettoney authorize the announcement of a NEW LINE of low-priced metal clarinets..." an ad from 1929 proclaims, "the possibilities of collaborating with foreign manufacturers in making a beautifully finished, low-priced metal clarinet. As a result, we announce the 'Madelon,' built in the key of B-flat, Boehm System only... built solely for us, according to the instructions of Harry Bettoney." Thus was how Cundy-Bettoney's newest model of metal clarinet was introduced to the world.

Madelon was Cundy-Bettoney's fourth and least expensive line of clarinet. A 1929 flyer lists the price of model number S418X with a nickel plated body as \$55. This was considerably less expensive than the professional line Silva-Bet which sold for \$135. In 1930, model number S518X was added. Still called Madelon, for just \$5 more, this clarinet could be obtained with a silver plated body. Both styles were offered "with exceptionally well finished keywork, surprisingly good intonation and the same 'feel' as our higher-priced clarinets." An ad from January 1931 describes the Madelon as "especially suited for beginners."

Introduced the beginning of the Great Depression, the Madelon appears to have been somewhat short lived. Although it had a relatively short life, it was an active one. Not only was a silver plated model added in 1930, in 1932 model S518PO became available. This was the clarinet model "with covered keys." By October of 1932, the Madelon was offered in three nickel finishes: plate, silver plate, and now also silver plated body with the inside of the bell in gold. Near the end of 1933, Madelon clarinet models appear to have been scaled back with only the nickel plated body

finish and the cov-



ered key models available. By March of 1935, the Madelon was no longer included on company price lists.

The National Music Museum is home to two Madelon clarinets, NMM 1905 and NMM 13663. Both are one-piece single-wall model Boehm System instruments with separate, plain straight barrels. NMM 1905 has an earlier serial number and is finished in nickel silver (*Photo 1: NMM 1905 Body*). With its later serial number, NMM 13663 is silver plated. Both clarinets bear Harry Bettoney's US patent number of 1,705,634.



NMM 1905 Bell Signature

The only identifying mark on each clarinet is the signature on the bell (*Photo 2: NMM 1905 Bell Signature*). Nowhere does a country of origin appear. It would be expected to see a country of origin if the instruments were imported. It is interesting, too, that it is a US patent number that appears on the instruments. Later ads, after the initial announcement of 1929, no longer state that the clarinets are made by a foreign manufacturer. Instead, no place of origin is mentioned at all leading us to believe that perhaps these clarinets were made in the US.

# 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 of North Texas

We are pleased to announce the appointment of

## Kimberly Cole Luevano

to the Clarinet Faculty beginning in Fall 2011.

#### **Woodwind Faculty**

Mary Karen Clardy, flute

Elizabeth McNutt, flute

James Scott, flute

Terri Sundberg, flute

Lee Lattimore, baroque flute

James Ryon, oboe

Charles Veazey, oboe (adjunct)

Kathryn Montoya, baroque oboe and recorder

Daryl Coad, clarinet

Deborah Fabian, clarinet

John Scott, clarinet

Kathleen Reynolds, bassoon

C. Keith Collins, baroque bassoon

Bradford Leali, saxophone

Eric Nestler, saxophone

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#### **HIDDEN GEMS**

thought it about time that I take readers on another little tour of some more "off the beaten track" works from the highways and byways of the English repertoire. The idea came to me as a result of a recital for two clarinets and piano that I'm giving this week. Among the Mendelssohn and Mozart (a lovely arrangement of the Masonic Adagio K 411) we are playing a truly gorgeous piece called Let Us Walk Together by Howard Carr (1880-1960). Carr was mostly involved in both writing and conducting theatre and light orchestral music. This beautiful little movement was dedicated to Sir Dan Godfrey (founder of the Bournemouth Municipal – now Symphony – Orchestra) and is in lush English-pastoral style with

just a little hint of Dvorák now and then. I have a wonderful old copy on really thick paper and printed in the lovely old-fashioned style, but I've just telephoned the publishers (Stainer and Bell) and they tell me it is still available from their print to order department. If you're exploring or performing music for two clarinets and piano, then it's a must for your collection.

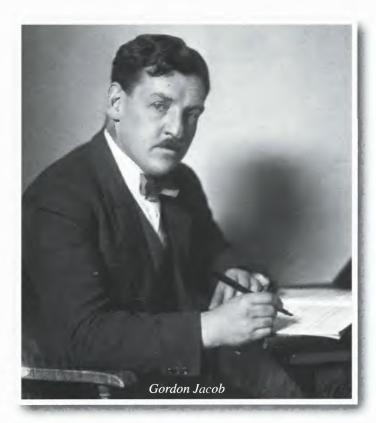
Like Howard Carr, the composer Philip Lane is also much involved in lighter orchestral music, but he also looks after the legacy of many interesting British composers—Lord Berners and Richard Addinsell among them. Philip has composed two attractive works for clarinet well worth looking at. The first is a *Divertissement* for Clarinet, Harp and Strings (published by Roberton Publications). It was commissioned by Verity Butler and is highly accessible, not

technically challenging and has its roots in Vaughan Williams' more bucolic style mixed with a little Malcolm Arnold! The four delightful movements last about 10 minutes, and a very good performance can be found on a Marco Polo disc (8.225185) featuring eight of Philip's works. I particularly like the third movement — a jaunty piece entitled "Valse Americaine." His other clarinet piece is the *Three Spanish Dances* (Malaguena, Habanera and Tango). Effectively written and available



by Paul Harris

on a very interesting disc called **Clarinet Kaleidoscope** which also includes works by Gilbert Vinter and Frederick Kell. A useful set of colorful pieces for teaching or perhaps slipping into a geographically



themed recital!

Readers will know Gordon Jacob's wonderful *Quintet*, the Tartini *Concertino* arrangement and the unaccompanied 5 *Pieces for Clarinet* (written for Georgina Dobrée), but there is also a rather serious and important (and much less well-known) *Trio* for clarinet, viola and piano. It was written in 1969 for the Stadler Trio. Martin Ronchetti was the clarinetist, and I just rang him to see what he thought about the work. He was very enthusiastic indeed, "A very

fine work – on a par with Shostakovich, especially that ethereal slow opening. The clarinet part is very challenging, almost Nielsen-esque. Very dramatic – often the writing is very high or very loud." Martin

also remembers taking the work to Gordon Jacob at his Saffron Walden home, "We had a great time there, Gordon had a tremendous sense of humor – very dry. And he came to each of our first three performances!" There is also a charming set of Four Short Pieces, published by the Associated Board (the organization that runs those Grade Examinations), easy and characterful - useful for teaching but also in recitals. I find recital repertoire is often limited to the large-scale and the challenging. In fact I have a recital booked for this summer that is going to explore many of the lovely teaching pieces from across the centuries - Lefevre to Debussy, Lazarus to James Rae. There's a real treasure chest of pieces out there – let's make more use of them!

Finally there's a great new piece, just published by Emerson Edition, called *Gallimaufry* 

by Jonathan Cooper. The composer spends most of his time working with theatre companies and this is clear in his writing. *Gallimaufry* is made up of six short movements with fun titles such as Valse Macabre, Hey Diddle Dee Dee and The Night Train. The composer says, "I set out to write short, witty and entertaining clarinet pieces, varied by some melancholy thrown in." And indeed he does so. Lasting about 20 minutes this make an attractive new addition to the repertoire. Happy exploring!

## The Amateur Clarinetist

by Susan Steele

appy early summer! As we know, our clarinets sound especially beautiful when played outside, either in solo or with a happy, expressive group of people and instruments. I remember the first time a small group of us played during a garden tour. We had not practiced in an open outdoor space and I was amazed by the difference in the sound quality when we performed and at how loudly and with what vitality I needed to play to be heard (we had not been prepared with microphones).

I have been working on creating basic arrangements for some of the hymns I love playing. Harmony and low register sounds on the clarinet make me especially joyful. Yes, this is often at the expense of high-range melody. Usually the instruments I play hymns with on clarinet include musicians on violin, flute, piano and/or organ.

Don't you always remain grateful for NPR, National Public Radio? I recently heard a beautiful recording by the Netherlands woodwind ensemble, "Calefax," featuring their clarinetist Nar Berix. Seeing and hearing a group's repertoire is another way to learn about works that we might be unfamiliar with. For example, I had not known about Louis Armstrong's "Far East...," which Calefax plays with much gusto. (In then doing some reading about the legendary Mr. Armstrong and his musical group, I found that they were travelling the world as part of a U.S. State Department cultural outreach in 1963 when President Kennedy was assassinated, and that the group returned home right away.)

I feel fortunate to take weekly half-hour private clarinet lessons. What an uplifting life experience. My teacher is Mr. Larry Walker, an alumnus of Peabody Conservatory. I advance as much by what I am slow in grasping as by what I understand quickly.

I am currently at a different location for my lessons – in a concrete, window-

less basement room at the music school's satellite location. Happily, the sound quality is wonderful! What I am hearing reverberates back when I practice and play there, making it so much better than I have ever sounded. Who knew concrete blocks and their echo would be so magical!? Despite my rapture, I'll probably not try it at home (concrete-underground) at this time, although I am going to try some acoustical tile and other soundproofing. The student whose lesson is after mine is a15-year-old rock style drummer who I am sure also appreciates the acoustics and the wonder of private lessons.

A warm-up and method book which I really enjoy is the Rubank *Advanced Method Book for Clarinet*, vol. 1 by William Gower and Himie Voxman.

I learn by visiting online clarinet websites. I am appreciating the existence and the offerings of the Los Angeles Clarinet Institute. To be able to review clarinet works and scores on the computer and then print them seems like such a miracle. I have never had the experience as some of you probably have, of going into historic yet still alive music stores to preview musical scores/compositions. The few times I have been to music stores the offerings have been behind plastic wrapping. (So many changes.) A fellow community band member really appreciates visiting a favorite music store in anticipating and achieving clarinet upgrades.

In watching a recent movie on DVD, *Leathernecks*, I appreciated the invigorating, upbeat music, including many 1920s rags and songs under the direction of composer Randy Newman with the clarinetist being California's Donald Foster. In relation to this, in looking up Mr. Foster, I first heard about the music project with Edward Manukyan, the "Musical Tribute to Scientists and other People of Reason." It is wonderful to find out about such intriguing, ongoing projects.

When I hear a recording which features a clarinet clearly playing above and separately from other instruments, I am so happy and am able to be aware of a higher playing standard. The British Public Television series, "Lark Rise to Candleford," includes much fine clarinet playing in its theme music.

Since last time, I have enjoyed hearing from clarinetist Dr. Chet Dissinger of Lakeland, Florida. He includes his band concert and recital programs, which are always so informative. I often find works performed that I am not familiar with which I can then investigate.

I have received and am appreciating two very special hand-created leather ligatures made and used by Oklahoma City clarinetist Warren D. Cadwell. Thank you so much. Among Mr. Cadwell's many talents is being a clarinetist with the 100-member Oklahoma City Symphonic Band for 25 years. For more information, he may be reached at OKC@swbell.net.

Until next time, may all of our playing soar.

I would welcome hearing from you at: Susan Steele, P. O. Box 351, Selbyville, DE. USA; or, ssteele1213@hotmail.com.





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## The Pedagogy Corner

by Larry Guy

# THE ARTICULATION QUEST CONTINUES: DEVELOPING TONGUE SENSITIVITY

The tongue has many talents: besides its ability to taste, it is one of the strongest muscles in the body, and yet it is also remarkably sensitive and flexible. Clarinetists emphasize its sensitivity and flexibility and downplay its muscularity. I liken the work of the tongue in clarinet playing to that of a 300-pound muscleman washing little china teacups: he's doing a job that requires some care, but none of his strength! Likewise in clarinet playing, the tongue does a sensitive little job that does not tax its strength, a fact most students need to be reminded of a few hundred times. When I request lighter tonguing from a student, I usually couple it with another request for either stronger air behind the tongue, a firmer embouchure, or both. Sometimes the energy a student uses to articulate is not excessive; it just has to be re-distributed at bit.

Tongue awareness can be tricky to develop, since tongue motion is invisible while one is playing. To heighten this awareness, **Dr. Steven Becraft** of Henderson State University in Arkadelphia, Arkansas utilizes an exercise he calls "smooshing." Its goal is to achieve precise control when interacting with the reed. Smooshing can help refine an already healthy articulation or re-train the tongue to form good habits.

#### **Technical Focus**

- 1) Air keeps moving at all times.
- 2) The embouchure muscles need to be more active when the tongue is smooshing the reed, since this action increases air resistance.
- 3) Use the top of the tip of the tongue, to the bottom of the tip of the reed.
- 4) The tongue motion is vertical (up-and-down), not horizontal.

- 5) The jaw should remain still throughout.
- 6) The throat stays natural and relaxed at all times.
- 7) Lower notes are easier to smoosh than higher notes. As you ascend, you may experiment with a slightly different touch point on the reed.

#### Exercises #1 and #2

In Exercise #1, begin with a breath start (tongue off the reed). Next, slowly move your tongue in a vertical direction to the reed and, with the top of the tip of the tongue, gently push at the bottom of the tip of the reed (tongue on the reed). You will push just enough to dull or warp the tone—don't let the tone stop. It may slightly tickle your tongue at first. Then, slowly release the reed in the reverse vertical direction (off the reed).

In Exercise #2, use your tongue in the same way as in Exercise #1, but begin with your tongue **on** the reed.

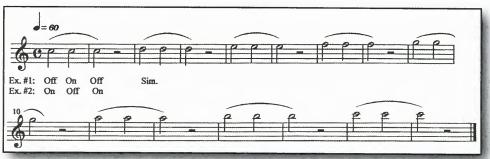
## Persevere, High School Players!

Many students of high school age go through a period of tonguing awkwardness, even those who had good articulation as younger pupils. The reasons are many and complex: the changing size of the oral cavity and tongue, getting rid of braces or acquiring new ones, an increase in bodily weight, size, and musculature which can shift the student's sense of equilibrium, etc. One problem that often plagues high school players is a pervasive undertone or "grunt" at the beginning of notes above the staff (say, G to C), in which the note cannot be "called" cleanly but instead one hears a noise before the pitch of the note. This situation is vexing, and many students are at a loss as to how to fix it. Consequently, they shy away from these entrances, or resort to using the air only. neither of which is a satisfactory solution.

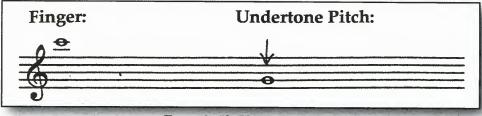
I propose that we get very familiar with the sound of the undertone, so that by fingering one of the upper notes in question one can successfully make a sound that is pure, unadulterated undertone. It is amazing how loudly it can be played, and I take pride in competing with my students for sheer loudness of the undertone!

Of course, this takes some technique: the undertone occurs when at least one of three things is happening. First, there may not be enough reed in the mouth. Second, the embouchure pressure may not be sufficient around the mouthpiece, especially on the reed. And third, the middle of the tongue may be riding too low in the mouth.

We start by fingering a C above the staff, playing it with too little lip pressure, too little reed in the mouth, and a low tongue position—a good recipe for pure undertone. See how loud it can be produced, as in Example #2, below.



Example #1: Smooshing Exercises #1 and #2.



Example #2. The Undertone



Example #3. Mastering the Undertone



Example #4. Moving Quickly

Once the undertone is faced, fair and square, we can start to fix it. While repeating each note, gradually increase the lip pressure around the mouthpiece and take in more reed (keep a "long chin" and gently push up with the RH thumb to take in more reed). Elevate the tongue position by saying "hee." Gradually the C will start to speak with clarity. Repeat this procedure with B, A, and G, as in Example #3, above.

Now go from one state to the other more quickly: eighth-notes, for example. If one can move quickly from one state to another, one begins to feel in control of the situation. See Example #4, above.

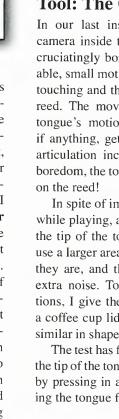
Finally, start the note cleanly and then diminuendo over several tongued repetitions, as in Example #5, below. Be aware of the corners of the mouth: they should firmly grip the sides of the mouthpiece as the diminuendo proceeds. After working on this a few weeks, one will not shy away from attacks in the upper register—the fear has been conquered.

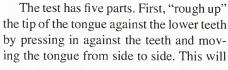
#### **Air Support Coordination**

Good air support involves a two-part co-

ordination, of which we are not always mindful enough. Once the player has created compressed air at the bottom of the torso, around the sit bones, it must be allowed to pass freely to the reed; the chest, shoulders, neck and throat should offer no resistance to the speedy, thin air column. To keep this coordination in mind, I find the image of the Sky Puppet or Air Dancer particularly inspiring. We have all seen these attention-getting devices at used-car lots or car-wash establishments. Consisting of a 16-foot hollow tube of nylon with a smiley face on top, the device is operated by an air-compressor at the base. The puppet moves easily, powered only by the speedy air coming from the bottom of the unit. The correlation to clarinet playing is obvious—the bottom point of the sternum (breast bone) would seem to be the dividing spot: everything higher (except the muscles of the lips) should be free and easy, and everything lower should be actively involved in making compressed air.

Most players don't choose to move around like a sky puppet while playing,







Example #6. Air Dancers, Dancing

but we want to feel that we are relaxed enough to do so!

#### **Tool: The Coffee Cup Lid**

In our last installment we imagined a camera inside the mouth, making an excruciatingly boring movie of the predictable, small motion of the tip of the tongue touching and then moving away from the reed. The movie is tedious because the tongue's motion is a small one which, if anything, gets smaller as the speed of articulation increases. To compound the boredom, the tongue goes to the same spot on the reed!

In spite of imagining this boring movie while playing, and being instructed to use the tip of the tongue, many students still use a larger area of tongue than they think they are, and the teacher can hear some extra noise. To clarify students' perceptions, I give them a diagnostic test using a coffee cup lid. Find one that has a hole similar in shape and size to the one below.



Example #7. Coffee Cup Lid



Example #5. Diminuendos



**Example #8.** Performing the Tongue Motion with Lid in Place

heighten the sensitivity of the tip. Move only the tongue; the jaw stays in place.

Next, make a partial embouchure emphasizing the long chin. Bring the lid to the mouth and slowly put the tip of the tongue through the hole five times. Feel the sharp edge of the hole clearly around the tip of the tongue, as **Paul Chang** demonstrates in Example #8, above.

The third step is to place a finger directly opposite the hole (inside the lid) about 1/16 of an inch away. This is your surrogate reed, shown below in Example #9. Move the tip of the tongue through the hole in the lid five times as before, but this time touch the "reed."

Now put the lid down and stand in front of a mirror. Bracing the fingers of the hand against the chin, raise the first finger and bring the tongue out of the mouth to touch the finger, using the very tip of the tongue. See the tip clearly in the mirror, and don't move the finger towards the mouth—make the tongue come out to meet it. **Jeffrey Lee** demonstrates for us in Example #10, above.

Finally, use this newly-sharpened tip of the tongue to play some open Gs. Note the feel of the tongue on the reed and the clar-



Example #9. Adding the Surrogate Reed



Example #10. Touching Tip of Tongue to Finger

ity of the sound. Now, practice a favorite articulation exercise with this heightened awareness.

There is one drawback to this exercise: the tongue is moving back-and-forth, horizontally. While playing, the tongue should move up-and-down, vertically, so I explain this upon completion of the exercise. Otherwise, it is an efficient method for finding the tip of the tongue and remembering it. I always give my student the coffee cup lid to take home and use during the week, and I ask them to demonstrate the sequence at the following lesson. Often, the articulated sound has cleared up remarkably by then.

This exercise is beneficial to student and teacher alike, because if the student can perform the exercise perfectly and still has a noisy articulation, the teacher can begin to search for other reasons for the excess noise. The next place I look is the possibility of a constricted throat.

As stated earlier, I advocate using the tip of the tongue to articulate. Other teachers, such as Steven Becraft and Julie DeRoche, recommend the "top of the tip" of the tongue. Regardless of one's preference, it is of great value to have a precise awareness of where the tip of the tongue is—then one can get specific about exactly which part of the tip to use!

## Why Must I Develop My Short Staccato?

"Precise articulation presumes a properly developed staccato."

- Daniel Bonade

The development of a good-sounding short staccato is one of the most important skills a player can learn. I believe

Mr. Bonade, in the above quote from his Clarinetist's Compendium, is saying that if one can play a good short staccato on every note throughout the range at every dynamic, one can easily play longer articulations if one chooses to or if the music demands it. The precision he alludes to involves choosing exactly the right-sounding articulation for the music at hand. With this approach, the varieties of articulated sound are limited only by one's musical imagination—perhaps 1,000 different kinds of articulation to select from. But if the short staccato has not been developed, the player is limited, and articulation too often resembles an "offon" switch—either one is tonguing or one is not. Guess which approach yields the more artistic performance!

So it behooves us to develop a greatsounding, bouncy short staccato, and it is not the easiest thing to do, for most of us. It involves stopping the note by bringing the tongue back to the reed while continuing to blow. Once the tongue is on the reed, the air pressure behind the tongue remains steady, as does the embouchure, so the start of the next note is made by releasing the tongue from the reed. This technique allows the player to play a series of short notes while continuing a musical line.

Music written in the "scherzando style" of Rossini and Beethoven often demand, in my opinion, a short staccato, and we will not be doing this sort of music justice with any other kind of articulation. If a student's short staccato is not pleasing to the ear, the teacher may have a number of remedies, but four that come to mind at once, because I use them frequently, are: is the tongue touching the reed lightly enough, is the back of the mouth free and open, does the embouchure stay firm and steady, and is the air behind the tongue strong and steady?

### Utterances from the Great Ones

For those of us who might be tempted to play Debussy's music in a somewhat aggressive manner to "please or impress the audience," keep in mind Debussy's own words in an 1892 letter to a patron:

"...my music is on the abstruse side: audiences must go out to meet it as it has no intentions every of *making advances* towards them, and with good reason."

The italics are Debussy's!

#### **Recommended Reading**

Marcel Tabuteau, by Laila Storch. Published by Indiana University Press. 594 pages. Sub-titled How Do You Expect to Play the Oboe if You Can't Peel a Mushroom?, this remarkable book has much to teach all wind players. Ms. Storch, a noted oboist and teacher, is also an excellent writer, and her book, besides giving much valuable information, is a delight to read. Ms. Storch was the first female oboe student to graduate from Tabuteau's class (in 1945) at the Curtis Institute of Music. In those days there was a decided prejudice against women musicians, and so Ms. Storch's career was ground-breaking, and a source of inspiration to us all. Tabuteau's bigger-than-life, colorful personality is portrayed with a wealth of detail and nuance. Of special value are Ms. Storch's accounts of her lessons with Tabuteau, which give insights into the complexity of his genius and the tradition of autocratic, dictatorial teaching methods in those days. It comes with a CD of Tabuteau talking about wind distribution and performing excerpts from the orchestral repertoire. Listening to it, one gets the

feeling of a personal encounter with the man. This book is indispensable to those of us who analyze the teaching and learning processes.

## **2011** ClarinetFest® in Los Angeles

Dear readers, I hope to see you at ClarinetFest® this summer, from August 3-7 at California State University, Northridge in picturesque San Fernando Valley. We will hear performances by many of the finest players in the world as well as an array of lectures, master classes, and demonstrations. Friday, August 5 will be High School Clarinet Day, and, in addition to the finals of the High School Clarinet Competition, we will present two events of interest to teachers: I will speak about teaching the Rose Etudes, and that same day I'll be joined by some illustrious colleagues: Paula Corley, Deborah Chodacki and John Cipolla in a round-table discussion of some of the most challenging teaching issues. This will be your chance to ask some of those tough questions, so please join us! I look forward to meeting many new friends this summer!

#### ABOUT THE WRITER...

Larry Guy is professor of clarinet at New York University and Vassar College, and teaches at the MAP Program at the Juilliard School and the Precollege Division of the Manhattan School of Music in New York. He is the author of six textbooks for clarinetists, published by Rivernote Press, and has produced three educational CDs for Boston Records, showcasing the artistry of Daniel Bonade, Ralph McLane and Mitchell Lure. He welcomes your input on any pedagogic concept you may be willing to share. If your idea is chosen to be included in an upcoming "Pedagogy Corner" article, you will be given credit. E-mail him at Lguy551856@aol.com

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# Clarinet Cache 0000000000000000

by Kellie Lignitz and Rachel Yoder

#### U.S. MILITARY BAND CLARINETS

he United States military employs more musicians than any other organization in the country. According to a recent NPR feature on military bands, the U.S. Army alone employs an estimated four to five thousand musicians! Since so many of these musicians are clarinetists, we decided to dedicate this column to some of the online resources created by U.S. military bands and their clarinetists.

Full-time orchestral position openings are few and far between these days, so military bands are a popular option for clarinetists looking for a professional performing career. While the audition process for the premier bands is just as rigorous as

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that for orchestral positions, military band positions are more numerous and provide more financial stability. With some of the best orchestras in the country cutting pay, canceling concerts, and engaging in tense negotiations with musicians, many top performers in the U.S. are turning to the military bands first, lured by steady funding and perks such as student loan repayment. Clarinetists in these bands perform constantly with concert bands and chamber ensembles, and contribute greatly to music education efforts across the country. They are featured in several videos and websites that we'd like to encourage our readers to explore.

#### U.S. Army Field Band Educational Videos

The U.S. Army Field Band produced a series of educational videos in VHS format, presumably sometime in the 1980s (original publication date unknown). These videos are now available online through the Field Band website, including a series of four videos called "Improving your Clarinet Section." In the videos, members of the Army Field Band Clarinet Quartet discuss the use of clarinet quartets to develop musicianship in band programs. The videos include discussion of appropriate repertoire for each grade level, with musical excerpts performed by the Army Field

Band Clarinet Quartet. Band directors and clarinet teachers will love the tips on embouchure, tonguing, phrasing, blending, balance, jazz style and more. This video series is a great resource for learning about different levels of repertoire for clarinet quartet and musical concepts that can be taught with each piece.

## U.S. Military Bands on YouTube

There are many military band performances available online that feature clarinetists. The "usarmyband" YouTube Channel features an Army Band clarinet ensemble performing "Let's Dance" (think Benny Goodman, not David Bowie!). We also enjoyed a medley of klezmer tunes played by Tom Puwalski accompanied by the U.S. Army Field band, and a 1960 recording of Harold Malsh playing Bassi's Fantasy on Themes from Verdi's Rigoletto with the United States Marine Band.

To see the clarinet section of the U.S. Army Band in action, check out their 2009 performance of *Clarinet Candy* in front of the U.S. Capital building in Washington, D.C. Aimed directly at the entire section performing standing up, this YouTube video captures the agility, precision, and fast fingers of the clarinet section, including footage of the principal clarinetist realizing that each member of the clarinet section behind him has sat down and



gradually dropped out of the music. This moment of surprise is caught on camera as he turns around to see all of his colleagues seated, leaving him to finish off the piece as the last clarinetist standing.

Check out our "military bands" You-Tube playlist to watch these videos and more.

#### **Clarineticus Intergalacticus**

Kristen Mather's newly formulated blog, Clarineticus Intergalacticus, has made its own niche in the blog world by highlighting the careers of clarinetists in military bands. Already starting off the year with 12 entries as of February 2011, her blog is not limited to writing about the clarinet in the armed services, but also includes various topics of interest and educational resources. As a military musician herself, Mather has been a clarinetist in the West Point Band since 2007 and also performs with the chamber ensemble Quintette 7 (featured in a February 2011 post on our blog), which includes members from the West Point Concert Band and the West Point's Field Music Group, the Hellcats.

Starting off with a list of questions sent out to clarinetists within the various Army bands, Mather has already begun to gather a handful of interviews of clarinet players, some of which hold positions in the West Point Concert Band and The United States Army Band "Pershing's Own." The interviewees answer candidly to questions about their favorite memories of basic training, the average work week, and the weirdest thing they do at their job, sharing their personal experiences as clarinetists in the military bands. We found ourselves wishing for a post containing Mather's own responses to the list of questions she poses to her colleagues!

Another category on her blog includes "What am I Listening to Today." In these posts she features videos of groups or performers that have sparked her interest. Wandering away from the mainstream musical path, Mather writes about music involving the clarinet in a variety of musical contexts. Her recommended artists and ensembles to date include jazz clarinetist Anat Cohen in the Choro Ensemble, the Claudia Quintet with clarinetist Chris Speed, and Turkish music featuring the gypsy clarinet sounds of Hüsnü Şenlendirici. Offering a sample of her musical tastes as a musician who makes a living performing concert band repertoire,

Mather opens her readers up to possibly new and unfamiliar music or unknown artists. Although Clarineticus Intergalacticus is a relatively new blog, it is a must-read for any clarinetist interested in pursuing a career in the military service bands.

What have we missed? Let us know about military band clarinetists in the U.S. and other countries by e-mailing us at clarinetcache@gmail.com or commenting on our blog at clarinetcache.com.

NPR story from All Things Considered www.npr.org/blogs/therecord/2010/09 /29/130212353/military-marching-bands

U.S. Army Field Band: "Improving Your Clarinet Sections" Videos http://bcove.me/nnqsvjzm

Clarinet Cache "Military Bands" YouTube Playlist

www.youtube.com/view\_play\_ list?p=5D1F76CFC13105F8

Kristen Mather's Blog Clarineticus Intergalacticus

http://kristenmather.blogspot.com/

#### ABOUT THE WRITERS...

Kellie Lignitz is Lecturer of Music (Clarinet) at Texas A&M University–Kingsville and is finishing up her doctoral work in clarinet performance at the University of North Texas, where she also received her



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Rachel Yoder is adjunct professor of clarinet at Southeastern Oklahoma State University, and a private instructor and clarinetist in the Dallas-Fort Worth area. She earned a D.M.A. in clarinet perfor-

mance at the University of North Texas, and holds degrees from Michigan State University and Ball State University. Her teachers include James Gillespie, Caroline Hartig, Elsa Ludewig-Verdehr and Gary Whitman. Rachel performs regularly as clarinetist in the Madera Winds and bass clarinetist in the Chameleon Chamber Group, and enjoys collaborating with composers to perform new works for clarinet.

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# Clarinetfest. 2011



CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

#### by Julia Heinen and William Powell

ill and Julia want to extend a welcome invitation for all members of the International Clarinet Association to attend ClarinetFest® 2011 to be held on the campus of California State University, Northridge (CSUN) from August 3-7. It's a perfect time to travel to sunny Los Angeles, swim in the Pacific Ocean, hike the beautiful mountains which surround us and also attend what is sure to be the premiere clarinet event of the year. Clarinetists of every type will find many things that will interest them and never want to leave! We've got an impressive list of artists lined up for performances ranging from some familiar old friends to exciting new works. The trip to the Hollywood Bowl, a Los Angeles area landmark, will be an unforgettable experience. Join us for a night of clarinet concertos under the sparkling Los Angeles sky! We know you'll love listening to beautiful music in an evening picnic setting as every Angelino does! We've got something for everyone and are excited to share it with you!!

In addition, we'll have opportunities for you to visit a major reed manufacturer's company and see how reeds are produced in detail. We have an impressive list of exhibitors from all over the world for you to visit. With the significant generosity of Arpeges IMD, Backun Musical Instruments, Buffet Crampon, Rico Corporation, Selmer Paris, Vandoren, and Yamaha, our roster of outstanding artists will make ClarinetFest® 2011 an unforgettable experience. Without the contributions from these and other companies, ClarinetFest® 2011 would not be the spectacular event that it will be. We are forever grateful to all the support these wonderful companies and their employees provide us and encourage you to visit their exhibits and thank them in person. We encourage you to make the most of your trip to LaLa Land and know you'll have a great time!

Information concerning housing, travel and everything else can be found on the

website of the International Clarinet Association: www. clarinet.org

We encourage you to register now for ClarinetFest® 2011. It's something that's not to be missed!!!

#### ClarinetFest® 2011 Artist Roster

Performers as of March 14, 2011 (subject to change):

#### **CLARINET SOLOISTS**

Mariam Adams

Franck Amet

Lori Ardovino

Karla Avila

Nicolas Baldeyrou

Adam Ballif

József Balogh

Christy Banks

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Philippe Berrod

Sauro Berti

Julian Bliss

Henri Bok

Timothy Bonenfant

Sergio Bosi

Kelly Burke

Chad Burrow

Tad Calcara

Jane Carl

Angela Carter

David Carter

Alexandre Chabod

Julien Chabod

Ixi Chen

John Cipolla

Anthony Costa

Elizabeth Crawford

Philippe Cuper

Jared Davis

Naomi Drucker

Stanley Drucker

F. Gerard Errante

Mitchell Estrin

Valentin Favre

Wesley Ferreira

Virginia Costa Figueiredo

Alexander Fiterstein

D Gause

Christina Giacona

James Gillespie

Corrado Giuffredi

Gary Gray

Burt Hara

Caroline Hartig

Maureen Hurd Hause

Richard Haynes

Yi He

Jaren Hinckley

Kathleen Jones

Kristina Belisle Jones

Georgios Kazikos

Tod Kerstetter

Julianne Kirk

Jerry Kirkbride

Christopher Kirkpatrick

Keith Koons

Kari Kriikku

Keith Lemmons

Javier Llopis

Scott Locke

Richard MacDowell

Eric Mandat

Malena McLaren

Jacques Merrer

Paul Meyer

Matthew Miracle

Ricardo Morales

Matthias Müller

A.K.C. Natarajan

Donald Nichols

Donaid Michol

Mark Nuccio

Gregory Oakes

Lisa Oberlander

Rocco Parisi

Jean-Marie Paul

Jeff Pelischek

Timothy Phillips

Florian Popa

Kathy Pope

Jun Oian

Jun Qiai

Mikko Raasakka

WIIKKO Kaasakka

Maxine Ramey

Luis Humberto Ramos

Ben Redwine

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Pedro Rubio Raphael Sanders Christian Schubert John Scott Andrew Seigel Fernando José Silveira Amy Parks Simmons Dušan Sodja Robert Spring Jana Starling Ivan Stolbov Anthony Taylor Margaret Thornhill

Suzanne Tirk Narasimhalu Vadavati Joaquin Valdepeñas Eddy Vanoosthuyse Gábor Varga Stephen Vermeersch Piero Vincenti

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Julia Heinen, professor of clarinet at California State University, Northridge and William Powell, professor of clarinet at California Institute of the Arts.

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# CLARINETFEST® 2012

## Lincoln, NE, USA August 1-5, 2012

Come enjoy true Heartland hospitality at ClarinetFest® 2012 in the Cornhusker's "Star City"—Lincoln, Nebraska! Co-sponsored by the University of Nebraska—Lincoln School of Music, ClarinetFest® 2012 takes place on the UNL campus in the heart of downtown Lincoln. There you can find a plethora of museums, restaurants, specialty shops, art galleries, and the historic Haymarket district as well as the outstanding concert venues Kimball Recital Hall and Lied Center for Performing Arts.

In addition to campus housing options for conference participants, the Embassy Suites (located directly across from the UNL School of Music) is the official hotel of ClarinetFest\* 2012. This upscale, all-suite hotel features many contemporary accommodations as well as a complimentary, made-to-order hot breakfast and evening manager's reception every day.

Artistic Director Diane Barger, professor of clarinet at the University of Nebraska–Lincoln, and Artistic Leadership Team members Denise Gainey (University of Alabama–Birmingham) and John Masserini (Northern Arizona University) announce the theme for the 2012 ClarinetFest\*:

#### HERITAGE TO HORIZON

Looking back to the legacy of Daniel Bonade and Robert Marcellus and towards the future of performance and pedagogy

If you would like to submit a proposal to perform or present at ClarinetFest® 2012, please download and complete the Call for Proposals form located on the I.C.A. Website and send it in to the address below. We are also offering a unique Call for Proposals opportunity for "Clarinet Enthusiasts," which you will also find on the I.C.A. Website and in this magazine. Recordings and written requests will be accepted through September 30, 2011 and will be reviewed by the committee. The ClarinetFest® 2012 committee is particularly interested in featuring pedagogy presentations or lectures relating to Daniel Bonade or Robert Marcellus as well as innovative and recent concepts and developments in clarinet pedagogy. The conference will be featuring a wide variety of performance styles and repertoire and full consideration will be given to all complete proposals. Only proposals submitted by members of the International Clarinet Association will be considered.

#### Dr. Diane Barger, Artistic Director

ClarinetFest® 2012
University of Nebraska–Lincoln
School of Music
120 Westbrook Music Building
Lincoln, Nebraska 68588-0100
dbarger1@unl.edu

#### CLARINETFEST® 2012 CLARINET ENTHUSIASTS

Calling all clarinet enthusiasts! ClarinetFest\* 2012 in Lincoln, Nebraska is looking for a few good men and women to showcase their musical talents during the Manager's Reception at the Embassy Suites between the hours of 5:30–7:00 p.m. on August 1–4, 2012. These performances will take place in the open atrium of the hotel.

Specifically, we are looking for several programs throughout each evening (maximum of 20–30 minutes in length for each group) of very light, toe-tapping, fun music for mixed groups of clarinets (trios and quartets are ideal). This is a performance opportunity for our friends in the clarinet community who would like to share their talents beyond the conference clarinet choir. You are an important part of the I.C.A. and we wish to feature you at ClarinetFest\* 2012!

If you are interested, please fill out the separate Call for Proposal form labeled "Clarinet Enthusiasts" on the I.C.A. Website.

# CALL FOR PROPOSALS ANNOUNCEMENT ClarinetFest® 2012 Lincoln, Nebraska USA • August 1–5, 2012

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Please submit your completed proposal to:

#### Dr. Diane Barger, Artistic Director

ClarinetFest® 2012
University of Nebraska-Lincoln
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120 Westbrook Music Building
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## The Clarinet in Greece Colours in Double by Kyriakos Sfétsas

by Spyros Marinis

he ability of the clarinet to adapt to the demands of many musical styles has always managed to fascinate players and composers. Used worldwide in interpreting a variety of musical styles, it gradually became popular and often replaced other instruments in orchestras, ensembles and bands. In Western music, composers felt its significance and began increasingly using it in orchestras as a solo instrument. As a result, the role of the clarinet gained a considerable level of importance, leading it to be used in ensemble and solo pieces. Its technical capabilities, which in many respects exceed those of other woodwind instruments, led to the expansion of the repertoire for the clarinet.

The topic of this article is part of the thesis titled "The Clarinet in Greece: A historical outline with examination of performing issues in a selection of pieces by Greek composers."

It will be useful to initially outline how the clarinet as an instrument came and spread across Greece, before presenting an example of an orchestral piece, in which the clarinet is singled out for its significance in playing the main melody. The main objective will be to examine the piece by the Greek composer Kyriakos Sfétsas, *Colours in Double*; a piece for solo traditional clarinet and orchestra, in which the role of the orchestral and solo clarinet can be studied in greater detail. Moreover, by analyzing transcriptions of improvisations played by the soloist, we will be able to understand the successful combination of two different styles of performance and how the use of Byzantine music influences the traditional style of playing the clarinet in Greece.

Greece is divided into several regions and during the last 180 years each one played an important part in making the clarinet the dominant woodwind instrument that was exploited by many performers and composers. As an instrument, it first arrived in 1834, according to Despoina Mazaraki in her book *The Traditional Clar*-

inet in Greece (Athens, 1959). At the time, southern Greece was only recently liberated by a revolution against the Ottoman Empire, with regions of northern Greece (Thessalia, Epirus, Macedonia and Thrace) still being under occupation. Mazaraki claims that it was from Thrace and Epirus that the clarinet began its spreading with the help of *Tourkogiftoi* (Turkish-Gypsies) and *Tourkalvanoi* (Turkish-Albanian Gypsies) musicians like Souleimanis and Metos, who introduced it to the local musicians, before descending all the way down to Peloponesse.

The clarinet in traditional Greek music serves as the instrument that performs the entire song, alongside the sung tune. More specifically, it performs the introduction of the piece, then plays quietly on the background while the melody of the piece is sung and finally repeats the melody in between each verse. Before the end of most songs, the clarinetist is allowed to improvise following some of the melodic patterns previously heard, which are based on specific modes of the Byzantine music.

The instrument, used even nowadays in traditional music, is an Albert-system clarinet. People refer to it as *klarino* which has no connection to the upper register of the clarinet as we know it. It is simply a language distinction which maintains the root of the word (clarin-) and uses the ending –o. This term will be used here to distinguish the two styles of playing the clarinet in Greece—the traditional and Western style of performance as well as the Albert-system clarinet from the Boehm system which is currently used by Western style performers. The traditional performers, unlike Western style clarinetists, are not usually interested in shaping their tone color by obtaining a mouthpiece corresponding to tuning or to the reed strength. They use reed strengths of either 1 or 1½ purely because they are flexible enough to allow them to play according to the traditional style with the use of various ornaments and techniques that will be mentioned later on.

The klarino gradually replaced many of the woodwind instruments used for centuries throughout Greece, such as the floyera (recorder with no mouthpiece), the zourna (an oboe-like instrument with a double reed) and the gaida or tsampouna which are different forms of bagpipes. Whether it was its bigger range, greater dynamic capacity, better tone color or its flexibility, the klarino could easily surpass all the previously mentioned instruments. The klarino immediately had a key place among the kompania, a name used to describe a group of players who formed a band. On stage, the klarino was placed in the center, surrounded by the violin, the singer and the lute. In a few occassions, a percussion instrument was also included to reinforce the sense of rhythm. which was played by the lute. The role of the violin was to shadow the klarino during a performance and only in a few occasions take over in order to give the klarino player a chance to rest. Among a number of exceptional performers nowadays, people are still able to experience the thrilling performances of Petroloukas Chalkias, whose improvisations on pentatonic scales have been renowned in Greece and in the U.S.A.

At the same time the *klarino* spread and flourished in mainland Greece and on the islands of the Ionian Sea, where the clarinet grew in importance through its use in orchestras and marching bands. In Athens, the newly appointed Bavarian King Otto introduced the Western style of clarinet performance by inviting German bands, orchestras and tutors who taught the German system of playing at the Athens Conservatory. It was only during the 1950s



**Example 1:** Tune from Tsámikos dance (Enas Aitós) played by the clarinet

that the Boehm system was introduced and established as the only system taught through the significant presence of Charalampos Farantatos, who graduated from the Paris Conservatory in 1952.

Among a growing number of clarinet works by Greek composers, here is an example of a piece by Nikos Skalkottas called *Tsanikos*. This is part of a suite of dances titled *36 Greek Dances* which were composed between 1931 and 1936. Like most of the other dances in this work, the tune is based on a Greek traditional folk song. During the *Tsanikos*, Skalkottas wrote a solo for the principal orchestral clarinet (*Ex. 1*)<sup>1</sup>, which is a simplified version of the traditional tune originally performed by the *klarino*. A number of similarly influenced pieces by Manolis Kalomiris and other Greek composers paved the way for Kyriakos Sfétsas's piece *Diploxromia* (*Colours in Double*). It is a contemporary example of how the traditional and Western style of clarinet performance can be combined, as it is not based on any traditional melody but still manages to blend the Byzantine modal scales and the well tempered Western music.

#### Colours in Double

Kyriakos Sfétsas (b. Amphilochía, September 29, 1945) studied composition under M. Voúrtsis and piano under Krinió Kalomíri at the National Conservatory in Athens (1959–66). In 1964, when he was 18 years old, Sfétsas was asked to accompany on the piano Maria Callas in her last concert appearance before a Greek audience on Lefkas island, where she sang the aria of Santuzza from the opera *Cavalleria Rusticana* by Pietro Mascagni.

In 1967 he moved to Paris and received a French government grant, which enabled him to pursue his studies in composition, conducting and analysis with Max Deutsch (1969–72), benefiting at the same time from advice provided by Xenakis and Nono.<sup>2</sup> As Aléka Simeonídou comments:

the composer was first influenced by the contemporary environment and therefore decided to follow the serialistic style of writing pieces. However, he did follow (Sfétsas's own comment) an 'anarchist' way of composing pieces.<sup>3</sup>

A significant characteristic of his compositional style is the use of short individual ideas that can be easily identified by the audience. Throughout his youth and prior to being influenced by Western compositional styles, the composer claims that he had experienced the way Greek traditional music was performed.<sup>4</sup> After returning to Greece, Sfétsas abandoned serialism and became interested in ideas based on this kind of music. His interest resulted in the composition of *Colours in Double* (Athens, May–

July 1988), a two-movement piece, which is scored for traditional clarinet and chamber orchestra. The title suggests the combination of both traditional and Western art music colors. The need for such composition appeared, as Theodore Antoniou explains, because

"... of the amazing skill and musicality of these (traditional) performers who, unfortunately, are becoming very hard to find. Moreover,... most contemporary Greek composers had become obsessed with the "manifestos" of modern avant-garde and had turned their backs on their own roots..."

This piece was commissioned by Theodore Antoniou and the Heraklion Festival in Crete, where it was first performed at the "N. Kazantzakis" open theatre on August 27, 1988 during the summer festival. Vassílis Soúkas was the solo traditional clarinet performer, and the composer conducted the Boston University ALEA III orchestra.

In *Colours in Double* the difference in performing style and sound color between the orchestral and solo traditional clarinet becomes clear through the piece's structure. The role of the *klarino* will be examined in more detail after paying attention to the highlights of the orchestral clarinet. By observing the score, the clarinet is more significant than the other woodwind instruments of the orchestra. It either plays different phrases that refer to the free sections to follow, or performs short solo phrases to pave the way for the *klarino* solo. Finally, it precedes all the other woodwinds with semiquaver additive patterns and interacts with the soloist in different parts of the piece.

The most significant feature in Sfétsas's piece is the traditional solo clarinet part. Vassílis Soúkas, a self-taught player who is considered among the virtuoso performers in Greek traditional music, was the first to perform this piece on his Albert-system clarinet. During the piece's three improvisational sections, Soúkas unfolds his skill and understanding of traditional Greek music in a way that blends with the orchestra. The structure of each improvisation and the role of each instrumental family in the orchestra reflect the role of each instrument in a Greek traditional music group.

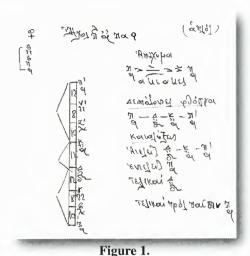
The main mode used in the improvisations is the *Ousak* (*Ex.* 2)<sup>6</sup>. Greek traditional players still refer to most modes with their Turkish names, because when Greece was still under Ottoman occupation, reading and writing was forbidden and the musical tradition after being blended with common elements by the two cultures was passed down from generation to generation by using the Turkish terminology.

However, if we pay a closer look at the *Ousak* mode, it is identical to the *Plagios tou Protou* (*Fig. I*), as Soúkas reveals in his Byzantine music notated score of his improvisation. This mode consists of quarter tone intervals (10-8-12), which form the scale, with an additional interval in the middle that links the two halves (*tetrachords*). Each tone in Western music notation corresponds to 12 *moria* (parts) in Byzantine music, with the semitone being 6 *moria*.

This is the Byzantine music notation that Soúkas used in *Colours in Double* (Fig. 2)<sup>7</sup>. The notation not only indicates the step-



Example 2: Ousak scale in the Improvisional sections

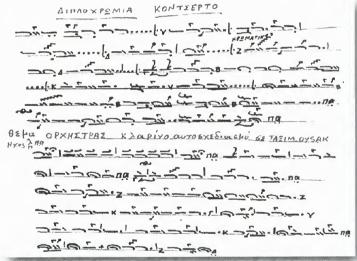


wise motion of the melody, but it also dictates through various symbols its twists and turns. The symbols used are called Neumes and they are split in three different cataccording egories to what they dictate: interval, duration or expression (Fig. 3) $^8$ .

One can observe how a small section of Soúkas's score is

interpreted in Western notation (Fig. 4). The third line is what the performer played in the recording of the piece, which indicates that the score only served as a guideline to the actual improvisation.

The transcription of the improvisations in Western notation provides a better insight into the Greek traditional music  $(Ex. 3)^9$ . This score, combined with the recording and an Albert-system clarinet, should give performers the opportunity to approach the Greek traditional performing style, before liberating themselves to impro-



**Figure 2:** Byzantine notation of the traditional clarinet improvisation (first movement) by Vassílis Soúkas. In the middle right the work 'Ousak' reveals the Arabic scale of the solo. On the left the ' $H\chi o \varsigma \pi \lambda \pi \alpha$ ' is the Byzantine notation of naming the same scale.

vise accordingly. The acciaccaturas, mordents, trills and turns are simplified in order to make it easier for the clarinetist to follow the score. Breaths, bar lines, legato lines and numbers are only there to indicate the different phrasing.

The question that concerns performers nowadays is how this musical style can be interpreted by an individual who has never previously heard Greek traditional or Byzantine music, does not own an Albert-system clarinet, or uses today's clarinet with a Western style setup. This has been a great area of discussion not just for traditional Greek music, but for all kinds of folk music traditions that use modal scales. Provided that the improvisational skill of this person is at a level that allows him/her to approach this style in an appropriate manner, the transcription of Soúkas's improvisations, the *Colours in Double* recording and a number of CDs of Byzantine music chanting should serve as a very useful guideline for a well-given performance. A suggestion would be that each performer uses his/her clarinet with a softer reed in order to achieve a better tone color and interpretation of the piece, similar to the original intention of the composer.

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# Byzantine Music Notation INTERVAL DURATION EXPRESSION Repeat Ascend Descend Expand Accelerando Ritardando Tone Expression

Figure 3.

#### **Scores**

Sfétsas, Kyriakos. 1988 *Colours in Double*. Athens.

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#### **Interviews**

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Antoniou, Theodore. (Athens, 04/01/2008) Gkínos, Níkos. (Athens, 04/07/2007)

Farantátos, Charálampos. (Athens, 06/09/2006)

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**Figure 4:** a) Byzantine Notation; b) Translation into Western Notation; c) Transcription from the live recording

Kostópoulos, Panagiótis. (Argos, 15/09/2005) Petsákos, Níkos. (Korakovouni, 17/09/2005) Sfétsas, Kyriakos. (Sheffield–Lefkas, 20/09/2007), Phone

## Colours in Double CD Extract: 4:30 - 8:17 K Sfetsas Traditional Clarinet Solo - Movement 1 Transcribed by S. Marinis Clarinet in Bi a tempo

Example 3.

#### **Discography**

Chalkiás, Petro-loúkas: *Skaros*, CD, Indiktos (2004)

Sfétsas, Kyriakos: *Colours in Double*, CD, CUP 6 (1993)

Skalkóttas, Níkos: *36 Greek Dances*, CD, BIS 1333 (2003)

18 Levéntikoi Choroí: *Énas Aitós*, CD, FM Records 8374 (2005)

#### **END NOTES**

- Skalkóttas, Níkos: 36 Greek Dances Tsámikos, Orchestral Score, pp.6 – 8
- <sup>2</sup> Leotsákos, George: "Sfétsas, Kyriakos," *Pangosmio viografiko lexico* (Universal Biographical Dictionary, Athens, 1988), p. 42
- Simeonídou, Aléka: *Sfétsas Kyriakos* in *Dictionary of Greek Composers* (Fillipos Nakas, Athens, 1995), pp. 394-397
- Phone interview with Kyriakos Sfétsas (02/11/2007)
  - <sup>5</sup> Sfétsas, K.: Colours in Double, CD Booklet, CUP 6 (1993), p.5
  - Mavroidis, Marios D.: The Musical Modes of the East Mediterranean Sea (Fagotto, Athens, 1999), p. 232
  - Sfétsas, Kyriakos: Colours in Double, CD Booklet, CUP 6 (1993), p. 27
  - Maraziotis, Ioannis: Byzantine Church Music Theory (Charilaos Stasinos, Athens, 1958), p. 32. \*Translated by the present author
  - 9 Transcribed by the author

#### ABOUT THE WRITER...



Spyros Marinis (b.1982) completed his Ph.D. on June 2008 at the University of Sheffield with his thesis titled "The Clarinet in Greece: A historical outline with examination of performing issues in a selection of pieces by Greek composers." On June 2004, he received his BMus First Class Honours Degree on clarinet perfor-

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mance from the University of Wales, Bangor. During the ClarinetFest® 2010 in Austin Texas, he won an Honorary Mention at the Research Competition.

Dr. Marinis has attended international clarinet master classes with David Campbell, Spyros Mourikis, Charles Neidich, Robert Spring and Eddy Vanoosthuyse. He has received lessons from Nicholas Cox and Linda Merrick. He has been principal clarinetist in the University of Wales, Bangor and the University of Sheffield symphony, wind and chamber orchestras. During this academic year, Dr. Marinis has been attending the clarinet class of Prof. Béla Kovács at the Liszt Academy in Budapest.

In 2000, he received second prize at a competition for young musicians organized by the Greek Ministry of Education. He has recorded pieces by the Maltese composer Charles Camilleri and the British composer Adam Gorb, as well as performed in a number of concerts in Greece, United Kingdom and Malta.

JUNE 2011

### The

## Royal Symphonic Band of the Belgian Guides

by Francis Pieters

#### History

he Royal Symphonic Band of the Belgian Guides was created 179 years ago. This prestigious symphonic band was established in August 1832 at the personal initiative of King Leopold I. In no time, due to the efforts of its first conductor, virtuoso clarinettist Jean Valentin Bender, this wind band turned into one of the most appreciated military bands in Europe. Several prominent composers, such as Hector Berlioz and Ambroise Thomas, praised the exceptional qualities of the band. Since the '20s of the previous century, this top band has the vocation to defend Belgian music and to propagate as much original wind band music as possible.

As soon as the Belgian composers discovered the excellence and radiating power of the Band of the Guides, they started to write more or less regularly on purpose for this virtuoso symphonic band. This was initially the case during the period that Arthur Prevost conducted the band from 1918 to 1944. In 1925 Prevost, also a clarinetist, devoted a complete concert to the works of Paul Gilson, father of the modern Belgian wind band music. The next years saw a close collaboration of the band with some of Gilson's pupils who had founded a group called "The Synthetists" (Maurice Schoemaeker, Theo Dejoncker, Jules Strens, Gaston Brenta, Marcel Poot, René Bernier and Francis de Bourguignon). Through his collaboration, first with Simon Poulain (conductor from 1948 to 1957) and later with Yvon Ducène (conductor from 1962 to 1985). composer Jean Absil triggered a second breakthrough of wind band music with the prominent Belgian composers. Ducène, also a fine clarinetist, created with the Guides compositions by composers such as Jean Absil, René Barbier, René Bernier, Peter Cabus, Franz Constant, René Defossez, Jacqueline Fontyn, Jacques Leduc, Victor Legley, Jean Louel en Daniel Sternefeld. He also recorded many Belgian compositions with the Guides Band. So he was quite rightly awarded the "Fugue Trophy" by the Union of Belgian Composers in 1974, to reward his efforts as defender of the Belgian music. Norbert





Nozy, an internationally renowned saxophonist, conductor from 1985 to 2003, continued this tradition with as much enthusiasm. He also propagated Belgian music in the country and abroad and incited many notable composers to write for the Symphonic Band of the Guides. He premiered works by Franz Constant, Frédéric Devreese, Jacqueline Fontyn, Victor Legley, Jean Louel, Jean Redouté, Jean-Marie Simonis, Jan Van der Roost and André Waignein.

In the meantime, the Symphonic Band of the Belgian Guides recorded several compact discs completely devoted to the works of René Defossez, Franz Constant, Jean Absil, Victor Legley, Jacqueline Fontyn, the Synthetists, Paul Gilson, Marcel Poot and August De Boeck. The successive illustrious conductors managed to increase constantly the quality of this band that soon was to be considered as one of the world's foremost wind bands. Successful concert tours in Canada, Spain, the U.S.A., Thailand and Turkey, as well as numerous concerts in Denmark, France, Germany, Great Britain, Hungary, Italy, Luxembourg and The Netherlands enlarged the band's long list of achievements. Lieutenant Yves Segers is the new conductor of the Guides Band since March 2008. He fervently continues the tradition perpetuated by his illustrious predecessors as is already illustrated by several remarkable recordings and numerous prestigious concerts some with renowned soloists such as clarinetists

Eddy Vanoosthuyse, Robert Spring, Eddie Daniels and Walter Boeykens, soprano Natalie Choquette, pianist Liebrecht Vanbeckevoort, Belgian pianist Jan Michiels (prize winner in the Queen Elisabeth Competition), Belgian/composer François Glorieux and violinist Jenny Spanoghe.

Among the recordings made by the band are:

War Concerto (GOBELIN RE-CORDS); Conductor Dirk Brossé, Eddy Vanoosthuyse, clarinet; War Concert, Dirk Brossé; Symphonic Sketches for Clarinet & Bass Clarinet, Carl Wittroc; Nearly Beloved, Dirk Brossé; Concerto for Clarinet and Band, Tryggvi Baldvinsson (http://www.gobelinmusic.com)

Eddy Vanoosthuyse & The Belgian Guides (ALIUD RECORDS); Conductor Yves Segers, Eddy Vanoosthuyse, clarinet; Concerto, Oscar Navarro; Concerto for Clarinet, Werner Van Cleemput; Divertimento, Roland Cory; Sonata, Malcolm Arnold; Freebirds, Scott McAllister (www. aliudrecords.com). There are also recordings of two works by Ida Gotkovsky, the Concerto for Clarinet and Orchestra and the Concerto Lyrique. The former conductor of the band, Norbert Nozy, often worked with Ida Gotkovsky with recordings and premieres.

All the musicians in the three remaining Belgian military bands are full-time military personnel which means, like all military, they are paid a salary from the Ministry of Defence. There are additional

supplements provided for the post of first or second soloist for which an auditon is required.

#### **Recruitment and Auditions**

When there is a vacancy for clarinet, the army organizes an audition, and anyone who meets the age requirement and has a bachelor's degree from a conservatory can register for the audition.

Candidates are then invited to the selection center of defense and take tests (sport tests) just like any other applicant. There is also a medical test and a number of psycho-technical tests. If the candidate passes all the tests, he may then participate in the audition.

A few weeks in advance of the audition, two required pieces are announced. For the last audition in February they were the Mozart and Tomasi concertos. Besides these works there are also 15 required orchestral excerpts as well as sight-reading and transposition. Finally, there is an interview with the candidate.

The candidate who passes can start his basic military training and will join the orchestra eight weeks later.

## The Clarinet Section of the Royal Symphonic Band of the Belgian Guides

**Principal Clarinets:** 

Bart Van Nieuwenborgh Eva Saliën (2nd soloist)



#### 1st Clarinets:

Bart Watté (Concertmaster, 2nd soloist) Elisabeth Melignon (2nd soloist) Johan Schols (2nd soloist) Dirk Wambacq Claude Piesen Marc Steenbergen

#### 2nd Clarinets:

Marc Kerckhof (2nd soloist, and contrabass clarinet) John Van Laethem Michel Ubaghs Frédéric Collet Eric Jandrez

#### 3rd Clarinets:

Daniël Van Hove Cathy Beuten Estelle Riffont Alexandra Santkin Catherine Tordeurs

#### **E-flat Clarinets:**

David Van Maele (2nd soloist) Alain Mertens

#### **Bass Clarinets:**

Christian Debauve (2nd soloist)
Ronny Ramaekers (2nd soloist, and alto clarinet)

#### **Yves Segers, Conductor**

Yves Segers (Conductor) graduated with the highest honors for flute at the Music Academy of Sint Niklaas. He consecutively obtained four degrees at the Royal Brussels Conservatory of Music. In 2001, he received a Masters of Music degree in flute with greatest distinction with Carlos Bruneel, as well as a pedagogical degree. In 2004, he obtained a Master of Music degree in wind band conducting with Norbert Nozy and in 2006 a Master's of Music degree in orchestra conducting with Silveer Van de Broeck. He also attended master classes with Emmanuel Pahud, Patrick Gallois, Jonathan Snowden, Philippe Boucly and Catherine Ransom. As a flutist, Segers has won several contests. He was ranked first for both flute and chamber music performance at the 1996 "Axion Classics" contest, and in 2000 he won the prestigious Tenuto Contest. In 2001, he obtained a scholarship from the Horlait-Dapsens Foundation for his exceptional performances at the Brussels Conservatory and in 2002 he was selected to participate in the International Carl Nielsen Flute Contest in Denmark. Between 1995 and 2000, Segers was a member and soloist of the Philharmonic Youth Orchestra of Flanders and toured in Russia, Canada

and South Africa. In May 2001, he joined the Royal Symphonic Band of the Guides. Simultaneously, he also performed with numerous orchestras and ensembles including the Prometheus Ensemble, the "Monnai" Opera orchestra, the Walter Boeykens Ensemble and II Novecento. As a soloist, Segers often performs in Belgium and abroad with several chamber music ensembles. He has studied conducting under Norbert Nozy, Lucas Vis, Piet Jeegers, Bart Bouckaert and Silveer Van den Broeck. He has been invited as guest conductor by the Brussels Philharmonic, the National Orchestra of Belgium, the Royal Symphonic Band of the Belgian Guides, the Royal Thorn Band and the Brussels Conservatory Symphonic Band. Segers was appointed Officer Bandmaster and conductor of the Royal Symphonic Band of the Belgian Guides in 2008. With Yves Segers as conductor, the band has premiered works by the Belgian composers Frédéric Devreese, Robert Groslot, Jacqueline Fontyn and Jan Van Landeghem.

[The assistance and cooperation of Marc Kerckhof and other members of the staff of the Guides in the preparation of this article is gratefully acknowledged. Ed.]

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Clarinetfest. 2011





n February 20, 2011 a special recital was held at the University of North Texas in Denton to pay tribute to Dr. James Gillespie, who will be retiring in May after 33 years of teaching clarinet at that school. A select group of distinguished alumni from all over the country returned to their alma mater to take the stage to honor their former teacher. Dr. Steven Harlos of the UNT piano faculty graciously served as accompanist for the event. James Logan opened with the first of Paul Harvey's Three Etudes on Themes of Gershwin for solo clarinet, "I Got Rhythm," which was dedicated to Dr. Gillespie. This was followed by Louis Cahuzac's beautiful Cantilène. Next on the recital were two pieces for clarinet duo and piano. Cheryl Matthews Ani and Cynthia Wolverton performed Pamela Weston's wonderful arrangement of Two Lieder by Felix Mendelssohn and Fantasia by contemporary Israeli composer Sarah Feigin. Raphael P. Sanders treated the audience to

another work by Cahuzac, the Arlequin: Pièce caractéristique pour clarinette seule, followed by the playful Denneriana by André Bloch. The next piece on the program was Claude Debussy's Prélude à l'après-midi d'un faune arranged for clarinet and piano by Dr. Gillespie and Dr. Harlos and gracefully performed by Marguerite Baker Levin. Kimberly Cole Luevano, who will join the UNT clarinet faculty in the Fall of 2011, chose two movements of Mario Castelnuovo-Tedesco's Sonata, Op. 128. Her impeccable artistry was on display in both the brilliant Scherzo and the impassioned Lullaby.

Each performer spent a few minutes speaking to the audience, reflecting on what brought them to UNT and how much Dr. Gillespie's teaching has impacted them. His superb musicianship, extensive knowledge of the clarinet repertoire, patience, and wonderful sense of humor created a supportive environment where we were encouraged to be lifelong students

of the instrument. Dr. James Scott, Dean of the College of Music echoed these sentiments in his remarks. In addition to his "beautiful sound, ravishing sense of legato, and impeccable intonation," Dr. Scott praised the sense of camaraderie that Dr. Gillespie has helped to foster among the UNT woodwind faculty and the international community he has created for the clarinet through his work with the I.C.A.

The final performer on the recital was Robert Walzel, who gave an enjoyable performance of Steven Harlos' three-movement jazz sonatina *Benniana*, a tribute to the great Benny Goodman. In honor of Dr. Gillespie's alma mater, Walzel then broke into a spirited rendition of the Indiana state song while Dr. Gillespie came up to the stage to acknowledge applause and receive congratulatory hugs from all the performers. Audience members were then treated to a wonderful reception hosted by the Dean. Congratulations, Dr. Gillespie, on an outstanding career. We wish you all the best in your retirement!

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## A Chievement.

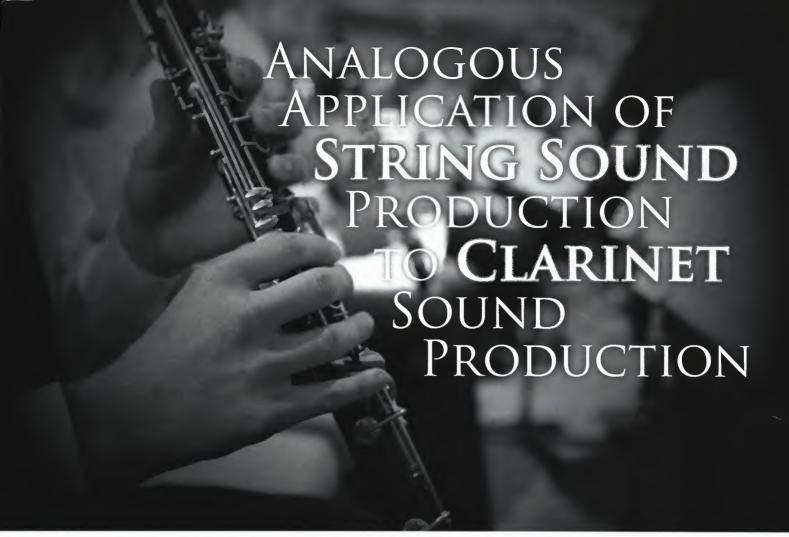
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by Jonathan Salter and Kelly Burke

ind and string pedagogy are, in our American school tradition, considered separate and seemingly irreconcilable. Students are separated into school orchestras and bands, which are generally taught by different instructors who often have an entirely different background in their own educations. However, the authors, both clarinetists, are fortunate that we each began our musical studies as string players, Jonathan on the viola and Kelly on the violin. This dual background provides a perspective that confirms woodwind players and string players have much to learn from one another. In our teaching and playing, we always look for ways to capture the many sounds and colors available on a string instrument. Unfortunately, variables in color and nuance of sound are some of the most ambiguous techniques to teach. In this article, we unpack the visual and physical elements of sound production on a string instrument and repackage it in terms more pertinent to clarinet pedagogy, specifically as it relates to sound production. We have chosen this route because it

is easier to compare the visual aspects of sound production on a string instrument to that of the clarinet, where sound production takes place inside the mouth and body.

Many different variables affect sound production on stringed instruments, both in the right and left hand. We have organized these variables into basic categories and show how string instrumentalists manipulate these variables to achieve a wide variety of different expressions, colors, or effects. Analogous study of sound production on a clarinet will allow clarinetists to achieve the same range of musical expressions as strings utilizing an aural and visual image as their guide.

Within the numerous traditions of string pedagogy lie many topics that remain hotly debated among string pedagogues. There is no completely unified approach to sound production on string instruments. Therefore, this article will not seek to encompass all of the various currents of string pedagogy, but will rather summarize them, quickly and succinctly, in a way that clarinetists and clarinet

teachers will find useful. The conclusions will provide clear and useful guidelines for clarinetists who wish to explore variations of tone.

We begin with a basic exploration of sound production on string instruments. String technique can be divided into two main areas: right-hand technique (use of the bow) and left-hand technique (vibrato and intonation).

#### **Right-Hand Technique:**

The use of the bow on a string instrument is almost exclusively responsible for the generation and manipulation of sound. In general, two primary factors are under the string player's control: the amount of frictional force which affects the amplitude of vibration of the string, and the location of this force on the string which will accentuate or deter higher harmonic vibrations in the spectrum of the sound. String players have five interrelated secondary variables in use of the bow to create sound:

**Bow Speed**: More speed with the bow against the string controls the loudness of



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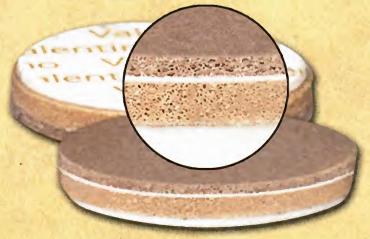
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the sound through increased amplitude of the string vibration.

**Bow Pressure**: Bow pressure also affects the amplitude of the vibration.

Contact Point: The string tension varies slightly through the length of the string. As you approach the bridge, the string tension is greater and the result is a fuller sound, and toward the fingerboard there is less tension and a softer sound (Here we are not addressing the extremes of "sul tasto" or "sul ponticello," though these are interesting aural effects for clarinetists to try to imitate.)

Amount of Bow Hair Used: The angle of the bow determines the number of bow hairs in contact with the string, and thus the magnitude of the force of friction. More bow hairs produces a louder sound.

Part of the Bow Used: There is a natural variation in bow pressure related to which part of the bow is used. The effect of the weight of the arm is felt less at the tip of the bow than toward the frog of the bow.

Mid-20th-century string pedagogues tend to link bow pressure with tone color, and bow speed with dynamic. Paul Stoeving says that subtle gradations in tone are controlled primarily through the use of the index finger of the bow grip to affect pressure: "...it is, for instance, the business of the index finger to bring about the infinite variety of shades in the tone. It is the real tone producer, and is chiefly instrumental in the execution of the détaché, the martelé, staccato, and of different styles of string bowings." a Harold Berkeley agrees, citing many places in example passages where bow speed should be used to create subtle changes in dynamic without affecting color. To change color, Berkeley uses pressure or a change in the point of contact.b Louis Bostelmann writes that in

melodic passages "the point of contact and the tilt of the bow [amount of hair used] changes considerably in order to obtain a greater variety of tone."c

However, more modern pedagogues tend to seek a balance. According to Paul Rolland, these variables must be matched appropriately to produce even string vibrations. That is, if bow pressure, speed, or contact point is changed, the others must be adjusted as well. "If the bow pressure alone is increased, the tone will become choked. If only the speed of the bow is increased, the tone will become too thin. But if both of these factors are increased in correct proportions, a crescendo or louder tone will result."d We will re-visit Rolland's ideals of balance and adjustment when discussing tone manipulations on the clarinet.

#### **Left-Hand Technique:**

The left-hand technique is primarily concerned with the change in pitch through a change in the effective length of the string. There are two variables relating to tone that are controlled by the left hand: vibrato and finger pressure.

**Vibrato**: Finger speed, the width of vibration, and the angle between the finger and string all affect the rate and quality of vibrato.

**Finger Pressure**: The correct pressure of the fingers in stopping the string creates a good tone. Too much pressure can dampen the sound, and too little will fail to stop the string consistently, making the pitch unclear.

**Intonation:** String players must develop a sense of pitch independent of the instrument, as the length of string controlled by the left-hand finger position is entirely flexible and malleable. Many also

begin exploring just intonation from a relatively early age. Of course, this has its own pedagogical challenges and pitfalls.

### Analogies to Clarinet Sound Production:

There are two main "constants" in clarinet playing worth mentioning because both are considered very important to any discussion of sound. These are: the thickness and shape of the reed, and the shape of the mouthpiece. A thicker reed will dampen vibrations, while a thinner reed will allow too much vibration and create a bright sound, or will close up against the mouthpiece when presented with air. The contour of the mouthpiece will have a similar effect. Neither of these can be changed significantly mid-performance by a clarinetist, so for our purposes we will consider them to be constant.

Regardless of choice of setup, to create our analogy to string playing we are describing the same two primary variables for the creation of sound in the clarinet: the amount of frictional force which affects the amplitude of vibration of the reed, and the location of this force on the reed which will accentuate or deter higher harmonic vibrations in the spectrum of the sound. These can be considered air speed and reed dampening. The interplay between these allows for a similar range of sound production and colors as is available to string players. Clarinet players usually include one additional related variable which affects sound: the shape of the oral cavity. Its inclusion here is important for practical purposes, but in terms of our analysis it serves as a subsidiary to the issue of air speed.

Air speed: Some players think of this as air pressure. Much like current is related to voltage, air speed is a direct function of air pressure. In inhalation, the contraction of the diaphragm and expansion of the rib cage creates an increased volume (capacity) in the lungs. When we exhale, the volume decreases resulting in increased pressure (by Boyle's Lawf). The faster the decrease in volume, the greater the increase in pressure. Note that this increase in pressure results in an instantaneous change in velocity when the mouth is open, not in a measureable change in air pressure. Thus, we should not consider "air pressure" akin to "bow pressure," but instead think of air speed flowing like the movement of a bow.



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Dampening of the Reed: As air travels over the top of the reed and into the instrument, it causes the reed to vibrate. Pressure with the jaw against the reed and the amount of lip against the reed (both variables controlled by the shape of the embouchure) will dampen higher harmonic vibrations in the reed. Portnoy describes reed dampening as varying the amount of pressure and quality of pressure, while Hadcock refers to this as changing the direction of the pressure point.

Shape of Oral Cavity: The shape of the oral cavity is largely determined by genetics, but can be changed and manipulated to a great degree by the tongue, throat muscles, and soft palate. By the Bernoulli Principle (or the Venturi effect), the constriction of the cavity, such as by raising the tongue, will cause an increase in the velocity of air. John Backus has shown that the shape of the oral cavity has a negligible effect on tone—we need only consider the effect the oral cavity has on the velocity of the air.

A clarinet player can visualize string technique to understand how changes in these three variables (speed, dampening and shape) affect the sound. The speed of

the bow as it moves on the string can be seen as analogous to the speed of the air, and the muscles of the bow arm become akin to the muscles of exhalation. Thus, a player should exhale emulating a continuous, solid bow stroke, or changing the air as a string player might change speed with the bow. Dampening the reed either through jaw pressure or the amount of lip in contact with the reed is analogous to the pressure of the bow on the string and to changes in the location of the contact point, with very slight gradations producing subtle changes in the color of sound. Plus, much as the contact point and pressure must change in different tessituras of the violin, so changes in embouchure (lip pressure) are often necessary to compensate for dynamic or register. Note here that the direction of pressure is opposite, as increased pressure on the violin creates higher harmonics, and increased pressure on the mouthpiece deters them.

Lastly, the shape of the oral cavity, ignoring the demands of subtle changes in voicing to produce different harmonics, can be changed slightly to cause changes in the velocity of air or differences in resonance. This could be thought of as apply-

ing more or less pressure with the fingers of the left hand, as we are looking for the correct pressure to apply with the arch of the tongue against the air column to produce the best sound.

Thus, for example, a clarinetist attempting to create a crescendo might envision the swiftly moving bow while increasing his or her air speed. A clarinet player might listen to how a stringed instrument's tone changes with alterations in the contact point, and seek to emulate those colors through subtle changes in embouchure, letting the visual image of a change in pressure or contact point help shape the instrument's sound. Or a clarinet player might watch how a string player creates an intense long note, and use the image of the increased bow pressure and speed as a physical and visual example to help understand how to recreate this effect on a clarinet.

#### **Descriptions of Sound**

In string playing, many terms are used to describe different colors of sound. A sustained sound is called son file, and the practice of this technique is employed in clarinet playing by the long-tone exercise. Son file emphasizes beautiful tone and the singing quality of the string instrument. Flautando (sul tasto) or sul ponticello sounds, playing with the bow over the fingerboard or over the bridge, results in a very different sort of color. Similar colors can be obtained on the clarinet, and we should endeavor to use the same terminology so as to help visualize and "auralize" the sound we are trying to achieve. Imagine putting just a bit too much mouthpiece in your mouth, right at the point of honking, and you can achieve an amazing sul ponticello. Conversely, a beautiful sul tasto can be achieved by speeding up the air and making the aperture bigger and less firm. You will see that you can intentionally un-balance your sound to achieve marvelous colors.

Ultimately, then, we are seeking an approach to sound that recognizes the nuance and color that is so much a part of string pedagogy. Getting past the basics of sound production, choices of bowing and articulation create entirely different coloristic effects. This is the domain of the advanced clarinetist, but it could be emphasized to students at an earlier age; there is no one particular sound. Once basic sound production is mastered, the artistry of the





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instrument occurs when one manipulates the sound to create both subtle and spectacular effects.

#### Vibrato

Vibrato, created through changes in jaw pressure or changes in air velocity (i.e. amplitude vibrato) by clarinet players, can be greatly aided through the visualization of the movement of the hand or arm of a string player. Also, wind players must know and understand the tradition of vibrato playing on string instruments, even if only to aid in the matching of style while playing orchestral or chamber music.

Vibrato on string instruments is pitchbased, and performed by slightly fluctuating the length of the string through left-hand (or arm) motion. Vibrato is not considered a substitute for good tone, but decoration on a tone that is already well produced. Vibrato is hotly contested by string pedagogues. But, empirical research, from as early as 1932, continuing to the presentk, demonstrates that the median pitch in the vibrato is considered the "heard" pitch, and the vibrato oscillates around that pitch. Although pedagogues generally recommend the opposite, more advanced players tend to use a slightly wider vibrato in high tessitura, and a narrower vibrato in low tessitura.1 The speed of the vibrato, for artist level players, remains between 6 and 8 cycles per second (averaging 6.5)<sup>m</sup>. There are many different approaches and tastes to vibrato in string playing, and clarinetists should choose to emulate the vibrato sound they themselves find most appealing. If you choose to teach or perform vibrato, you should be aware of the pedagogic discrepancies in the string world. But, the authors' non-empirical experiences suggest that if a clarinet vibrato oscillates too far above the pitch, the clarinetist will sound sharp.

#### **Intonation**

The last aspect of good tone that we need to address is intonation. Young clarinetists often fall into the trap of assuming that if the fingering is applied correctly then the sounding note must be correct. This is further compounded by using a tuner to "zero out" each chromatic tone, as if the correct intonation is simply a target to be consistently hit. Because this pedagogy of intonation is so prevalent in teaching winds, young clarinet players are often not exposed to the idea of *just* intonation.

All clarinetists need to understand that, like the piano, our instruments are built upon an imperfect system of equal temperament, a system that uses faulty intonation in every key. Even if we were able to devise a mechanism for the clarinet to be perfectly in tune under equal temperament (which it is not), we would still need to adjust our intonation based on the tonal context of what we are playing, a skill emphasized to good string players early on but one that is rarely explored with young clarinetists if it is presented at all.

String players learn intonation by ear, often using octaves within their own instrument (i.e. comparing fingered pitch with open strings as anchors) to keep a sense of pitch. Clarinetists must also learn the implications of the system of just intonation. Use of a tuner only trains the eye, not the ear. Playing against a fixed drone, similar to the way string players learn and practice intonation, instead develops a sense of pitch and intonation. Fortunately, many of the same subtle adjustments employed to intentionally change colors can also be used to adjust intonation. For example, playing closer to the tip of the mouthpiece and/or taking a greater angle (either of which can change your sound color) will cause pitch to drop. Thus, an exploration of color will also both facilitate and necessitate development of pitch as well.

In this article we have discussed sound production on string instruments and how it applies to clarinet pedagogy. It is hoped that having an external visualization from a pedagogy that has long espoused colors and the importance of tonal creativity and originality will cause clarinetists to enrich their own tonal palettes. In our next article we will further develop these analogies and explore concepts of articulation on string instruments and what clarinetists have to gain from a thorough understanding of string articulation.

#### **END NOTES**

- a Stoeving, *The Art of Violin-bowing*, 3. See also Erdlee, *Mastery of the Bow* (Tamarac, Florida: Distinctive Publications, 1988), 18, where the author cites Francesco Geminiani, 1740, as saying: "One of the principal beauties of the violin is the swelling or increasing and softening the sound which is done by pressing the strings with the forefinger [on the bow] more or less."
- b Harold Berkley, *The Modern Technique of Violin Bowing*, (New York: G. Schirmer, Inc., 1941), 37.
- c Louis J. Bostlemann, An Analysis of Violin Practice (Philadelphia: Oliver Ditson Company, 1947), 36.

- d Paul Rolland, *The Teaching of Action in String Playing* (Bloomington, IN: Ticenor Publishing, 1974), 164.
- e These constants are akin to several constants on the string instruments, such as the thickness and material of the string, the construction of the body, the placement of the sound post, the consistency of rosin, etc., all of which are not under the control of the performer during the performance.
- f Boyle's law says that, for constant temperature, pressure and volume are directly proportional: pV = k (a constant).
- g Bernhard Portnoy, "The Embouchure and Tone Color," *The Clarinet*, No. 23 (Summer, 1956): <a href="http://www.clarinet.org/Anthology1.asp?Anthology=10">http://www.clarinet.org/Anthology1.asp?Anthology=10</a>. Portnoy describes how variations of lip tension and lip pressure can create colors on the clarinet.
- h Peter Hadcock, "Embouchure," *The Working Clarinetist*, (Cherry Hill: Roncorp Publications, 1999), 161 Hadcock's discussion is related to basic embouchure formation and again later in his discussion of intonation, but these variables are important to our discussion on tonal colors.
- John Backus, "The effect of the player's vocal tract on woodwind instrument tone," Journal of the Acoustical Society of America 78:1 (1985): 17-20. Fletcher and Rossing suggest that with oral-pharyngeal resonance and reed instruments, the change in tone perceived by the player is probably much greater than that perceived by the listener because much of the acoustic pressure from the mouth is conducted directly to the middle ear through the bones of the skull. Neville H. Fletcher and Thomas D. Rossing, The Physics of Musical Instruments (New York: Springer-Verlag Inc., 1991), 413.
- j Studies confirming this are found in Carl Seashore, ed., *The Vibrato* (Iowa City, Iowa: The University of Iowa, 1932), and we have reached a similar conclusion in our own experimentation using sine wave generators.
- k Geringer, John M., Rebecca B. MacLeod and Michael L. Allen "Perceived Pitch of Violin and Cello Vibrato Tones Among Music Majors," *Journal of Research in Music Education* 57 (2010) 351. And Gerringer, John M., Michael Allen. "An Analysis of Vibrato among High School and University Violin and Cello Students," *Journal of Research in Music Education* 52 (2004) 167.
- MacLeod, Rebecca B. "Influences of Dynamic Level and Pitch Register on the Vibrato Rates

and Widths of Violin and Viola Players," *Journal of Research in Music Education* 56 (2008) 43.

#### ABOUT THE WRITERS...

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## The Earliest Bass Clarinet Music (1794) and the Bass Clarinets by Heinrich and August Grenser

by Albert R. Rice

For many years the bass clarinets by Heinrich Grenser and August Grenser made in 1793 and 1795 have been known. What has been overlooked is Patrik Vretblad's list of a concert including the bass clarinet performed in 1794 by the Swedish clarinetist Johann Ignaz Strenensky. This is important news since it is the earliest documented bass clarinet music. All other textbooks and studies concerning the bass clarinet fail to mention this music played in Sweden. Although it is not definitely known what type of bass clarinet was played, evidence suggests that it was a bassoon-shaped bass clarinet by Heinrich Grenser. This article discusses the Stockholm court's early employment of full-time clarinetists; its players and music, including the bass clarinet works; the bass clarinets by Heinrich and August Grenser; and conclusions.

#### Stockholm Court Orchestra

Stockholm's theater court orchestra employed seven clarinetists during the 18th century, including the famous composer and clarinetist Bernhard Henrik Crusell:

Christian Traugott Schlick 1779–1786 August Heinrich Davidssohn 1779–1799 Georg Christian Thielemann 1785–1812 Carl Sigimund Gelhaar 1785–1793 Johann Ignaz Stranensky 1789–1805<sup>2</sup> Bernhard Henrik Crusell 1793–1834 Johan Christian Schatt 1798–1818<sup>3</sup>

In 1779, Schlick and Davidssohn appeared as extra players at the Stockholm theater in a concert of the music academy. In 1780 they both played with the court orchestra in a Symphony written by Johann Friedrich (Johan Frederik) Grenser,<sup>4</sup> cousin of the famous woodwind maker,



Fig. 1. No. 15, Polonaise for clarinet by Johann Ignaz Stranensky (Kungl. Biblioteket, Stockholm, FfB-R).

Heinrich Grenser (1764–1813) of Dresden.<sup>5</sup> Schlick and Davidssohn became regular members of Stockholm's court orchestra during the 1780–1781 season. The Stockholm orchestra is among the earliest theater orchestras to employ clarinetists on a full-time basis along with the orchestras of the *Teatro San Carlo* in Naples (1779–1780), with clarinetists Wilhelm Hattenbauer and Leopold Vinitzki, and the Nationaltheater in Vienna (1781–782), with clarinetists Anton and Johann Stadler.<sup>6</sup>

#### Players and music

For the next few years Schlick played a number of pieces: in 1780 a concerto; in 1781, two solos and a concerto; and in 1783, a concerto and a clarinet quartet, probably for clarinet and string trio.7 None of these works are identified by composer but it is likely that they were written by Schlick, which was a common practice at the time. In two concerts during 1783 the court chamber musician Gottlieb Rungstock played a quartet for bassoon solo, probably with string trio, and on 13 November 1785 he played a basset horn concerto.8 In September 1792, a Concerto for basset horn was played by a Mr. Hildebrandt who was not a member of Stockholm's theater orchetra and must have been a visiting virtuoso.9 Thielemann played a clarinet concerto by Grenser in

December 1792,<sup>10</sup> and Gelhaar played a clarinet concerto by Hoffmeister in 1793.<sup>11</sup>

Johann Stranensky's first performance in Stockholm was in a Quintet for wind instruments in 1790; although the instruments are not specifically mentioned he played clarinet in the court orchestra. Like many instrumentalists of the 18th century Stranensky played a number of instruments, making him a valuable member of the court orchestra. In 1792 and 1793, he played a [glass] Harmonica-solo with horn accompaniment, probably of his own composition. 13

Stranensky introduced the "new" bass clarinet with three works on the program of 16 February 1794. The first is entitled "Romance with a Rondo à la Polonaise for Clarinette Fagotte" (Fig. 1); the second, "Quintet with two flutes, two horns, and Clarinette-Fagotte" (Fig. 2); and the third, "Terzette from Grétry's opera Zemire et Azor (1772) arranged for two horns and Clarinette Fagotte."14 These works have not been found, however, Fig. 1 includes no. 15, a Polonaise for clarinet written by Stranensky (Kungl. Biblioteket, Stockholm, FfB-R [National Library of Sweden]). It might have been the same work as played on the bass clarinet. Fig. 2 is the first clarinet part from Stranensky's Quintetto for two clarinets in B<sup>b</sup> and two horns in E<sup>b</sup>, and bassoon, (Kungl. Biblioteket, Stockholm, F.5/sv.-R [National Library of

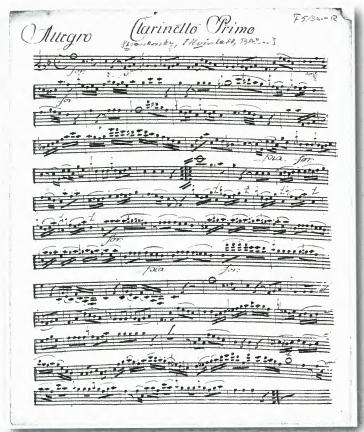


Fig. 2. First clarinet part from the Quintetto for two  $B^b$  clarinets, two  $E^b$  horns, and bassoon by Stranensky (Kungl. Biblioteket, Stockholm, F.5/sv.-R).

Sweden, Stockholm]). This may have been a later adaption of the Quintet played in 1794.

The Stockholm newspaper, *Dagligt Allehanda* announced that the *Clarinette-Fagott* was sent from Dresden for Strenensky's use by Duke Carl of Östergötland.<sup>15</sup> Vretblad stated that the Clarinette-Fagotte was a bass clarinet; indeed the name suggests a bassoon-shaped bass clarinet, and an early bass clarinet was made in Dresden the previous year.<sup>16</sup> The clarinet parts of his Polonaise and Quintet show Stranensky's idiomatic and classical clarinet writing. He subsequently did not perform on the *clarinette fagott* at Stockholm and during 1800 conducted the Court musicians in a series of Vauxhall concerts featuring his own compositions and music for dancing. He left Sweden in November 1805.<sup>17</sup>

#### The Bassoon Shaped Bass Clarinets by the Grensers

What type of bass clarinet did Stranensky play in 1794? Extant bass clarinets include two anonymous, prototype, plank-shaped bass clarinets with three and six keys made during the mid-and late 18th century, and a curved shaped bass clarinet with seven keys by the Mayrhofers made about 1765. However, the announcement in the Swedish newspaper of 1794 makes it clear that Duke Carl purchased the Clarinette-Fagott from Dresden, and that instrument must be the bassoon-shaped eight key bass clarinet by Heinrich Grenser of Dresden made in 1793. It is important to note that Heinrich Grenser's cousin, Johann Friedrich Grenser, was a member of the Stockholm orchestra from 1778 and he may have suggested the purchase of his cousin's instrument to Duke Carl. It should now

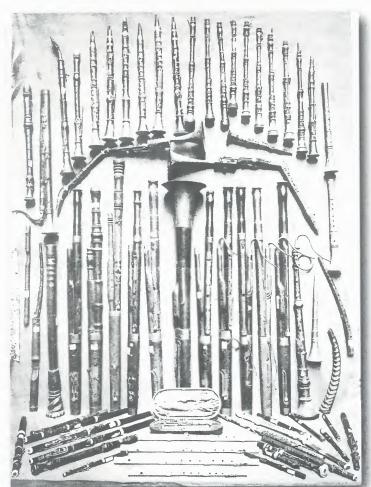


Fig. 3. Woodwind instruments from Christian Hammer's collection, Stockholm in Katalog der reichhaltigen und ausgewählten Kunst-Sammlung des Museum Christian Hammer in Stockholm (Köln: DuMont-Schauberg, 1893).

be recognized that Heinrich Grenser's 1793 instrument was the earliest bass clarinet purchased for a court orchestra. During the early 19th century when bass clarinet parts in operas became more common, orchestras often purchased their own instruments for use by the principal clarinetists.<sup>18</sup>

The Grenser B-flat bass clarinet dated 1793 was subsequently purchased by the *Musikmuseet* in Stockholm (no. M2653), and is the earliest dated bassoon-shaped bass clarinet. A photograph from the auction catalog of Christian Hammer's musical instrument collection sold in 1893 shows Grenser's bass clarinet and provides some insight into the instrument's present condition (*Fig. 3*). <sup>19</sup> A close-up of the Grenser bass clarinet (1490) next to an unstamped recorder (1460) shows some additional details (*Fig. 4*). Comparing this to a

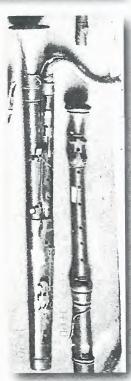


Fig. 4. Close-up of Heinrich Grenser, bassoon-shaped B<sup>b</sup> bass clarinet next to an unstamped recorder.



Fig. 5. Heinrich Grenser, 8-key B bass clarinet (Musikmuseet, Stockholm, M2653).

present-day color photo of the Grenser bass clarinet (*Fig. 5*) shows the boxwood body; details of the block mounting and the key head for the open F/C key with its brass mount; the repair to the long shank for the F#/C# key played by the little finger of the left hand; the brass ferrules; curved crook with a register key; the maker's mark: "(crossed swords)/H. GRENSER/DRESDEN/1793)"; and a dark wood mouthpiece with a large ivory socket. The 1893 catalog photo, however, shows that a mouthpiece was missing and it seems likely that the present mouthpiece on the instrument was made during the late 19th or early 20th centuries.

There is some evidence that one or more previous bass clarinets, probably made in bassoon form, were made just prior to Heinrich Grenser's 1793 instrument. For example, an anonymous German author was critical of the writer and historian, J.M. Forkel, for failing to mention the bass clarinet in his annual books entitled *Musikalischer Almanachen* of 1782, 1783, and 1784. The anonymous author wrote:

The extended oboe lungo of the Italians or hautbois d'amour of the French has been quite unnecessary in our time because of the improved clarinet, and, in many cases, the so-called bass clarinets can be substituted for bassoons in orchestras with the best result.<sup>20</sup>

Thus, Heinrich Grenser's 1793 instrument may have been an improvement upon already existing instruments, possibly his own earlier efforts. Grenser served his apprenticeship with his uncle, the highly skilled maker, August Grenser (1720–1807), in Dresden from 1779 to 1786. Within a few years, Heinrich became a prosperous maker with an active business employing several workers. On 19 December 1793 Grenser wrote a formal announcement of his bass clarinet invention in the *K.K. Prager Oberpostamstszeitung* (30 September 1794):

I hereby notify all connoisseurs and lovers of music that I have invented an instrument to which I have given the name bass clarinet. This instrument has a beautiful and, at the same time, a strong tone; it goes down to the low B. Each octave can be produced four times, but the B and C five times. Anyone who plays the clarinet or basset horn can master this instrument immediately. The approval that it has met with has induced me to announce it and, by this means, to recommend it in the most dutiful manner to the musical public, and also to all who should desire to obtain an instrument of this or another kind, in order to assure the promptest and [most] particular service. I will endeavor, through each instrument that is desired of me, to make myself worthy of the praise that is granted to me, since I am not only a pupil of my present father-in-law, August Grenser, who is very well received by the respectable musical public, but also have been in business with him for a number of years.

> Dresden, 19 December 1793. Heinrich Grenser, instrument maker<sup>22</sup>

It is obvious from this announcement that Grenser wanted to be recognized as an established maker by his own accomplishments.

Grenser's instrument includes eight block mounted keys: register, A, Ab/Eb, F#/C#, F/C, E/B, D, and BB. The last three keys on the back side of the butt joint are positioned for the right thumb.<sup>23</sup> Its complete compass is from BB to c"", four octaves and one note (the lowest octave is notated in the bass clef). Below the touches for closed E/B and open D (Fig. 5) is a tone hole for the right thumb, above the tone hole is an open BB touch. Covering the right thumb hole alone produces Eb; covering the right thumb hole with the D key closed produces a C. There is a thumb hole for the left thumb and one speaker key on the back of the long joint. The A key head is octagonal on a brass tonehole seat, the Ab/Eb key head is round, and the F/C key has a single touch positioned like contemporary basset horns, with the Ab/Eb key to the right of the F/C key. The F#/C# key has a long touch for little finger of the left hand identical to contemporary clarinets. The register key located on the crook was not useable since a second register touch with a ring on the upper section was needed to be mounted onto the instrument to open it.24

However, a second register key is found on August Grenser's very similar bassoon-shaped bass clarinet with the maker's mark: "(crossed swords)/A. GRENSER/DRESDEN/1795/1" (Hessisches Landesmuseum, Darmstadt, Kg 67:133, fig. 6, front and back views). The number one in the maker's mark suggests that at least two bass clarinets were made by Grenser, so another instrument may be discovered in the future. The mouthpiece with a large socket, and the crook are both replacements. It has all the same keys as Heinrich Grenser's instrument with the addition of a second block-mounted register key with the end of the long



Fig. 6. August Grenser, 9-key B<sup>b</sup> bass clarinet (Hessisches Landesmuseum, Darmstadt, Kg 67:133), front and back sides.

touch placed below the first register key. The upper end of the second register key is connected to a half ring designed to open the key mounted on the crook. Kalina speculates that this key was meant to act as a second speaker for high notes in the clarion register: b", c", c#", d", and d#" (written in treble clef).25 An owner's stamp of Grand Duke Ludewig I of Hesse in Darmstadt, appears on the back of this bass clarinet as: "(crown)/L". The use of a second register key suggests August Grenser's attempt to improve the speaking qualities of the instrument's highest range or a later alteration.26

#### **Conclusions**

The Stockholm Court orchestra and its members played an important role in the history of the clarinet. It was one of the earliest orchestras to employ two clarinetists full time beginning in 1780. In 1785, the bassoonist, Gottlieb Rungstock, played the earliest documented performance in Scandinavia on the basset horn.<sup>27</sup> We now can confidently state that the earliest bass clarinet soloist was Johann Stranensky using the 1793 Grenser bass clarinet, now in Stockholm's *Musikmuseet*, when he played the earliest bass clarinet music in Stockholm in 1794. Previously, the earliest known bass

clarinetist was Ahl the younger, a member of Mannheim's orchestra who played his own compositions in 1809.<sup>28</sup>

The bass clarinets by Heinrich and August Grenser were both expertly constructed instruments by highly trained makers. They represent the first bass clarinets that could be played in tonalities limited to about three flats or sharps similar to the playing limitations of the classical five-key clarinet. It was only with the development of the straight-shaped bass clarinets by Louis-August Buffet from 1833 and Adolphe Sax from 1838, and the bassoon-shaped Glicibarifono by Cat-

terino Catterini from 1834, that more difficult and demanding music could be successfully performed. As makers continued to modify their instruments responding to players demands and greater musical demands, the shape, fingering, and bore size of the modern bass clarinet appeared by the end of the 19th century.

#### **END NOTES**

- 1 The author is grateful to Jörn Öierstedt for information about this music.
- 2 These dates are given by Tobias Norlind and Emil Trobäck in Kungl. Hovkapellets Historia 1526–1926 (Stockholm: Wahlström & Widstrand, 1926), 283, and Fabian Dahlström, Bernhard Henrik Crnsell: Klarinettisten och hans större instrumentalverk (Helsingfors: Sevenska Litteratursällskapet i Finland, 1976), 90.
- 3 F. A. Dahlgren, Förteckning öfver Svenska Skådespel uppförda på Stockholms Theatrar 1737-1863 och Kongl. Theatrarnes personal 1773-1863 med flera anteckningar (Stockholm: P.A. Norstedt & Söner, 1866), 548–549.
- 4 Patrik Vretblad, Konsertlivet i Stockholm nnder 1700-Talet (Stockholm: P.A. Norstedt & Söners, 1918), 207, no. 477; 208, no. 484.
- 5 J. F. Grenser emigrated to Stockholm in 1778 where he was active as first oboist in the court orchestra and in 1783 changed to first flutist. In later years he provided musical arrangements and original works for Carl Stenborg's theaters until his death in 1795. See, Bertil H. van Boer, "Grenser, Johann Friedrich," Grove Music Online; Dahlgren, Förteckning, 550; Dahlström, Bernhard Henrik Crusell, 90. See also, Pamela Weston, More clarinet virtuosi of the past (London: The Author, 1977), 75.
- 6 See Anthony R. DelDonna, "A documentary history of the clarinet in the Teatro San Carlo Opera Orchestra in the Late-18th Century," Studi Musicali XXXVII, no. 2 (2008), 410-414.
- 7 Vretblad, Konsertlivet i Stockhohn, 209-210, no. 492; 214, no. 513, 215, nos. 520, 521; 215, no. 546; 221, no. 549. See also Dahlström, Bernhard Henrik Crusell, 89–90, who cited Vretblad. see Dahlgren, Förteckning, 547.
- 8 Vreblad, 223, no. 557; 224, no. 560; Solo-concert för Corno Basetto (Hr Rungstock), 226, no. 575, note 3.

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- 9 Solo-Concert för Basetthorn, Vretblad, 239, no. 640. Hildebrandt is not identified by Dahlgren, Vretblad, Norlind and Trobäck, or in Weston's books. Frederick Wilhlem Hildebrand (1785-1830), possibly a relative of this Hildebrandt, was a violinist, a student of Spohr, and played in the Court orchestra from 1816 to 1830, see Dahlgren, Förteckning öfver Sevenska SkDdespel, 537. The author thanks Jörn Öierstedt for information.
- 10 Vretblad, 241, no. 647. Grenser's concerto for B<sup>b</sup> clarinet is discussed by Robert Titus in "The solo music for the clarinet in the eighteenth century (Ph.D. diss., State University of Iowa, 1962), 394-398.
- 11 Vretblad, 241, no. 650. A concerto in B<sup>b</sup> by Franz Anton Hoffmeister was originally published by Kühnel in Vienna; recorded by Dieter Klöcker in 1972 (BASF); and has been published in an arrangement for clarinet and piano edited by Alison A. Copland as Concerto: in B<sup>b</sup>, for clarinet and orchestra (London: Schott, 1975). See Dahlström, Bernard Henrik Crusell, 91.
- 12 Vretblad, 237, no. 628; Dahlgren, Förteckning, 548. Dahlström reproduces the first 10 measures of Stranensky's wind Quintet for clarinet in B, two horns in E, and one bassoon in Beruhard Henrik Crusell, 91. The score in Stockholm is missing the bassoon part, and this part has been found in the library according to Öierstedt.
- 13 Vretblad, 238, no. 635, 244, no. 644. The harmonica, in this case, was a glass harmonica of the type invented in 1761 by Benjamin Franklin. The harmonica consists of a chromatic set of thirty seven glass bowls with a compass of three octaves, mounted with rims closely overlapping on a horizontal square-shaped metal axle turned by a treadle with a heavy wooden or lead fly wheel. See, Anthony Baines, *The Oxford Companion to Musical Instruments* (Oxford: Oxford University Press, 1992), 130.
- 14 "Romance med en Rondo à la Polonaise för Clarinette Fagotte"; "Qvintette af 2 Fleuter, 2 Valthorn och Clarinette-Fagotte"; "Terzette ur op. 'Zemire och Azor' på 2 Valthorn och Clarinette Fagotte", Vretblad, 247, no. 684. Fig. 1 includes no. 15, a Polonaise for clarinet written by Stranensky (Kungl. Biblioteket, Stockholm, FfB-R [National Library of Sweden]). It might have been the same work as played on the bass clarinet. Fig. 2 is the first clarinet part from Stranensky's Quintetto for two clarinets in Bb and two horns in Eb, and bassoon, (Kungl. Biblioteket, Stockholm, F.5/sv.-R [National Library of Sweden, Stockholm]). This may have been a later adaption of the Quintet played in 1794. The author thanks Jörn Öierstedt for providing copies of Stranensky's music.
- 15 Dagligt Allehanda, no. 34, 1794 and no. 50 (1 March 1794); see Vreblad, 97. Carl or Charles III (1748-1818) later became the King of Sweden in 1809 and King of Norway in 1814.
- 16 Vretblad, 96–97. Norlind and Trobäck erroneously identified the "Klarinettfagott" played by Strenensky as a basset horn; see Kungl. Hovkapellets Historia 1526-1926, 107. On the history of bassoon-shaped bass clarinets and their widespread use and construction see, Albert R. Rice, From the clarinet d'amonr to the contra bass: a history of large size clarinets (New York: Oxford University Press, 2009), 257–283.

- 17 Vretblad, 822-825, 827, 289–832, 835; Dahlgren, *Förteckning*, 548.
- 18 Examples include the Paris opera orchestra (ca. 1833) and Munich Court Orchestra (1838) purchasing bass clarinets from Louis-Auguste Buffet for performances of Meyerbeer's Les Huguenots, see Rice, From the clarinet d'amour to the contra bass, 347–350-51; Bettina Wackernagel, Holzblasinstrumente, Bayerisches Nationalmuseum München, 305–307.
- 19 Katalog der reichhaltigen und ausgewählten Kunst-Samulnng des Museum Christian Hammer in Stockholm (Köln: DuMont-Schauberg, 1893), 117-132. The author thanks Jörn Öierstedt for kindly informing him about his discovery of this catalog. According to Öierstedt's annotated copy of this catalog, the Grenser bass clarinet was sold to J.M. Heberle, the auctioneer who edited several volumes of personal property owned by Christian Hammer (1818–1905), for the Nordiska Museet in Stockholm.
- 20 "Der weitgriffige Oboe lungo der Italiäner, oder Hautbois d'Amour der Franzosen, ist in unsern Tagen durch das vervollkommene Clarinette völlig entbehrlich geworden und die sogenannten Baßclarinetten kann man in vielen Fällen den Fagotten mit der besten Würkung in Orchestern substituiren. Berichtigungen und Zusätze zum den Musikalischen Almanachen auf die Jahre 1782. 1783. 1784." Musikalische Korrespondenz der teutschen Filarinonischen Gesellschaft für Jalır 1791, eds. H.P.C. Boßler and J.F. Christman, no. 6 (9 February 1791), 41. Cf. Ottmar Schreiber, Orchester und Orchesterpraxis in Deutschland zwischen 1780 und 1850 (Berlin: Junker und Dünnhaupt, 1938), 173. The author thanks William Hettrick for help in translating.
- 21 In 1789 Grenser married August's daughter Henriette Regina Grenser. See, William Waterhouse, The New Langwill Index: A Dictionary of Musical Wind-Instrument Makers and Inventors (London: T. Bingham, 1993), 145.
- 22 "Allen Kennern und Liebhabern der Musik mache ich hiermit bekannt: daß ich ein Instrument erfunden, dem ich den Namen eines Clarinettenbasses beygelegt habe. Es hat dieses Instrument einen schönen und zugleich starken Ton, geht herunter bis ins tiefe H. Jede Oktave kann man 4mal, H und C aber 5mal angeben. Derjenige, der Clarinette oder Bassethorn spielet, kann dieses Instrument sogleich regieren. Der Beyfall, den es gefunden, hat mich bewogen, es anzukündigen, und mich einem musikalischen Publiko hiedurch gehorsamst zu empfehlen, zugleich auch allen, die ein dergleichen oder andere Instrumente

- erhalten wünschen sollten, die prompteste und genaue Bedienung zu versichern. Ich werde mich bemühen, durch jedes von mir verlangte Instrument des mir gegönnten Zuspruches mich würdig zu machen, da ich nicht nur ein Schüler des von einem verehrungswürdigen musikalischen Publiko sehr wohl aufgenommenen Instrumentenmachers, meines jetzigen Schwiegervaters. Herrn Augustin Grenser, bin, sondern auch seit verschiedenen Jahren schon mit ihm in Compagnie stehe. Dresden, am 19ten December 1793, Heinrich Grenser, Instrumentenmacher." "Anzeige," K.K. Prager Oberpostantszeitung LXX-VIII (30 September 1794), Beilage. Cited in Musicalia v praskem periodickem tisku 18. stolet/ Musicalia in der Prager periodischen Presse des 18. Jahrhunderts, ed. J. Berkovec (Praha: Statni knihovna CSR nositelka Radu republiky, 1989), 178, no. 280. Cf., Günter Dullat, Klarinetten: Grundzüge ihrer Entwicklung (Frankfurt am Main: Bochinsky, 2001), 76. The author thanks William Hettrick for help in translating.
- 23 See also the description in Rice, From the clarinet d'amour to the contra bass, 258–260.
- 24 This bass clarinet is constructed so that the position of the bell is at the player's right; contemporary bassoons are placed on the left. Hoeprich notes that there is evidence of alternations in the tone holes and key positions and believes it to have been experimental. See Hoeprich's comments from a letter cited in Johann George Tromlitz, *The keyed finte*, ed. A. Power (Oxford: Clarendon Press, 1996), 201, note 48.
- 25 David Kalina, "The structural development of the bass clarinet" (Ed.D. diss., Columbia University, 1972), 19.
- 26 Rice, From the clarinet d'amour to the contra bass, 260–261.
- 27 The earliest documented basset horn performances were played by the German Leopold Valentin in Lyon in 1769 and Paris in 1774. In German speaking areas basset horn concerts were likely heard since the 1760s. A 1778 inventory of the court orchestra in Schwedt includes three basset horns, one without a mouthpiece (Drei Stück Basset-Hörner, eines davon ohne Mundstück). In 1781, Anton Springer and Vincent Springer performed at the English House in Danzig (present day Gdansk) on clarinets and on an unknown instrument called the Corno di Basseto, which has the tone of the clarinet. See Rice, From the clarinet d'amour to the contra bass, 104-5, 205, 239; Thanks to Dietrich Demus for locating the Schwedt Inventory in Berlin.
- 28 Rice, From the clarinet d'amour to the contra bass. 340.

### Back Issues of The Clarinet

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n our continuing search for more clarinet-related street signs throughout the world University of North Texas doctoral stu-\_\_dent Dustin Neal was able to locate, through the use of Google Earth, several more signs in three continents: North America, Africa and Europe.

In the U.S.A. there is a "Clarinet Avenue" in the Sarasota, Florida suburb of North Port, Florida. (Photo 1) In Louisville, Kentucky a musically inspired neighborhood includes a "Clarinet Drive" that intersects with both "Oboe Drive" and "Trumpet Way." (*Photos 2 & 3*)

In a retirement community in Windsor, California, many of the streets are named for famous Big Band leaders, and, as expected, there is a "Benny Goodman Way." (Photo 4)

In Europe, five cities in The Netherlands have clarinet-inspired signs, including the city of Leiden – Benny Goodmanstraat (Photo 5); Hertongenbosch and Kevenkamp both have a *Klarinet* [Street] (Photos 6 & 7); Woensel-Nord – Benny Goodmanlaan (Photo 8); Zaandijk - Artie Shawstraat (Photo 9) and Benny Goodmanstraat (Photo 10). In Emalahleni, South Africa, there is a "Clarinet" street marker at ground level on one of the streets. (Photo 11)

The assistance of Dustin Neal, Anthony Allgeier (Louisville, Kentucky), Christine Tevini (Windsor, California Chamber of Commerce and Visitors Center), Erin Bryce (Community Outreach Manager, City of North Port, Florida) and Luis E Yepes-Lobo (ASGIS, Infrastructure Inspector, City of North Port Public Works Department, North Port, Florida) in providing photos for this series is gratefully acknowledged.



## An Orchestral Stage:

### A Cultural Sketch from the Life of Orchestral Musicians

#### by Simeon Bellison

#### PART VI

[Simeon Bellison needs no introduction to clarinetists, and so we are indeed priviliged to be able to publish in a serialized form over the next several issues (approximately one or two short chapters per issue) this unique work by the famous Russianborn clarinetist/author/teacher. Thanks to David Randall, Professor Emeritis of Clarinet at Brigham Young University and a former Secretary/Treasurer of the I. C. S. (1975–78), this rare piece of literature can now be made available for the first time in an English translation. [An Introduction, Preface and Chapter 1 appeared in the December 2009 issue, followed by Chapters 2 and 3 in Part II in the March 2010 issue. Chapter 4 in Part III in the June 2010 issue, Chapter 5 in Part IV in the September 2010 issue and Chapter 6 in Part V in the March 2011 issue.1

#### **Chapter 7**

Yvan Ivanovich had a wife and six children, and they succeeded in making him very happy. Freda, his wife, was tall, well built and good-looking, and was, besides, an excellent wife, mother and housekeeper. She was a Latvian by birth, and, although she had lived in Moscow for twenty years she spoke Russian very poorly. Between her pronounced German accent and her habit of speaking rapidly, it was difficult to understand her. Although she was completely illiterate and knew nothing of music, she was amazingly clever in her business dealings. She was an invaluable aid to her husband. She had every musician rated, knew each one's address, and had learned all there was to know about forming an orchestra. She was superb in an emergency. All Drachovka knew her, and called her "Suhareva Tower" because of her unusual height. At Chilikin's, though she went there rarely, they called her, "The Express Train," because her gestures, her speech, and her walk were so rapid.

The Berkensteins lived directly across the street from Jivoglot's house, and the signs on their gate were exact duplicates of Jivoglot's. People looking for the one often wound up with the other and it was a cause of constant wrangling between the two agents.

The evening that Berkenstein discovered "Ivanov," Freda went out and leaned against the gate of her house, relaxing from a long day of hustle and bustle. The sun was sinking and the pleasant frosty night was setting in. Presently, she noticed that a gentleman with a silk hat had stopped in front of Jivoglot's house and was looking at the sign. Seized with a sudden impulse, she dashed across the street. "You look for moosician Berkenstein, maybe?" she asked. The gentleman turned and eyed her suspiciously from head to foot. She forestalled any possible unfavorable reply with the command: "Come mit."

The gentleman, still somewhat hesitant, followed her. In the short time it took them to cross the street, Freda came to terms with the stranger, although he was a Frenchman and scarcely understood her at all. When they entered her apartment, all that remained to be done was the writing of the contract. Freda brought paper, pen and ink, placed it before the new customer and dictated: "I, zo and zo, encage four moosician for gebirthsday party for tventy-five rubles, von nine to up to two o'clock nighd...deposit von ten rubles is pait already and rightaway." There had been no previous mention of a deposit; but the Frenchman signed the agreement, apologized for his bad Russian script, and gave Freda a ten-ruble note. She seized the money and the paper, pretended to read it. and said very seriously, "Danks you very well. For nine clock de moosician will be." The man left the house and departed.

Pleased that at so profitable an excursion, Freda at once proceeded to arrange an orchestra for the engagement. Instantly she recalled how difficult it had been for

Berkenstein to get musicians that day, how he had to take "Ivanov," and what a high price all others had asked. She thought of a dozen musicians, but realized at once that they were all engaged. There was not a single man available on Drachovka. Her only alternative lay in engaging for a few hours an orchestra which might be playing somewhere in the neighborhood. But that would run outrageously high. In agitation she reproached herself for having made a bad bargain with the Frenchman. That blunder had to be made good.

Without losing a minute, she threw a warm shawl over her shoulders, and sped down Drachovka, hurling everyone out of her way, until she caught up with the Frenchman. It was impossible, she explained, to form an orchestra that evening at the price stipulated in the contract. If the music was to be at all satisfactory, the price for four musicians would have to be forty rubles. She seemed quite ready to return the deposit and cancel the contract, but the Frenchman knew only too well that musicians were at a premium that night, and he wanted music badly. He promptly agreed to the new price.

Freda, comforted, rushed back home even faster than she had rushed away. In her apartment, she remained just long enough to tell her thirteen-year-old nephew, Schleusselson, that he was playing at a party that night, and departed in search of the rest of the orchestra.

Schleusselson was a pupil at the Imperial Conservatory of Music where a provincial army regiment had sent him as its ward to continue his musical education. By special arrangement with the Moscow police, the regimental authorities had obtained a passport for him on the understanding that he must wear a soldier's uniform. He lived with the Berkensteins.

The boy was a born artist and an industrious student; he devoted all his time to his music. He had never played in his uncle's orchestras. He had never even seen or heard one. On this busy Sunday night, he was working ardently in preparation for the examinations, which were drawing near; and his aunt's command to him to play that evening was extremely annoying.

It was about eight o'clock when Freda returned. Nervous, exhausted and irritable from running about in quest of musicians, she snapped directions at her nephew, examined his appearance, and sent him to the Frenchman's house. There his ring was answered by a footman in livery who ushered him into the room assigned to the orchestra for the evening.

Schleusselson saw wealth and luxury for the first time in his life, and he was dazed. The room was a glass-walled semicircle harboring an amazing variety of exotic plants. Here and there were exquisite statuettes and bits of rare porcelain. On the ceiling, a hidden projector threw a powerful ray of light over a design of powdery clouds and blue Italian sky. In a cluster of palms at one side, many birds were singing.

The boy's imagination carried him away to far-off and blissful tropics. He moved, wide-eyed from one object to another, admiring its beauty and marveling at its value. "How wonderful it must be to live here," he thought. His mind reverted to his own poverty-stricken home, the morbid hole, which was his room at the Berkensteins', Drachovka with its sordidness, the police station where he had to report every month, his other childish despairs, and he felt sad and depressed. He sighed deeply and whispered, "Yes, there are some people who are happy in this world."

He removed his coat and looked around for a place to put it. His drab uniform, he noted uneasily, was out of place and not in harmony with the surrounding atmosphere. Swiftly he rolled it up and laid it on the floor behind the door. He took his clarinet out of its case and began to warm it.

The Frenchman, whom he remembered having seen in his aunt's house earlier in the evening, now entered and was dumbfounded to see a child in a private's uniform instead of a string orchestra. Schluesselson straightened up like an old soldier, and in answer to the Frenchman's questions, reported that there would positively be a string orchestra, with himself as the only military member.

At nine o'clock, three musicians ar-

rived. One carried a violin case; the second held some large object wrapped in a scarf; the third had his hands in his pockets and a cigarette dangling from his lips. Their faces were fiery red from the frost. They swung their arms and stretched their legs and rubbed their ears while the pleasant warmth of the room relaxed their bodies.

They looked around the room in astonishment, particularly impressed by the canaries flying from tree to tree. One of them thumped his husky neighbor in the side with his elbow and exclaimed, "Hey, Lioshka, look! Birds...Birds all alive...see?"

"It's a paradise country, so help me God!" Lioshka replied, staring at the top of a tree and shaking his head. Why, just outside the wall there was bitter frost, while here.... However, for Lioshka, the spell soon vanished. He shoved his hand, still stiff with cold, into his pocket and drew forth a bottle of vodka. Dexterously he knocked its bottom against his knee, and the cork popped out. He turned to them with a delighted grin, and drank one third of the vodka. Then he passed it silently to one of his companions. This one measured his share by putting his thumb against the exact spot on the bottle and drank, then spat high and zestfully across the room. The third man took the bottle in both hands, measured the remaining quantity carefully to be certain that he had not been cheated, then unbuttoned his coat, wiped his lips and mustache like a trumpeter before a solo performance, made the sign of the cross, threw back his head and poured the liquor down his throat. Then he pushed the empty bottle into the earth beneath a palm tree; and returned to his companions.

Still wearing their coats, they pulled three chairs to the center of the room, rolled fresh cigarettes of cheap tobacco in bits of newspaper, lit them, and began matching pennies. Their faces were red with vodka, their eyes moved rapidly up and down following the flipped coins. They became engrossed in the game, and their arguments grew louder, punctuated with Drachovka slang. They forgot entirely why they had come here. Lioshka, as usual, was the most excited. He was a bad loser.

When the Frenchman returned to see if the orchestra was ready, he was horrified at the sight of his winter garden. The room was gray with the suffocating smoke of the cheap tobacco. The objects in it were dimly discernible as though enveloped in a heavy fog. The floor was covered with spittle, and the atmosphere was permeated with a stench like that of a cattle car. But the Frenchman needed music for his party. He controlled himself and addressed Schleusselson: "If the whole orchestra is here, you may play the grand march."

"All the musicians are here!" exclaimed one of the three. "Stop the game, boys. Take your coats off and get ready."

The violinist, who had assumed leadership, took his instrument and commenced tuning it. The man in the flaming red shirt and baggy plush trousers unwound the scarf from his bundle and brought forth an accordion. Lioshka pulled his tambourine out from under his coat, and immediately complained that his chair was uncomfortable. He insisted on a stool with something underneath on which to rest his feet. The servants hunted all over the house and finally procured a suitable substitute from the janitor of the house next door, but by this time Lioshka had changed his mind. He sat on the floor and folded his legs under him like an Oriental. He took a piece of resin and rubbed it on his tambourine

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and his right thumb. Schleusselson, with clarinet poised, gazed in bewilderment at the instruments and clothing of his fellow-musicians, and wondered what sort of music would emerge from this peculiar combination. When they were all ready, the violinist announced: "We will play the Austrian March."

Schleusselson asked timidly for the clarinet part and apologized for not being acquainted with their repertoire. The violinist sneered at him. "If you don't know the Austrian March, what kind of musician are you?" Schleusselson was humiliated, and went back to his seat. While he was still wondering what to do about it, the march began.

Lioshka was at his best. He gave his emotions free play. His head and body rocked from side to side in rhythm with his playing, his long thick hair flew forward and back, and his large powerful hands rained blow after blow on his tambourine like a boxer ruthlessly punishing an opponent. The vibration caused by his playing shook the glass objects in the room and they swayed as though they were dancing to his music. The windows rattled, the candles in the chandeliers whistled and blew out. The darkness inspired him to even greater effort, and the sound he produced was incredibly wild, like the howling of a hungry beast.

The tumult brought the Frenchman and his guests running into the room. They were confronted with the sight of three men playing mechanically like insane robots. Two of them could not be heard; the third could not be seen. Sitting propped up against the wall, his clarinet still in his hands, Schleusselson was shrieking with laughter.

The guests, their hands covering their ears to shut out the din, tried to shout above it; but their efforts were in vain. They remained unheard. As they looked at this living caricature, unique in its extravagance, they could no longer restrain themselves and they burst into uproarious laughter.

At last, the violinist stopped. Presumably the march had come to an end. The accordion, taking his cue from the leader, stopped too. But Lioshka had just reached the climax. Oblivious to his colleagues' decision, he continued beating his tambourine more passionately than ever: against his brow, against the floor, on the sole of his left boot, and again at his brow.

One terrific vibration felled a statuette and sent it crashing to bits on the floor.

Furious and desperately embarrassed, the Frenchman ordered his footman to throw out the musicians, with the exception of Schleusselson. The servants formed a brigade armed with brooms and sticks. Lioshka from sheer exhaustion was forced to end his performance of the Austrian March. When the footman told him that he could go home because the master had had enough music for the evening, he sprawled exhausted on the floor, unable to grasp the meaning of what they said. The servants lifted him up and carried him into the anteroom where his companions were waiting for him. Only then did Lioshka realize that he had been discharged. Sorely offended he demanded an explanation, and only the size of the forces restrained him from seeking revenge. He cursed lavishly, tucked his tambourine under his coat and departed with his two companions.

Out in the street, Mrs. Berkenstein's orchestra discussed the events of the evening and most particularly the fact that their services had gone unrewarded. Their artistic dignity was wounded, and they were faced with the dire consequences that the affair was bound to have for them. Who was to blame? They argued, cursed, berated each other, and finally threw the blame on Lioshka; but he emphatically refused to shoulder the burden. He succeeded in convincing them that the fault was partly Schleusselson's for not knowing the Austrian March, and partly Mrs. Berkenstein's for sending him.

Having reached this agreement they rushed to Berkenstein's house to stage a formal protest. Lioshka could not forgive himself for having left without demanding an explanation from the Frenchman. He wanted to be assured that he was in no way to blame. As he recalled every phase of his performance, he concluded that he had played no differently than usual. Yet on every previous occasion, his playing had received no criticism. It was beyond his understanding that there could possibly exist an audience whom his playing might not thrill, to whom his sincere performance might be an object of mockery. He lamented the fact that he had not squared accounts with the Frenchman for the insulting dismissal.

When Freda saw the men whom she had sent off to an engagement only an hour ago, she became numb. She realized at once that something scandalous had occurred. While Lioshka sulked and mumbled, the other two related what had happened.

Lioshka burst in with an exclamation: "It's all your nephew's fault...an ignoramus...doesn't know the Austrian without a book!" He interrupted Freda's unhappy attempts to calm him, raised his voice louder with each succeeding sentence, and finally demanded compensation for the losses incurred by him and his friends that evening. For all her fear of Lioshka and his friends in their anger, her heart bled as she handed them the ten rubles she had received as deposit.

There still remained a painful injury to the prestige of Freda and her orchestra which money could not settle. The incident would have a bad effect on her husband's reputation and his business. Worst of all, it would afford a diabolic satisfaction to his competitors---especially to Jivoglot. He would avail himself of this opportunity to minimize his most formidable business rival in the eyes of both musicians and customers.

With sad forebodings, Freda awaited her nephew's return, hoping that he would bring information of a more comforting nature. She met him on the threshold and questioned him until, in his childish naiveté he told her frankly and truthfully the whole story. But it had a happy ending. The Frenchman had learned from Schleusselson that he was a pupil at the Conservatory and had asked him to play for the party. They had found a batch of music suitable for clarinet solos, and had kept the boy playing for an hour. Then the Frenchman had given the boy a gift of ten rubles and sent him home.

Freda was convinced by now that Lioshka was right and that the whole trouble was due to Schleusselson's ignorance of the Austrian March. She scolded him severely and finished up by taking away his ten rubles and giving him a half-ruble piece as sufficient pay. Then she returned to the morbid contemplation of Jivoglot's triumph.

(to be continued)

Visit the International Clarinet Association on the World Wide Web: WWW.CLARINET.ORG

## ONE WHO nows MUSIC

by Malathi M. Iyengar and William E. Powell

#### PART 2

esides Pandit Narasinhalu Wadavati, there were others who had attempted to play Hindustani classical music on the clarinet, with varying degrees of success. Booth notes that some clarinetists were beginning to play Hindustani classical music "in the first decades of the twentieth century, if not before" (1997: 492). Wadavati recalls being inspired by the clarinetist "Darshama Singh of Calcutta" ... but Singh was "playing the clarinet like an instrument. I adapted this to vocal style, because I was being trained by my guru in vocal music" (interview with Malathi Iyengar, 1999). Wadavati's unique contribution, then - both by his own account and according to many other musicians – is his pathbreaking success in the use of the clarinet for playing classical vocal-style Hindustani music.

Gradually, people began to take notice of Wadavati's classical Hindustani clarinet-playing. Mallikarjun Mansur and Pandit Bhimsen Joshi recommended him to the Haridas Sangeetha Sammelan, a classical music organization, which organized a solo concert for Wadavati in Bombay. The organization advertised the concert as "A Revelation in Hindustani Classical Instrumental Music. Come Listen to an Extraordinary Clarinetist. A Wonder!!!" (Powell 1994: 7) After that, there were more and more invitations to perform, more and more honors and accolades, including the prestigious "Surmani" award from the Sur Singar Samsad.

Today, listening to the graceful gamak and the deftly-sliding meend Wadavati coaxes out of the clarinet, the infinitely subtle variations he creates during repetitions of a gat, and the lightning-fast taans he draws from the instrument, it is easy to see that Wadavati has definitively proven his early detractors wrong. He has shown that the clarinet is capable of producing



Wadavati in a performance at the Balaji Temple, Santa Monica, CA (photo by William Powell)

all the subtle gestures of classical Hindustani vocal music. In the course of his experimentation with playing this type of music on the clarinet, Wadavati has developed many instrumental techniques which Western classical clarinetists previously thought were "physically impossible" due to the instrument's construction. Wadavati's unique instrumental voice has revolutionized the previously limited conception of the clarinet's capabilities. Wadavati happily acknowledges that many of his early detractors have now become his fans. One response which he frequently receives, and which is perhaps the highest compliment possible for any instrumentalist playing Hindustani music: "He is not playing the clarinet. He is singing in the clarinet!" (Powell 1994: 10).

## How Does It Work? Technical Aspects of Playing Hindustani Music on the Clarinet

Pandit Wadavati plays a 14-key Albert system clarinet, also known in India as the *simple system* clarinet. Almost all Indian clarinetists, no matter what genre of music they play, use the simple system clarinet. (One notable exception to this rule, however, is the famous Master Ebrahim [1915-1980], who played the Boehm system clarinet.) The simple system clarinet, formerly imported to India from Paris and London, is now manufactured on the Subcontinent.

The simple-system clarinet used by Wadavati differs also from the clarinet used by Karnatic clarinet artist A.K.C. Natarajan, the "Mount Everest" of South Indian "clarionet." Natarajan's clarinet has been significantly modified: some keys have been removed and holes plugged with wax. A larger bell – resembling the nagaswaram anasu – has been added. Wadavati, on the other hand, plays the simplesystem clarinet in its original form, without removing any keys. The difference in tone and style between these two great Indian clarinet artists – one trained in Hindustani khayal, the other in classical Karnatic music - can be heard during the "jugalbandi" performances given by the two artists together.

Having established that Wadavati uses the *simple system* type of clarinet, we must also note some other technical aspects: the reed, for instance. Wadavati uses Rico reeds, strength 1 ½. He refers to these reeds as "American" reeds. The reeds made in India, according to him, are not suitable for classical concert music; they are for loud, outdoor playing, as in bands and processions. He is very particular about the strength 1 ½. His use of these extremely soft reeds comes as a surprise to many U.S. clarinetists, who wonder how he is able to accomplish such a strong tone-quality, wide dynamic range, and precise intonation across a pitch-range of nearly three octaves, using such a soft reed. It is indeed much more difficult to produce a strong tone in the higher octaves using such a soft reed, but Wadavati uses these soft reeds because they are pliable enough to allow for the creation of subtle meend (sliding sounds) and gamak (a "shake" at the beginning of each note). Using Wadavati's setup and technique, the



Scupture of anibaladinni, Wadavati's guru, at Wadavati's Music School in Raichore (photo by William Powell)

clarinet can produce sliding sounds that are soft, delicate, lilting, and infinitely subtle. Wadavati takes advantage of the added flexibility of the softer reed in the middle and lower octaves to produce these nieed and ganiak, and manages the difficulties of creating pleasant tone quality in the upper register on a soft reed, through a highly disciplined control of the breath and refined manipulations of the embouchure, jaw, and throat. It is interesting to note here that Wadawati always insists that his students use what Western clarinetists refer to as the "flat chin" embouchure: the lower lip must be only slightly curled over the bottom teeth, and the chin must be relatively flat, not bunched-up or pressed against the reed.

Wadavati's method of producing musical gestures such as meend and gamak involves an incredibly complex control of the breath, the embouchure, the fingers and the keys. The heart of the matter, however, is not technical; the most important thing is to *hear* the music internally, and then play. The instrumental technique is guided by the ear. A disciplined cultivation of technical skills is required, but it is not enough. Wadavati's "Hindustani clarinet method" is made possible, not only through his advanced technical mastery of the *instrument*, but also through his years of vocal study, which have given him a deep sonic and conceptual understanding of the ragas themselves.



Offerings to Jambaladinni1. Sculpture of Jambaladinni, Wadavati's guru, at Wadavati's Music School in Raichore, December 2008 (photo by Willuam Powell)

### A Music School in Raichore: "The Motherland is greater than Heaven."

A few years before his death, guruji Siddarama Jambaladinni spoke to his disciple Wadavati about a project that he (Jambaladinni) had been dreaming of for some time: an institution to help make classical Hindustani music available to workingclass people in Raichore District. Hindustani music had by this time garnered audiences worldwide; people in London and New York and California could attend live concerts of great Hindustani musicians, or easily purchase recordings of Hindustani music at their local stores ... and yet, ironically, most people in Raichore District had little access to this music which their own land (Uttara Karnataka) had historically helped to produce. Jambaladinni recognized the irony of this situation, and spoke to Wadavati about it. At that point, neither Jambaladini nor Wadavati had the financial resources to establish the type of institution Jambaladini had in mind. But Wadavati never forgot his teacher's dream. Some years later, in 1994, he established the Swara Sangama Sangeetha Vidyalaya, the first music institute to serve the people of Raichore.

The Motherland is greater than heaven. Raichore is my motherland. For a long time it was considered a very underdeveloped area in many ways. I wanted to contribute something to the development of my motherland. My own life has been enriched by music, so I decided to start a music school in Raichore – something like what my guruji had in mind when he spoke to me in 1986. My guruji passed away two years later. So I also wanted to build this institute as a tribute to my guru. It is dedicated to him. It is intended to spread Hindustani classical music among people in Raichore, especially poor people. (Interview with Malathi Iyengar, 2001)

The municipality of Raichore donated land for the institute. The project required several years of planning, and it took two more years just to complete the construction.

Those were more difficult times. Whatever money I had, I would put into the Institute. I ended up donating Rs. 3 lakhs. All earnings from my concerts and recordings. My wife was very supportive. She never objected to my spending the money this way. She could have said, "What about us, how will we live if you use all our money like this, how will we get our children educated?" But she never said these things. She believed in the project, and had faith that God would provide for us. She was right. God has been very good to us. (Interview with Malathi Iyengar, 2001)



Wadavati outside his school in Raichore, December 2008 (photo by William Powell)

What follows is an excerpt from notes taken by Malathi Iyengar during a visit to the Swara Sangama Sangeetha Vidyalaya in 1999:

The Swara Sangama Sangeetha Vidyalaya consists of one large, whitewashed concrete building in the center of a large courtyard area. At one end of the courtyard is a modest outdoor stage. Near the stage is a small shrine. There's also a stone bust of Jambaladinni. A few scattered lime and curry-leaf trees and other plants give the area a bit of relief from Raichore's desert-like atmosphere.

The institute building is divided into one main hall and two smaller rooms. The concrete floors are laid with bamboo mats, and the walls are lined with pictures of unusicians, religious figures, and other heroes, including Mahatma Gandhi and Jesus Christ. At the front of the hall is another small shrine, bearing a picture of Jambaladinni and a statue of the goddess Saraswati.

Altogether, the Swara Sangama Sangeetha Vidyalaya functions as a combination of music school, concert venue, community center, and spiritual haven. It also serves as a shelter for several of Wadavati's disciples, who sleep in the building at night.

Mornings at the Swara Sangama San-

geetha Vidyalaya are devoted to lessons for Wadavati's clarinet disciples, including his son. The students struggle to create meend and gamak on the clarinet, often managing to create only squeaks and squawks. But they are lucky: they only have to learn this instrumental method, not invent it. "I have already cooked the food," Pandit Wadavati jokes about his original clarinet technique. "Now my students just have to eat the food!"

It is in the afternoon that the Swara Sangama Sangeetha Vidyalaya really comes to life. Small children in school uniforms come trouping into the courtyard for afterschool music lessons, members of a high school chorus show up for practice, and various adult students wait for their lessons in the main hall. Pandit Wadavati's son conducts tabla classes on the stage in the courtyard. Sometimes people from the community just drop by to see what's going on, to visit Wadavatiji, or simply to enjoy the shade of the building and courtyard.

In the early evening everyone gathers in the main hall for "prayer" time. Pandit Wadavati delivers a speech with various anecdotes, jokes, religious insights, and advice. Then everyone sings bhajans [devotional songs] together.

Sharadha, the third of Wadavati's four daughters, now plays a large role in running the Insitute. She is a highly successful performer and recording artist, in addition to being Wadavati's partner in running the SSSV.

At a time when many artists choose to pursue the financial benefits to be gained by promoting Hindustani music as a trend in the West, Narasinhalu Wadavati has devoted the greater portion of his time to making this music available and accessible to the people of Raichore, his own Motherland.

## Carrying On the Tradition: The Guru-Sishya Parampara

Influenced by the powerful relationships formed with his own gurus – first Venkatappa, then Jambaladinni – Wadavati believes strongly in the *guru-sishya parampara*.

Knowledge is acquired by listening to the guru. ... It is easy for study in a school to become a mechanical activity. It is not necessarily essential to really understand what the teacher is saying in order to get a certificate. When the final day comes, the student will get a certificate. Many attend school merely to get the certificate. That certificate will be of no use for giving a good performance. You may ask a certificate holder to perform, but he can't. It is not like that in the gurukula system. ... [In the gurukula system] the obedience and devotion shown to the guru will make him happy. That happiness leads the guru to bless the student by transferring all of his knowledge to the student. This is the traditional way of the transmission of knowledge. It happens only in the gurukula. Institutions may be able to



produce some competent commercial artists, not great spiritual artists. ... In the gurukula system, there is some feeling between guru and sishya. ... In school, it is different. In one thousand pupils, there may be one who is like a true sishya. ... In the gurukula system, by serving the guru, the student is receiving the blessing along with the art. ...there may be one student in one thousand who will get the benefit in an institution, because that one will have a true devotion to the teacher. That one will be blessed to have the art. ...My guruji said, "Guru and sishya are like an electrical circuit. Only when the circuit is completed does the light of music shine." (Powell 1994: 18-19)

Wadavati has related to me many stories of his relationship with Jambaldinni, and many more are documented by Harikrishna (2009). But Wadavati came to be Jamaladinni's student, not through a hereditary relationship, but through his (Wadavati's) initial involvement in the relatively low status "band" world. In other words, although Wadavati came from a musical family, he did not learn music from his family; he needed another "in" to the world of classical Hindustani music. The Swara Sangama Sangeetha Vidyalaya provides such an "in" for many people in Raichore. Not every student who attends classes at the SSSV will become a "true sishya" or a spiritual artist. But the presence of the Institute in Raichore - in addition to teaching the basics of music and enriching people's lives through the presentation of concerts by well-known performing artists – also gives many people (who may or may not belong to hereditary musical families) the opportunity to discover whether music is a spiritual calling for them. For those who do feel called to enter into the guru-sishya parampara, the guru is there.

#### "Music is devotion."

Pandit Wadavati takes the devotional aspect of Hindustani music very seriously. For him, "Music is the devotional path" (Powell 1994: 16).

Music and devotional practice. It is the way to fulfillment. ... My life is my example. ... I am not teaching music. I am teaching bhakti



Wadavati performs the Thread-Tying Ceremony (Ganda Bandhan) that symbolizes the binding of the student to the guru, Raichore, December 2008 (photo by R. Kasivisweswaran)

and practice. ... Bhakti is not just 'working hard'. See. People everywhere work hard. Sometimes they like what they do, sometimes not. The individual who practices bhakti, loves the work that he does. Work is love. Work is worship. Love the work. Worship the work. That is bhakti. Sitting alone and doing nothing is not bhakti. ... I met one yogi who was doing yoga asanas. He told me that if I do yoga, I will feel peace. I asked him, 'What have you learned? What have you gained from your yoga?' He said, 'My breath is powerful. My mind is calm. I am relaxed.' I said then, 'Musicians don't need this! If I take my clarinet and play some ragas, I get all these things.' Everything will automatically come to one who knows music. (Powell 1994:16, 24-25)

Every December, Wadavati's institute hosts the Siddarama Jambaladinni Festival. This annual musical event is held in honor of the death anniversary of Pandit Wadavati's late guru. Guest artists arrive from Bombay, Madras, Calcutta, and other metropolitan centers to perform at the festival. People come from miles around to hear the music, braving grueling overnight bus rides from the small farming communities and villages of Raichore District.

This annual festival is not just for entertainment. In keeping with Wadavati's

view of music as "the devotional path," the Siddarama Jambaladinni Festival is a day of worship. The morning is marked by a special prayer ceremony, or *puja*. After the puja is finished, Wadavati leads his disciples and some of the guests in another important aspect of worship: service to others. Loading a cart with huge pots of freshly-cooked food, the teacher, students, and guests proceed to a nearby leprosy hospital, where they personally serve lunch to all the patients.

The music begins in the evening. Wrapped in blankets and shawls, all of the guests sit on the ground in the court-yard, while the musicians perform on the little outdoor stage. Children play quietly on the edges of the courtyard, eventually falling asleep as the night progresses. Fireflies hover among the scrawny fruit trees. Appreciative nods and exclamations of "Wah!" indicate that the audience is absorbed in the music. The performances continue through the night, ending just before dawn, when the festival concludes with a concert by Pandit Wadavati himself.

Wadavati's view of music, devotion, and life is beautifully summed up in this quote from an interview with Malathi Iyengar in 2001:

My love for music and my devotion to my guru have brought me this far ... but at the same time, all this is not really my own doing. All that I have – my music, my school - all this is the blessing I have received from my mother, my father, my teachers ... all this is the dispensation of God. I am grateful to God. I am at peace.

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Wadavati and R.Kasivisweswaran in concert in Bangalore, December 2008 (photo by William Powell)

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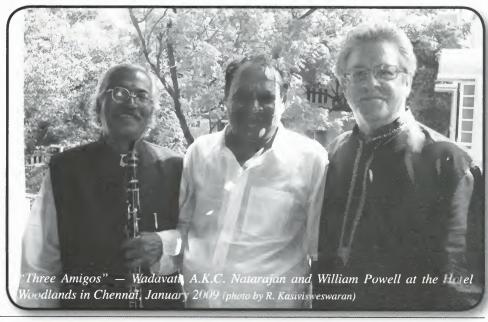
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William Powell is professor of clarinet at California Institute of the Arts and is Co-Artistic Director of ClarinetFest® 2011 in Los Angeles. He is a Buffet Crampon USA artist and clinician. As the recipient of a Senior Research Grant from the Indo-American Fellowship Program of the J. William Fulbright Commission, Mr. Powell lived in India from August 1993 to June 1994. He was the first non-Indian clarinetist to be accepted as student of the "Mount Everest of Clarinet" — Master Karnatic clarinetist Sri A.K.C. Natarajan of Tiruchirapalli.



# The Chamber Music of Eric Mandat

by Amanda Morrison

Tric Mandat (b. 1957) is currently professor of music and Distin-✓guished Scholar at Southern Illinois University at Carbondale where he teaches clarinet and music analysis. As a clarinetist, he performs with the Chicago Symphony's MusicNOW ensemble, Tone Road Ramblers, Transatlantic Trio and the Altgeld Chamber Players. He began to study composition and write his own pieces while pursuing his master of music degree at Yale University. As a composer, he writes music for clarinet in both solo and chamber settings. His compositions have been described as, "utilizing multiphonics and microtones within a musical framework influenced largely by jazz and traditional music of non-Western cultures." His solo pieces have become standard contemporary works for clarinet while his chamber pieces are just as challenging and appealing. With Mandat's intriguing compositional style, any of the chamber works would add interesting flavor to your next concert. Mandat continues to write pieces for chamber ensembles and has several works currently in the publishing process. The following descriptions are details of his eight available chamber works composed for clarinet and small ensembles.

### So What Elsa's New for Two B-flat clarinets

So What Elsa's New? for two B-flat clarinets was written for Dr. Elsa Ludewig-Verdehr and F. Gerald Errante. It was premiered by Mandat and Errante at the Michigan State Contemporary Clarinet Festival in 1997. The work was composed with Verdehr and Errante's energetic personalities and lives in mind with jazz elements incorporated for Errante and strong dynamics and "happy" sounding music to reflect Verdehr's fervent presence.

With brisk tempos, crisp articulation, and a major key sound, the short three minutes and 45-second duet is high energy. The form is similar to the popular form of verse-chorus-verse. A short 16thnote motive signals the start of the chorus while sustained legato lines supported by bubbling accompaniment comprise the verse section. Abrupt dynamic changes along with some semitones and one multiphonic add color contrast and surprise to the work. While the piece is technically friendlier than most of Mandat's works, its whirlwind sections of 16ths and 32ndnotes give the performers an opportunity to let their virtuosity shine.

### **Bipolarang** for Two B-flat clarinets

Bipolarang is a seven-minute duet for two B-flat clarinets. It was commissioned by Robert Spring and Jana Starling and premiered by them on July 4, 2008. The work is in four distinct sections: a rhythmically fragmented and spiraling first section, a swinging and swaying second section, a slow-moving and reflective third section, and a fourth section that imitates the first.

The first and last sections of the piece are riddled with unconventional fingerings for the numerous microtones that are present in both parts. These fingerings combined with the brisk tempo, increasingly expanded patterns, and changing tonal centers challenge the clarinetists' technique. The second section, marked "swingy and swoopy," establishes a quick-paced groove in the second clarinet while the first clarinet sings a more lyrical line. The first clarinet starts a "pensive" progression through extremely wide and challenging multiphonics that eventually become accompaniment to the second clarinet's flowing melody in the third section. The opening material begins the fourth section and leads to an improvised cadenza in the second clarinet, a brisk

tempo, unison rhythms, and extreme altissimo. It is a real barn-burner to the finish that Mandat boldly marks, "splat!"

### Ritual and Black Swirls for Two B-flat clarinets

Ritual, the duet for two B-flat clarinets written in 2000, is a companion piece to his duet, Black Swirls, that was written in 2004. Mandat specifies that if the two pieces are played together, Black Swirls must follow Ritual without break. Mandat provides optional theatric choreography or presents the option for performers to create their own movements to the music.

Ritual progresses in a slow, rhythmic texture and soft, serene mood. While most of the work is peaceful with soft dynamics, it does intensify in the middle as the two clarinets alternate thematic material in a *forte* dynamic in the altissimo register. Consonance and dissonance shape the musical lines with tension and release while notes with unconventional fingerings contribute interesting tone color.

In contrast to *Ritual*, *Black Swirls* is a technically intense work. The piece begins and ends with a fragmented dialogue between the two clarinets. Constant semitones with unconventional fingerings and numerous meter changes pose a challenge for even the most advanced players. For the most part, oscillating 16th notes drive the music while occasional soaring, legato melodic lines or march-like tunes add interesting contrast. Good technique is a must for the performers as the whole work is fast paced and encompasses the whole range of the clarinet.

### 2 Cool 2 B Flat for E-flat clarinet duo and piano

2 Cool 2 B Flat was written in 2005 for the Tokyo ClarinetFest®. The premiere performance was given by Mandat, Ani Berberian and Gail Novak. The fourmovement work combines both traditional forms with contemporary form techniques to create both thought-provoking material and "cutesy and corny" moments.

The first movement, "E Force," is a heavy march whose character is enhanced in the piano accompaniment. While each part is rather tame, the first part requires some moments of virtuosic technique that Mandat marks "nearly out of control." The two clarinets sometimes engage in dialogue, are sometimes set in solo and accompaniment style, and are sometimes heard in rhythmic unison.

"E 4 Too," the second movement, is a playful take on "Tea for Two." Both clarinetists wind through the movement in comfortable registers and frequent changing meters. The third movement, "Contemplation," is a slow, sustained movement for the clarinetists with the piano arppegiating the tonality. The movement closes with free cadenzas for both clarinetists that fade to the end. The final movement, "Eefer Madness," is just that - madness! Marked at the quarter note= 152 and wildly, every player is challenged with demanding technique in almost every measure throughout the movement. Meters change and fingers fly to a spinning, whirlwind finale.

### 3 for 2 for Clarinet and Percussion

3 for 2 began with Mandat's creation of one animated, staccato theme for the clarinet. When Robert Spring commissioned Mandat to write a piece for him and percussionist JB Smith, Mandat incorporated the theme into the first movement of the work. The three-movement, 14-minute work was written in 2001, revised in 2002, and premiered by Spring and Smith at the Stockholm ClarinetFest.

The first movement, "Pruned Danish" written for B-flat clarinet, snare drum, and marimba, contains ideas influenced by the Nielsen *Clarinet Concerto*. A solo snare drum begins the work in a militaristic manner while other thematic material from the concerto permeates the movement. An almost constant 16th-note pulse keeps both the clarinetist and percussionist honest throughout the challenging and acrobatic technical passages that are filled with semitones, multiphonics, extreme altissimo, accents and cross rhythms.

The second movement, "Veiled Images," is composed for B-flat clarinet and

vibraphone. In contrast to the virtuosic first movement, Mandat writes a meditative and expressive piece based on pitch material heard from "Chimes of Persia," a set of wind chimes. A middle eastern influence can be heard throughout the movement that includes some wide multiphonics for the clarinet and ensemble challenges for what *seems* like a very freely written movement.

The third movement, "Outta My Way!," is virtually a constant stream of 16th notes for both the clarinetist and the percussionist (playing everything from triangle to police whistle). Mandat combines driving rhythm and cutting accents with extreme exploitation of the clarinet range (going as high as an altissimo high C-sharp) to round out the duo for the technically fearless!

## One Liners for clarinet trio (E-flat/B-flat, B-flat, B-flat/bass)

The trio for E-flat/B-flat, B-flat, B-flat/ bass, One Liners, was written in 2000 and premiered that same year at the Clarinet-Fest® at the University of Oklahoma. The seven short-movement work was written for Mandat and his former students Sean Osborn and Michael Norsworthy and presents four different combinations (with the second clarinet always playing B-flat) of three clarinets: two B-flat clarinets and bass; three B-flat clarinets; E-flat and two B-flat clarinets; and E-flat, B-flat, and bass. Not only is the music delightfully entertaining but the movement titles themselves add a playful game for the performers. Every movement has a short title that when cleverly arranged, can create thought provoking statements. In the score order, the movement titles read, "Reelistically speaking, life's secrets lie within reach if we look behind the punch line."

The first movement's title, "Reelistically Speaking," is a play on words referring to the Irish reel folk dance. It is a fast movement for two B-flat clarinets and bass that combines traditional tonality with the quarter tones inclusions. The folk element, instrument interplay, occasional humorous melody and quarter tone sounds add interest to the overall straightforward movement.

"Life's Secrets," the second movement, is a slow, legato, and musically engaging work. While seeming simple at first glance with its slow rhythmic texture and

simple meters, Mandat indicates the style as "never without depth." In the 20-measure long movement, three B-flat clarinets create an open-voiced chorale structured with interesting consonant and dissonant sections and exchanges.

The instrumentation of the two-minute third movement, "Lie(s)," is E-flat and two B-flat clarinets. As the movement passes through mixed and compound meters, a composite eighth-note rhythm began by the second and third clarinets drives the brisk (quarter note=160) and bubbly piece. In the first and third clarinet parts, sustained altissimo notes can pose a challenge for the performers while quarter tones scattered throughout all parts add tonal interest.

The fourth movement, "Within Reach," is the shortest movement at approximately one minute long. It is written for three B-flat clarinets and is to be played in a "simplistically" quick tempo. Meter changes occur between almost every measure as all three clarinets equally build melodies created from popping, lightly articulated eighth notes mostly in the chalumeau and clarion registers. The movement ends as it begins; fragmented and coyly, as you might approach something that is in reach.

"If We Look," the following movement, manages to cover more than five octaves in the clarinet family. Composed for E-flat, B-flat and bass, the music stylistically calls for "probing intensity." As the rhythmic texture gravely moves forward, the "probing" accented entrances of the second and bass clarinet combined with the extreme, "intense" low and high registers of the E-flat clarinet and bass clarinet create a deeply pensive mood. While the logistics of the written music are straightforward, the command of the auxiliary instruments necessary to play the two and a half minute-movement may make it a challenge for a young ensemble. After all, who wouldn't be even a little nervous about the movement ending on a decrescendoing pp altissimo A on the Eflat clarinet?

"Behind," the sixth movement, is much like "Lie(s)" and "Within Reach." It is a work based on integrated and complex rhythmic motion for E-flat, B-flat and bass clarinet. Marked "heavily" in a quick tempo, each member of the ensemble shares in pointed, syncopated eighth notes that seem to chase each other as the E-flat

plays grooving solo lines. The movement concludes in a chorale-like manner posing tuning challenges especially for the E-flat clarinet.

The final movement, "The Punch Line." at more than five minutes, is the longest of all the movements. The parts for three B-flat clarinets are equally difficult. Each ensemble member is challenged rhythmically, technically and aurally as the music flies by at quarter note=160. Most of the movement is constructed by a three-voice canon built on seven short motives. A contrasting, tranquil middle section led with dissonance and untraditional harmony offers the players a well earned rest from demanding technical passages. The carnival-like sounding melody and whirlwind motives of the first section return to drive the lively movement to the finish.

One Liners is a challenging work for clarinet trio. Because all of the movements do not need to be played at once during a performance, movements can be chosen that best fit an ensemble's ability level and preferred instrumentation. Mandat's use of flashy technical passages, extended techniques, intriguing tonalities, and variations in traditional forms make the work appealing to both clarinetists and audiences.

## Peg & Hole Collide for clarinet quartet (E-flat, E-flat/B-flat, B-flat, bass)

The clarinet quartet, *Peg & Hole Collide*, was written in 2006. Scored for E-flat, E-flat/B-flat, B-flat, and bass clarinets, it is a one-movement, seven-minute piece. The work is mostly in common time and, while it has its rhythmic challenges, is easily accessible to even young advanced players. The rhythmic difficulties are not necessarily present in the individual parts but lie in the ensemble's ability to line up the technical phrase fragments that continuously pass among the four parts.

The work begins with an improvisatory bass solo that grooves, covers the full range of the instrument, and is not for the shy! The ensemble then lays the foundation for a flashy B-flat clarinet solo. The excitement is then halted by a melodic, folk-like tune played by the third clarinet. The opening groove returns and is gradually transformed into a sultry melody. Adding to the work's twists and turns as the work's title implies, *Peg & Hole Collide* drives to an energetic and abrupt finish.

#### Music for Clarinets for solo B-flat clarinet with clarinet ensemble (three B-flat, two bass, one contra in E-flat)

Music for Clarinets was written between 1992 and 1994. The piece is in a standard three-movement concerto form with the movements taking on standard classical forms. The solo part is technically virtuosic throughout the piece while the accompanimental parts are both technically and rhythmically challenging for most of the instruments. The approximately 24-minute work would be most successful performed by an advanced, experienced, and knowledgeable ensemble of clarinetists with a conductor.

Movement I, "Concertino," demands technical command, strong rhythmic integrity, multiphonics, and the use of semi-tone fingerings from all parts along with extreme altissimo playing in the solo part. The movement alternates between a hauntingly unison section and a rhythmically fragmented, swinging groove that challenges the ensemble's intonation and technical facility. All the time, the solo clarinet part soars over the ensemble with singing motives, penetrating altissimo lines, and improv-like riffs.

Interlude, the attaca second movement, continues the first movement's haunting mood. The solo clarinet part intensifies as it climbs to the extreme altissimo and leads to a challenging cadenza full of multiphonics. A clarinet chorale complete with solo clarinet embellishments occurs before the movement closes with a return to the opening section material.

A semi-tone filled, cadenza-like solo passage leads to the third movement rondo, *Finale*. This movement offers each player a highlighted role and a technical challenge. Of special note is the movement's technical facility required of the bass and contralto clarinets. The musical setting is reminiscent of the first movement while the solo clarinet part utilizes the extensive range of the clarinet with the music calling for improvisation on prior motives from the piece. The movement gives the soloist the opportunity to impress before a big quadruple *forte* finish!

Many of Eric Mandat's solo works are regularly studied and performed, and his chamber works should be given equal consideration. The written music is reader friendly with unconventional fingerings provided and clear expression and tempo markings. Eric Mandat's music is published through his own Cirrus Music and can be heard on his CD recordings, **The Extended Clarinet** and **Black Swirls**.

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#### ABOUT THE WRITER...

Amanda Morrison is currently pursuing a DM in clarinet performance from Florida State University where she also earned her MM as a student of both Deborah Bish and Frank Kowalsky. She obtained her BM from Duquesne University as a student of Mark Nuccio in her native Pittsburgh, Pennsylvania. In addition to being a clarinet teaching assistant at Florida State University and operating a private teaching studio, she has served on the faculties of Gulf Coast Community College, Musik Innovations, and the Red River Chamber Music Festival. Her research on Eric Mandat's music is ongoing and will be the focus of her DM treatise.

## Messager's Solo de concours

#### An Introduction

by Jean-Marie Paul

ndré Messager (1853–1929) was a French composer, organist, pianist, conductor and administrator. He studied piano and composition with teachers including Camille Saint-Saëns and Gabriel Fauré, with whom he became close friends.

His stage compositions included ballets and 30 *opéra comiques* and operettas, among which *Véronique* (1898) which was just released before this *Solo de concours* for clarinet and piano. Most of his Parisian stage works were also produced with success in London, and he wrote two operatic works in English.

As a conductor, Messager held prominent positions in Paris and London, at the head of the Opéra-Comique, the Paris Opéra, the Orchestre de la Société des Concerts du Conservatoire, and of the Royal Opera House, Covent Garden. In Paris he notably conducted the world premiere of Debussy's Pelléas et Mélisande. At Covent Garden, he gave the British premieres of operas by Saint-Saëns and Massenet.

Messager wrote only a few instrumental works. In 1899 Fauré was director of the Paris Conservatoire and asked Messager to write the *Solo de concours* for the clarinet class and the *Pièce de déchiffrage* (Sight-Reading Piece): *Allegro Scherzando*.

We will come back in another articleabout these "Sight-reading Pieces" which are unknown to most clarinetists because they are nearly all out of print, except five—four published and edited by Andrew Lyle at Pan (P.E.M.), including Messager's *Allegro*—and, of course, the *Petite Pièce* of Debussy.

In 1899 Louis Cahuzac, aged 19, won a brilliant 1<sup>st</sup> Prize with this *Solo de concours*; there were two laureates that year, and the second was Octave Vinck who got a *«Premier accessit»*. The professor was Cyrille Rose until 1900.

Messager's *Solo de concours* was used again for the Paris competition in 1907, 1918 and 1929.

The first edition was published in 1899 by Evette & Schaeffer (Buffet-Crampon company). The music publishing activities were sold to Leduc, which reissued an edition under its name in 1954.

Mr. Deplus owns a copy of the original edition of 1899 (that was given to him by Jean-Claude Veilhan) as well as a 1954 edition. The edition you most likely are familiar with also bears the copyright of 1954, but the clarinet part has four pages, while the original 1954 edition has only three pages.

Are there differences in the editions? What is the tradition of this piece, knowing that Mr. Deplus, now 86 years old, is the Dean of French clarinet players and learned this piece at the Paris Conservatory with professor Auguste Périer (1943-45 class). So I asked Guy Deplus to explain this fantastic piece to us.

N.B. Guy Deplus recorded Messager's Solo de concours with Katherine Ström-Harg, piano, on a CD released by Stefan Harg (FP Music label) in 2002 in Sweden for the ClarinetFest® he organized in Stockholm; (now out of print). Duration 6'17".

#### THE SOLO DE CONCOURS OF MESSAGER

by Guy Deplus

he 1<sup>st</sup> movement is an *Allegro ma* non troppo. The beginning tempo should be half-note=92 (quarter note=184).

**Measure 16**: The last high note is a D-sharp. (At the time of composition accidentals were maintained during the entire bar.) (*Example 1*)

**Measures 26–27**: The rhythm is binary (duplet), then ternary (triplet). (*Example 2*)

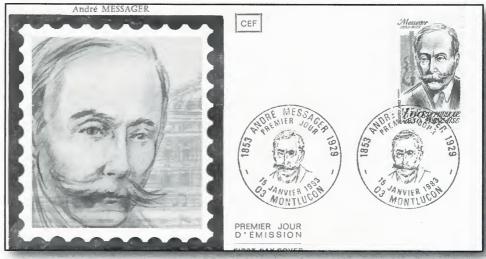
Measures 39–40: After the two C whole notes, you can take a breath, if necessary; this was more common in the 20th century when people were using closed mouthpieces. (*Example 3*)

**Second movement** (measure 55): An*dante (espressivo)*. The tempo is about quarter note =63.

**Measure 68:** The second *pianissimo* with sextuplets is in the same tempo. (*Example 4*)

On page 2, one line before the cadenza, if necessary you can take a short breath between the notes A and B. (*Example 5*)

Cadenza (Example 6): In the first two



Special commemorative envelope and stamp for André Messager

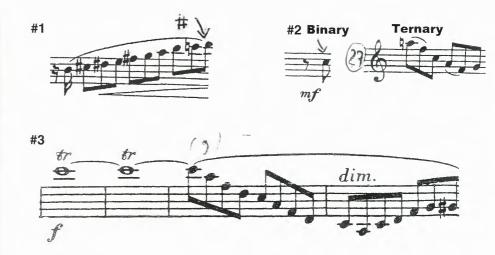
June 2011 71



Original 1899 edition published by Evette & Schaeffer

lines: after the C, which is *forte*, the 32nd notes begin *piano* with a crescendo and a small *rallentand*o for the last four notes (last note of 1<sup>st</sup> line: high C; last note of 2<sup>nd</sup> line: high E)

**4**<sup>th</sup> **line:** No breath on the low D. It should be after the *diminuendo* on low C-sharp (consider it as a pause).



**5**<sup>th</sup> **line:** After the *crescendo*, there is an *accelerando poco a poco*.

 $7^{th}$  line: The pause (and breath) is on D natural.

**8**<sup>th</sup> **line**: We can even play 64th notes (instead of 32nd notes) as in the original Evette edition.

**Examples 7-8-9:** Just follow the indications as marked.

*I° Tempo All° non troppo:* The tempo should be about half-note=92.

**4**<sup>th</sup> **line:** The triplets should be grouped in threes. (*Example 10*)

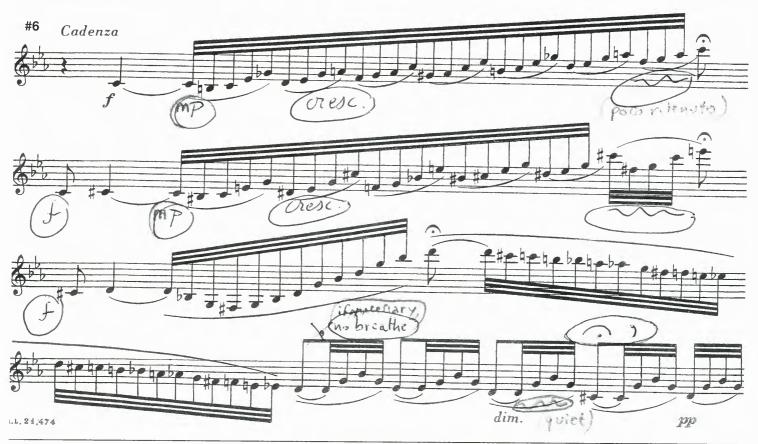
Examples 11–12: Just follow the indications as marked.

Measure 14: Here there was no accent (>) in the old edition (Evette & Schaeffer). They were put in the 1954 edition. Mr. Deplus prefers it with the >, since he played it like this with Auguste Perier. (Example 13)

**Allegro Vivo:** The tempo should be about quarter note=126.

**Measure 145:** You must play the sextuplets and only breathe at the end of the phrase in measure 151 or eventually one note after measure 153 (just before the B-trill). (*Example 14*)

You may make a *rallentando* on this trill, since this is musically possible, but



Mr. Deplus did not make it in Perier's class; anyway, the following measure (153) is *a tempo*. (*Example 15*)

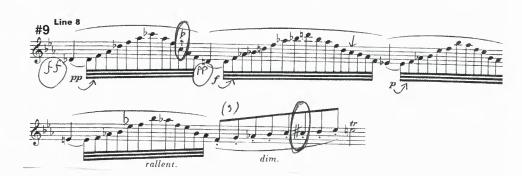
You must slow down on the three last measures (the C half notes). (Example 16)





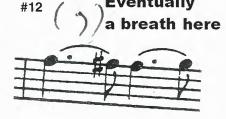














.4.21,474 but exists in the current edition







## COMPETITIONS

### Gheorghe Dima International Music Competition

A Report by Cosmin Harsian,

he 13<sup>th</sup> edition of the International Music Competition *Gheorghe Dima* was held February 7–11, 2011 in the beautiful old city of Cluj, in the Transylvanian region of Romania. The Music Academy *Gheorghe Dima* resumed this major international competition after a 13-year hiatus and 26 years after its initiation in 1984. During the '80s and '90s, this event was among the most prestigious Romanian musical competitions, second only to the *George Enesco* International Festival.

Previously, each edition of the *Gheorghe Dima* competition adjudicated different instruments and new compositions. The 2011 edition invited flute and clarinet players no older than 35 years of age, with subsequent editions to include other instruments. This report deals with the clarinet section of the competition.

The organizing committee wanted this competition to achieve international renown. The success of this objective was substantiated by a large number of international competitors, significant prizes, and a jury of prestigious artists and professors. The clarinet jury included Philippe Cuper (France), president of the jury, solo clari-



Prize winners (left to right): Yury Nemyrovs'kyy, third place-second position; Sergey Eletskiy, third place-first position; Philipp Bruno, second place-second position; and (in front) Kie Umehara, second place-first position.

netist at the *Opéra National de Paris* and professor of clarinet at the *National Conservatoire de Versailles*; Luis Humberto Ramos (Mexico), professor of clarinet at the National Conservatory from *Ciudad de México*; Ioan Goilă (Romania), professor of clarinet at the *Gheorghe Dima* Music Academy from Cluj-Napoca; Doru Albu (Romania), professor of clarinet at the *George Enescu* University of Arts from Iaşi; Emil Vişenescu (Romania), solo clarinetist of the *George Enescu* Philharmonic Orchestra from Bucharest and professor of clarinet at the National University of Music from Bucharest.

120 of the most praiseworthy young instrumentalists from many countries around the world participated in the competition. The 51 clarinetists and 69 flutists came from Romania, Russia, Hungary, Slovenia, South Korea, Poland, Portugal, Sweden, South Africa, China, Japan, Great Britain, Germany, Austria, France, Switzerland, Israel, Croatia, Moldova, Spain and Thailand.

On Monday, February 7, the opening event of the competition took place in the Studio Hall of the Academy. Three of the adjudicators delighted a large audience in a concert accompanied by the Symphonic Orchestra of the Gheorghe Dima Music Academy. Esteemed clarinetist Philippe Cuper delivered a fantastic, memorized performance of Ludwig Spohr's second clarinet concerto. His wonderful, centered sound and flexibility served as a great inspiration to the clarinet competitors! An address by the rector, Dr. Adrian Pop, soon followed, and he proudly remarked in English about the history and the importance of this newly reinstated musical event. The evening concluded with the introduction of the adjudicators and the announcement of the competition order for the next day.

The first two rounds for clarinet were held in the Studio Hall of the Gheorghe Dima Academy of Music. The first round took place on Tuesday, February 8 where the candidates performed the Weber Concertino and a challenging Romanian work, which they chose from a list of 10 eligible works. Some of these pieces required great technical skill as well as extended techniques. From the 51 clarinetists, 16 advanced to the semi-final round, which was scheduled for Thursday, February 10. The competitors performed an unaccompanied piece, a virtuosic work and a sonata, chosen from a list of eligible works posted on the competition website. The level of preparation was very high and the competition was close.

The final round was the next morning, Friday, February 11. The four chosen finalists included Kie Umehara from Japan/ Switzerland, Sergey Eletskiy from Rus-





sia/Germany, Yury Nemyrovs'kyy from Ukraine and Bruno Philipp from Croatia. This final round took place in the beautiful auditorium of the Students' Hall of Culture. The required work for this round was the Mozart *Clarinet Concerto*, which was performed with the Transylvania State Philharmonic Orchestra from Cluj.

All events were freely accessible to the public with the exception of the gala concert, which was part of the Transylvania State Philharmonic Orchestra season.

During the evening, the gala for both instruments (clarinet and flute) was hosted at the Students' Hall of Culture. The awards ceremony occurred at the beginning of the gala. For the clarinet section, the jury chose not to award a first prize. The second place (first position) was awarded to Kie Umehara (b. 1984) who received an "RC Prestige" clarinet from Buffet Crampon, France, a solo performance with the Transylvania State Philharmonic Orchestra during the 2011-2012 season, a crystal mouthpiece from Pomarico (Italy) and a voucher for 100 Euros from Vandoren (France). The second place (second position) was awarded to Philipp Bruno (b. 1978) who received a professional clarinet "Virtuoso" model by Patricola, a crystal mouthpiece from Pomarico, and a voucher for 100 Euros from Vandoren. The third place (first position) was awarded to Sergey Eletskiy (b. 1989) who received a double clarinet case from Henri Selmer Paris. The third place (second position) was offered to Yury Nemyrovs'kyy (b. 1984) who received a crystal mouthpiece from Pomarico and a voucher worth 100 Euros from Vandoren. Also, the jury awarded six special prizes which included: the best young clarinetist, the best interpretation of the work Invocațiuni by Viorel Munteanu, the

best interpretation of the work *Martie* by Martian Negrea, the best interpretation of a Romanian composition, the public prize, and the best interpretation of the Mozart *Clarinet Concerto*. They were awarded to the most deserving semifinalists.

Immediately after the Awards Ceremony, the winners—Kie Umehara (clarinet) and Ueno Seiya (flute)—performed with the Transylvania State Philharmonic Orchestra. Kie Umehara delivered a mature performance of the Mozart *Clarinet Concerto* with a splendid sound, bringing this four-day marathon to a great conclusion.

Overall the competition was a success. This excellent gathering for many young artists provided opportunities to make new friends, perform in front of a distinguished jury, listen to great competitors, and discuss the clarinet. In addition, many participants commented on the friendly and supportive atmosphere. Attendance at this well-organized event was excellent at all performances. Bravo to the young team of organizers from *Gheorghe Dima*!

Cosmin Harsian is the clarinet professor at the West University of Timișoara, Romania.

#### The "Rino Viani" International Clarinet Competition 2011 Carpi (Modena), Italy

A Report by Luigi Magistrelli

n March 12 and 13, 2011 the "R. Viani" International Clarinet Competition took place in Carpi (Modena), Italy. Rino Viani was a former clarinet teacher of the Carpi Music Academy for many years. The participants came from many Italian cities and from Germany, Greece, Spain, Austria and Poland. The members of the jury were Corrado Giuffredi, Massimo Ferraguti, Luigi Magistrelli, Anna Maria Giaquinta, Ivan Bacchi and Fabrizio Meloni (president), principal clarinet of the La Scala Orchestra of Milan.

The required pieces were the Mozart *Clarinet Concerto* (first movement) for the first round, Debussy *Rhapsody* and a free choice piece for solo clarinet for the semifinal.

Three finalists performed the Rossini *Introduction, Theme and Variations* with the "G. Verdi" Parma Chamber Orchestra in the final round in a public concert.

The prizes were awarded to: First Prize, Ex Aequo: Simone Nicoletta and Andrea Scaffardi—1,500€ each; Third Prize: Manuela Vettori—750€.



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#### by Bruce M. Creditor, Wind Quintet Editor

Jears of experience being shared with younger ensembles. We've all been there, but Barli Nugent formerly of the Aspen Wind Quintet and currently assistant dean, director of chamber music and director of mentoring programs at The Juilliard School, has written an especially insightful and very important and relevant article which I am pleased to present here, after its appearance in the January-February 2011 issue of Chamber Music, the journal of Chamber Music America. I won't give away the meaning of the title "The Maid with Three Lines" but it is just one of the gems that Nugent shares with us. After you read it, please send me -brucecred@aol.com-any reactions, comments, disagreements, etc. which I will share in a future column. Also a REPEAT request from the previous column: I'm looking for YOUR top 10 list of wind quintets- whether it's:

- 1) the top 10 you most like to play;
- 2) the top 10 you most like to hear, or
- 3) the top 10 you like to coach.

Shouldn't be too difficult. Send your list(s) today. Don't wait!

#### The Maid with Three Lines

Thoughts on the Coaching of a Wind Quintet, from a coach who's been there by Bärli Nugent

Prive empty chairs. Five empty music stands. A quiet rehearsal studio and me. In walk one flutist, one oboist, one clarinetist, one hornist and one bassoonist. They want to make a wind quintet. I lived this dream for twenty years and have much to share with them. And so we begin.

They sit down and look at me expectantly. But wait – how are the chairs arranged and who is sitting where? Perhaps

they want to stand? Who is in front and who is in back? Each possibility carries implications for sound, balance and communication. And with a group as diverse as a wind quintet - one single reed, two double reeds, one brass instrument and a flute - the prospects need to be thought out carefully. We start to experiment. The chairs are arranged in a U-shape, with two players on each side and the fifth in the middle facing the audience. The horn sits in the middle and the others on the sides. Music is placed on the stands, and the quintet starts to play. But the balance is all wrong. The sound of the horn, coming out of the backward-facing bell, bounces off the wall behind and the sound of the rest of the group is nearly obliterated. We stop and discuss. Perhaps the horn needs to play more softly than the others. They start again, but the horn player has now lost some of his brass personality, stifling his sound to balance with his more naturally tempered colleagues. Perhaps the horn should be seated on the side of the group and someone else should be in the middle. The horn player objects: "Horns have been seated in the back of the orchestra for a hundred years, with sound bouncing off the back stage wall, and it hasn't been a problem." But the horn section in an orchestra often has a string and wind complement of fifty or more players arrayed in front of it; the wind quintet only offers four players as counterbalance. And as a touring musician, I discovered that chamber music halls are often quite shallow; we learned the hard way that if the horn was seated in the middle along the back, the rest of us didn't have a chance.

So we re-shuffle. Bassoon now in the middle back. Flute and oboe on the left; clarinet and horn on the right. They play again. Ah yes, that's much better. Now the horn is in better balance; and the bassoon, which will be the tonal anchor of the group, can be heard clearly.

But before we move on, another experiment. Remaining in the same formation, the group gets up, moves chairs aside and plays standing. What is happening now? For some, acute discomfort sets in. The bassoonist urgently need a neck strap or harness to support the instrument's seven to ten pounds. And the hornist, used to balancing the horn's bulk and weight against her leg when seated, is now struggling to keep her right hand in the bell, now using it as a support, as well as a natural mechanism to regulate sound and volume. Still, the move out of chairs has some clear benefits. The top three instruments play as easily standing as seated. For some of the five, breathing is freer while standing. The ability to move has benefits, too. Players readily turn toward one another, take a step or two in the direction of a colleague with whom they are momentarily playing. Now all five are visible. When the group is seated, cues are often given by the flutist, whose held-high instrument is most easily seen over the music stand. Too, a standing - and potentially more mobile - group is more interesting to watch. Whether the group decides to stand or sit will be determined by the personal preferences of the players, but the trend toward standing is growing, first espoused in the U.S. by the Emerson String Quartet and now seen in other groups, including eighth blackbird and the Imani Winds. (See "Fine Upstanding Ensembles," Chamber Music, July/ August 2010.) Our young group has time to sort these matters out. For now, while the bassoonist and hornist each ponder how they might better handle their instrument's weight, the group sits back down.

We talk for a moment about their music stands, positioned quite far apart, as if on an orchestra stage. With a smile, I move them close to each other, almost touching. I want the group members to focus on each other, to be able to detect the most subtle nuances of communication.

Before they start to play again, we do a little housekeeping. Has everyone numbered the measures? To eliminate possible errors, they make sure that everyone's piece or movement ends with the same measure number. And everyone must have access to the score. This essential item is often overlooked in the rush to perfect one's own part. Just as crucial is the big picture: what the others are playing, how one's own part slips in and out of theirs,

when to stand out and when to meld back in, and – ultimately – the composer's intent. Oh, and a loud metronome will also be required.

They start to play again, and this time I stop them after the opening chord. That first entrance is ragged, one person slipping in after the other, when the score clearly indicates a simultaneous entrance. A little practice with the giving of a clear cue, and matters improve. But it sounds mechanical. So we try another experiment. Each chair is turned around, backs to each others in a large circle; now the players cannot see one another. They are told to start. How is this possible without visual reference? With the most elemental action of all: taking a breath. Careful listening to one another's breathing, with a decision made as to who will give a more audible breath to cue the others, and suddenly the beginning of that chord comes together with an immediacy and vibrancy not heard before. Practicing while facing away from each other is an important technique this student ensemble will return to in the future. For now, they go back to their original seating, breathing together and starting beautifully.

I sit back and let them play through the piece to the end. They are having fun and getting a sense of the sweep of the work. They've considered implications of seating and visual communication and begun preliminary work on group breathing. Now they are ready to consider some other fundamentals.

I ask them to put their instruments down, and we talk about why they are here. We agree that they are here to play, to experiment, to expand their horizons, to embrace and consider the unfamiliar. This aesthetic has perhaps been best expressed by distinguished actor and Juilliard drama faculty member Frank Deal who – when working with a group of auditioning actors, eager to do the "right" thing – exhorted them with the following:

Take the anti-careful pill. Think back to your childhood when you were learning how to ride a bike. What happened? You had seen others do it and now wanted to give it a try. So you hopped on, wobbled down the road a bit, and then what happened? You fell off! Did you berate yourself for making a mistake, run to a blackboard to anxiously

graph what just happened and figure out exactly what you will do next? No, you just got up and tried again. And what happened next? You fell off again! But soon you learned how to do it, and how was this so? Because it was the falling itself and the making of mistakes that taught you something. And when you look at a Vincent Van Gogh painting today and marvel at his genius, what you are not seeing is the hundreds of smashed canvases that didn't satisfy him - the so-called 'mistakes' - that pointed his way towards what eventually became the masterpiece you are looking at now. So get on your bike and know - celebrate! - that you will fall off again and again and learn."

I ask this of my student quintet. I am not encouraging sloppiness or nonchalance, but rather a framework for a rigorously open examination of possibilities.

The next question — perhaps the most crucial for a wind quintet and certainly one that will occupy untold hours in the years to come — is that of blend. This tepid-sounding word contains the essence of a quintet's foundation and power. Look at a string quartet. A cursory glance reveals that its instruments have a natural cohesion. The same for a brass quintet: the cover of last month's *Chamber Music* magazine featured the members of the distinguished American Brass Quintet with a gleaming pile of brass in their midst. Their sound is produced with the same buzzing action on similar mouthpieces.

But picture the instruments of a wind quintet: an oboe made of granadilla with a double reed; a clarinet, also granadilla, but played on a single reed; a bassoon, typically of maple, with a larger double reed; a silver or gold (and occasionally wood) flute whose sound is produced by the player's breath directed across an open hole, and a buzzing visitor from the brass family, the French horn. Their sounds do not blend naturally at all. Sort of like a crew of motley relatives at an occasional family reunion. But it is within this unlikely incompatibility that real riches can be mined.

The group begins with a game, one my quintet used to play. We would pick a scale, take turns emulating each other. First up, we might decide we were going to be a flute. Obviously, easy for me, as the flutist of the group. But when it was time to sound like an oboe, I worked with my air column and focus of my embouchure to produce a sound more penetrating and direct, removing some of the breadth of color. Imitating the clarinet involved producing a more husky sound and removing much of my vibrato; the flute-as-horn exercise was my chance to add a brassy and heraldic quality to the sound, and as a bassoon I opened my throat as much as possible to remove the higher overtones and darken my sound. Practicing scales in unison with these shifting colors was exceptionally productive. We also worked in twos and threes to melding our sounds, attempting to produce a new sound, as if we were one instrument. The heightened listening required in this game led to a dramatic increase in the flexibility of air, embouchure and facial muscles.

Developing the blend is critically important work that young groups sometimes disregard. But it defines the ensemble's unique voice, from which each individual player can emerge when the music demands it.

Intonation is next. This matter is both simple and deeply complex. The simple part is that the overall reference for intonation must be to the bottom of the group; in other words, the bassoon should establish and maintain the group's pitch center. Many make the mistake of appointing the oboe as Intonation Meister. This is, of course, modern orchestra practice, and it makes sense there. If an orchestra tried to tune to its lowest foundation, the bass section, problems would quickly multiply. The piercing sound of the oboe, emanating literally from the center of the orchestra, is ideal for the hundred-person ensemble to coalesce around. But in a group as small as a quintet, tuning can and must be carefully built on a foundation that begins at the bottom of the harmonic structure. And it is the bassoon that most consistently occupies that role.

That said, intonation remains the aspect of quintet playing that I have found the most challenging. It was never addressed by my flute teachers – except for Julius Baker, who once commented that if the sound were being produced correctly, one would automatically be in tune. Years later, in the early years of the Aspen Wind Quintet, we often exhausted ourselves

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trying to "fix" what our ears were telling us - that we had an intonation problem. One day, we discovered that some of these apparent clashes might actually be incompatibilities of timbre that could be addressed with a change in the color, texture, dynamics, or blend of certain instruments. In one case, two instruments playing in unison at the same dynamic seemed to be wildly out of tune with each other; we solved the problem by looking at the score to determine if one voice could take the lead, with the other retreating to a subordinate role of adding subtle color. I leave to philosophers far wiser than I the matter of determining whether the intonation problems in such cases are "real" or only "apparent."

Next, two words about rehearsals. Practice Together. Not just the sort of rehearsing that clarifies who has what with whom and when. Yes, that is necessary, aided by deep study of the score with copious cues written into each person's part. But I am talking about practicing slowly as a group and in detail, actually learning pieces as if the group of five were an organism of one. The loud metronome mentioned above is the objective starting point for this kind of work; pick a tough passage and practice it together at half tempo or slower, then move the metronome one notch at a time. Repeat this several practice sessions in a row to solidify that passage. And the time necessary for practice of this sort allows the group to begin to find its voice, its own identity.

Finally, there is the basic matter of "solo" lines and "accompanying" figures. Some feel that the primary currency of a chamber group's organization is the musical equivalent of "Where's Waldo?" (In this popular series of children's books, readers are challenged to find the distinctive red-and-white-shirted Waldo character in page after page of densely drawn crowd scenes.) In musical terms, Waldo is the solo material, the heartfelt tune or dominant thematic material. Chamber music venues ring with groups that faithfully pounce on Waldo, so to speak, and blithely pass over the often whimsical and sometimes far more interesting doings of the hundreds of other people on each page, and in the process, lose the rich textures that convey the complete vision of the composer.

This phenomenon could also be compared to the "Maid with Three Lines" par-

adox, another gem from my friend Frank Deal:

The actor playing the maid with only three lines in a three-act play niight be tempted to take herself eniotionally out of the action, cursed as she is with little to say. The temptation to deliver her lines and then stand onstage thinking perhaps about what she will have for dinner later that night might be strong. But this would be a loss of no little significance, for it is in the committed and deep focus of everyone onstage, ready for whatever might happen, through which the audience is really reached. The maid with three lines must be deeply present - listening, watching, feeling.

How this works in a musical ensemble can be illustrated with an anecdote from my experience in the Aspen Wind Quintet. We had been reveling in the lush late 19th-century harmonies and florid melodies of Paul Taffanel's delightful *Quintette* when we decided to turn our attention to a very different challenge. Paul Hindemith's *Kleine Kammermusik für funf Blaser*, written almost fifty years after Taffanel's piece, inhabits a very different universe, with a language far drier and more angular. We wanted to expand our palette and learn how to bring this lanky work to life.

A particular challenge came in the third movement, in an extremely quiet section with a 20-bar repetitive accompanying staccato figure (one that later returns for 12 bars). To allow the solo line to be heard, the three of us with this figure tried to play it as quietly as possible – it was marked *ppp*. The result was dispiriting. The figure wasn't fun to play; we merely *endured* it. It sounded dreary and felt worse.

But then we began to dig through the piece with New York Woodwind Quintet flutist Samuel Baron. He was convinced that Hindemith's 1922 work spoke to the growing fear of oppression and totalitarianism that followed World War I. The dull figure we were having such problem with, he contended, was an evocation of a military image – the relentless march of soldiers' feet across Europe. Shaking off our first idea – of hiding the figure by playing it so softly – we ramped up the dynamic to evoke an intimidating military machine – edgy, cruel, extreme, and loud. And then we made that military force march away,

but kept the sense of menace. When we added the plaintive cry of the solo oboe on top, it suddenly all made sense; the music had devastating emotional power. (And I still believe our performance of the Hindemith at the Naumburg Competition was the reason we won; when we finished that movement, the silence in the hall was stunning.)

There are so many details in their music I am eager to work on with that young quintet. I especially love this part of coaching. It's in the details when the music really starts to live and the relationships among the players begin to animate the ensemble's unique voice. My young colleagues will return again and again to some of the fundamentals we've just explored, each time approaching them in more nuanced ways. Now, we can embrace the music itself. I ask them to start again at the beginning, and as they play through the piece from start to finish, my pencil flies over the score, making notes and marking the spots that we will take apart and explore.

Their explorations will be informed by my own experience in decades of studying, performing and teaching these scores. As a proud flute "great-grand-daughter" of Paul Taffanel, the French flutist widely regarded as the founder of the modern wind quintet, I am conscious of handing down those traditions. Taffanel was also the teacher of Philippe Gaubert, who taught Marcel Moyse, one of my teachers. My lessons with Moyse, in his nineties when I was a teenager, were enlivened by his vivid descriptions of chamber music as a structure akin to a painting with layers of colors and textures. My scribbled notes all make reference to the years of these handed-down traditions, as well as to practices adopted by the Aspen Wind Quintet.

As the young group before me finishes its reading, my heart leaps at the fun before me; and we turn back to the beginning to dig deeply into the best part of all – the music.

Bärli Nugent, founding flutist of the Aspen Wind Quintet, is assistant dean, director of chamber music, and director of mentoring programs at The Juilliard School. She was a longtime member of the artistfaculty and director of chamber music for the Aspen Music Festival and School.

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#### **Clarinet Compact Discs**





MITCHELL LURIE • RICHARD LESSER: CD301: Brahms Clarinet Sonatas with Mitchell & Leona Lurie, plus Daniel Kessner, Dances for Clarinet & Guitar with Rchard Lesser & Jordan Charnofsky. Lurie, formerly princ. Chicago & Pittsburgh Symphonies; teacher U.S.C. over 50 years; Lesser was principal Israel Philharmonic for 35 years.

CD737: Mitchell Lurie plays Halsey Stevens, Concerto for Clarinet & String Orch; Lesemann, Sonata; and Muczynski, Time Pieces."One of the world's most famous clarinetists" Fanfare Magazine



LARRY COMBS: CD731. Principal Clarinet 30 years, Chicago Symphony. Rosza, Sonata & Sonatina for Clarinet Solo; Rochberg & Schuller Trios for Clarinet, Horn, & Piano. "a showcase for Larry Combs...impressive virtuosity" Fanfare.

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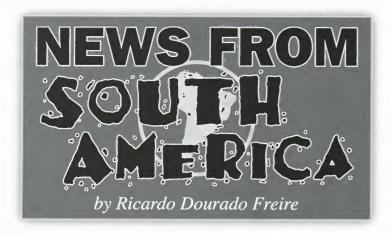


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he musical scenario in Latin America had changed significantly for clarinetists in the past 20 years. For this edition, I will introduce *The Clarinet* readers to some Associations and Festivals that are happening around Latin America, and to the newest brand of the Brazilian-made clarinet, the *Devon & Burgani*. Also, I will comment on the 80<sup>th</sup> birthday of the Brazilian clarinetist José Cardoso Botelho, as a tribute to a generation that created a clarinet tradition in South America.

### An Overview of the Latest Clarinetists' Organizations and Events

In the last 20 years, some Latin American countries have organized clarinet associations in the model of the International Clarinet Association, and also promoted national and international festivals thanks to the generous initiatives and efforts by individual clarinetists or small groups. Some of them have become reference not only for local clarinetists, but also have influenced players and students beyond borders. In common, these associations and festivals aim to promote clarinet playing and support clarinet teaching for every level.

Marco Mazzini from *Clariperu* conducted a search on clarinet festivals around Latin American countries and gathered information on Argentina, Brazil, Bolivia, Colombia, Costa Rica, Ecuador, Guatemala, Peru, Uruguay and Venezuela clarinet festivals. However, there are many places yet to organize the community of clarinet players and there is a lot of work to be done in order to strengthen the relationship among Latin American players.

During the International Delegates meeting at Clarinet-Fest®2010, Laura Jiménez and Jorge Rodríguez from Costa Rica shared a bit of their just born organization, the *ProClari*, along with Roberto Henry, Lenín Izaguirre, and Juan Nájera. At that time, they were very enthusiastic about organizing clarinet events in Costa Rica. They had already organized their first festival.

Last February 2011, *ProClari* organized the 2<sup>do</sup> Festival Internacional de Clarinetistas in San José, Costa Rica, and hosted António Saiote, from the Conservatorio do Porto, Portugal; Sauro Berti, bass clarinet at the Orchestra del TeatroDell'Opera di Roma; and Marco Mazzini, director of ClariPeru. Each guest presented a recital, master classes, and lectures. There were rehearsals with the Clarinet Ensemble directed by Jorge Rodríguez, and a jazz session with Vinicio Mesa and Swing en 4. The final concert took place at the Teatro della Danza, with the Orquestra Filarmónica de Costa Rica. Saiote played Weber's Concerto in F minor, Berti played the Concerto for Basset Horn and Orchestra by Alessandro Rolla's

(1757–1841), and Mazzini played the *Concertino Silvestre* for Bass Clarinet and Orchestra by Peruvian composer Rafael Junchaya.

In Colombia, the University of EAFIT (Escuela de Administración y Finanzas e Instituto Tecnológico) at Medellin organized another edition of the ClarinEAFIT in March 2011. Since 2009, the festival aims at contributing for the unity and development of the Clarinet in Colombia. It is coordinated by Artistic Director Javier Asdrúbal Vinasco, who was nominated for the Grammy Latino in 2008 and had premiered new concertos for clarinet by Colombian composers Diego Vega and Andrés Posada.

This year, ClarinEAFIT hosted Fernando Silveira from the University of Rio de Janeiro (UNIRIO) and Jaime Uribe from *Universidad de Antioquia* and *Universidad* EAFIT. Silveira is an internationally known soloist and clinician, has attended many ClarinetFest®s and clarinet festivals around the world. Jaime Uribe is a very well-known musician in Colombia as a member of SERESTA, a popular group that plays a repertoire of *joropos, cumbias, pasillos, bambucos* and *vals venezolanas*.

It is worth noting the many clarinet ensembles at the festival, including: Coro de Clarinetes and Cuarteto de Clarinetes from the Universidad EAFIT, Cuarteto de Clarinetes de Bellas Artes Medellín, Cuarteto Vientos y Pastos. The recitals were performed by Colombian players Halmar Múnera, Jorge Zapata, José Fernando Gómez, Andrés Ramírez, José Antonio García, Edwin Rodríguez, Laura Payome and Elizabeth Isaza.

There was a lecture by Violeta Avendaño and Andrés Ramírez about the *Changes in Clarinet Players Health*, which is an area of major concern nowadays. There were also reed workshops presented by Alberto Zamarbide sponsored by RICO and a clarinet repair workshop presented by Juan Gonzalo Saldarriaga, sponsored by Yamaha.

#### The New Brazilian Clarinet

Latin America has already become known worldwide as a high quality clarinet producer after the work of Luis Rossi with the Rossi clarinets in Chile. Now, Brazil is producing increasing quality clarinets and accessories using not endangered woods from local natural sources. Clarinet maker Odivan Santana joined forces with the clarinet player Sérgio Burgani to create the *Devon & Burgani* clarinets in São Paulo.



The rain forest and the savannas are natural providers of hard wood that have some similar qualities to the African Grenadilla, like *Pau-ferro*, *Braúna* and *Aroeira*. Santana and Burgani counted with the support of Daniel Oliveira and Joel Barbosa on their project. They researched many Brazilian types of wood in order to find one with natural features that would allow for the production of an excellent instrument. As a result, the Brazilian made instruments models B-flat and A are the first ones being played in professional orchestras using Brazilian wood. Here is their story.

Odivan de Santana has a one-of-a-kind clarinet making background tamed by dedication and persistence. As a young clarinet student from Bahia, Brazil, he enrolled in a wood carving professional education program at SENAI in Rio de Janeiro—a very well-established National Institution created in 1942 to promote the professional education of workers for industry's different sectors. In 1991, after he finished his studies, he returned to his hometown to start making C clarinets with 13 keys for small wind bands and church music groups along with his brother, Oziel de Santana.

In 1997, he met Joel Barbosa, a clarinet professor and scholar at the Federal University of Bahia (UFBA). Together, they started new projects for the construction of a 17-key B-flat Boehm-system clarinet as well as a B-flat bass clarinet. Later, Santana moved to São Paulo to work as an instrument repairman and began a partnership with Sergio Burgani, the first clarinetist of the *Orquestra Sinfonica do Estado de São Paulo* (OSESP), the most important orchestra in Brazil.

On his return, since he was very young, Sergio Burgani has been interested in developing ideas and initiatives to improve the instrument's performance. Burgani joined OSESP as a young player in 1987 and played E-flat clarinet, second clarinet and assistant principal until 2004. He has been the principal clarinet since 2005. He met Santana in 2006 and, along with Daniel Oliveira, they worked together on the development project of the first completely made Brazilian instrument. Devon & Burgani was born in February 2008. As one of the main clarinet players in Brazil, Burgani introduced the new brand in a professional orchestra.

The projects developed by Devon & Burgani are unique by proposing a different key design and different shapes for barrels and bells. The combination of woods also allows for specific sound qualities, depending on each player. They also produce Grenadilla clarinets, but the main focus is to produce an alternative for the future of clarinet making, once the African wood is endangered. Devon & Burgani have been producing B-flat and A clarinets since 2010 and the enterprise has reached good acceptance among Brazilian players and should be participating in future events of the International Clarinet Association. Visit the site www.devon.com.br and welcome the first Brazilian professional clarinet made with whole Brazilian wood.

#### A Tribute to the Brazilian Clarinetist José Cardoso Botelho

The actual scene and events that are taking place in Latin America need to acknowledge a generation of very dedicated orchestral players who inspired the younger generation to become more international.

On February 24, 2011, clarinetist José Cardoso Botelho celebrated his 80<sup>th</sup> birthday. He has been one of the most highly regarded clarinet players in Brazilian history.

Botelho was born in Rio de Janeiro to Portuguese parents. Due to an early illness worsened by the high temperatures in Rio, they moved back to Portugal when he was two years old. He started playing the saxophone in a band in Vila Nova de Gaia, north of Porto. He moved to the clarinet, and entered the *Conservatório do Porto* at age 13, and was accepted as clarinetist in the *Orquestra Sinfônica do Porto* when he was 16

In 1954, in the middle of a Portugal recession, he decided to move back to Brazil on a job hunt. He first played in the Radio Gazeta Orchestra in São Paulo as the principal clarinetist until there was an opening for principal clarinet at the *Orquestra do Teatro Municipal* in Rio de Janeiro in 1957. In 1977, the conductor Isaac Karabtchevsky invited him to be the principal at the *Orquestra Sinfônica Brasileira* (OSB). There he performed as principal clarinetist for the next 17 years. He also taught at the State University of Rio de Janeiro (UNIRIO) from 1978 until 1995.

In Rio de Janeiro, Botelho was very innovative since his style of playing was



slightly different from the prevailing style of playing at the local *Escola de Música*. His time at the *Conservatório do Porto* in Portugal strongly influenced him with the French school style of playing. Previously players used instruments with the extended low E-flat and used to transpose all the orchestral and solo repertoire. Botelho's contribution was the adoption of the A clarinet in place of the full-Boehm B-flat clarinet.

Botelho was popular among players and composers. He looked for new compositions and inspired many composers to write for him, including the famous *Concertino para Clarineta e Orchestra* composed by Francisco Mignone in 1957. Next, a series of compositions were written by Brazilian composers like José Siqueira, Bruno Kiefer, Nelson Macedo, Murilo Santos, Ernani Aguiar, Henrique de Curitiba, Alceo Bochino, Guerra-Peixe, Randolf Miguel, Carlos Cruz, among others.

In 1996, he recorded the CD **Música** para Clarineta e Piano (RioArte Digital) with compositions for the clarinet by Brazilian composers, including Jayoleno Santos's *Sonata para Clarineta*, the *Ária* by Carlos Gomes, *Melodia* by Osvaldo Lacerda along with some of the pieces written for him.

In addition to his qualities as a performer, he also was a very influential clarinet professor, preparing most of the clarinetists who are in the professional orchestras of Rio de Janeiro today. He was always an enthusiastic advocate of Brazilian clarinet pieces and composers. José Botelho left a strong legacy, and he can certainly be considered the country's foremost Brazilian performer of the 20th century.

#### PARIS CONSERVATORY

hilippe Berrod, professor: In December 2009, Michel Arrignon retired; he had a full class (12 students) and Pascal Moraguès had a half-class (six students). The assistant professors are Arnaud Leroy (Orchestre de Paris) and Jean-François Verdier (Paris Opera); the interim professor is Jerome Julien-Laferrière (Paris Opera, who is also professor of Sight-Reading). Pascal Moraguès took the full class beginning in 2010. So a competition was organized, first with candidates' files, then in February 2011 with a jury presided by Bruno Mantovani (Director of the Paris Conservatory since 2010 and composer). Philippe Berrod was chosen for the half-class and his position will begin in September 2011. Mr. Berrod is principal clarinet of the Orchestre de Paris with Pascal Moraguès. Philippe Berrod will play at the ClarinetFest® 2011.

### **Examination Entrance for the Paris Conservatory**

In February there was the usual competition for four chairs (also for next September). The new students will be Renaud



Guy-Rousseau, student of Richard Vieille at the Paris Regional Conservatory; Arthur Bolorinos and Masako Miyako (Japan), students of Florent Héau at the Rueil-Malmaison Conservatory; and Sarah Lefèvre, student of Bruno Martinez at the Paris-18th *arrondissement* Conservatory.

#### **Orchestral Chairs**

Two ladies recently won orchestral chairs, confirming what we wrote in the last issue

of *The Clarinet* about the growing importance of female clarinetists in France:

January 27: Concerts Colonne Orchestra (Paris): Clarinet/E-flat clarinet: Marie-Cécile Coursier (National Police Band & Massy Opera)

February 21: *Orchestre National du Capitole de Toulouse*: 2<sup>nd</sup> clarinetist playing E-flat and bass clarinet: **Emilie Pinel** (National Police Band & Concerts Lamoureux Orchestra)

#### **Premieres**

January 22: Saint-Etienne, **Hervé Clignez**, clarinet, premiered the *Concerto* of **Pascale Jakubowski** (b. 1960): « *Sous tes cils une énigme »* 

February 1: Paris, **Sebastian Rivas** (b. 1975): *Hollow* for bass clarinet, basse, cello and c/bass. **Pierre Dutrieu**, clarinet. http://sebastian.rivas.free.fr/

February 4: Esch sur Alzette (Luxemburg): "D'une rive l'autre," Conversations for clarinet and orchestra, composed by the Paris clarinetist Olivier Dartevelle (principal at the OPL). The clarinet soloist was Sebastian Plata (OPL — Orchestre philharmonique du Luxembourg), conducted by Gordon Bragg

March 19: Colombes (Paris): Quatuor Vendome (N. Baldeyrou, F. Amet A. & J. Chabod, clarinets) will premiere the *Quartet* of Karol Beffa (b. 1973). They will perform the American premiere at the ClarinetFest®, among other world premieres.

March 29: Opera of Rennes: Clarinet concerto of **Philippe Hersant** (b. 1948). *Orchestre de Bretagne*, Soloist: **Florent Héau.** 



## 2012 COMPOSITION COMPETITION Bass 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, 2011 to:

2012 I.C.A. Composition Competition
Eric Mandat, Coordinator
School of Music, Mailcode 4302
Southern Illinois University Carbondale
1000 S. Normal Ave., Carbondale, II 62901
Studio (618) 453-5828; Fax (618) 453-5808; E-mail: emandat@siu.edu

#### **CONTEST RULES**

- I. Application fee: \$50 US. Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. If paying by credit card, please use the credit card payment form, which can be downloaded from the Composition Competition page on www.clarinet.org. The application fee is non-refundable.
- II. The 2012 Composition Competition call is a piece for bass clarinet and piano, at least 10 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, 2012 will announce the winner. The winning composition will receive a world premiere performance during ClarinetFest® 2012, August 1-5, 2012 in Lincoln, Nebraska. Travel expenses will be the responsibility of the winner. Free registration at ClarinetFest® 2012 will be provided. If the winner is a clarinetist, he/she must be 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.

**PRIZE** 

\$1,000 Prize

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.

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#### **BOOK REVIEWS**

by Michele Gingras

Stewart Gordon. Mastering the Art of Performance—A Primer for Musicians. Oxford University Press, 2006. 210 pp. \$19.95. Available at most online bookstores.

A great way to reflect on practicing and to grow as a musician is to read books on performance psychology. In *Mastering the Art of Performance*, Gordon offers an in-depth inspirational guide for serious musicians aspiring to reach the highest level of performance. The author provides detailed advice on various practice and self-evaluation techniques, time management, warm-up exercises, goal setting, self-assessment, memorization, stage fright, and even spirituality.

Gordon's ongoing 40-year career includes music professorships in keyboard studies and administrative posts at the University of Maryland, Queens College (New York), and the University of Southern California. He also authored Etudes for Piano Teachers and Mastering the Art of Performance (Oxford) and A History of Keyboard Literature (Schirmer).

Mastering the Art of Performance is comprehensive in that it deals with the psychological, physical, practical, cultural, and spiritual aspects of musical performance. Not exactly a light read and written by a keyboard artist, Mastering addresses the issues musicians face before, during, and after a performance, and offers practical solutions and exercises that all instrumentalists can use to solve problematic areas.

Because of the very small font, I give it a three-and-a-half reed rating instead of four.

#### by Gregory Barrett

Yale Strom. Dave Tarras, The King of Klezmer. Israel Brass Woodwind Publications, OR-TAV, 2010. 128 pp. \$26.95. www.ortav.com

Artist-in-residence in the Jewish Studies Program at San Diego State University, Yale Strom is the world's leading musician-ethnographer of klezmer. This, his latest book, includes a 40-page biography of New York City's most famous early 20th-century klezmer clarinetist David Tarras and 28 previously unpublished

### REVIEWS



melodies composed by Tarras. Included are dance and other forms: Bulgar, Freylekh, Khusedl, Tango, Sirba, Sher, Polka, Waltz, Tsigayner, Zhok, Hora and two extensive Doinas. The pieces are printed for both C and B-flat instruments. Chord symbols are included and are transposed in the B-flat versions for use by an instrument in B-flat. This is convenient for a clarinetist improvising an accompaniment to the melody.

A short glossary of Yiddish and Hebrew words, a David Tarras discography, a bibliography, and many black and white photos of Tarras in informal settings are included. What Chopin is to pianists, Tarras is for klezmer clarinetists.

#### **MUSIC REVIEWS**

by Gregory Barrett

Ludwig van Beethoven. Egmont Overture. Arranged for clarinet choir by Paul Harvey. Reynard Music, Northampton, England, 2009. £20. http://reynard.dpwww.co.uk

I am always glad to use a Paul Harvey arrangement because I know it will be well-crafted and fun. Such is the case with the setting of this classic overture. The flexibly scored ensemble is for E-flat (or a B-flat substitute), three B-flat parts, alto clarinet (or a B-flat or bass substitute), bass clarinet, B-flat contrabass (or E-flat contra alto substitute). One player on a part works fine, and perhaps best not to double the opening E-flat and clarinet 1 solos if using a larger choir. You, the experienced leader, will imagine the Berlin Philharmonic woodwind, string and brass sections at your disposal, and your choir will catch the magic too. Harvey's textures are effective substitutes for the orchestral

originals. Technically not demanding, but excellent intonation from the E-flat clarinet is required; this could be played by high school groups.

SPECTRUM for Clarinet; 16 contemporary pieces. Compiled by Ian Mitchell. Works by G. Bryars, R. Causton, T. Coe, J. Duddell, D. Eberhardt, E. Firsova, A. Gilbert, P. Grange, S. Harrison, L. Larsen, N. LeFanu, R. Saxton, W. O. Smith, M.-A. Turnage, E. Wallen and P. Wiegold. ABRSM Publishing, London, 2006. £16.95.

Contemporary music for all is the aim of the SPECTRUM series of the Associated Board of the Royal Schools of Music. To this end, 16 composers were commissioned to write short graded works for clarinet. All are with piano except for the solo pieces by Elena Firsova, William O. Smith and Libby Larsen. The British grading system runs from 1 to 8 and this collection smoothly progresses through all the levels. Even the all-chalumeau register first piece, Head of Steam, by Peter Wiegold is engaging. The clarinetist is instructed to make "train vocal sounds" in two measures and perform "key clicks" to enhance the image of a steam locomotive. A CD is included, performed by clarinetist Ian Mitchell and pianist Thalia Myers, which is a good model for these effects and all the music in the collection. Other extended techniques used in the book are a few multiphonics in the works by Anthony Gilbert and William O. Smith, flutter tongue, glissandi, and vibrato in Libby Larsen's succinct Bee Navigation, and independently coordinated playing in Sadie Harrison's Vilnius, Lithuania-inspired Bell Music for St Casimir.

A great variety of textures and harmonic idioms are found in the collection. Though the pieces are miniature in dimension, each composer's style is retained and each composer has contributed a brief note on her or his work. These notes will help the performers feel more connected to the music. For instance, Gavin Bryars writes about his Some Time before Dawn: "My daughter Mashka practices one of her three instruments before leaving for school each morning. As I doze in bed, shortly before dawn, I hear the distant and plaintive sound of a clarinet coming from my studio in the garden. This piece evokes that experience."

Whether dreaming of clarinet sounds coming from a garden studio or imitating a steam engine, these pieces will contribute to the joy that is studying and performing quality music.

Rick Sowash. Sanctuary at 3 AM for B-flat clarinet and piano, Trio #2 for B-flat clarinet, cello and piano "Enchantment of April," Trio #13 for B-flat clarinet, cello and piano "Passacaglia and Fugue," Concerto for Clarinet and Orchestra. www.sowash.com

It has been two years since the Volume 36 #3 Michele Gingras reviews of three violin, clarinet and piano trios by Ohio composer Rick Sowash. Now Mr. Sowash's website is sharing with the world the good news that his Concerto for Clarinet and Orchestra was given its European premiere in 2010 by Baltimore-area clarinetist David Drosinos with the St. Petersburg Symphony and that a recording was also made that is forthcoming this year. This engaging concerto, in three movements of moderate difficulty, is also available in a version for clarinet and piano that would be ideal recital literature. The music is tonal, buoyant and fun to play. Audio files are on Sowash's website.

Like his trios for violin, clarinet and piano, Sowash's trios for clarinet, cello and piano are diverse in inspiration and realization. Numbering 13, plus the View from Carew (the Carew tower for many years being the tallest building in Cincinnati), his trios for this classic combination of instruments are tuneful and idiomatic. Rick wrote to me that he believes the second movement from his Trio #2 "Enchantment of April" is the most beautiful music he has written. It features slow harmonic change, a hypnotic rocking motion in thirds and sustained tones in the clarinet and cello. The third movement complements the sincerity of the second with a characteristic lightly syncopated motif.

Mr. Sowash (b. 1950) has had parallel and diverse careers as composer, writer, politician and, it seems to me, above all as humanist. The composer as commentator or integral part of society is represented by his 2004 *Trio #13 "Passacaglia and Fugue"* "dedicated to the victims of Bush and Bin Laden." The intense fugue in E-flat minor begins with the cello and is joined by clarinet and piano leading to a 20-measure piano cadenza that morphs into a section marked "blues." This diversity of material

is another Sowash hallmark. A self-styled Ohio Charles Ives, Sowash embraces vernacular music and has the skill and sensitivity to fashion approachable yet intellectually satisfying art music.

Such is the case with his six-and-a-half minute clarinet and piano jewel *Sanctuary at 3 AM*. Anthony Costa, clarinet, and Phil Amalong, piano, have made a lovely recording (listen at www.Sowash.com) of this intimate piece that evokes the sanctuary of a church in the middle of the night. The musical materials are simple but Sowash includes just enough harmonically altered notes to keep the music sounding fresh and the listener wondering when and how the next surprise will be realized.

If you love melody, check out Rick Sowash's music. You will be glad you did.

Andrew Leslie. Neunerlei Gewürze (Nine Spices) Miniatures for solo clarinet, 2010. Eres Edition 2948. Bremen, Germany. www.eres-musik.de

Andrew Leslie was born in Australia and studied clarinet in Melbourne and in Germany, including three years with Jost Michaels in Detmold. His composition activities center around music to accompany art exhibitions and poetry readings. His Neunerlei Gewürze belongs to this genre. These short, moderately easy pieces: Cardamom, Aniseed, Coriander, Allspice, Fennel, Nutmeg, Clove, Cinnamon, and Ginger are diverse in character, rhythm and tempo and would also serve well as a suite for performance by fledgling recitalists. Attractive illustrations accompany the music in this Eres Edition. Check out the rest of their catalog by an international array of composers.

Carlo della Giacomo. *Tosca Fantasia* for Clarinet and Piano, op. 171, 2010. Musica Rara 2264, Breitkopf & Härtel.

Carlo della Giacomo (1858–1929) was an Italian clarinetist, composer, musicologist, educator and conductor. His skills came together in this very attractive and playable four-page long *Fantasia* on themes from Puccini's *Tosca*. The principal melody used by della Giacomo is the famous clarinet solo that precedes Cavaradossi's aria *E lucevan le stelle*. Convenient for more clarinetists, the B-flat clarinet is used here. Musica Rara continues its mission of bringing back to light works that had been lost.

Gioachino Rossini. Variazioni in Do Magg. "Variazioni a Clarinetto" for clarinet and orchestra. Editing and reduction for clarinet and piano by Sergio Bosi and Michele Mangani, Edizione Musicali Eufonia. www. edizionieufonia.it

Ernesto Cavallini. Canto Greco for clarinet and piano. Edition by Sergio Bosi and Michele Mangani, Edizione Musicali Eufonia. www.edizionieufonia.it

Ernesto Cavallini. Concerto per Clarinetto e Orchestra. Version for clarinet and piano edited by Davide Pedrazzini, Edizione Musicali Eufonia. www. edizionieufonia.it

The 21st-century Renaissance of historic Italian clarinet music owes a large debt to Silvio Maggioni, owner of Edizione Musicali Eufonia. His recent publications in modern editions, with the help of informed editors such as clarinetist Sergio Bosi, make it possible for clarinetists everywhere to take delight in the works of our 19th-century masters.

Rossini's "other" variations are not as difficult as his better known *Introduction Theme and Variations*. This edition includes parts for either clarinet in C or B-flat.

Canto Greco was, after the 30 Caprices, historically one of Cavallini's most popular works. First composed for clarinet with string quartet, and then arranged with piano accompaniment, it was even transcribed for instruments as diverse as flute, bassoon, trumpet and piano. After the introduction and theme, nine notepacked variations follow focusing on broken chords and chromatic passages.

Concerto per Clarinetto e Orchestra is one of two such works composed by Cavallini. This piece is in a one-movement hybrid concerto form as you might expect from Cavallini. An Allegro introduction precedes an Adagio theme that is reprised in a varied form as an Andantino. Four rapid variations and an extensive coda follow with one more interjection of the Adagio material. Notable is the third variation filled with two-octave leaping staccato eighths.

#### by John Cipolla

Friedrich Wildgans. 2. Konzert für Klarinette und kleines Orchester (Concerto No. 2 for Clarinet and Chamber Orchestra), Doblinger, München, 2000. \$24.95 Duration 20 minutes. www. doblinger-musikverlag.at

Written in 1948, Concerto No. 2 integrates the expressive qualities of the Second Viennese School with the sometimes light-hearted, vet technically demanding work of the French Les Six composers. Friedrich Wildgans (1913-1965) composed music in varied styles, reminiscent also of Stravinsky and Hindemith. Wildgans was a professional clarinetist (Vienna State Opera, 1940). He also played violin and piano and studied music theory and composition with Joseph Marx. Concerto No. 2 is in two movements. The first movement, Quodlibet, is humorous and technically challenging. It combines various melodies in a dense contrapuntal texture. The varied groupings of notes in the arpeggiated clarinet runs often cross the bar line to express metric variety to the listener, pleasantly avoiding a predictable metric alignment with the mostly 6/8 meter throughout the movement. The piano part in this reduction is quite challenging and has an equal role, both melodically and technically, with the clarinet part. The clarinet and piano parts are very interdependent, as with the Brahms Clarinet Sonatas, though in a Hindemith-like mixture of tonal and atonal language. Movement II, Variationen, presents a twenty-onemeasure theme that displays the expressiveness and attention to minute dynamic detail that Anton Webern (whom Wildgans wrote a biography about) crafted in his compositions. The remaining six variations are texturally dense. The unorthodox scales, arpeggios, articulated passages, and large leaps, as well as musical challenges of achieving ultra-soft dynamics and tonal control in all registers, present multiple challenges to the clarinetist. This work has a refreshingly playful quality to it and will be fun for advanced clarinetists to learn. It can be used for upper-level college or professional recitals with the piano reduction or performed with a chamber orchestra. This work is highly recommended, though performance requires an extremely advanced pianist or a rhythmically stable chamber orchestra.

#### by Robert Riseling

Don Sweete. *Three Songs* for clarinet and piano. Classical Collection Inc. The score and part are accompanied by a CD containing three standard audio tracks

of the work digitally realized. It can be used as a "play-along" with sound system or with SmartMusic applications. www.ClassicalCollectionInc.com

Don Sweete studied trombone and composition at the University of Western Ontario and as a freelance musician has performed with various professional orchestras, theatres, CBC Radio Canada and numerous chamber groups in Canada. For the past 30 years he has been a member of the orchestra and actively involved in music production at the famous Stratford Shakespeare Festival in Stratford, Ontario.

Youthful thoughts of an imagined parallel universe on the other side of the mirror led to the fable Snow White & the Seven Dwarfs and from there to these songs, illustrating three vignettes from the story in no particular order. "A Walk in the Woods" - Snow White walks in the forest, happy but concerned about the friction between her and the jealous Queen. "Bleak House" represents her lonely life. "The Grumpyman" refers to Grumpy, hard-working, good-natured, but grumpy. The score and parts are well laid out, easy to read and have good page turns. The piano serves an accompaniment role with varying ostinato figures with one melodic exception in the second song. The clarinet writing requires no excessive range, technical or articulation demands, is musically accessible, at the intermediate level and has two short, challenging moments in the final song.

#### by Gregory Oakes

Augusta Read Thomas. *D(i)agon(als)* for solo clarinet. G. Schirmer, Inc., 2005. \$4.95.

D(i)agon(als) is Augusta Read Thomas's homage to Russell Dagon, longtime clarinet professor at Northwestern University. The piece's title holds two meanings—the letters not in parentheses spelling out Dagon's name, and the word "diagonal" meaning, in the composer's words, that "...there are imbedded, in any phrase, other sub-phrases. A kind of imbedded-counterpoint emerges with two or three lines going on at once." The piece gives a very clear indication of its nature with the marking "Like a jazz improvisation. Accentuate the variety of characters." Five separate phrases, each of increasing length and separated by fermatas,

make up this five-minute work. Carefully indicated trills, combined with some more complicated written-out ornaments, decorate lines of increasing complexity and intensity throughout the piece. Thomas capitalizes on the clarinet's dexterity with large leaps and fast alternation between registers. The fact that these acrobatic feats happen at all dynamic levels makes these disjunct intervals sound lyrical in the vernacular of this piece, allowing the listeners' ears to feel the different registers as different voices, each acting somewhat independently. These are the "imbedded counterpoints" that Thomas refers to. These other voices come in at unpredictable times, lending an excitement to their appearance within another line.

The wide variety of characters and large contrasts within single phrases in D(i)agon(als) make it an appealing work that feels like the next generation's building on the groundwork that Stravinsky laid with the venerable *Three Pieces*. As a through-composed, jazz-inspired work with extreme contrasts and exacting (but rewarding) demands on the performer, D(i)agon(als) will certainly breathe new life into that place in the program that Stravinsky has filled for so long.

Carson P. Cooman. Four Sunsets, Op. 567. Wehr's Music House, 2004. \$3.00 http://www.wehrs-music-house.com

These four short musical incipits (each lasting under a minute) are a study in economy of resources. The combination of spare writing and instructions left to the performer's discretion make *Four Sunsets* adaptable to a variety of musical interpretations. From the first and third movements with runs marked "as fast as possible," to the second movement, which consists entirely of whole notes under fermatas, the openness of the work is also its challenge. The movement titles "Flexible, fantastic," "Deathly still," "Vivacious," and "Sad, gentle, distant" give a poetic air to this music that invites closer inspection.

This piece could be a good study in discovering depth in terse musical gestures. Because of its Webern-esque brevity, however, programming it alongside larger works is tricky. It would sit well among a series of short works, perhaps in a studio recital setting. In that setting, an audience might be encouraged to discover its pithy essence.

Sydney Hodkinson. ...À La Valse... A Study in Legatissimo for Solo Clarinet. Merion Music, Inc., 2002. \$5.95 http://www.presser.com

In his program note for ...À La Valse..., Hodkinson calls it "...a musical exercise in legato playing throughout the entire compass of the instrument..." This kind of connection between the notes is something that clarinetists frequently spend long hours trying to perfect, and a piece to test their abilities is a welcome challenge. As the title suggests, most of ...À La Valse... is in ¾ time with the indication to feel it in one pulse per measure. The flowing compound meter helps give the piece its fluidity and the direction necessary to navigate the range of the clarinet through arpeggiated passages.

Hodkinson wrote ...À La Valse... for clarinetist Philip Rehfeldt (known for his book New Directions for Clarinet) and a series entitled "Etudes for the Twenty-first Century Clarinetist." It is dedicated to composer Barney Childs to celebrate his 64th birthday in 1989.

Steven Stucky. Meditation and Dance for B-flat Clarinet and Piano. Merion Music, Inc., 2004. \$12.95 http://www.presser.com

Meditation and Dance is a short, onemovement work arranged in four distinct sections (slow, fast, slow, fast). The harmonic language of the piece is quasi-tonal with frequent chromatic shifts. Think second movement of Lutosławski's Dance Preludes, which Meditation and Dance evokes quite vividly at the end of the first slow section. The energetic flourishes in the fast sections drive the piece and create an exciting build up paired with accompanying, gradual crescendos. The piece ends on two fff low Es, underscored in octaves by the piano, that give a decisive and satisfying conclusion to the previous five-anda-half minutes of dramatic escalation.

Commissioned by the "Friends of Today's Music" program of the Music Teachers' Association of California, *Meditation* and Dance is appropriate for a solo recital needing a few more minutes of music or for students whose increasing technical abilities allow them to undertake repertoire with a few technical demands. It's not too difficult to work up, but its flashy moments make it sound harder than it is. This could be the little "something" your recital program is missing.

#### by Osiris Molina

Raimondo Cuboni. *Variazioni* for clarinet and guitar. Score and separate A and B-flat clarinet parts. Ottocento Edizioni Musicali 18973, 2001.

Raimondo Cuboni was a violinist active in Modena in the early 1820s, but there is a lack of biographical information about him. What little is known is that he composed chamber works with an affinity for the guitar. Ottocento Edizioni Musicali found this work in manuscript at the *Biblioteca Estense* of Modena, and brought it to modern eyes. The clarinet and guitar combination is not common, and this charming little piece fills a void for those looking to explore non-standard combinations.

The introduction, theme and five variations are set in A major, alternating virtuosic turns. It is a set of variations firmly in the classical vein, strongly rooted in traditional harmonic movement, with Alberti Bass peppered throughout. A guitar score in contemporary notation is included with the clarinet part written above it. Two clarinet parts are published, in A and B-flat, to satisfy those without an A clarinet. Enjoy the experience in B major, brave souls!

If you have a guitarist friend and would like to play something, this is a pleasant little piece. There are some moments that require some concerted practice, but nothing out of the realm of possibility. I would like to thank Jan Herlinger, formerly of Louisiana State University, for his efforts regarding translation. The preface and historical information in the score are in Italian throughout. Cuboni's *Variazioni* is an innocent little oddity whose greatest value is its historical importance.

#### by Luigi Magistrelli

Johannes Brahms. *Trio in B minor*, Op. 115 for clarinet, cello and piano, transcribed by Manuel De Col after the *Quintet for Clarinet and Strings*, Op. 115. UTORPHEUS EDIZIONI

The *Quintet for Clarinet and Strings*, Op. 115 of Johannes Brahms is considered one of the greatest masterpieces of chamber music ever written. The composer was able to convey in this sublime composition a wide range of human feelings through the flexible and charming sound of the A clarinet. It had taken 100 years,

since Mozart had completed his Quintet K. 581 for basset clarinet and strings, for an equal masterpiece with clarinet to be written. The Brahms Quintet Op. 115 was conceived by Brahms at the height of his compositional life and mirrors his introspective mood of that period. He was about to give up composing, but suddenly he changed his mind after Richard Mühlfeld, well-known clarinet player of the Meiningen court, inspired him to dedicate his last works to the clarinet. Before the Ouintet, Brahms wrote the Trio Op. 114 also for A clarinet, which received high acclaim by the audiences all over Europe and after the Quintet the two well-known Sonatas, this time for the more muscular tone of the B-flat clarinet, in order to contrast the robust part of the piano conceived as a sort of orchestral accompaniment.

Manuel De Col, Italian musicologist and pianist, wanted to arrange the string parts of the *Quintet* into the more agile medium of the Trio, already explored by Brahms. De Col states in his preface that he aimed to produce a transcription with a different instrumental combination that can accompany the clarinet and at the same time keep a solid formal structure. Such a consideration is important to define this version which is meant as an alternative to the original one for clarinet and strings, avoiding the mistake and the temptation (as cited by the arranger) to want "to imitate" the "game" of the strings medium. The piano part has been elaborated on the basis of the Paul Klengel transcription (Leipzig 13-V-1854, - ivi 24-IV-1935). Klengel was a friend of Brahms in the late years, and he made a version of his Quintet Op. 115 for clarinet and piano, then approved by the composer and published by N. Simrock in 1931 under the title Grosse Sonate for clarinet and piano. In his duo version Klengel was forced to use the clarinet partially in a complementary role, in view of the quite demanding piano part where the string quartet is embedded on only two piano staves. On the contrary, in this trio version, the cello has a prominent concertante role, both contrasting and accompanying the clarinet. The cello is replacing the four string instruments, balancing all these parts with the active participation of the piano in the same way as in the Brahms Trio Op. 114. In this arrangement, the piano, differently from the string quartet, realizes its part

with an austerity of sound and with more rhythmic stability. The clarinet part, differing from the Klengel version, is totally faithful to the original, allowing the soloist to fully enjoy this work without any omissions. This very well done transcription of Manuel De Col could be a valid addition to the romantic clarinet repertoire and it allows us to explore the wonderful *Quintet* Op. 115 in a smaller but effective instrumental combination.

Saverio Mercadante. *Trio for clarinet,* violin and cello. Nico Bertelli Edizioni Musicali. http://www.nicobertelli edizionimusicali.it/

Saverio Mercadante was an important Italian composer of the 19th century who devoted his efforts mainly to writing several operas which were acclaimed during his lifetime, but unfortunately nowadays are forgotten. Verdi and other important opera composers held him in high esteem. Fortunately Mercadante also produced some very well written works of chamber music. The clarinet had a special part in his musical inspiration, but strange to say, he never put any specific dedication on the front page of his clarinet compositions. He composed two nice clarinet Concertos Op. 76 and Op. 101, three interesting Concertante Symphonies with clarinet, flute, horn (or two clarinets, and flute), three quartets for winds and some (lost) clarinet duets. All of the existing works are preserved in Naples at the library of the Conservatory. The Trio for clarinet, violin, and cello is, in this edition, being published for the first time. Nico Bertelli has very recently established his own publishing house with the aim to reintroduce forgotten clarinet works worthy to be published. Moreover he has a tremendous knowledge about the chalumeau's history and repertoire and in the near future some chalumeau pieces will be published by him. The Mercadante Trio is a delightful piece in three movements with lyrical moments and virtuoso clarinet passages. This instrumental combination was also used in the classical era. for example by Wagenseil, Wanhal and Yost. The clarinet is often treated as the leader and the other two stringed instruments are accompanying the cantabile and virtuoso clarinet lines. Nico Bertelli also put in his catalogue other clarinet pearls such as C. Stamitz clarinet obbligatos (from the slow movements) of two

Concertante Symphonies for two violins and orchestras, performed in Paris for the Spirituel Concerts and also the Carl Baermann Concertante in A-flat Major for two clarinets and orchestra, twin work of the other, Op. 33, already published by Musica Rara. All the compositions cited in this review are published for the first time and surely deserve consideration, as they enrich the clarinet repertory from the early and late 19<sup>th</sup> century.

#### by Paul Roe

Patrick Hagen. Airs and Songs for Modern Clarinet for Clarinet and Piano [Volume 1]. Friedrich Hofmeister Musikverlag.

This compendium of original contemporary pieces combines a wide range of styles including atmospheric program music, jazz and more traditional sounding contemporary music. Unlike much contemporary music these pieces are aimed at the emerging student and range in difficulty from simple to moderate. These 10 pieces introduce the student to various extended techniques that are often only the preserve of pieces for more advanced players. Techniques include slap tongue, varied vibrato, microtonal inflection and monophonic fingering possibilities. This is most welcome as young students are often very curious about making non-traditional sounds on their instruments, many of which are produced quite naturally if students are given the chance to explore sounds creatively. Fortunately the advanced techniques in this book are deployed sensitively and are at the service of the music (not always the case in contemporary composition) and are used sparingly.

Each of the pieces has a different quote at the beginning (including S. Beckett, E.E. Cummings and Billy Strayhorn) that the composer refers to as a starting point for the composition and is clearly associative for young performers to consider. Alas, these quotes and the titles are not translated into English, unlike the introduction and composer biographical notes, which were helpful. This is a pity as I'm sure many non-German speaking teachers and students would be very curious to understand fully the explicit references. Nonetheless, this should not deter you or your students from exploring this selection of interesting character pieces.

#### by Alice Meyer

Myroslav Skoryk. Fantasy on the Ukrainian Folk Song "The Moon in the Sky" (Misyats' Na Nebi) for clarinet in B-flat and piano. Duma Music, Inc., 2003. \$11.95. http://www.dumamusic.com/

Ukrainian composer Myroslav Skoryk has written both classical works and music for more than 40 films. He has served as a faculty member at both the Lviv and Kyiv Conservatories, and is considered to be one of Ukraine's most important professors of composition. He has won the prestigious Shevchenko Prize and holds the title "People's Artist of Ukraine."

Fantasy on the Ukrainian Folk Song "The Moon in the Sky" takes the form of a theme and variations. Skoryk has composed delightful variations that are appealing to performer and audience alike.

The folk song is a simple melody in a minor mode. The variations are not contained within formal sections, and follow each other very closely. As the variations progress through the piece, they become less melodic and more technical. The variations are comprised of flowing eighth notes, technical 16th notes, complex rhythms, and one that combines both elements of melody and rhythm. The piece closes with the return of the theme in the high register. The accompaniment keeps a very strong rhythmic beat throughout.

This piece would be suited to an advanced-intermediate to advanced player. The high register range required and the technical aspects would require a player with good facility. The transition from one variation to another allows only a quick breath, and generally the clarinet player does not have many rests. A creative accompanist would be able to extend the rest in between the variations for an extra measure.

The piano part is housed in a heavy paper cover. The paper quality is excellent and the printing easy to read. The clarinet part is an 11 x 17 piece of paper folded in half. There are two page turns in the clarinet part which would be extremely difficult in performance. I would suggest opening up the music to pages 2 and 3, and photocopying pages 1 and 4, so that all four pages would lay open at once to the performer.

Myroslav Skoryk. Carpathian Rhapsody for clarinet in B-flat and piano. Duma

Music Inc., 1997. \$11.95. http://www.dumamusic.com/

Carpathian Rhapsody is an engaging six-minute piece. The energetic rhythms and captivating melodies will leave an audience singing! The one-movement piece is divided into sections identified by tempo, in which each has its own particular melody. The piece begins slowly, and as the tempi get faster the tension builds, culminating in a flurry of activity at the end.

The opening consists of two measures of rubato—a short cadenza for the clarinetist. A rhapsodic Andante section follows in which the performer can use both melodic and rhythmic expression. The piano is an equal partner here, so both parts work together to produce an effective musical experience.

The Allegretto sections have a lively melody. Because augmented seconds and chromatic tones are used, it sounds like a folk song. The pianist has steady quarter notes, while the clarinetist plays the dance-like melody.

In the Allegro, the piano drives the tempo even faster and in a more frenzied style with eighth notes. The clarinet part becomes more technical and less melodic. The feel of this section is agitated and frantic, almost like a tarantella. The Allegro is followed by Allegretto, and Andante—the return of the initial respective sections. The piece ends with eight bars of Prestissimo in the high register— the last note ending on an optional double high C. An accomplished clarinetist and good pianist are essential for a successful performance.

The piano part is housed in a heavy paper cover. The paper quality is excellent and the printing easy to read. As is the case with *The Moon in the Sky*, the clarinet part is an 11 x 17 piece of paper folded in half. There are two page turns in the clarinet part. I would suggest opening up the music to pages 2 and 3, and photocopying pages 1 and 4, so that all four pages would lay open to the performer. There is no time to turn a page during this solo. I recommend *Carpathian Rhapsody* be programmed last on a recital—played well, it would be impressive, and it would leave an audience wanting more.

#### **CD Reviews**

by Raphael Sanders

Clarinettino. Jan Jakub Bokun, clarinet; Slovak Quartet (Juraj Tomka & Eduard Pingitzer, violins; Július Šoška, viola; Martin Ťažký, cello); Anton Jaro, double bass. Ondřej Kukal: *Clarinettino*; W. A. Mozart: *Clarinet Quintet*; Rezső Kókai: *Quartettino*; Astor Piazzolla (arr. G. Senanes): *Concierto para quintet*; Ennio & Andrea Morricone (arr. M. Mruz & J. Zwarycz): *Nuovo Cinema Paradiso*. JB RECORDS JBR 008-2. Total time 69:50. www.jbrecords.com.pl



Clarinetist/conductor Jan Jakub Bokun is professor of clarinet and chamber music at the Wrocław Academy of Music. He studied clarinet with Mieczysław Stachura at the Wrocław Academy of Music (diploma with distinction in 1997) and continued his studies with Guy Dangain at the Conservatoire National Supérieur de Musique de Paris. He divides his time performing on the clarinet and conducting. In May 2001 he received the Master of Music in Conducting from the University of Southern California in Los Angeles, where he studied with Larry Livingston and John Barnett.

In this, his most recent CD recording, Mr. Bokun displays a breadth of style and musical artistry. Clarinettino (1990) by Ondřej Kukal (b.1964) is a beautifullycrafted work, enjoyable to hear, with definite dance influences. Skillfully played, Bokun's warm, rich, even tone and articulation are on high display. Especially noteworthy is Mr. Bokun's mastery of the extreme altissimo. Balance and blend within the group is well-conceived. This 13+ minute piece is new to me. I really like the energy infused by this performance. It is probably as much fun to play as it is to hear. Clarinettino should definitely be considered when programming for this type of ensemble.

The Mozart *Clarinet Quintet*, K. 581 is a hallmark in our repertoire. This is a

beautiful rendition. Tempi are consistent with the style of the period; proper ornamentation is tastefully applied. The ensemble works well together, and Mr. Bokun understands the direction and shape of each phrase. Not overdone, simply stated, shadings and colors of tone dominate the "Adagio." The "Menuetto" has a wonderful light flavor; perfect for this movement. I especially like the style of the "Allegretto con variazioni." Wonderfully light, the ensemble demonstrates an elegance befitting Mozart.

Quartettino, by Hungarian composer Rezső Kókai (1906–1962), is skillfully played. Scored for clarinet, violin, viola and cello, each of the four movements is short, but offers contrast in style and expression. I especially like the "Canzonetta." Essentially a folk song-like movement, it is well-balanced, with sections of beautiful melodies for each member of the ensemble. I highly recommend this 10-minute work. It is definitely a crowd pleaser.

Astor Piazzolla (1921–1992) is very well-known to clarinetists. His *Concierto para quintet* offers the listener a brief glimpse into his musical world. This selection is intelligently performed with proper inflection and nuance. G. Senanes has created a clever arrangement, making use of the musical colors of Piazzolla's palate, and cleverly replicating the sound of the bandoneón. This eight-and-a-half-minute piece is very well-played and smartly included in this recording.

Ennio Morricone (b. 1928) is an Italian composer known for his cinematic scores: The Good, the Bad, and the Ugly; A Fistful of Dollars; and Once Upon a Time in the West, to name a few. His son, Andrea (b. 1964), is also a prominent composer for Italian movies. Nuovo Cinema Paradiso (New Paradise Cinema) is a 1988 Italian romantic drama written and directed by Giuseppe Tornatore with musical score by Ennio & Andrea Morricone. Simply stated, the beautiful melody reflects the beauty of the Sicilian countryside and its people. Intelligent, yet simple expression and flowing musical colors will make this brief (4:41) arrangement by M. Mruz & J. Zwarycz appealing to any audience.

I am impressed with the musicianship and breadth of style that Jan Jakub Bokun has displayed on this recording. A beautiful collection of varied music, this CD should be in every clarinet enthusiast's collection. Delicate Balance. F. Gerard Errante, clarinet. Alex Shapiro: Water Crossing; Peter Terry: Echoes of the Invisible; Robert Scott Thompson: Passage; Jane Brockman: Circles in the Sky; Joseph Harchanko: Breath; Robert Mackay: Equanimity; McGregor Boyle: Midway Inlet; Judith Shatin: Cherry Blossom and a Wrapped Thing: After Hokusai; Douglas Quin: A Little Night Music; D. Gause: rain of the heart, reign of the soul. AUCORANT RECORDS AUREC 1001. Total time 69:32. www.aucourant records.com



F. Gerard Errante has been at the forefront of new music exploration with electronics and mixed media for some 40 years, bringing new music to diverse audiences worldwide and inspiring scores of composers to create works for clarinet and various media.

Many of the cutting-edge works written for Errante over the years have been challenging exercises in deep listening, even for educated ears. With **Delicate Balance**, however, the intention is different. In the liner notes, Errante writes, "These works are intended to be calm, peaceful and tranquil, perhaps being suitable for relaxation and contemplation. At the same time, these are compositions of substance that will be satisfying for active listening as well – hence the title of the CD. The wide diversity of styles and compositional techniques represented will appeal to a broad spectrum of listeners."

What, has Gerry gone "new age" on us you ask? Far from it, I answer. While it's true there are a lot more diatonic structures floating around in a warm bath of reverb in these works than what we've come to know from those classics of the clarinet/

electronics repertoire, the sonic palette is extremely rich. Robert Scott Thompson's *Passage*, for example, takes and processes acoustic sounds, such as those of bamboo wind chimes, gongs, tam-tams, as well as vocal and environmental sounds, and the song of the nightingale to create an almost but not quite reachable harmonic world.

Robert Mackay's *Equanimity* opens with delicate close-interval clarinet multiphonics, and the work uses other nontraditional clarinet techniques to blend seamlessly with sounds reminiscent of sonic environments in nature. As Mackay writes, "A delicate balance is set-up between stillness and movement, knowing and unknowing. Is the listener hearing the sound of the clarinet or cicadas? Do they hear the performer's breath or the sound of waves gently lapping against the shore?"

Judith Shatin's *Cherry Blossom and a Wrapped Thing: After Hokusai*, inspired by a print by the Japanese printmaker Hokusai, utilizes many extended clarinet techniques, such as multiphonics, microtones, flutter tonguing, and timbre trills, as well as decidedly synthesized electronic sounds. The result, however, is a new virtual landscape, completely natural and alive with a quiet serenity so powerful one can almost smell the cherry blossoms.

These works are all about pacing, and Gerry Errante understands pacing in the world of live electronics like few other performers. If the digital sound worlds in this CD seem to take on more analog/human qualities than you thought possible, it is because of Gerry Errante's soulful expressiveness and consummate sensitivity, and his ability to boldly traverse that tightrope between the two worlds, thus bringing them together in a way few artists can; a delicate balance indeed.

Between. Paul Roe, clarinet and bass clarinet; Dermot Dunne, accordion; Elaine Clark, violin; David James, cello; Harry Sparnaay, bass clarinet. Wayne Siegel: Jackdaw for bass clarinet and electronics; Elliott Carter: Gra for solo clarinet; Jacob ter Veldhuis: Night and Day for bass clarinet and accordion; Stephen Gardner: Klezmeria for clarinet and violin; Deirdre McKay: between for bass clarinet and cello; Roderik de Man: Three for Two for clarinet (doubling on bass clarinet) and bass clarinet; Jane O'Leary: a piacere... for solo bass clarinet; Ed Bennett: Monster for bass clarinet and electronics. DIATRIBE

RECORDS LTD. DIACDSOL002. Total time 65:41. www.diatribe.ie



Paul Roe studied with Alan Hacker, Walter Boeykens and David Krakauer and has been deeply immersed in contemporary music performance for more than 20 years as a soloist and chamber musician. He has been a member of Concorde Contemporary Music Ensemble since 1989, and is former associate principal clarinetist of the National Symphony Orchestra of Ireland (1987–2000). He teaches clarinet at the Royal Irish Academy of Music Dublin.

This recording is a collection of solos and duos mostly featuring composers with whom Roe has worked closely. The collaboration of composer and performer is a central tenet of Roe's philosophy of the creative musical experience; in fact his Ph. D. thesis from the University of York is titled, *A Phenomenology of Collaboration in Contemporary Composition and Performance*. Many of the works on this CD contain sections of improvised material, sometimes quite free, and at other times with slightly more compositional control.

If a generalization can be made about the music on this CD, it would be that most of the works are largely episodic in nature, often with jarring contrasts between one section and another, or between one voice and another. Stephen Gardner's Klezmeria for clarinet and violin juxtaposes rapid unison klezmer-like lines with sustained close interval clusters. In Deirdre McKay's between, delicate bass clarinet multiphonics are paired with extremely high ethereal cello harmonics. In Ed Bennett's Monster, the fragmentation of lines is taken to the extreme, where little clipped blips of electronic sound and odd occasional spoken words in German ("bitte") interrupt bass clarinet outbursts and trills which struggle to coalesce into

a sustained idea. Improvisation dominates much of the textural landscape, heightening the frenetic energy of the work.

Roe's playing is sincere and secure, and his improvisations show his connection with the composers and his deep understanding of their compositions. The theatrical and spontaneous aspects of improvisation of much of the music on this CD, especially Roderik de Man's Three for Two, would probably transmit better to a live audience than to the listener who is relegated to staring at a pair of speakers. There are also some radical sound quality differences from piece to piece, which make listening to the entire CD end to end a bit awkward. Three for Two, Elliott Carter's Gra and Jane O'Leary's a piacere... for solo bass clarinet, for example, are recorded at The Church of Ireland. Rathmines, and have considerable reverb. The resultant sonic environment creates a beefy thickness entirely appropriate for Three for Two, but makes Carter's sprightly Gra seem a bit sluggish.

#### by Will Cicola

Black. Sqwonk: Jeff Anderle and Jon Russell, bass clarinets. Marc Mellits: Black; Ryan Brown: KNEE GAS (ON); Cornelius Boots: Sojourn of the Face; Dan Becker: Better Late; James Holt: Action Items; Aaron Novik: Strict9; Ken Thomson: Undo. SQWONKLE McKONKLE PRODUCTIONS SQ002. Total time 47:25. www.sqwonk.com and www.cdbaby.com



The San Francisco-based bass clarinet duo Sqwonk has been building an excellent reputation in the past few years, performing in a wide variety of venues across the country including the 2010 I.C.A. ClarinetFest® in Austin, Texas. With their

second album, **Black**, they have proven that this reputation is well-deserved. Jeff Anderle and Jon Russell make use of the full range of technical and expressive opportunities afforded by the bass clarinet, and the result pushes the envelope of what bass clarinet music can be.

Given the lack of previously-existing material for bass clarinet duet, it is perhaps not surprising that Sqwonk has been actively commissioning compositions for their ensemble. Their first album, Sqwonk, consisted of a blend of selfproduced arrangements, commissions, and compositions by members of the ensemble. This time around, the group has commissioned a full set of new music. The repertoire of Black is difficult to classify precisely, but it is perhaps best described as a combination of its members' musical backgrounds—hints of jazz, rock, metal, minimalism and klezmer music are all present. The title track is reminiscent of the music of Philip Glass and Steve Reich, while Strict9 is a dreamlike piece occasionally punctuated with walking bass lines and a jazz-like melody. Those who enjoy Anderle and Russell as members of the heavymetal bass clarinet quartet Edmund Welles, will also appreciate Sojourn of the Face, as it was composed by Edmund Welles leader Cornelius Boots, and presents his style quite nicely. Every piece on the album exploits the unique properties of the bass clarinet to the fullest, with use of the instrument's entire range and liberal but organic use of extended techniques.

Of course, quality repertoire does not alone make an album. A top-notch performance is also required, and Black delivers in this area as well. Anderle and Russell's mastery of their instruments is evident in everything from the frantic and technical KNEE GAS (ON) to the mournful, lyrical lines of Sojourn of the Face. At times the ensemble is producing so many colors that it is easy to forget that there are only two performers, and at other times the blend is so effective that it is difficult to believe there could be more than one. The duo's repertoire consistently demands perfect production of complicated interwoven lines, acrobatic leaps, and sensitive lyricism in difficult registers; suffice it to say that Anderle and Russell rise to meet the challenge in every instance.

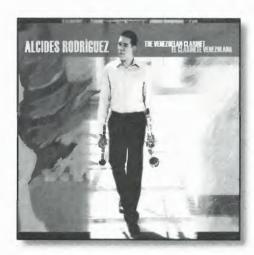
This disc even makes use of audio engineering techniques to great effect. A number of tracks (most notably *Black*, *KNEE GAS (ON)*, and *Action Item*) use

panning to create a sense of spatial motion—an effect that the duo also produces in live performances. Listening to this album with headphones or a good set of stereo speakers is highly recommended!

Black is an excellent product of a fastrising star; those who enjoyed the first album will find even more to love in the second. It deserves a place in the collection of any bass clarinet enthusiast or fan of the styles from which Sqwonk draws influence.

#### by Osiris Molina

The Venezuelan Clarinet. Alcides Rodríguez, clarinet and bass clarinet; Aquiles Báez, cuatro and guitar; Roberto Koch, double bass; with Manuel Rangel, maracas; Euro Zambrano, percussion; Obeed Rodríguez, trombone; Jonás Rodríguez, trumpet; Ricardo Sandoval, mandolin. A. Romero: Los Doce; A. Báez: Cañoneando; Buscando Caimán en Boca'E Caño; Choro; Contradanza; A San Benito; Veguero Nuevo; A. Carrillo: Como Llora Una Estrella: M. Granados: The Hibiee-Jibiees; H. Fernandez: El Diablo Suelto; C. Soto: El Marimbolero; R. Sandoval: El Cruzao; R. Mendoza: Lagunillas; C. V. Ortiz: El Patasdilo; T. Rosales: Los Potes de San Andrés. ALCIDES RODRÍGUEZ PRODUCTIONS. Total time 65:50. www.amazon.com



There has been a great deal in the news lately about Venezuela and Venezuelan music. The newly-appointed Music Director of the Los Angeles Philharmonic, Gustavo Dudamel, has been the most recognizable figure of *El Sistema*, Venezuela's comprehensive national music education program. *El Sistema*'s musicians and ensembles are fast becoming a major force

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in the classical music world, none more so than the terrific bass clarinetist of the Atlanta Symphony Orchestra, Alcides Rodríguez. His recent solo venture, **The Venezuelan Clarinet**, is homage to the song forms of his homeland.

Inspired by a passing comment by former Northwestern University clarinet professor Russell Dagon, the album consists of arrangements of the many song forms dotting the Venezuelan musical landscape. Some are indigenous, others imported from other nations and cultures. Comprised of a core trio of clarinet/bass clarinet, guitar and double bass (supplemented by percussion, brass and mandolin), the group seamlessly passes from one style to another. Many of the tracks were written by the musicians themselves. This collection is infectious, with an energetic, exciting group of musicians sharing their joy of music-making.

The joropo, in its many guises, is given free rein on this album. The joropo is considered the national dance of Venezuela, and a template for great variety of expression. One such joropo on the album — the uniquely titled *Hibiee-Jibiees* — is an explosion of virtuosity that resonates throughout the album. Anyone who doubts the possible romantic qualities of the bass clarinet needs to hear Rodríguez's take on a Brazilian-influenced Choro. Dedicated to his wife Heather, the playing is supple and languid, achieving moments of real beauty. Lagunillas, a slow bass clarinet tune in a waltz style, is a fine example of the intimacy that the trio can achieve.

There is no doubt of Mr. Rodríguez's versatility and facile technique. Most of the songs are up-tempo, and his solos are at times fiendishly difficult. His ability to play over changes is very good, and throwing in some bass clarinet gives the recording some variety. The supporting cast is very fine, especially guitarist Aquiles Báez, who composed five songs for the disc. A great track is Veguero Nuevo, a joropo with the typical fantastic technique by Rodríguez and Báez, and superb rhythmic unity. There is a moment in this song where the group comes together in block chords not unlike Dave Brubeck in his pioneering days, then just as easily, swings back into the joropo style. One of my few concerns is the clarinet in relation to the microphones and other instruments. The mix seems a bit front forward, no doubt to compensate for the carrying power of the individual instruments. Nevertheless, the

sound is excellent, keeping a good balance between sections.

As a clarinet album, it is a first-rate effort, especially with Mr. Rodríguez acting as ensemble leader and executive producer. However, as a musical statement, it is a confirmation of the strides Venezuelan musicians have made to establish themselves on the international scene. It is great fun and a must-have for Latin music aficionados.

#### by Justin Stanley

Tango. Kallpa Duo: Szymon Klima, clarinet; Roch Modrzejewski, guitar. Astor Piazzolla: Histoire du Tango; Oblivion; Libertango impressions; José Antonio Rojas Beoto: Guajira A Mi Madre; Máximo Diego Pujol: Suite Buenos Aires. BeArTon CDB050. Total time 46:43. www.bearton.pl



In the Quechua language, Kallpa, the name of this youthful dynamic duo, means strength and power. Polish clarinetist Szymon Klima and guitarist Roch Modrzejewski exemplify these traits in their debut album, **Tango**, in which they perform the music of Argentine composers Astor Piazzolla and Máximo Diego Pujol, and Cuban guitarist José Antonio Rojas Beoto. Klima and Modrzejewski have unique chemistry as collaborators; their interaction seems effortless.

Szymon Klima's background in both classical and jazz clarinet is. well-suited for this album. He has appeared as soloist with the Polish Chamber Ensemble and Sinfonietta Cracovia Capella Cracoviensis. Currently he plays principal clarinet in the Polish Chamber Ensemble and Polish Symphony Orchestra and studies with his father, Krzysztof Klima, at the Music Academy in Bydgoszcz.

Klima and Modrzejewski begin with Piazzolla's Histoire du Tango. The work was composed originally for guitar and flute; consequently, the writing occasionally favors the clarinet's high register. Although some of the high passage work in the clarinet part sounds a bit bright in quality, Klima proved to be adept at navigating the technical challenges including large leaps and rapid articulations. The juxtaposition between the jubilant first movement. "Bordel 1900," and the second, "Café 1930," with an introduction in the guitar, is stunning. Klima and Modrzejewski sing through the phrases like masterful storyteners — they bring scenes from a smoky Parisian cafe to mind in the second movement. I also love the contrast they achieve between passages of great tenderness and those of elation in "Nightclub 1960."

Perhaps the most heart-felt playing on this album is the performance of Piazzolla's jewel, *Oblivion*. It evokes a hazy and timeless mood with meandering lines that allow the warmth and depth of Klima's tone to shine.

Cuban composer José Antonio Rojas Beoto's guitar solo, *Guajira A Mi Madre*, featuring pulsating chords and a catchy melody, serves as a brief interlude. Modrzejewski infuses this folk dance with a rhapsodic quality and rhythmic energy. I particularly enjoy his use of rubato in the preparation to the return of the main theme.

The second half of the album begins with Máximo Diego Pujol's Suite Buenos Aires. Pujol's writing recalls the style of Piazzolla, but his melodies seem predictable at times. Listen for the uncanny similarity between the main themes of the second movement, "Palermo," and Oblivion. The opening of the final movement, "Microcentro," references the infamous clarinet excerpt from Daphnis and Chloé Suite No. 2, with a repeating pattern of rapid descending notes; in this instance, however, they are articulated! Klima and Modrzejewski execute this section with remarkable clarity.

An improvisation on Piazzolla's *Libertango* rounds out this disc. Klima and Modrzejewski demonstrate their comfort with jazz and tango styles as they embellish the rhythmic figuration and melodic progressions. The improvisation ebbs away gradually until only a final whisper from the clarinet remains. With this stellar performance, the duo ensures a fulfilling listening experience while also showing the depth of character and emotion of this captivating Argentine dance form.

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### RECITALS in CONCERTS

#### STUDENT...

Jason Alder, Final Bass Clarinet Recital, Conservatorium van Amsterdam, June 14, 2010. Concertino (1977) voor basklarinet en strijkkwartet, Keuris; Monólogo Fantástico (2007) para clarinete bajo solo, Trigueros; Solo (1966) für melodieinstrument und Rückkopplung (Formschema III), Stockhausen; Sonido 13 with Silvia Bennett, Electro-acoustic explorations in Improvisation, with Harry Cherrin, saxophone, Silvia Bennett, dancer

Christine Barron, clarinet, M.A. Recital, University of Central Florida, March 27, 2011. "Solos de concours of the Paris Conservatory," Fantaisie-Caprice, Op. 118, Lefebvre; Prélude-Valse et Irish Reel, Laparra. Sight Reading Pieces: Allegro, Guiraud; Andante quasi allegretto, Delibes; Allegro scherzando, Messager; Molto lento, Holmes; Petite Pièce, Debussy. Bucolique, Bozza; Introduction et Rondo, Op. 72, Widor; Aragon Sur des Airs Populaires d'Espagne, Op. 91, Büsser; Recitatif et Thème Varié, Litaize

Heather McGriff, clarinet, M.M.E. Recital, University of Wisconsin–Stevens Point, March 14, 2011. *Rhapsody*, Paccione; *Hillandale Waltzes*, Babin; *Lullaby for a Mourning Child*, Young; *Sonata in B-flat Major*, Op. 10, Reger

Cathy A. Ogram, clarinet. M.M. Recital, Old Dominion University, January 20, 2011. *Fantasia da Concerto su motivi del "Rigoletto" de Verdi*, Bassi; *Alt.music. ballistix*, Resanovic; *Trio*, Op. 114, Brahms

Scott Wilson, clarinet, M.M. Recital, University of North Texas, April 2, 2010. Drei Romanzen, Op. 94, Schumann; A Set for Clarinet, Martino; Bucolique, Bozza; Concerto for Clarinet, Op. 37, Hétu

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### FACULTY AND PROFESSIONAL...

Jules Elias, clarinet, Portland, Oregon, February 2, 2011. Begin Sweet World; Infant Dreams & Feast, Douglas; Romance, Op. 94 (III), Schumann; Albumleaf, Reger; Sonata in f minor, Op. 120, No. 1, Allegretto, Brahms; Nocturne in c minor, Chopin; Duo One & Street Tango, Piazzolla; Swedish Dance No. 14, Bruch; Heartsease, Op. 97, No. 2, Beach; Viktor's Tale, Williams

Christopher Nichols, clarinet and basset horn, Jessica Lindsey, clarinet, Concordia University (Nebraska), March 22, 2011. *Le Grand Tango*, Piazzolla; *Sonata*, Poulenc; *Erwin Fantasy*, Meister (arr. Langenus); *Lied*, Berio; *Concertpiece No*. 2, Op. 114, Mendelssohn

\* \* \* \* \*

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 1155 Union Circle #311367, College of Music, University of North Texas, Denton, TX 76203-5017 (E-mail: James. Gillespie@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.

THE CLARINET



#### Connections Through The Clarinet – To Composers Of The Present (And The Future)

ave you made a connection to a composer? As clarinetists, we can help inspire composers to write new pieces for solo clarinet, chamber groups, and clarinet choir. When you light a spark with a composer, you never know where it will lead.

We can appreciate playing music from composers of the past, but we should keep in mind that if we don't support and nurture composers of the present, then future players will miss having music from today. After all, every piece that we play was once a new piece. As we know, some of the greatest pieces in our repertoire came into being because of the connection between a composer and a clarinetist.

Think of the many benefits of working with a composer. You will help advance our instrument with new works. You can help a composer to learn more about the clarinet. You will keep the clarinet alive in the minds of composers and keep it relevant. New techniques and new sound resources often come about from the joint efforts of players and composers.

I have had the good fortune of working with composers to help create new pieces. As a player, it certainly is a thrill to have a piece written for you and to participate in the first performance of a work. It is a fascinating experience to observe a composer's mind at work. The exchange of ideas between performer and composer during the creative process is a unique experience.

When a clarinetist comes into contact with a new piece, one never knows the

# The 1 message by Keith Koons



future path of that work. I have a distinct memory of being present at the 1984 ClarinetFest® in suburban London, listening to a new work for clarinet and piano being premiered by my former teacher Mitchell Lurie and notable pianist/composer Robert Muczynski. Muczynski called it Time Pieces, and it was the result of a commission from Lurie. It had a tremendous reception at the time, and then was played by clarinetists all over the world. It is now an essential part of our repertoire. Sadly, neither of these two is still with us-I.C.A. Honorary Member Mitchell Lurie died in 2008 and Robert Muczynski died in April of 2010. However, the initiative that they took in 1984 resulted in a piece that lives on with all of us. We can play it, we can perform it, and we can recommend it for students or colleagues.

In recent years, an innovative idea of clarinetists joining together to jointly commission works has been put into play. For a relatively modest fee, any clarinetist can participate in a major commission project and share in the premiere. One such example is the Clarinet Commission Collective, directed by Jeremy Eig. For more information, see the website at http://www.clarinetcoco.com/home.

### I.C.A. Composition Competition

The I.C.A. sponsors a composition competition to encourage the creation of new

works for our instrument. Eric Mandat is doing wonderful work as the coordinator of the I.C.A. Composition Competition. The designated medium for 2011 is clarinet duet, and I invite you to read more details at the I.C.A. website. Each year, the winning piece is featured in performance at ClarinetFest®. However, all of the pieces submitted for competitions in past years are held in the I.C.A. Research Center at the University of Maryland and are available for I.C.A. members to borrow. And let us not overlook pieces after their premieres; as difficult as it is for many pieces to get a first performance, it is sometimes more difficult to get a second performance.

#### Theme of ClarinetFest® 2011

Excitement is building for the upcoming ClarinetFest® 2011, to be held August 3-7 at the beautiful new Valley Performing Arts Center at California State University, Northridge. Artistic Directors Julia Heinen and Bill Powell have planned the theme of this year's conference to focus on clarinet music of the last 20 years. In addition to many favorite, established works from the past, we will have the opportunity to hear recent works. I expect that we will have many exciting premieres of new works, and see much evidence of connections between clarinetists and composers. Please look elsewhere in this issue and on the I.C.A. website for conference updates.

Who knows? This year's audience at ClarinetFest® may get the privilege of hearing a premiere of a new piece which eventually becomes part of our standard repertoire!

I am sure that connections between clarinetists and composers will also be evident at our next two ClarinetFests®. scheduled for August 1–5, 2012 at the University of Nebraska–Lincoln, and July 24–28, 2013 in Assisi, Italy.

Take the opportunity to seek out a composer and establish a connection—you might be able to inspire a successor work to the Mozart *Concerto*, the Brahms *Quintet*, or the Muczynski *Time Pieces*.



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