

INTERNATIONAL CLARINET ASSOCIATION

The
Clarinet

Volume 39 Number 2
March 2012



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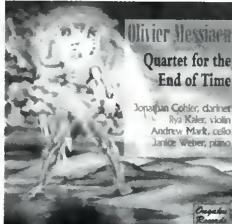
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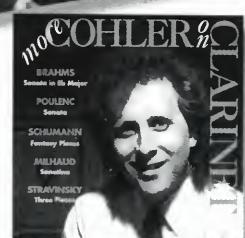
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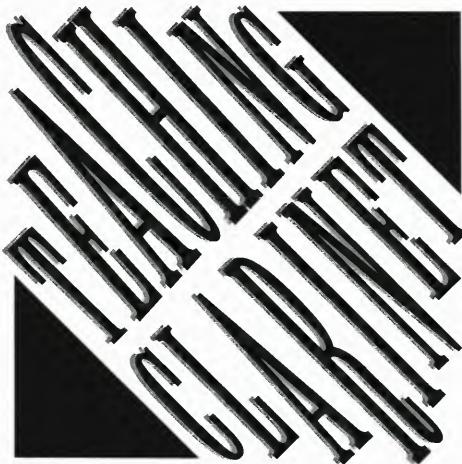
Fifty-sixth in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University's Shepherd School of Music

The number of possible fingerings in the upper register is vast and daunting. This article offers a continuation and summary of "Gee, Whiz!" (*The Clarinet*, Sept. 2011) and "Seventh Heaven Revisited" (*The Clarinet*, Dec. 2011), which introduced F³, F-sharp³ and G³ to the intermediate student. Please refer to those articles for some specific descriptions of fingerings and their use. For the unabridged dictionary of clarinet fingerings, I highly recommend Thomas Ridenour's *Clarinet Fingerings*, which should be a part of every clarinetist's library.

I was about to begin this discussion by noting that, with few exceptions, there is essentially one fingering for E³ as opposed to many fingerings for F, F-sharp, and G. Then I opened Ridenour and found 15 fingerings for E! In fact, I rarely use any fingering other than the standard fingering for E, with or without half-holing the left-hand index finger. The advantage is two-fold: one gets used to the response and voicing of one fingering, and it is easier on the brain to have fewer decisions to make. To quote Tom, "The multiplicity of fingerings in themselves may simply create confusion unless their use is guided by a well-developed musical sensitivity and insight."

Henry David Thoreau, of *Walden* fame, is often quoted as having said, "Simplify, simplify, simplify." A more specific quote, applicable to this discussion, comes from Mark Cunningham's essay on Thoreau: "Simplicity frees one to make any range of choices and pursue any range of possibilities." In choosing high register fingerings, I recommend establishing a small number of favorites for frequent and general use. Fluency with those allows one to investigate the myriad of Ridenour fingerings for the rare moments when a less traditional fingering may be more suitable.

Unfortunately, F, F-sharp and G don't have one fingering that is as satisfactory as the normal E fingering, which gets high marks for technical ease, intonation and response, especially when including the op-



by Michael Webster



Michael Webster

tions of half-hole and the A-flat/E-flat right pinky key. F, F-sharp and G require a larger vocabulary of fingerings to suit different needs. Nevertheless, it is wise to take Thoreau's advice and simplify. Every accomplished clarinetist develops a "short list" of fingerings for different situations. Each list is influenced by such aspects as: early training; technical strengths and weaknesses; choice of mouthpiece and reed; choice of instrument make and model. I'll offer my list here, asking readers to send me alternatives in Webster's Web.

It helps to organize fingerings for F, F-sharp and G into fifth and seventh partial. (There is no useful fingering for E in the seventh partial.) Example 1 shows my short list for F. Each fingering is rated for technical ease, response, intonation

and situations in which it is useful. My comments relate to Buffet R-13 clarinets. Other makes and models will have slight variations in pitch and response, but for the most part, all clarinets have the same tendencies. Example 1 shows fingerings for F. 1A–1E are all in the fifth partial, 1F is in the seventh partial. All of these examples are slurred, which puts a premium on "speakability." In most cases, tonguing these notes helps them to speak better.

1A – the "normal" fingering for F

Technical ease: excellent – used in most fast passages; combines well with other fifth partial fingerings (C-sharp, D, E-flat, E, F-sharp, G)

Response: poor – does not speak well connecting from third partial notes (C³ and lower); does not speak well in soft passages, tending to allow first partial to intrude (sometimes called grunt or undertone)

Intonation: fair/poor – slightly flat intrinsically, but can be raised with firm embouchure and high front of the tongue

Sample use: Schubert *Shepherd on the Rock*, seventh bar from the end; or any fast passage where F connects with other notes in the fifth partial (C-sharp, D, E-flat, E, F-sharp)

1B – adding the right-hand fork to 1A

Technical ease: poor – not applicable to most fast passages

Response: good

Intonation: a little sharp

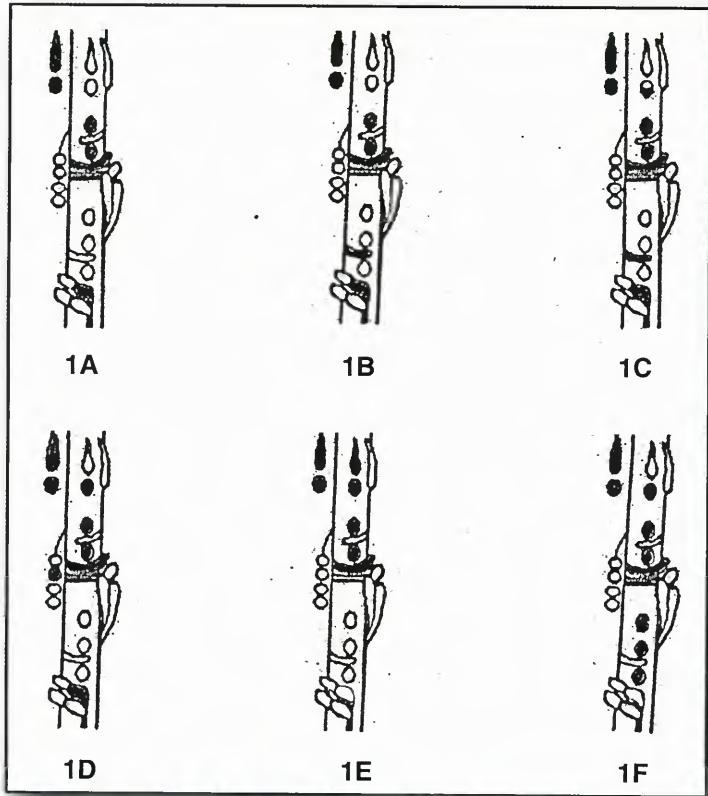
Sample use: Weber *Concertino*, last note; or any situation where the dynamic is loud and the fingering combination allows reaching the fork key

1C – adding half hole to 1B (Half hole means covering a hole partially. The amount of coverage can be varied to achieve optimal pitch and response.)

Technical ease: very poor – not applicable to fast passages

Response: excellent – the perfect fingering for soft attacks and sustained notes

Intonation: excellent – By varying the amount of half-hole coverage, the index finger can tune the note perfectly without stressing the embouchure or voicing.



Sample use: Debussy *Première Rhapsody*, seven bars before 6; or any slow, soft passage that allows the fork to be reached. Can also be used in loud passages.

1D – opening the third side key instead of lifting the left index finger

Technical ease: variable – perfect if F is preceded or followed by notes not using the right hand; otherwise, it cannot be used.

Response: good – can grunt a little at low dynamics, but easy to control

Intonation: good – maybe a little sharp, but easy to control

Sample use: Poulenc *Sonata*, mvt. 1, nine bars after 7; or anytime that F needs to speak quickly and easily and the right hand is available. The A-flat/E-flat key is often unnecessary.

1E – opening the throat A key instead of lifting left index finger (Be sure to keep the index hole covered.)

Technical ease: variable – not applicable to most situations, but easier to utilize than 1D

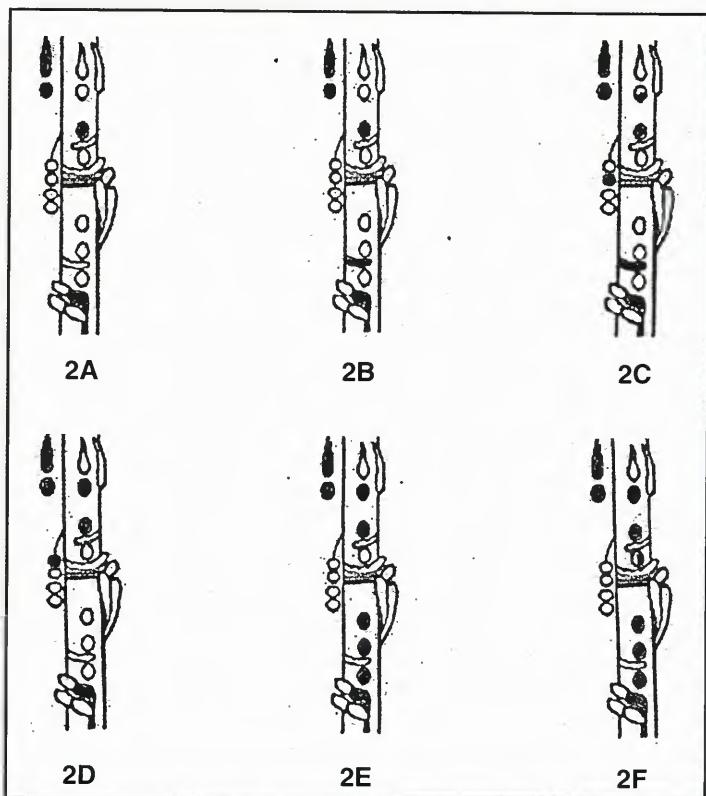
Response: fair – grunts a bit more than 1D at soft dynamics

Intonation: very good

Sample use: Weber *Quintet*, mvt. 1, 14 bars before G (Some players prefer the next fingering – 1F.) 1E is an alternative to the long fingering (1F) if the pitch needs to be lower, or if the right pinky is needed for the preceding or following note. It can tune well without the A-flat/E-flat key.

1F – the "long" fingering – overblowing low G to the seventh partial

Technical ease: variable – particularly useful for wide leaps in which the F must speak quickly



Response: excellent – speaks quickly with minimal voicing and no danger of squeaking

Intonation: fair – sharp but fairly easily adjusted

Tone quality: strange – I have heard it described both as bright and dark. To the player, it is very different from surrounding notes, but to the listener it blends much better.

Sample use: Weber *Quintet*, mvt. 1, 14 bars before G; Weber *Second Concerto*, first note (It is squeak-proof, but tends to be sharp, especially in relation to the low F that follows.)

Example 2 shows fingerings for F-sharp. 2A–2D are in the fifth partial; 2E and 2F are in the seventh partial.

2A – the "normal" fingering for F-sharp

Technical ease: excellent in most situations. **Response:** even worse than 1A (above) does not speak well connecting from third partial notes (C³ and lower); does not speak well in soft passages, tending to allow first partial to intrude (sometimes called grunt or undertone)

Intonation: poor – even flatter than 1A (above)

Sample use: Rossini *Introduction, Theme and Variations*, 10 bars before the end; other fast scale or arpeggio passages

2B – adding the right-hand fork to 2A

Technical ease: variable – works well in conjunction with 5th partial G, not so well in many arpeggio passages

Response: good – must be voiced, but reliable at all dynamics except super soft

Intonation: excellent

Sample use: Stravinsky *Petrouchka*, the "Peasant and the Bear;" any situation in which the fork key can be accessed – I like its pitch and quality of sound much better than long F-sharp (2E).

2C – adding the third side key and half hole to 2B

Technical ease: poor

Response: excellent - speaks beautifully with or without tongue at any dynamic

Intonation: excellent – can be adjusted by amount of half-hole coverage

Sample use: Shostakovich *Symphony No. 9*, mvt. 2, m. 19; Copland *Concerto*, m. 50; any soft, slow passage allowing access to the third side key

2D – opening the fourth side key instead of lifting the left index finger

Technical ease: poor

Response: excellent; speaks beautifully with or without tongue at any dynamic

Intonation: good – can tend to be slightly flat, especially if the hand is not large enough to engage both the A-flat/E-flat pinky key and the fourth side key simultaneously, but fairly easy to voice upward

Sample use: Shostakovich *Symphony No. 9*, mvt. 2, m. 19; Copland *Concerto*, m. 50; Messiaen *Abîme des oiseaux*, second and third bars from the end; any soft, slow passage allowing access to the fourth side key

2E – the "long" fingering – overblowing low G-sharp (A-flat) to the seventh partial by lifting the third finger, left hand. Notice how the best speaker hole for seventh partial moves higher as the air column shortens: Open the C-sharp/G-sharp key for F; the left-hand third finger for F-sharp; the left-hand second finger for G.

Technical ease: variable

Response: excellent, especially good when connecting with third partial notes

Intonation: fair/poor – sharp

Sample use: Stravinsky *Firebird Suite* – Variation, two and three bars before 18; any passage where quick response is the most important consideration (It must be lipped down if soft.)

2F – adding half hole, third-finger left hand to 2E
(This is accomplished by sliding the finger to the left.)

Technical ease: poor

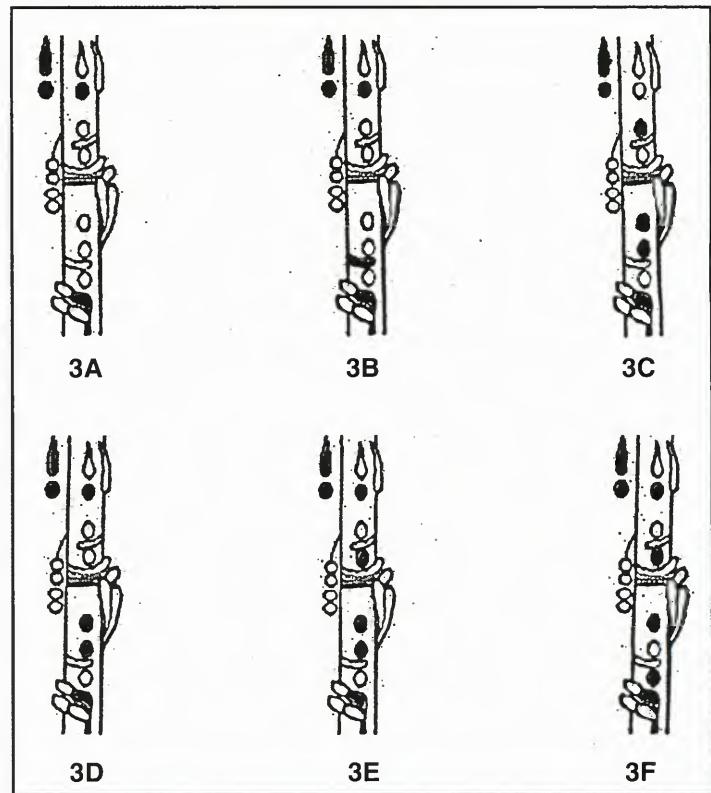
Response: excellent

Intonation: excellent – can be adjusted by amount of half-hole coverage (The pitch changes a lot depending upon the amount of coverage and sliding the finger is awkward. But the result is worth lots of practice. It eliminates grunt completely even at the softest dynamic.)

Sample use: Stravinsky *Firebird Suite* – last note; any soft passage allowing enough time to find the proper amount of half-hole coverage

Example 3 shows fingerings for G. 3A – 3B are fifth partial; 3C – 3F are seventh partial.

3A – left-hand index finger



Technical ease: excellent

Response: good from fifth partial notes; poor from third partial notes (can grunt at softest dynamics)

Intonation: good – can be a tiny bit flat, but easily voiced

Sample use: Nielsen *Concerto*, five and six bars before 4; any passage that connects so quickly with other fifth partial notes (C-sharp, D, E-flat, E, F, F-sharp) that the right-hand fork key is not available (see 3B below)

3B – add right-hand fork to 3A

Technical ease: variable

Response: excellent from fifth partial notes; poor from third partial notes (easier to control than 3A)

Intonation: excellent (can be a tiny bit sharp, but easily voiced)

Sample use: Poulenc *Sonata* – mvt. 3, six bars after 5. Passages connecting F-sharp and G are well-served by 3B and 2B.

3C – "high school" G (This fingering is NOT on my short list. I mention it to dissuade you from having it on yours!)

Technical ease: variable

Response: very good

Intonation: very poor (way too sharp)

Sample use: avoid if at all possible

3D – index finger, left hand; two fingers, right hand

Technical ease: variable

Response: very good

Intonation: fair – sharp but voiceable

Sample use: Poulenc *Sonata*, mvt. 3, four bars after 3; loud passages that need to speak quickly

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3E – adding third finger, left hand to 3D

Technical ease: variable

Response: fair

Intonation: good

Sample use: Rossini *Introduction, Theme, and Variations* – Var. 2, m. 4; a good all-purpose fingering for G. It doesn't speak as well as 3D, but has better quality and pitch.

3F – like 3E, but first and third fingers, right hand

Technical ease: awkward

Response: good to excellent

Intonation: excellent

Sample use: Beethoven *Symphony No. 8*, Menuetto, last note of trio; my favorite fingering for G if the fingerwork allows it: excellent pitch and quality at all dynamics

There is my simplified short list of F, F-sharp and G fingerings. Other short lists will vary, and I welcome other clarinetists to send amendments to my short list via Webster's Web. Purchase a copy of Tom Ridenour's book, peruse it, and perhaps you'll find a fingering that you love

and add it to your short list. Meanwhile, remember Thoreau's advice: "Simplify, simplify, simplify."

WEBSTER'S WEB

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: mwebster.web.rice.edu

Our American in Paris, Ruben Greenberg, sent another thought regarding the psychological component of supplying air:

One other thing indirectly related to breath control: difficulties in playing high notes or leaping to a high note, as at the beginning of the Brahms *F-minor Sonata*. When a wind player has to play these intervals, he CRINGES; his breath becomes shallow, his throat and chest constrict and the *altissimo* register sounds awful. A little exercise that solves this: You play double octaves in whole notes going up to

the *altissimo* register. Middle C to C above the staff. Middle C sharp to high C-sharp, etc. Every time you make the leap, you LOWER your eyes, or rather look down toward the floor without moving your head or changing your posture.

It is incredible the difference this makes. You stop cringing and hanging on for dear life when you make the leap to the high note and it feels as though this is the most natural thing in the world. The high notes on the clarinet become beautiful notes like any others. I've also tried this method with violinists and find they play the high notes better in tune and with more mellow ness and softness. After a while, of course, you no longer have to do this exercise as it imprints a concept in your inner mind that becomes instinctive. Nevertheless, now and then it is good to go back to the octave exercise and gracefully look down every time you make the leap up to the high note.



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by William Nichols

In 2008 Clarinet Classics released a CD entitled **Expressions**, a disc which was never received from the producers, but which recently arrived from the featured artist. While some readers may be familiar with this recording by now, I suspect it slipped by the attention of most of our readers, as it did me – an unfortunate glitch, given the quality and appeal of this release.

The artist heard here is the London-born player Leslie Craven, who is the principal clarinetist of the Orchestra of the Welsh National Opera. He has a distinguished career as a recitalist and soloist worldwide and as an orchestral player, with numerous recordings and performances with ensembles including the London Symphony Orchestra, the Philharmonia and the Royal Philharmonic. He became a leading film and television recording artist in London as well as one of London's most active freelance players. A successful pedagogue, Leslie Craven is on the faculty of the Royal Welsh College of Music and Drama in Cardiff.

Craven is joined on this disc by pianist Rachel Attwell, an active solo recitalist and chamber player, who also serves as staff accompanist at the Royal Welsh College of Music and Drama. Additionally we hear other distinguished performers: harpist Katherine Thomas, who also plays Celtic harp; Jonathan Burgess, principal flutist of the Welsh National Opera; and clarinetist Tom Jackson, a former student of Leslie Craven who is also heard here as the composer of one of the programmed pieces.

The works presented are première recordings, and **Expressions** is indeed, as stated on the cover, “a virtuoso showcase of melodic, lyrical, expressive works.” The music programmed (clarinet and piano except where noted) is: Daniel Bimbi: *El Casot*; and *Lluna* (flute, clarinet and piano); Vasco Hexel: *Sonatina Lyrico*; Christopher Ball: *Invocations of Pan* (solo

clarinet); *Music for Youth* (clarinet duet); and four folk-song arrangements (two with clarinet and harp/one with Celtic harp/one with piano); Gary Shocker: *A Better Day*; Anthony Wakefield: *Hauntings*; Tom Jackson: *Sonata* (solo clarinet); and a clarinet/harp arrangement by Thomas and Craven of *Huna Blentyn*.

This release is a winner on all fronts, not the least of which is the artistry exhibited by Leslie Craven whose playing seems effortless and spontaneous. He possesses a seductive tone which can perhaps be described as melted butter, with a liquid legato technique to match. He plays with an effective and subtle vibrato where appropriate, and intonation is “unnoticeably” perfect. He is impressive whether turning a simple lyric phrase or presenting technical fireworks. These performances display very effective dynamic shadings, pianissimo control and attention to subtle detail which does not draw attention to itself – polished music making, natural and spontaneously fresh.

The music presented here is accessible to audiences and performers, notwithstanding some formidable technical challenges. It is tonal and without exception melodically appealing, with an added touch of modernism and extended technique in Jackson's *Sonata*. It is, also without exception, music with substance, well crafted, and is varied in its character and purpose, from the shear beauty of the simple melodies from Shocker or Hexel (his jazz ballad is bound to please), to the ethnic spirit of *El Casot*, the “wicked humour” of *Hauntings*, the cleverness of Ball's clarinet duet, or the wacky finale of *Lluna*. Closing this program is an absolute melt-your-heart rendition by Craven and Katherine Thomas of the well-known Welsh lullaby *Huna Blentyn*.

Leslie Craven and colleagues deliver distinguished performances throughout this delightful recording, which is effectively ordered to make for an engag-

ing non-stop listening experience of this whopping 80-minute CD. This writer would not hesitate to include any piece recorded here on most any recital program. The recorded sound is spacious and clear, and the colorful production includes performers' and composers' photos, and brief notes (English only). This recommended release is CLARINET CLASSICS CC0059, www.clarinetclassics.com. Look for an anticipated review of Mr. Craven's more recent recording activity in an upcoming issue of *The Clarinet*.

* * * * *

During the last few decades it has become evident, with the increasing numbers of commercial recordings released by student ensembles in American universities and conservatories (and professional ensembles also), that the artistic level of wind band performance in the U.S. has never been higher. We have come a long way since Frederick Fennell's groundbreaking Eastman Wind Ensemble on Mercury Records was the only wind group producing serious band music on a commercial label. The growth of highly proficient ensembles has led to, and been spurred by, a proliferation of significant works for this medium by many talented composers, American and worldwide. The present and future of the wind band's recording activity lies in its growing contemporary original band repertoire.

Recently received is a 2011 release from Albany Records. Entitled **Glass Bead**, it presents the Alabama Wind Ensemble under its conductor Kenneth Ozello and associate conductor Randall Coleman. Three American concertos are programmed which feature University of Alabama faculty soloists. *The Glass Bead Game* by James A. Beckel, Jr. is a 21-minute programmatic horn concerto from 1997, performed by soloist Charles Snead. This very attractive work is extremely well-written for the instrument, as well

as for the wind ensemble, in this composer-transcribed version from the original chamber orchestra scoring. Charles Snead's velvet tone and perfect control is stunning throughout this piece, in which a few hints of Britten may be heard.

Soloist Jonathan Whitaker is heard in David Maslanka's *Concerto for Trombone and Wind Ensemble*. This massive 37-minute work was composed in 2007 in memory of flutist Christine Nield Capote. Also featured in significant extended solo passages is faculty cellist Carlton McCreery. In its varied role, the trombone is the perfect voice in several sections of this work to intone liturgical chant. Whitaker's playing is as completely convincing as Carlton McCreery's is beautiful and introspective. Maslanka's concerto is a dramatic, reverent, meditative, and powerful listening experience.

A much more edgy, and certainly irreverent experience is to be had sandwiched between Beckel and Maslanka in the form of Scott McAllister's *Black Dog*. This exciting clarinet concerto has become somewhat of a repertoire piece since its birth in 2003. No fewer than three or four recordings have crossed my desk, and there may be others around. The clarinetist in the release at hand is Osiris Molina, and the ensemble is conducted by Randall Coleman.

Osiris Molina is an accomplished musician who has performed internationally and across the U.S. and Canada. An active player of contemporary music, he has, and continues to participate in the commissioning and premiering of notable new clarinet works. He holds a doctorate from Michigan State University, and degrees from Yale and Rutgers. Among his teachers are David Shifrin, Charles Neidich, and Elsa Ludewig-Verdehr. He is also a valued contributor to this journal.

Black Dog is a tour de force of virtuosic display and a showpiece for soloist and wind ensemble. Osiris Molina impressively slides, bends, and growls his way through this rhapsodic piece with a controlled reckless abandon necessary for its success. Inspired by the likes of Led Zeppelin's song "Black Dog," Scott McAllister has crafted a piece which is bound to excite an audience and performers. It is played here to the hilt by Molina, and the ensemble is right with him – a performance holding its own with any versions out there. It's head-banging fun. Bravo!

Glass Bead is well recorded, and presents the listener with a wide sound stage. Graphics and photos are well produced, and program notes (English only) are complete and informative – proof positive that not all good things from Alabama are about football – this disc is a home run. The release is ALBANY RECORDS TROY1260, www.albanyrecords.com, and www.amazon.com.

* * * * *

Confessing to being a bit late with this item, mention should be made of a disc by clarinetist (also saxophonist and flutist) Joseph Howell, entitled **Jazz Clarinet Now**. This CD includes 10 tracks of amazingly varied styled tunes, all composed by the clarinetist. He is assisted by very talented sidemen: Alex Brown, piano; Tal Gamlieli, bass; and Matt Rousseau, drums.

Thomas Howell has considerable jazz and classical training as a performer, theoretician and composer; however, early on he was in great part self-taught. Even so he holds music degrees from California State University–Northridge, San Diego State and a doctorate from the New England Conservatory. He appeared on a session at last summer's ClarinetFest® in California.

The release at hand is Howell's debut recording. He was influenced by many different styles and players in his youth, and says that "Eddie Daniels and Buddy DeFranco were influences on my clarinet sound ..." He possesses an impressively smooth and big technique, and produces somewhat multi-colored timbres which enhance the palettes of the varying styles represented in his compositions. His tenor sax and flute sounds, as heard on a single track each, are warm and effective. Improvisational skills are impressively free flowing and interesting.

The mix and juxtaposition of compositional styles on this disc is an appealing aspect of programming not often found in jazz recordings. Notable examples of style-swings go from serial jazz, "Siywy Babbitt," to the appealing Ellington-like ballad "The Phone Call," to "The Pot Melts," which Howell describes as "... like an avant-garde classical piece meets hip hop meets the jazz clarinet." Another unique and interesting tune is "Without Reason," which employs some wild pointillism, multiphonics, free rhythm,

and some inexplicable sounds emitted from Howell's instrument. In a more traditional vein is the particularly attractive Tony Scott-inspired "Blues for a Sicilian Friend," the flute ballad "Looking Back," and the liquid playing of the straight ahead modern jazz of "A Line of Mine."

For strict jazz purists some of the music contained here is not jazz, but then again perhaps it is **Jazz Clarinet Now**. Quoting program-note writer Scott Yanow: "Every selection on *Jazz Clarinet Now* is quite a bit different than the previous one, and humor is rarely lacking. This is the most impressive debut by a jazz clarinetist in decades. One waits with anticipation to see what Joseph Howell comes up with next."

The release is from **SILVERONYX RECORDS**, CD16253, and is available from amazon.com.

* * * * *

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Rota Centenary. Leslie Craven, clarinet; Michael Pollock, piano; Stjepan Hauser, cello; Yoko Misumi, piano (in the trio). Brahms: *Sonatas*, Op. 120, Nos. 1 & 2; Nino Rota: *Sonata in D Major* for clarinet and piano; *Trio* for clarinet, cello and piano. **DINMORE RECORDS** DRD 224. Total time 70:00. www.dinmore-records.co.uk

Romantic Trios. Leslie Craven, clarinet; Stjepan Hauser, cello; Yoko Misumi, piano. Beethoven: *Trio in B-Flat*, Op. 11; Brahms: *Trio in A Minor*, Op. 114; Bruch: *Eight Pieces*, Op. 83. **DINMORE RECORDS** DRD 225. Total time 78:46. www.dinmore-records.co.uk

Mood Ebony. Marty Nau, clarinet; Scott Silbert, bass clarinet; Robert Redd, piano; Tommy Cecil, bass; Chuck Redd, vibes; with Wade Beach, piano (three

tracks); Steve Novesel, bass (two tracks); and Brooks Tegler, drums (two tracks). Ten jazz tracks with three tunes each by Phil Woods and Marty Nau, and tunes by Benny Goodman, Charles Tobias/Max Stewiner, Thad Jones, and Dizzy Gillespie. SUMMIT RECORDS DCD 555. Total time 52:50. www.summittrecords.com

American Images 4. The Verdehr Trio: Walter Verdehr, violin; Elsa Ludewig-Verdehr, clarinet; Silvia Roederer, piano. Ricardo Lorenz: *Compass Points*; Kevin Puts: *Three Nocturnes*; Augusta Read Thomas: *Dancing Helix Rituals*; Lee Hoiby: *Rock Valley Trio*; Stefan Freund: *Triodances*. CRYSTAL RECORDS CD 949. Total time 60:06. www.crystalrecords.com

American Images 5. The Verdehr Trio: Walter Verdehr, violin; Elsa Ludewig-Verdehr, clarinet; Silvia Roederer, piano. Margaret Brouwer: *Trio*; Roberto Sierra: *Recordando una melodia olvidada*; Gernot Wolfgang: *Sketchbook*; William Wallace: *Sonata a Tre*. CRYSTAL RECORDS CD 970. Total time 62:09. www.crystalrecords.com

Appunti di Viaggio (Notes from a Journey). Antonio Fraioli, clarinet; with (in one track each) Stephanie Zelnick, clarinet; David Keberle, recorded clarinet; Roberto Stivali, oboe; Leonardo Ensemble (Stefania Cimino and Oscar Di Raimo, violins; Lorenzo Sbaraglia, viola; Stefania Patierno, cello; Elio Tatti, contrabass); Quartet de Llevant (Santi Llopis, Hector Diez, Toni Ventura, clarinets; Josep Vicent Someno, bass clarinet); (in two tracks) Stark Quartet (Vinicio Baccari, and Simone Saccoccio, clarinets; Sergio Brusca, bass clarinet). A. Piazzolla: *Tango – Etude No. 4*; E. Cavallini: *La Bacana*; A. Gabucci: *Improvviso*; B. Di Girolamo: *Blue Blues*; R. Coco: *Percorsi del Suono*; M. Billi: *Aforismi*; A. Fraioli: *Rhythm Changes for Clarinets*; P. Harvey: *Irish Gig*; E.

Capurso: *Microstructures*; P. Iturralde: *Funky*; A. Shaw: *Interlude in B-Flat*; D. Slama: *Musical Humors*; M. Romani: *Do You Know the Answer?*. ACCADEMIA ITALIANA DEL CLARINETTO AIC 004. Total time 58:34. www.accademiaitalianaclarinetto.com

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Wilson • Dohnányi. Jean Johnson, clarinet; Alastair Savage, violin; Geneviève Martineau, violin; Sophie Lang, viola; Andy Saunders, horn; Tom Rathbone, cello; Sonia Cromarty, cello; Lynda Cochrane, piano; Sam Hutchings, piano. Edward McGuire: *Trio* for horn, violin and piano; Thomas Wilson: *Complementi* for clarinet, violin, cello and piano; Ernö von Dohnányi: *Sextet in C Major*, Op. 37 for clarinet, horn, violin, viola, cello and piano. MERIDIAN RECORDS CDE 84607. Total time 59:00. www.meridian-records.co.uk

A dos patas. Osvaldo Listen Trio: Osvaldo Lichtenzveig, clarinet, bass clarinet and alto saxophone; Alan Britaev, piano; Fabián Gallina, percussion. Seven Latin jazz selections by Lichtenzveig and one selection each by Dave Brubeck, Atzamaz Macoef and Duke Ellington. Artist produced. Total time 50:48. www.osvaldolisten.com.ar

Anton Reicha – Woodwind Quintets, Vol. 12. Westwood Wind Quintet: John Barcellona, flute; Peter Christ, oboe; William Helmers, clarinet; Calvin Smith, horn; Patricia Nelson, bassoon. Reicha: *Quintet in A Minor* and *Quintet in B-flat Major*, Op. 100, nos. 5 and 6. CRYSTAL RECORDS CD 272. Total time 78:16. www.crystalrecords.com

La Revoltosa. Jorge Montilla, clarinet; Hamilton Tescarollo, piano. Arturo Márquez: *Zarabandeo*; Paul Desenne: *Sonata*; P. Desenne: *La Revoltosa* for E-flat clarinet and piano; J. Montilla: *Registro de Pajarillo* for solo E-flat clarinet; Alexandre Eisenberg: *Arquichorinho* for E-flat clarinet and piano; Alfred Prinz: *Sonata* for E-flat clarinet and piano; Mario Herreras: *Niebla y Cemento*; Astor Piazzolla (arr. Montilla): *Cierra Tus Ojos y Escucha*. CLARINET CLASSICS CC0061. Total time 69:51. www.clarinetclassics.com

Little Dream. Jazzindo Trio: Gumerindo Berná, clarinet; Santiago Quinto, piano; Enrique González, drums. Ten jazz tracks with music by Feidman, Kovács,

Satie, Iturralde, Eddie Daniels, Morés, Piazzolla, Corea, Gershwin, Pixinguinha. Artist produced. Total time 53:54. gumersindo@hotmai.com

Italian Clarinet Gems. Sergio Bosi, clarinet; Riccardo Bartoli, piano. Pieces from the early-to-mid 20th century by G. Bonnard, G. Cappetti, A. Gabucci, C. Stadio, L. De. Lorenzo, V. Di Donato, G. Cattolica, G. Bellone and A. L. Scarmolin. NAXOS 8.572690. Total time 64:32. www.naxos.com

Claviatures – Modern Chamber Works.

Douglas Graham, clarinet; Neil Casey, viola; and Winifred Goodwin, piano, performing *Three Rivers* by Ayala Asherov-Kalus. The remainder of the release presents five works, with music for flute/piano, violin/piano, solo piano and violin/cello/piano. NAVONA RECORDS NV5864. Total time 58:45. www.navonarecords.com

Portals. David Drosinos, clarinet; St Petersburg Symphony Orchestra, conducted by Vladimir Lande. Rick Sowash: *Concerto* for clarinet and orchestra; Paul Ben-Haim: *Pastorale Variée* for clarinet, harp, and string orchestra; John Williams: *Viktor's Tale*. MARQUIS 81423. Total time 50:59. www.marquisclassics.com

Winds of May. Trio da Camera: LaArel Bennett, clarinet; Theresa Villani, cello; Carol Skinner Alexander, piano. Rick Sowash: *Trios*, Nos. 5, 7, 8 and 10. SOWASH PUBLISHING CO RSP-7. Total time 57:37. www.sowash.com

American Perennials. Amy Dennison, oboe; and the Aeolian Winds (Alex K. Jones, clarinet). Music of Rick Sowash: *Mt. Airy Wedding Suite* for oboe, violin and cello; *Spring Fever Suite* for two cellos; *Three Piquant Pieces* for oboe, violin, viola and cello; *Picket Fence* for violin, oboe and piano; *Three American Perennials* for wind quintet. SOWASH PUBLISHING CO RSP-8. Total time 65:09. www.sowash.com

European Adventure. Jennifer Showalter, clarinet; Joel Cliff, piano. M. Arnold: *Sonatina*; Debussy: *Première Rhapsodie*; Stravinsky: *Three Pieces* for solo clarinet; Brahms: *Sonata in E-flat*, Op. 120, No. 2; D. Lovreglio: *Fantasia da Concerto* on themes of *La Traviata*. Artist produced CD#1001. Total time 56:49. www.jennifershowalter.com

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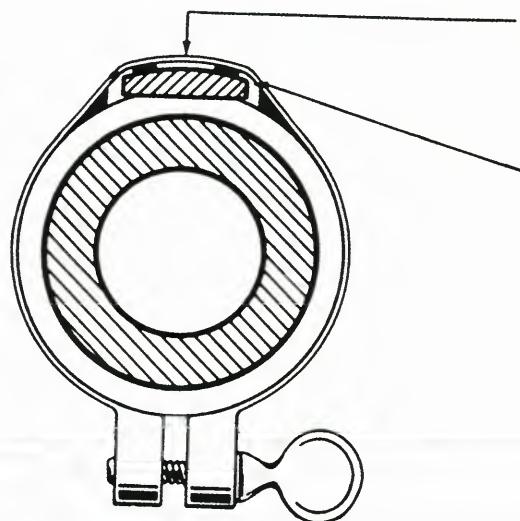
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Conferences & Workshops

THE SECOND CLARINET SUMMIT

A Report by Henry Duckham

The clarinet figures prominently on Cape Cod as evidenced by an enthusiastic turnout for The Second Clarinet Summit held on October 9, 2011 at the Cape Cod Cultural Center in Yarmouth, MA. The concert featured four Cape clarinetists – Jeffrey Ashur, Clayton March, Paul Nossiter and Henry Duckham, backed by the estimable rhythm section of Laird Boles, acoustic bass, Alan Clinger, guitar and drummer and impresario Bart Weisman who organized the event.

Diversity was the keynote of the day and the repertoire covered jazz, klezmer and classical. Clayton March delivered two driving Klezmer selections “Doina” and “Der Hayser” projecting ebullience and a wholly comfortable and authentic command of the idiom. His classical “chops”



(l to r) Clayton March; Alan Clinger, guitar; Henry Duckham; Laird Boles, acoustic bass; Jeffrey Ashur; Paul Nossiter; Bart Weisman, drums

were highlighted in a performance of the second movement of Stravinsky’s *Three Pieces for Unaccompanied Clarinet*. He deftly underscored the bird-like arpeggios of the announcing theme and in the middle section tellingly enunciated the stealthy, grace-note, cat-like figures couched in the chalumeau.

Paul Nossiter, a player of considerable originality, contributed a familiar standard, a lesser known Ellington piece and an original. There were two paeans to but-

terflies – Raymond Hubbell’s “Poor Butterfly,” a Goodman’s staple in the ’30s, and Ellington’s “Black Butterfly,” a somewhat enigmatic selection based on a poem that could be interpreted as a comment on racial injustice. His original “Annie” reflected Paul’s affinity for the swing era and the ease and naturalness of his performance highlighted his respect for the traditional role of the clarinet in jazz.

Familiar songs provided the material for Jeffrey Ashur’s part of the program



(l to r) Laird Boles; Alan Clinger; Bart Weisman; Henry Duckham; Paul Nossiter; Clayton March; Jeffrey Ashur

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and included Dietz and Schwartz's "Alone Together" and "Tangerine" by Mercer and Schretzinger. These standards proved the ideal format for Ashur's sinuous tone and long lines. His playing incorporated a welcome tip of the hat to Artie Shaw's seldom-emulated approach to the instrument. That style was reinforced by Ashur's final offering, an interpretation of the Shaw hit "Frenesi."

The writer performed a relaxed "The Jitterbug Waltz" by Fats Waller and an upbeat "It's All Right With Me" by Cole Porter, interspersed with a performance of a movement from a J.S. Bach solo flute sonata.

Throughout the concert the rhythm section provided flexibility and swinging drive as accompanists and occasional soloists.

OHIO UNIVERSITY TO HOST TENTH ANNUAL CLARINET GALA WITH HONORS CLARINET CHOIR; NINTH CLARINET GALA A BIG SUCCESS

On Sunday, April 22, 2012, Ohio University will host its tenth annual Clarinet Gala, a full day of events for clarinetists of all ages and interests, featuring guest artists Kelly Burke and Anthony Taylor, both professors of clarinet at the University of North Carolina-Greensboro. Students, teachers, band directors, amateurs and professionals are welcome.

New this year is the implementation of an Honors Clarinet Choir, to be comprised of outstanding high school and college students throughout the region. A LIMITED NUMBER OF SPACES ARE STILL AVAILABLE IN THE HONORS CLARINET CHOIR. For information about applications and auditions, please contact Rebecca Rischin at rischin@ohio.edu.

The day will include a master class and recital featuring Profs. Burke and Taylor; a master class by the host, Rebecca Rischin; and rehearsals for and a Grand Finale Concert featuring the Honors Clarinet Choir with soloists Burke and Taylor. All events will take place in Robert Glidden Hall (the School of Music), on the campus of Ohio University in Athens, and the recitals and master classes are free. No prior registration for those not in the clarinet



Clarinet Gala 2011 performers: Left to right: Janice Minor, Scott Wright, Sarah Nowlin, Linda Halloin, Rebecca Rischin, Tony Costa and William Bruce Curlette (not pictured: Ann Marie Bingham, Dennis Nygren, John Kurokawa and Lacey Stokes)

net choir is necessary. Tentative schedule for the gala is as follows:

- 8:30 a.m. Registration (Honors Clarinet Choir only)
- 9:00 a.m. Master Class with Kelly Burke and Anthony Taylor. Recital Hall.
- 10:05 a.m. Master Class with Rebecca Rischin. Room 472.
- 10:45 p.m. Honors Clarinet Choir Rehearsal. Room 101.
- 12 p.m. Lunch
- 1 p.m. Host Recital, featuring Rebecca Rischin, clarinet, and Youmee Kim, piano. Recital Hall
- 1:40 p.m. Honors Clarinet Choir Rehearsal. Rm 101.
- 3 p.m. Feature Recital: Kelly Burke and Anthony Taylor, clarinets; James Douglass, piano. Recital Hall
- 4:15 p.m. Honors Clarinet Choir Rehearsal and Photo. Recital Hall.
- 5 p.m. Grand Finale Honors Clarinet Choir Concert, with Burke and Taylor. Recital Hall.
- 5:30 p.m. Pizza Party. Recital Hall Green Room.

For more information, contact Rebecca Rischin, Associate Professor of Clarinet at Ohio University: (740)707-7061, rischin@ohio.edu. You may also consult our website: www.ohio.edu/clarinet/galahcc.html

Clarinet Gala 2012 follows the highly successful Clarinet Gala 2011, which took place on Saturday, April 9, 2011. Teach-

ers, students, band directors, amateurs and professionals attended. All events took place in Robert Glidden Hall, the School of Music, on the campus of Ohio University in Athens. These events were free, and no prior registration was necessary.

The featured guest artist was Scott Wright, associate professor of clarinet at the University of Kentucky-Lexington. Wright presented a wonderful master class featuring Ohio University students, and a dazzling recital with pianist Linda Halloin, featuring works by Bax, Siegmeister, Milhaud, Delmas, Domek and Mower.

In addition to Wright's recital and master class, the day included a host and potpourri recital featuring the host, Rebecca Rischin, and clarinetists from all over Ohio, Virginia, West Virginia and Pennsylvania in works by Mascagni, Kovács, Arutiunian, Wiley, Jaquith and Haney: Ann Marie Bingham, associate professor of clarinet at Marshall University in Huntington, WV; William Bruce Curlette, professor of clarinet at Cedarville University in Cedarville, OH; Dennis Nygren, professor of clarinet at Kent State University in Kent, OH; the Prestige Clarinet Quartet, consisting of Anthony Costa, assistant professor of clarinet at Penn State University in University Park, PA; John Kurokawa, principal clarinetist of the Dayton Philharmonic in Dayton, OH; Janice Minor, professor of clarinet at James Madison University in Harrisonburg, VA; and Sarah Nowlin, adjunct instructor of

clarinet at Xavier University in Cincinnati, OH; and Lacey Stokes, a member of the USAF Heritage of America Band at Langley Air Force Base in Virginia.

Finally, the day included a master class by Rebecca Rischin, featuring area high school and college clarinetists, two of whom are now current students at Ohio University. Participants also had the opportunity to play in a clarinet choir alongside Ohio University students. The day ended with a big pizza party.

CLARINETISSIMO 11

A Report by Mary Kantor

Every year the Seattle clarinet community is treated to an annual mini-convention – a two-day festival of all things clarinet. Sean Osborn organizes and directs this free event. Vendors, guest artists and master classes fill up a weekend in early fall, now in its 11th year. This year's guest artist Jože Kotar from Slovenia, was a very special guest indeed.

Sean Osborn's well-attended master class in the University of Washington's Brechemin Auditorium on Saturday October 1 included the following salient points which he covered with the participants:

- Long tones are of the utmost importance in achieving complete control of the instrument. A good long tone exercise for legato in big intervals is:
 1. Play C². Stop the note, but keep the embouchure set. Restart C² in both *forte* and *piano*. Do the same for C¹



Clarinetissimo Choir led by William Blayney

2. Slur up the octave C¹-C² *forte*, then *piano*.

- Know everything about your piece, the composer, the historical period it came from, what all the musical terms mean in the music, and what the accompanying harmonies are. This turned out to be much needed advice for many! Buy a good edition of your piece!
- In relation to interpretation of an opera excerpt, successive articulated notes of the same pitch need to be differentiated and separated in varying degrees, in order to approximate the phrasing of the aria by a singer.
- There are three kinds of notes:
 - a. notes that decay
 - b. notes that lead to the next note
 - c. the stand-alone note – the note that says, "Here I am." An example is the first note of the Mozart *Concerto*.

3:00 Jennifer Nelson Master Class, Brechemin Auditorium

Salient points covered in the class were:

- How to achieve complete control of the fingers through slow exercises and awareness of weakness in certain fingers, such as the fourth finger.
- Keep the instrument in good repair to aid technique.
- Proper body position in the neck. Don't bend the head down, and position the feet so that balance is maximized.
- Again – know everything about your piece!
- A philosophical thought: "Should a student play pieces written for the A clarinet on the B-flat?"

Evening concert October 1, Brechemin Auditorium

First on the program, Sean Osborn's *Character Duets*. Each of the six duets represents wonderful clarinet players from all genres whom Sean has ably captured in musical portraits. Jože, Eric, Jim, Jesse, Frank and Jennifer were represented. The duos were played dazzlingly by Sean and Jennifer Nelson, professor of clarinet at the University of Washington.

Then the *Grand Duo Concertante*, the prototype for piano/clarinet virtuoso duet playing, was performed by Sean Osborn and Rhonda Kline with fluid musicality and fire.

After the intermission, another great duet was featured (did I mention this year's theme is duets?). The Mendelssohn *Concertpiece No. 2 in d minor* followed with Sean O., clarinet, Mary Kantor, bassoon and Rhonda Kline, pianist, harkened to the playful and energetic virtuosity of this well-known Baermann, father and son, plus Mendelssohn collaboration.



Jože Kotar with master class participants

The guest artist, Jože Kotar, appeared with Sean on the Gary Schocker *Sonata for Two Clarinets and Piano* as the final “serious” part of the program. It was a thrill to hear these two great clarinet players perform the most difficult technical passages with ease.

Last on the program was a special clarinet choir arrangement of a Paul McCartney hit by Sean Osborn. Conducted by William Blayney, local Buffet Artist and conductor, this super fun arrangement went off very well with only one rehearsal. All those who attend Clarinetissimo (which is free and open to the public) are invited to participate in the choir.

Jože Kotar Master Class, October 2, 2:00 Brechemin Auditorium

Major highlights of this class were:

- Create surprises with dynamics; Keep a steady tempo; Relax into the easier parts which come after difficult sections.
- Practice slowly; Give more weight to the harmonically important notes; Make a difference in character from section to section. Be strict with rhythms.
- Concerning *Dances of Galanta*, don’t play too “nice.” Think of the word Magyar – accents and rhythms – throw down a glass! Find dramatic breathing places.
- Choose correct articulations and note lengths. Emphasis can make any difficult style (such as Mozart) better. The best fingerings are usually the most ergonomic and in tune.

Jože Kotar Recital, October 2, Brechemin Auditorium

I was really anticipating this recital with great excitement, as I had heard Jože in two previous clarinet conventions, Oklahoma and Stockholm, and he was

a standout both times. First on the program was the Poulenc *Sonata* which was realized by both Jože and Rhonda Kline with great beauty and sensitivity. Then came four pieces that are less well known but all of them proved to be delightful “hidden treasures” in the clarinet repertoire which deserve much wider recognition. *Aforizmi* by Zlatan Vauda consists of five short pieces, playful and witty, with short virtuosic passages highlighting the immense range of the clarinet. Then came Croatian composer Ante Grgin’s 1945 *Tema con Variazioni*, an approachable, upbeat piece with a bluesy slow section, followed by a simple folk melody which was simply beautiful, and ended with a fast virtuoso section. Grgin was principal clarinet in the Belgrade Philharmonic.

After intermission came Igor Deklava’s 2004 *Solo pour la Nuit*. Deklava is the piano professor at the University of Ljubljana. The piece was written to commemorate Slovenia’s entrance into the EU. There is optimism, conveyed through ebullient slap tonguing, joyous high staccato arpeggios and playful multiphonics. The last of the hidden treasures was Jaka Pučihar’s 2001 *Sonata for Clarinet and Piano*. Pučihar is a young Slovenian professor of theory, composition and arranging. The piece reminded me of the Horovitz *Sonatina* and the Baker *Clarinet Sonata*, two of my favorite pieces in the modern genre. There were jazzy rhythms and harmonies throughout as well as octatonic scales. All well worth searching out!

As the grand finale of this great weekend of all things clarinet, we were treated to Amilcare Ponchielli’s *Il Convegno*. What a treat to hear this well-known piece played with panache by Jože and Sean – both grand masters of their instruments! A fitting end, indeed.

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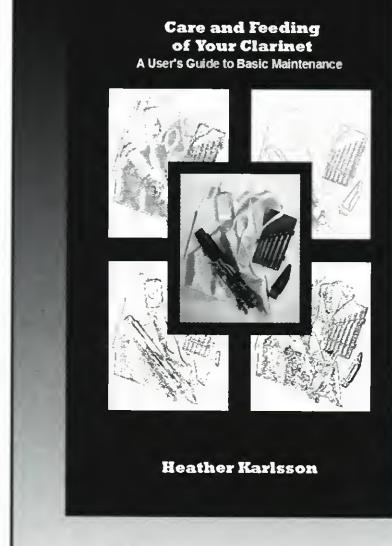
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HISTORICALLY SPEAKING...

by
Deborah
Check Reeves



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

The last student line metal clarinet introduced by the Cundy-Bettoney Company of Boston was the "Three Star." This one-piece body and bell clarinet was specifically designed for student musicians and priced relatively low in 1953 at

(All Photos by Deborah Check Reeves)



NMM 1560

Three Star clarinet

\$104.50 compared to the top-line H. Bettoney wood model at \$265.

The Three Star name is an old one that was associated with brass instruments sold by Cundy-Bettoney as far back as 1930. Three Star, however, first became associated with Cundy-Bettoney clarinets after World War II. This model was designated number 947S. The ebonite Three Star model was 947E. It appears that after the war Cundy-Bettoney made only this one model of metal clarinet.

A Cundy-Bettoney produced pamphlet from 1953 outlines three points that made "Clarinet Dollars and Sense":

1. Poorly made wood or ebonite clarinets (usually cheaply produced imported instruments marked up to many times their true worth) are a poor risk and usually cost much more in the long run.
2. The relatively high price of good quality wood instruments makes them impractical for most school work.
3. All factors considered, well made metal clarinets are your best buy for school use. They are entirely satisfactory from a musical standpoint and sound the same as any clarinet ... cost less initially ... can be played outdoors in all kinds of weather without damage ... are far less expensive to repair and to keep in good playing condition.

In spite of Cundy-Bettoney's commitment to the continued production and promotion of metal clarinets, a losing battle was being waged. By February of

1956, Cundy-Bettoney introduced their "Century Clarinet" made of "Dura-nyl," a "completely new phenolic plastic with nylon binder." Three Star continued to be advertised, though, in both ebonite and metal until a price list of May 1962. Here the ebonite model is not listed. It was to be the last appearance of the metal model, too. Although it has exactly the same print as the May list, a price list from November, 1962 has model 947S crossed out.

The National Music Museum, on the campus of the University of South Dakota, is home to many Three Star clarinet examples. (Photo 1: NMM 1560 Three Star clarinet.) All of them have a one-piece body and bell. Differences arise in the types of barrels. Photo 2 shows a long barrel that acts as a socket into which the tenon of the body is placed. (Photo 2: NMM 1560 barrel.) Photo 3 shows a short barrel which has the tenon. In this style, the barrel tenon is placed into the socket which is located on the top of the body. (Photo 3: NMM 3047 barrel.) Unlike some earlier student line Cundy-Bettoney metal clarinets which had the "new forked B-flat" device, all the Three Star examples have traditional bridge keys.

Several versions of the manufacturer's signature appear on the bells. Sometimes the differences are significant. Others are quite subtle. Photos four through eight illustrate this fact. (Photo 4: NMM 1900 bell; Photo 5: NMM 1560 bell; Photo 6: NMM 3047 bell; Photo 7: NMM 9928 bell; Photo 8: NMM 11712 bell.)

NMM 1560 barrel

Photo 2

NMM 3047 barrel

Photo 3



Photo 4

NMM 1900 bell



Photo 5

NMM 1560 bell



Photo 6

NMM 3047 bell



Photo 7

NMM 9928 bell



Photo 8

NMM 11712 bell

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CONTEST RULES

- I. **Application fee:** \$50.00 U.S. All applicants must be members of the I.C.A. and submit the online competition application form on www.clarinet.org. Please mail the print-out of the confirmation page as this will serve as proof of I.C.A. membership and payment of application fee. Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee. If you choose the option to pay by check or money order in the online application process, please be sure to include appropriate payment with your application materials. The application fee is non-refundable.
- II. **Recording Instructions:** Please provide a good quality recording (CD-R format required) containing the following excerpts, in this exact order with appropriate track ID numbers. Please do not write anything on your audition CD. No speaking on the recording. The soprano excerpts are first clarinet parts:

Soprano Clarinet

1. Mozart: *Concerto*, Movement I, exposition only
2. Beethoven: *Symphony #8* – 3rd mvt. *Tempo di Menuetto*, no repeat
3. Mendelssohn: *Scherzo* from *Midsummer Night's Dream* – mm. 1–48
4. Rimsky-Korsakov: *Capriccio espanol* – 1st mvt. solos at **A** & **C**; 3rd mvt. solo 11 mm. after **K** to fermata at end

Bass Clarinet

1. Grofé: *Grand Canyon Suite* – On the Trail, #2 to one measure after #3
2. Khatchaturian: *Piano Concerto* – 1st mvt., mm. 391–400; 2nd mvt., mm. 2–8, and mm. 220–234
3. W. Schuman: *Symphony #3* – Toccata, mm. 157 thru 170; Fugue, mm. 328 thru 351
4. Shostakovich: *Violin Concerto #1* – 2nd mvt., #23 to four mm. before #25
5. Stravinsky: *Rite of Spring* – #5 thru four mm. after #6; #11 to #12; #48 to #49; one m. before #141 to #142

- III. A separate written and signed statement, attesting the recording is the playing of the contestant and has not been edited
- IV. A permanent address, telephone number and E-mail address should be provided.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. Do not include any identification (your name) on the CD-R or box. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee. E-mail or letters of notification will be sent by Monday, May 14, 2012. Semi-final and final rounds will be at the ClarinetFest® 2012, to be held in Lincoln, Nebraska U.S.A., August 1–5, 2012. Repertoire will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2012. Travel expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

PRIZES

First Prize: \$1,000.00; The ReedWizard donated by Leslie and Ben Redwine and any Gregory Smith model clarinet mouthpiece

Second Prize: \$500.00 and any Gregory Smith model clarinet mouthpiece

The Orchestral Audition Competition is generously sponsored in part by Gregory Smith and Leslie and Ben Redwine.

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.

MUSICAL TREATS FROM BONNIE SCOTLAND

It's always very exciting when an unexpected cache of compositions suddenly emerges. A friend of mine recently got in touch to tell me that more than 20 unknown and unpublished clarinet pieces by the composer Alan Richardson had just been discovered.

You may know Alan Richardson through his delightful piece *Roundelay*—pastoral, quintessentially English (though Richardson was actually born in Scotland) with just a hint of Poulenc! It's been recorded by both Reginald Kell and Gervase de Peyer and I play it often. Alan Richardson was born on February 29, 1904. He spent his 18th birthday (in 1922!) with Christopher Regan, who was Director of Studies at the Royal Academy of Music when Alan was a professor there. I've just been speaking to Christopher who remembered Alan very well. Alan, he recalled, was a charming Scotsman, excellent pianist, dedicated teacher, a highly respected examiner, married to oboist Janet Craxton and composer of many very attractive and charming character pieces as well as a number of larger scale works. The portfolio of clarinet pieces I've been given actually contains 35 pieces in all, written between July and November 1976. Three of them are unfinished. They range from short and simple “teaching” pieces to slightly longer and more flamboyant concert works. I have asked my friend, the clarinetist Jean Cockburn (Jean and I gave a performance of the Krommer *Double Concerto* recently), to edit these, and my intention is to publish them as *The Alan Richardson Collection* in four volumes.

The reason Alan devoted quite so much of the second half of 1976 to composing for the clarinet is rather unclear. This was obviously a major project which never reached fruition. There is some really enchanting music here—all of it well written and some of it rather quirky, making for a valuable addition to the repertoire. I'm hoping to have it ready for publication in the spring of 2012.

As a member of the British Music Society I was thrilled the other day to receive the latest journal which brought news of the release of a new CD: **English Music for Clarinet and Piano**, played by Nicholas Cox and Ian Buckle. It's a very inter-



Letter From The U.K.

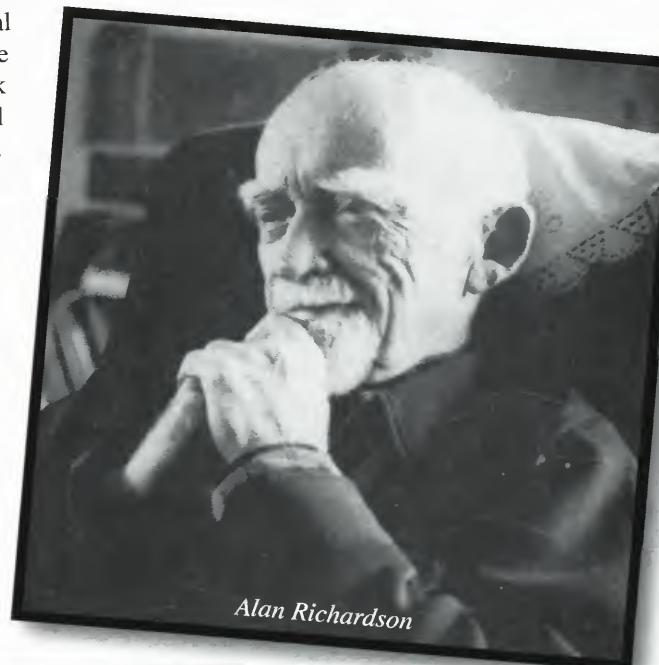
by Paul Harris

esting collection indeed and I rang Nicholas up right away to have a chat about it. Included are the *Three Nocturnes* by Iain Hamilton (which makes the title of the CD not strictly accurate—like Alan Richardson, Hamilton was a Scot!). This work is very strongly linked with my own teacher John Davies, and it's great to see it finally receiving its first recording (as far as I know anyway). Then there is the *Sonata* by Roger Fiske, a pupil of Herbert Howells, the *Duo Concertante* by Richard Rodney Bennett and Hugh Wood's *Paraphrase on Bird of Paradise*. Finally Nicholas has included the Arnold Bax *Sonata*. Happily it's a work that has become central in the repertoire, but Nicholas has undertaken a lot of new research and discovered much of interest, especially about the phrasing and certain passages in the second movement. I haven't received a copy yet, but he tells me that the 20-page booklet that accompanies the CD reveals much of interest. The CD is available in the U.S. via Allegro Classical distributors or directly from the BMS by sending a U.S. check for \$16 made out to S C Trowell at 7, Tudor Gardens, Upminster, Essex, RM14 3DE, U.K.

Another new CD contains virtually the complete clarinet music of Richard Rodney Bennett (which means a second recording of the *Duo Concertante*). This is yet a further disc from the hugely energetic Victoria Soames (accompanied by Michael Bell), and I was lucky enough to be present at the recording sessions up at the studios at Keele University. I was there for three days and on one of them Victoria worked almost continually

from about nine o'clock in the morning until two o'clock *the next morning!* Among the works included is the very beautiful and accessible *Quintet for Clarinet and Strings*. Given an opportunity to perform a quintet we do so often fall back on the Mozart or Brahms (and of course those are usually the most requested). But at just over a quarter of an hour running time, why not try to slip in the Bennett too? I think audiences would really appreciate the chance to hear something new and highly engaging. The CD is a must for your collection and available on Clarinet Classics – CC0064.

I'm just off to do an all-Elgar concert: *Enigma Variations*, *Music Makers* and the *Bavarian Dances*. Amazing to think that John Davies (with whom I had a cup of tea yesterday) knew Elgar! His father (John Davies senior) used to teach Elgar the violin and as a young lad John would answer the door to the great composer regularly on a Sunday afternoon...



Alan Richardson

INTERNATIONAL CLARINET ASSOCIATION

2012 YOUNG ARTIST COMPETITION

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2013 (i.e., born on or after January 1, 1986) and are not currently under major artist management.

Application: Please submit the online competition application form on www.clarinet.org and mail a printout of the confirmation page along with your other application materials. Send materials postmarked no later than **Friday, April 6, 2012** to:

John Cipolla, I.C.A. President-Elect
Department of Music, Western Kentucky University
Ivan Wilson Fine Arts Center #351
1906 College Heights Blvd. #41029; Bowling Green, KY 42101-1029
E-mail: john.cipollaica@gmail.com • phone: 270-745-7093

CONTEST RULES

- I. **Application fee:** \$50 US. All applicants must be members of the I.C.A. and submit the online competition application form on www.clarinet.org. Please mail the print-out of the confirmation page as this will serve as proof of I.C.A. membership and payment of application fee. Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee. If you choose the option to pay by check or money order in the online application process, please be sure to include appropriate payment with your application materials. The application fee is non-refundable.
- II. **Recording Instructions:** Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
 1. **Leslie Bassett, Soliloquies for Solo B-flat Clarinet**
 2. **Louis Spohr, Concerto No. 1, Opus 26, mvt. I**
 3. **Sir Arnold Bax, Sonata for Clarinet and Piano in D major, mvt. I**
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest in a separate **written and signed statement** that the recording is the playing of the contestant and has not been edited.
- V. **A summer mailing address, telephone number and e-mail address** should be provided. **E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.**

JUDGING

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

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Monday, May 7, 2012. **Semi-final and final rounds will be held at the ClarinetFest® 2012, to be held in Lincoln, Nebraska USA, August 1–5, 2012.** Semi-finalists will receive a waiver of registration fees for ClarinetFest® 2012. Travel and other expenses will be the responsibility of the contestant. Visa and travel arrangements are solely the responsibility of the contestant.

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

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

PRIZE

First prize – \$4,000 U.S. and a professional clarinet • Second prize – \$2,000 U.S. • Third prize – \$1,000 U.S.

The Young Artist Competition is generously sponsored in part by Buffet Crampon, Leblanc (Conn-Selmer), Rico, L. Rossi Clarinets, Henri Selmer Paris, and Yamaha.

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.

MORE COMPLEX ARTICULATION CHALLENGES

In our last installment, we examined ways to acquire tonguing speed. One can start with single pitches repeated at a specific metronome speed, four 16th notes to the beat, and then progress to chromatic and diatonic scales, speeding them up over time. During these exercises, the player must stay mindful of the air intensity behind the tongue, the steadiness of the embouchure, the openness of the back of the mouth, and the soft up-and-down motion of the tongue. The teacher can help by reiterating these concepts, and then demonstrating the results, so students get clear ideas of "how-to-do" and a good "sound-memory" – the result of these concepts put into action. Perhaps most important to the acquisition of speed is a sense of minimizing the musculature of the tongue, so that the strength of the air seems to control everything and the tongue just "flaps in the breeze."

However, this is not the total requirement, because passages that mix long and short notes pose their own challenges to

The Pedagogy Corner

by Larry Guy

accuracy and speed. For example, an eighth-note followed by two 16ths, as shown in the excerpt from the *William Tell Overture* below, requires that the air stay at the ready, right behind the tongue between the eighth notes and the 16ths. The embouchure's form, firmness and pressure must stay intact. (See example #1.)

Another example of "air-readiness" between eighths and 16ths, while the embouchure stays intact, can be found in the articulated passages of Saint-Saëns *Symphony #3* in C Minor. (See example #2.)

One of the most challenging of these patterns, because it is difficult to execute at a quick tempo, is from the last movement of Beethoven's *Quintet in E-flat* (arranged from the *Sextet*), a favorite of Marcel Tabuteau with his wind class at the

Curtis Institute. (See example #3.)

And perhaps the most famous example of all, found on every audition list, the Scherzo from Mendelssohn's *Midsummer Night's Dream*. I contend that it is not just the speed of the 16th notes that poses the challenge, but also mixing the eighths with the 16ths. (See example #4.)

As one readily sees from these examples, possessing speed when playing even notes does not guarantee competence when faced with uneven and/or dotted rhythms. What is required is a subtle awareness of the coordination between air, tongue and embouchure, and this coordination must be reexamined often, because it is a delicate mechanism that can lose its efficiency easily. A perfect candidate for the daily warmup!



Example 1: Rossini, Overture to William Tell



Example 2: Saint-Saëns, Symphony #3 in C Minor (Organ Symphony)

Allegro



Example 3: Beethoven Quintet in E-flat

Allegro vivace.



Example 4: Mendelssohn: Scherzo from Midsummer Night's Dream

By the time the student is faced with articulation challenges similar in difficulty to the above examples, one can assign specific etudes from the Rose 40 Studies, which in my opinion is one of the great texts for developing complex articulation coordinations. One of my favorite etudes is #10, and all my more advanced students come to know it intimately. I alter the rhythm slightly, asking students to play three even notes, as in example #5, below.

I ask the student to start very slowly, at around 92 to the eighth note and play the etude *forte*. The releases of sound, very clear mini-explosions, may need to be demonstrated over and over. Gradually, the etude is sped up and the dynamics are reduced, to approximate Mr. Rose's indications. The emphasis is on the silence between the notes: while the tongue touches the reed and the air remains at the ready, right behind the tongue. Once the etude is

learned, the technique it develops can be applied to countless musical situations.

There is an amusing story about a group of friends, all of whom know a large repertoire of jokes. Whenever they meet, they pass the time by calling out a number, representative of a mutually-known joke. So, rather than repeating the joke itself, calling out "Number 12!" is all that is necessary to bring about an eruption of laughter. Similarly, in the midst of examining any number of articulated passages from the standard repertoire, I find myself calling out "Rose 40, Number 10" to my more advanced students, followed by a quick reminder, consisting of the first few measures of the etude. This usually triggers a response: the awareness of what the tongue, air, and embouchure must be doing during that silence between articulated notes. This is an awareness we all need to keep in mind.

**Get Specific:
Visualize the Coordination**

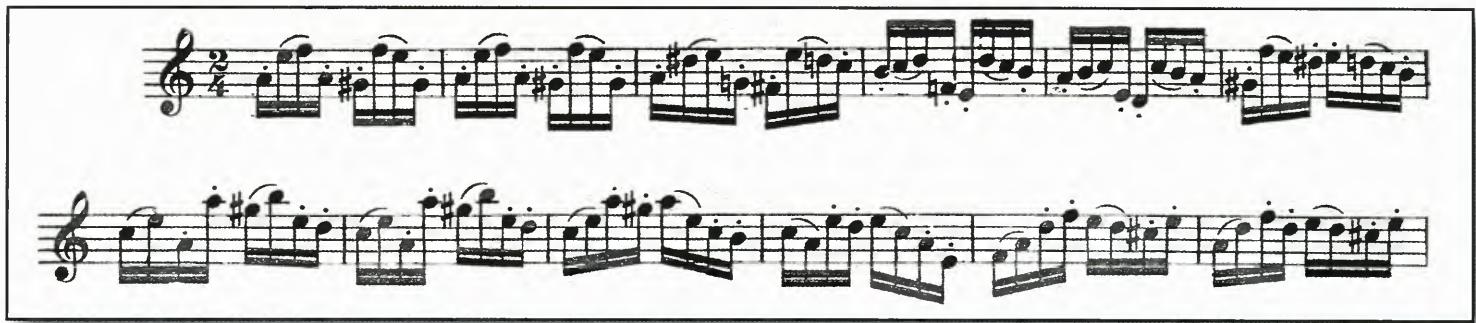
When playing Rose 40 #10, I ask the student to turn his or her attention to the rather long-lasting silences between the notes, and to visualize the tongue on the reed, the thin, insistent air stream behind the tongue, impatient to be released into the reed, and the embouchure as a well-defined, strong housing around the tongue and air. The more vividly the student can visualize this "readiness-moment," the better, because it is this moment that will be addressed over and over in countless instances of uneven articulated rhythms. The goal is to have such a good sense of this moment that it can be made longer or shorter without losing its accuracy and clarity.

This is a detailed study of the "clip" of the note – at first the silence is of a long duration, and then it is gradually made shorter and shorter. The next step can be



Example 5: Rose 40 Studies, Etude #10 (slightly altered rhythmically)

Rose 40 Studies #17 played very slowly and gradually sped up. The student comes to realize that the coordination involved is **identical** to what was studied in #10, but the silence, that “readiness-moment” is simply shorter in duration! So Etude #10’s silences may be visualized as:  whereas Etude #17’s silences may be visualized as: . (See example #6.)



Example 6: Rose 40 Studies, Etude #17

A later excerpt from Etude #17 directly addresses the coordination we are developing. The air must stay “at the ready” behind the tongue during the rests. Occasionally, I say “keep blowing” during the rests, but I use this directive less frequently, for fear of developing too much tension. Teacher and student must also stay aware of the necessity of the tongue really **touching** the reed during the silences, not just hovering nearby. (See example #7.)



Example 7: Rose 40 Studies, Etude #17, later excerpt

I often follow #17 with #19, shown below. Slow practice allows the student to observe the tongue on the reed during the silences between notes. (See example #8.)



Example 8: Rose 40 Studies, Etude #19

The consonant/vowel combinations we are working with, “too,” “toot,” “tee” and “teet” have been learned by students in their infancies (right after “mama” and “dada,” I would assume), so the raw materials are hardly new. Nevertheless, the assiduous study of the air/tongue/embouchure coordination continues to reap benefits throughout one’s career. It is one of the most important lessons we can teach.

I caution my students that the ending “t” in “toot” must return to the same spot on the reed (or hard palate, if one is testing the concept away from the clarinet) as the first “t.” If it doesn’t, one runs the risk of inaccuracies and additional noise in the articulation.

One of Beethoven’s Favorite Rhythms



The frequency with which Beethoven uses this dotted rhythm:  would indicate that he found it fascinating, and it is not particularly easy to master. It requires sustaining the air through the entire figure, and not allowing a “catch” (or momentary stoppage of air) to occur at the end of the longer note before the 16th note. If the air stops, the lips tend to lose their firmness and pressure around the mouthpiece –



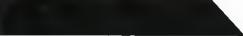
Example 9: Beethoven: Symphony #7, excerpt from first movement

a double whammy, which guarantees that the speed will suffer, because by the time the short note arrives, neither the air nor the embouchure is doing its job! (See example #9.)

From the rhythmic point of view, practice the passage slowly with the metronome beating eighth-note subdivisions. As the passage is sped up, pay special attention to the position of the last note in the figure: the eighth note has to stay exact, and the 16th note is quickly placed very close to it.

The Portable Tool Kit, Part II

In our last article (Volume 39, No. 1) I initiated a part of each installment that focuses on the contents of my tool kit, carried from school to school. For those of us with limited storage space at some schools, a portable tool kit is essential, for all the obvious reasons. This time we will focus on:

1. Two plate glass reed plaques (1" X 3-1/2" X 1/4")
2. Pipe cleaner for cleaning speaker tube
3. #320 Grade Wet-or-Dry sandpaper cut into wedge shapes (about 1-1/2 inches long by 1/3 inch wide). Exact size: 

I buy 100 plate glass reed plaques at a time for a relatively small sum, and give each student one, even my youngest pupils. I then explain how to do a three-step drying process after the reed has been played, and insist that the student keep this handy tool in the clarinet case. I think this procedure extends the life of reeds, and the plaques are also handy for reed adjustment. Occasionally they get broken, so I carry two extra in my tool kit for just such a situation. I greatly prefer the feel of plate glass to plexiglass.

Most students are negligent about cleaning out the speaker tube, but keeping it clean will not only help the throat B-

flat but can also aid in the response of the upper register. Taking the upper joint in hand, remove the screw to the register key, remove the key, and moving in an up-and-down and circular manner, use the end of a pipe cleaner to clean out the speaker tube. Look into the bore to be sure you are not touching the opposite side of the bore – the pipe cleaner's spine is wire, and can scratch! Robert Marcellus used to recommend that this tube be cleaned weekly – more often than most of us remember to do, but better to err on the side of extra carefulness. After cleaning the tube, snip off the end of the pipe cleaner you have used with a pair of scissors.

I use the sandpaper wedges to make emergency adjustments to students' reeds, either to lighten or to balance them. Every student should have a reed that responds without undue effort or force.

Analogy Unlimited

Those of us who studied with Anthony Gigliotti remember that he frequently adjusted our reeds at the beginning of each lesson, at least during the first year of study. (Daniel Bonade was also known for this.) In my case, after a few such adjustments, I finally realized that Mr. Gigliotti wanted me to play on a more vibrant reed, and when I started coming into lessons with a livelier setup, he seemed more pleased with my sound and articulation. The student learns that the correct amount of reed vibrancy sometimes feels a little excessive (as if the reed is having a party inside the mouth), but sounds wonderful from a distance. We all want our students to play with life in their sounds – it's really the first step in learning to phrase, when you think about it. I am reminded of what the great tennis player Monica Seles said to a sportscaster after dropping the first set and then proceeding to win a match, "I didn't want to go out there and play like some **dead** thing." So in addition to adjusting reeds and making sure

that other aspects of the student's equipment allow for liveliness in phrasing, we think of words to describe the sound we want: "vibrant, spinning, rich," etc. I sometimes go one step farther and name a lively little animal that the student can imagine playing the clarinet – one with a high metabolism, like a chipmunk or a bird fluttering. The latest analogy is asking the student to imagine that the sound is a narrow waterway containing a school of tadpoles swishing their tails constantly – life is frequently conveyed by motion.

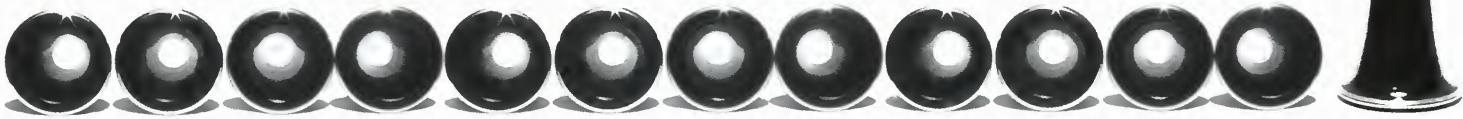
Utterances from the Great Ones

Bernard Goldberg, the esteemed former principal flutist with the Pittsburgh Symphony and frequent participant in the Marlboro Music Festival, told me years ago about a conversation he had with **Pablo Casals**, and I have never forgotten it. As a young man, Mr. Goldberg experienced some discouragements, and momentarily questioned his goal to continue as a musician. He posited these misgivings to Casals, who replied with vehemence: "You must continue your career! Our civilization desperately needs music, and it needs musicians!"

ABOUT THE WRITER...

Larry Guy is professor of clarinet at Vassar College and NYU, and teaches at the MAP Program at the Juilliard School and the Precollege Division of the Manhattan School of Music in New York. The author of six textbooks for clarinetists published by Rivernote Press, he has also produced three educational CDs for Boston Records showcasing the artistry of Daniel Bonade, Ralph McLane and Mitchell Lurie. 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

Clarinet Cache



by Kellie Lignitz and Rachel Yoder

CONTEMPORARY CLARINET

In this column, we decided to explore sites relating to extended techniques and other pedagogical resources pertaining to contemporary performance practice. The list of sources below caters to players of all levels of experience with new music. Even readers unfamiliar with the various extended techniques are sure to find a site that will pique their interest – or at least inspire them to experiment with new sonic possibilities on the clarinet.

The Clarinet of the Twenty-First Century

The Clarinet of the Twenty-First Century is a website that accompanies and supplements E. Michael Richards' 1992 book *The Clarinet of the Twenty-First Century: New Sonic Resources Based on Principles of Acoustics*. A password is needed to access all features of the site, but an incredible amount of information excerpted from the book is available for free. Other resources (such as books by Rehfeldt and Farmer) offer fingerings for multiphonics and quarter tones, but Richards' book is unique in that he explores the acoustical theory behind fingering choices and multiphonics. He even includes spectrogram analyses of fingerings to determine the presence or absence of harmonics.

This website offers soprano, bass, and E-flat clarinet fingering charts of alternate fingerings, quarter-tones and microtones, microtonal scale patterns, and multiphonics. Exercises and etudes with MP3 musical examples further illustrate the extended techniques. For the full text, including the complete multiphonic fingering chart, clarinetists will have to refer to the print version of the book, although we had difficulty obtaining the revised 2009 version.

Advanced Contemporary Techniques for the Clarinet

For a “method book” approach to extended

techniques, take a look at Adam Berkowitz's e-book *Advanced Contemporary Techniques for the Clarinet*. Unlike other books that attempt to be comprehensive, Berkowitz's book focuses on four techniques: double tonguing, circular breathing, singing while playing and multiphonics. Each technique is defined clearly and simply with exercises provided so that the player can try things out along the way. Berkowitz also notes ways in which learning these techniques can positively affect a player's traditional clarinet technique.

A few typos are distracting, and the four études require some techniques not described in the book. However, *Advanced Contemporary Techniques for the Clarinet* is a solid choice for those looking for a friendly, pedagogical approach to extended techniques. The book is \$19.95, but individual chapters can be purchased for \$5.95 – a great option if you are interested in learning a specific technique. On a side note, Berkowitz's 2011 Clarinet-Fest® presentation (available on his website) could serve as a free “preview” of the concepts used in his book.

Clarinet Multiphonics

For readers not familiar with the fundamental properties of how multiphonics work, Nicolas del Grazia's website Clarinet Multiphonics offers an interactive guide explaining the phenomenon. Complete with animated diagrams depicting the various patterns of oscillation created by the air column inside the bore, the site gives viewers insight to the scientific principles behind multiphonics and offers wonderfully constructed visual representations. His concise explanations for sound production of multiphonics are a great introduction for clarinetists experimenting with extended techniques. Not only does the site provide a database of more than 250 multiphonics, but the annotated entries include sound bites, assigned difficulty levels and dynamic ranges. Del Grazia has made the site easy to navigate,

making this a great resource for both performers and composers researching extended techniques.

Le Paradoxe de la Clarinette

Alain Sève's e-book *Le Paradoxe de la Clarinette* is a great resource about multiphonics and quarter-tones for our French-speaking readers. (Others can use a translation tool such as Google Translate to get a rough idea of the text.) The book, which can be read online, downloaded in PDF form, or ordered in print, covers the theory of multiphonics and includes quarter-tone and multiphonic fingering charts for both clarinet and bass clarinet.

Woodwind Fingering Guide

For quick references for fingerings and trills on Boehm-, Albert- and Oehler-system clarinets, and even the Three-Key Kinderklarinette, the Woodwind Fingering Guide at Woodwind.org offers a multitude of easy-to-read charts. Unfortunately, the section dedicated to multiphonics is limited and readers may find some of the sites mentioned above to be of more value. However, the listings for quarter-tone fingerings for Albert- and Oehler-system clarinets are quite extensive and worth looking into. Supplying the reader with notes higher than the usual upper limit of C7 given by most fingering charts, the possibilities listed for the very high altissimo notes (up to B-flat!) seem endless. The site also provides fingering charts for Boehm-system alto, bass, and contra bass clarinets – a wealth of information compiled by Timothy Reichard into one source.

Fingering Diagram Builder

Bret Pimentel's Fingering Diagram Builder is a great tool for composer/clarinetist collaborations. It allows the user to easily create a great graphic for any fingering and save it as a PNG or TIFF file. You can even save directly to a Dropbox folder

— very useful when working with multiphonics, where a composer typically includes fingerings in the score. Teachers may even wish to utilize the Fingering Diagram Builder to create documents for students about resonance fingerings or altissimo fingerings. Pimentel offers versions for standard and full-Boehm clarinet as well as student and professional bass clarinet.

What a Mullerful World

An expert on the Bohlen-Pierce (BP) clarinet and also a contemporary blogger, Nora-Louise Müller is one of five professional musicians who play this obscure instrument. On her blog What a Mullerful World she writes about her endeavors performing on the instrument and presenting it to new audiences. Created by Stephen Fox in 2006, the BP clarinet utilizes an alternative harmonic system discovered by Heinz Bohlen and John R. Pierce during the 1970s and 1980s. This new type of scale is derived from dividing a perfect 12th into 13 steps, in which the 12th now functions like an octave and serves as a tonal reference point in the scale.

The BP clarinet has fewer keys and simpler mechanisms than traditional models, but still employs the same fingerings as the Boehm-system clarinet. Despite its alternative harmonic chords and more consonant intervals, the BP clarinet has a limited scope of multiphonics possible. For more details and pictures of this instrument, including others in the BP clarinet family, visit her blog.

* * * * *

The Clarinet of the Twenty-First

Century (E. Michael Richards) —
<http://userpages.umbc.edu/~emrich/clarinet21.html>

Advanced Contemporary Techniques
 for the Clarinet (Adam Berkowitz) —
http://adamjberkowitz.com/?page_id=402

Clarinet Multiphonics (Nicolas del
 Grazia) — www.clarinet-multiphonics.org/index.html

Le Paradoxe de la Clarinette (Alain
 Sève) — <http://alain-seve.com/livre-intro.html>

The Woodwind Fingering Guide —
<http://www.wfg.woodwind.org/clarinet/>

Bret Pimentel's Fingering Diagram
 Builder — <http://fingering.bretpimentel.com/#!/clarinet/>

What a Mullerful World (Nora-Louise Müller) — <http://msmullerful.wordpress.com/>

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Don't forget to visit <http://clarinetcache.com> for the online version of this article with links to everything discussed here. Send your favorite clarinet sites to clarinetcache@gmail.com for possible inclusion on our blog or in future columns!

ABOUT THE WRITERS...



Kellie Lignitz is lecturer of music 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 M.M.

in 2003. As a native of Kansas, she holds a B.M. from Washburn University. Her primary teachers include James Gillespie and Kirt Saville. Kellie holds the principal clarinet position in the Laredo Philharmonic Orchestra and is also a member of the Corpus Christi Wind Symphony.



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 performance 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 Wind Quintet and bass clarinetist in the Chameleon Chamber Group, and enjoys collaborating with composers to perform new works for clarinet.

★★★ from Washington, DC ★★★

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THE HIROSHIMA CLARINET ENSEMBLE AND BRAIN COMPANY, LTD.: AN EXTRAORDINARY COLLABORATION

This article is the first in a series exploring clarinet choir music in Japan.

In the past two years, Internet searches have led me to an amazing collection of original Japanese wind music available through Brain Company, Ltd. (www.brain-music.com/en/), a leading recording and music publishing company in Japan, and its Western export division in America, Bravo Music (<http://catalog.bravomusicinc.com/>) which offers easy online ordering in dollars and fast delivery for customers in Western countries.

Readers of *The Clarinet* who are already familiar with the contemporary wind band scene in Japan know that the phenomenal popularity of performance and composition of wind music is encouraged by the annual competitions organized by the All-Japan Band Association (www.ajba.or.jp).

Competitions are offered for every level of proficiency at the district, state, regional and national levels for groups of all types: student, university, amateur, community and company bands, young and

THE CLARINET CHOIR

by Margaret Thornhill

old. The AJBA counts 14,000 such groups as participating members, and is proud that these are the largest competitions in the world. For more information in English: www.facebook.com/pages/All-Japan-Band-Association/105559302812081

What may not be so well-known to clarinet aficionados is that clarinet choirs, typically formed from the bands' clarinet sections, also participate in annual ensemble competitions and festivals through AJBA. New music is constantly being commissioned by these ensembles for performance at these events, and Brain Music has made many of these scores available for purchase or rental. (On their website, search for "clarinet octets.")

Brain Music also creates "reference recording" CDs performed by professional groups so that amateurs and students can



Margaret Thornhill

study precise interpretations. Among the performers is an outstanding, one-on-a-part octet, the Hiroshima Clarinet Ensemble (the only professional clarinet choir in Hiroshima). I was charmed with their fluent and sonorous performances on the Brain CD label, and decided to learn more about them.

The Hiroshima Clarinet Ensemble (also known as "Hiroku") was founded in 1991 by four clarinetists in the master's degree program at Elizabeth University of Music, an important Japanese conservatory in Hiroshima. They met and collaborated with the (at that time, newly-hired) clarinetist of the Hiroshima Symphony Orchestra, Shinsuke Hashimoto, who completed his training with Sabine Meyer in Lübeck, Germany. "We hit it off," says second clarinetist and group spokesperson, Yuko Ou, who kindly agreed to be interviewed through e-mail for this article. Ou worked with John Bruce Yeh in Chicago in addition to prominent Japanese clarinet teachers. Hiroku's low clarinet players, Yumiko



The Hiroshima clarinet Ensemble in 2007. (left to right) back row: Shinsuke Hashimoto; Yuko Ou; Megumi Mizuno; Yasuko Nakabayashi; Shogo Higashidani. front row: Yumi Kagawa; Shiho Kotake; Yumiko Suenaga. (not pictured, new members Kayo Nishikawa; Akiko Nakauke.

Suenaga, bass, and Shogo Higashidani, contrabass, are graduates of the Kunitachi College of Music in Tokyo. All are performer-teachers (Hashimoto, Ou and Mizuno currently at Elizabeth University), and six members are clarinetists with the professional Hiroshima Wind Orchestra. The group has recently arrived at the 20-year mark, but still includes seven of its original eight members:

First clarinet: Shinsuke Hashimoto

Second clarinet: Yuko Ou

Third clarinet: Megumi Mizuno

Fourth clarinet: Yumi Kagawa (formerly, E-flat clarinet)

Alto clarinet: Yasuko Nakabayashi

Bass: Yumiko Suenaga

Contra Bass: Shogo Higashidani

Former member Shiho Kotake recently left to devote time to raising a family. She was replaced by two new, young members, E-flat soprano clarinetist Kayo Nishikawa and Akiko Nakauke, who plays fourth or fifth B-flat soprano clarinet as needed, and when another player can't appear at a concert due to a work conflict. As the ninth clarinetist of the octet, Nakauke adds flexibility to this busy group.

The ensemble typically meets together for rehearsal five times before a concert or recording. Occasionally, they meet socially to celebrate birthdays or share a meal. Their group website (which needs updating from 2006), is located at: www.geocities.jp/shinsuke_clarinet/midipage.htm.

Their sense of humor is expressed by a logo they devised early in their career: a "no-smoking" sign that has been altered to show a squeaking clarinet instead of a smoking cigarette inside a red circle, along with the words "No Reed Miss!"

Their most recent concert (at the time of writing) was on November 8, 2011, when they collaborated with Julian Bliss at Elizabeth University. The program included Bliss performing the Martinu and Poulenc sonatas, as well as the Mendelssohn *Concertpiece #2* with Mr. Hashimoto. In the second half, the Hiroshima Ensemble performed Kazuhiro Morita's *Three Bagatelles*, John Cole's *Dusk*, Debussy's *Dream*, arranged by Mr. Higashidani, a prolific arranger for the group, and Masamicz Amano's *Deux Danses* (a very beautiful original clarinet choir work also available from Brain).

The Hiroshima Clarinet Ensemble has recorded three wonderful CDs of new Japanese clarinet choir music on the Brain la-



Ken, Yuriko and Aki Murakami of Brain Music

bel: **Thanatos** (2007, BOCD 818); **Csardas** (2008, BOCD 8185); and **Passage in the Dawn** (2009, BOCD8191). Members who perform with the Hiroshima Wind Orchestra also recently recorded **Red Impulse** (BOCD 8196), a collection of new quartets and quintets.

I expressed admiration for the group's beautiful blend and ensemble in these recordings, and asked Ou if they had any advice for less-accomplished clarinet choirs. Her reply is memorable, and other chamber ensembles should take note:

"We treasure harmony. All members study and know all the other parts. We trust each other."

* * * * *

Brain Co., Ltd., was founded in 1976 as a small recording company by its owners, Ken and Yuriko Murakami, initially recording educational music groups. Their daughter, Aki Murakami, joined the company after her graduation from college. She explains what came in subsequent years:

"Our recording scope expanded to cover the entirety of Japan, with annual contracts for the prestigious national band and chorus festivals. Having worked closely with all the leading conductors and composers, by 1997 we responded to the demand to offer a sales and rental collection of high quality new works for wind orchestra and ensembles. In 1999, to more effectively serve America and Europe, we created our Western export division called Bravo Music. Our products were redesigned for global consumption, and Bravo

Music began serving as a successful point of trade and communication between Japan and the West.

"Our goal is to globally share Japan's great composers and arrangers, quality literature and recordings and serve as music ambassadors to connect Japan's wind band and music education scene with the entire world."

Consistent with this mission, the Murakamis travel every year to the prestigious Midwest Band Clinic in Chicago and other conferences to share information about Japanese band music and their fine products. I asked Aki Murakami what they would like readers to know about clarinet choir music in Japan, and she replied:

"Our published ensemble works are very much in demand in Japan. For example, more than 70 percent of the literature selected for the Hiroshima State Ensemble Festivals are our publications. We wish to offer unique, yet attractive and appealing ensemble works (for both performers and audience) created by leading Japanese composers and arrangers. *We currently have 66 clarinet choir works...*[italics mine]. As with wind band, ensemble performance is exceedingly popular in Japan, and all levels of amateur players participate in a rigorous and exciting national concours each year. Japan's professional ensembles are studied and followed as ideal role models, and the educational value of ensemble training as it supports the symphonic band is universally appreciated."

"As the Hiroshima Clarinet Ensemble is one of the leading groups in Japan, we could be sure that their reference CD performances were of the highest quality. (Our relationship with them) has been a successful one."

Deep thanks to the Murakamis and to

the Hiroshima Clarinet Ensemble for their efforts to share wonderful new repertoire with the global clarinet community!

ABOUT THE WRITER...

Margaret Thornhill, DMA, is a performer and private teacher in Los Angeles who conducts the Los Angeles Clarinet

Choir, is founder/director of the Claremont Clarinet Festival and adjunct professor of clarinet at Concordia University, Irvine. She is interested in gathering information about clarinet choirs around the world for future columns. Send clarinet choir news, comments, or information to her at clarinetstudio@ca.rr.com

HOT TIPS

Clarinet Choir music from the Brain/Bravo catalog, and how to order:

Brain's ensemble music is helpfully graded in levels 1-5 (though most clarinet choir music seems at level 4 and above). Online, many listings are paired with additional composer information, program notes, or recording tracks for the browser's convenience.

While Yuko Ou insists that the Hiroshima Clarinet Ensemble does not have repertoire "favorites," she acknowledges that some of the literature on their **Thanatos** CD album is very special to the Ensemble, since pieces in that collection have been so enthusiastically performed by many amateur and student groups in Japan. (This is also my favorite of their CDs.) I've selected some works for mention below that are suitable for either one-on-a-part octet or full clarinet choir with standard instrumentation: E-flat soprano; B-flat sopranos 1-4; alto; bass; and contrabass in B-flat or optional contra-alto in E-flat.

Thanatos by Masamicz Amano (Grade 4+). ENMS 84068. One of the most sophisticated pieces of art music in this catalog. Fairly long for a clarinet choir work (9' 30"), the composition is a two-movement tone poem on a classical subject: Thanatos, the Greek god of death. An initial section is dark, abstract and atonal (and emotionally very intense). The second movement releases some of the tension of the first, eventually becoming solidly tonal and melodic at its close, and resolving on a major triad. Aki Murakami characterizes Amano in these terms: "a prolific and gifted composer of all genres, considered a musical genius by some colleagues. He also pioneered in the creation of electronic and computer game music."

Journey of Leaf by Itaru Sakai. (Grade 4). ENMS-94099. This melodic and rich-textured work is very romantic sounding, with tonal harmonies reminiscent, at times, of Dvorák. Beautifully written for clarinets, and certain to please most audiences.

Lazarus by Rika Ishige. Grade (3+) (but seems much harder!). ENMS. 84069. Named for the Bulgarian folk festival of "St. Lazarus." A slow, song-like beginning is followed by a dance in Bulgarian rhythm with an 8/11 time signature, alternating duple and triple pulses. Challenging to play and exciting listening.

Pater Noster by Satoshi Yagisawa. Grade (4+). ENMS 84102. A complex work which, according to the composer, expresses "awe and reverence for nature" rather than evoking a particular religious view. It begins in chorale style, but becomes contrapuntally much more angular, dissonant and dramatic as the piece continues. Interesting. Commissioned by Takanawadai High School, winners at the 29th All-Japan Ensemble contest. Also worthy of consideration is Yagisawa's easier to perform and more accessible **Capriccio** (Grade 4).

Prelude for Thawing by Toshinari Ijima (Grade 4) ENMS 84098 is an octet without contra intended to be performed by two antiphonal groups of soprano clarinets, each including bass. I believe that the interdependence of the voices makes it more effective for performance as a one-on-a-part chamber work rather than with doublings for a larger choir. The work depicts "the spring of the Northern provinces and the seasonal thaw." Melodic material is concentrated in the first clarinet while the remaining sopranos create a sparkling texture of alternating 16th-note figuration (lovely to hear but a bit thankless to play) "which represents streaming water with light reflected as if the water were dancing." To me this work is very interesting, with sound values that seem more distinctly Eastern than other works in the catalog.

From the CD **Passage in the Dawn: Offrandes aux Chansons Populaires (Gifts of Kumamoto Folksong)** by Kazuhiro Morita. (Grade 4+). ENMS 84199. This distinguished composer/arranger, whose extremely popular arrangement of Milhaud's *Scaramouche Suite* for clarinet choir is also in the catalog, has created another appealing, multi-sectional work with pentatonic melodies and lively folk tunes set in a French style. As a novelty, there's a short section of rhythmic hand-clapping right in the middle of the contrapuntal finale.

From the CD **Csardas: A Picture Book Without a Picture** by Masanori Taruya. (Grade 4). ENMS 84100. A jazzy work that is fun to play and exciting to hear, with a chorale-like middle section. I was surprised to learn that it is intended as a representation of the eruption of Mt. Vesuvius at Pompeii. Performed recently by the Lone Star Clarinet Choir at the 2010 I.C.A. ClarinetFest®. A definite audience pleaser.

Transcriptions

Brain publishes many effective clarinet choir transcriptions, some easier than these original works listed above. I have experience with and recommend the Latin standard, *Tico-Tico* by Zequinha de Abreu, arranged by Morita; wonderful transcriptions from Tchaikovsky's *Nutcracker Suite* (Casse-Noisette) by Satoshi Kobayashi; and the *Romanian Folk Dances* of Béla Bartók, in a fine arrangement by Morita.

Thanks to Mark Humphreys of Bravo Music for providing contacts for this article.

To order: using the Bravo music website (<http://catalog.bravomusicinc.com/>), follow the instructions for the secure online shopping cart. Alternately, call toll free: 1-800-810-1036 or locally: 1-954-571-8427. E-mail is bravo@bravomusicinc.com

INTERNATIONAL CLARINET ASSOCIATION

2012 HIGH SCHOOL SOLO COMPETITION

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2012.

Application: Please submit an online application at www.clarinet.org and mail a print-out of the confirmation page along with your other application materials. **It is recommended that if you are mailing outside of the United States to send your application via express mail to ensure that your entry arrives in time for judging.** Send materials postmarked no later than **Thursday, April 5, 2012** to:

Elizabeth Crawford, D.M., Coordinator
2012 I.C.A. High School Solo Competition
Ball State University, School of Music MI 134
Muncie, Indiana 47306
Phone: (765) 285-5427 • E-mail: ecrawford@bsu.edu

CONTEST RULES

- I. **Application fee:** \$50 U.S. All applicants must be members of the I.C.A. and submit the online competition application form on www.clarinet.org. Please mail the print-out of the confirmation page as this will serve as proof of I.C.A. membership and payment of application fee. Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee. If you choose the option to pay by check or money order in the online application process, please be sure to include appropriate payment with your application materials. The application fee is non-refundable.
- II. **Recording Instructions:** Please provide a high quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Repertoire must be with accompaniment when appropriate. Each selection/movement should be ID coded as tracks. Audiocassettes will not be accepted. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed
 1. Bohuslav Martinů, *Sonatina*
 2. Béla Kovács, *Hommage à C. Debussy*
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest, in a separate **written and signed statement**, that the recording is the playing of the contestant and has not been edited.
- V. **A summer address, telephone number and e-mail address (all if possible) should be provided. E-mail is the preferred means of communication. Please check your e-mail regularly as this is how you will be contacted.**

JUDGING

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

Preliminary judging will be by taped audition. Finalists will be chosen by committee. Notification will be sent by Friday May 11, 2012. **Final round will be held at the ClarinetFest® 2012 in Lincoln, Nebraska, August 1–5, 2012.** Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest® 2012. Travel and other expenses will be the responsibility of the contestant.

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

PRIZES

First prize – \$1,000 U.S. • Second prize – \$750 U.S. • Third prize – \$500 U.S.

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

INDUSTRY Profiles

MUNCY WINDS: REALIZING LIFE'S PASSION SOLVING ONE PROBLEM AT A TIME

by Sandra Mosteller

Muncy Winds is a multifaceted woodwind company whose work includes manufacturing/distribution of new woodwind products, repair, sales, and innovative creation of clarinet barrels. I was inspired to learn the Muncy Winds story because of a long-standing professional relationship and friendship built on many years of visits at I.C.A. conventions, on trips to Boone, and at music educator conventions.

Phil Muncy agreed to meet me before a February Texas Music Educators Association Convention in San Antonio. We spoke over breakfast in the Crockett Hotel next to the historic Alamo.

SM: *How did Muncy Winds begin?*

Phil: It evolved from an accumulation of life-long experiences, coming from solving problems and from relationships...starting when I first picked up

the clarinet when I was seven. My fingers were too small to cover the rings! It has been a progression, from trying to cover the holes to trying to make a better barrel, but still dealing with problem solving.

I was very interested in playing at a young age, practicing six to eight hours a day – I couldn't put it down. I loved the clarinet. That [love grew] because of relationships I had with good teachers and people who were passionate about what they did. At the North Carolina School the Arts, Robert Listokin...had an infectious passion for the clarinet. While I was in college, he allowed me to figure out what I was good at.

I had many people around me helping me accomplish [my clarinet skills]. Yet I found myself helping my colleagues solve issues... I probably went

in a different direction because I was following a thread: solving the next problem which led to another problem. ...It has been about the journey and the connections between people...and I have had the best clientele in the world.

SM: *Were most of these problems repair related?*

Phil: It depends...At one point, it was to fix my third finger in front of a mirror for four hours as Listokin watched me. That third finger might not have been my strong point but I found my strength within that [process]. Years later, when someone said their reeds weren't quite working right, I listened. That led me on a journey to Germany to work with Mr. Steuer and design a new reed with him.

SM: *What led you to begin repair work as a career?*

Phil: I did some in college. It goes even farther back – to my father, trying to get me away from practicing eight hours a day, would get me to come build a fence. Then I would go back and practice! There was some kind of relationship between the tools and the clarinet...(Phil paused, thinking.) Hans Moennig had worked on [Listokin's] clarinets since he was a little boy in Philadelphia. One day, in 1977, Listokin didn't have time [to go to Moennig], so he asked me to fix a pad...I was terrified, spending six hours trying to seat it perfectly! In fact, he kept saying, "It's fine." I said, "It's not!" I learned [then] to set my goals higher than my clients.

SM: *Did you study repair formally?*

Phil: I went to SUNY Morrisville...a two-year program in musical instrument design and repair – one of the most comprehensive programs, emphasizing acoustics, machine operation...and metallurgy (chemical structure of metals). We had all of the tools...important in order to do anything original, ... which was very good for me. After NY, I worked for a large shop in Nashville for one and half years before opening my own shop in Texas.

SM: *How did you begin retail?*

Phil: After Pam and I were married, in 1987, I was doing repair work in Denton for people at the University



Gebhard Steuer



of North Texas. I had just worked on something of Dr. John Scott's and...I asked him if there was anything I could do. He said, "Find me a good reed!" And I took him seriously! I began buying a bunch of Vandoren reeds to find that perfect reed. So John Scott...was our first retail customer.

SM: What brought you to North Carolina?

Phil: We went on our honeymoon in the Smokies...and fell in love with the area...There, we could work hard one day and the next day climb Grandfather Mountain...recreate on small vacations. Boone was a growing...healthy business environment, but not so aggressive that they were cutting down trees to sell timber...the tree was more valuable to attract people aesthetically. I liked that kind of business attitude...

We moved to North Carolina in 1992. We bought an old general store that became our shop and retail headquarters. We modified [it] so we could live there while we built the business. We worked long and hard...we kept our ears open to what our customers wanted and followed those paths. And when there wasn't a product, we began to design products to address that need.

SM: Great. Your wife, Pam, is an expert business partner. How has she contributed to the success of Muncy

Winds?

Phil: I was nothin' until I married Pam! (laughs) Well, I was 30 when I married. I had been through a lot of phases in my career before I married. We work great together...bounce things off of each other. When I get carried away, she pulls me back and vice versa...we keep each other reasonable!

SM: What about the nuts and bolts of her job?

Phil: Pam is like a cheerleader, in a good way! She gets people within our business excited. She genuinely loves working with people. Also, she is the person who hears the customer's problem and tells me about this recurring problem. I sit down and figure out a resolution, then she implements it. The information she provides is invaluable.

SM: How did things change in Boone?

Phil: We had a house in the woods and moved our 800 number over. We were looking forward to the future, but I didn't want to let our Texas people down.

SM: So your mail order picked up after that?

Phil: It picked up shortly. "If you build it they will come." Anthony Gigliotti said that going to North Carolina was a big mistake! He said, "Phil, you shouldn't go to Boone, you should come to Philadelphia." Maybe a little of our motivation was to prove Gigliotti wrong. He was very surprised! He was very interested in coming to see us when he heard we had a trout stream running through our store property. He loved fishing!

SM: Now you have expanded to a new building?

Phil: In about 2000, we moved [our home] out of the store. We bought

Phil and Pam on the porch of their shop in Boone, NC





Ricardo Morales

a house that had an old general store (ca. 1903), older than our other general store (1907). We moved the reed-making machines and machine shop where we make clarinet barrels there. It is our production center.

SM: Tell me about your reed production.

Phil: That evolved from when I worked with Steuer, learning about manufacturing reeds. We had the opportunity to buy the Olivieri Reed Company, which started in 1928 in Paris [For] a number of our customers...[Olivieri reeds] were all that would work. We felt like we had an obligation to keep that brand alive and that was our motivation...We went back to the same processes like they were made in the '60s and '70s rather than the '80s and '90s, with one exception. Some people were experiencing a chirp, so we corrected this by changing the shape of the tip, but otherwise, the cut is the same as in its heyday. It is a small brand – 35,000 reeds a month at maximum capacity. Also, we've done some things differently with our double reeds. They are becoming quite popular, especially with our beginning students.

SM: You have made some amazing barrels. When did you start making them?

Phil: My first barrels were made in Texas probably about 1980 – fairly crude. I started to fix somebody's from a repair request. That is something that has evolved – I am not actually sure of the years I started...

smoke dropped down from the stage, the temperature dropped about five to 10 degrees. He had problems keeping the wooden barrels in tune, so he asked me if I could put in a rubber lining. I said I could do that or make a synthetic barrel. It didn't start as a student barrel, but students began to buy them because they had a Moennig taper for half the price. Many Texas schools started to do that – they would match a mouthpiece/barrel combination that tuned well. Then I started importing different species of wood.

SM: What types of woods did you use?

Phil: I originally used *dalbergia melanoxylon* (grenadilla) – also rosewoods *dalbergia retusa* and *dalbergia nigra*. (*Dalbergia retusa*, now an endangered species, can't be used.) Now I use aged grenadilla, cocobolo or rosewood. My bore design is made for the Signature clarinet. My most popular models are the ones made for Buffet.

SM: How did the Muncy Buffet barrel begin?

Phil: I took barrels from all three woods to Paris and sat down with their design

SM: When did it begin to really take off?

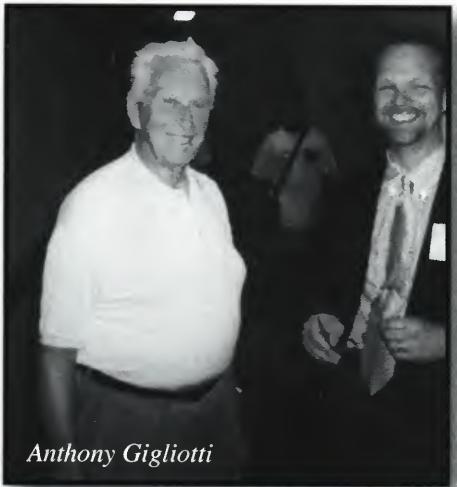
Phil: Those were some crazy years...doing a lot with making reeds with Steuer. That was about when I introduced the synthetic model in 1993.

SM: What inspired you do to the synthetic model?

Phil: I had a customer who started playing in *Phantom of the Opera*. When the



Harold Wright



Anthony Gigliotti

team. They were very excited about the barrels. Initially, I was hoping to have them ream the barrels like they do with Moennig. For whatever reason, that reamer didn't work with their process. As I was struggling with this problem, I remembered a conversation with Gigliotti while in Germany. We talked about everything from life to clarinet barrels, and to the things he had done with Hans Moennig that involved two different reamers. All of a sudden it came to me. I don't think this has ever been done before – I expanded his basic design using a two reamer process to six reamers. The concept is a reverse taper, like a Moennig. But Moennig dimensions match a clarinet, mouthpiece, and the barrel at a specific length, say a 66 millimeter, the most common length. If you go any shorter or longer than that, there is a compromise.

SM: Right

Phil: So, that angle stays the same because it is a one reaming process, but the dimensions change if the length is either longer or shorter. It occurred to me that you could make a barrel with a six reaming process like a slinky. As you pull out a slinky, the dimensions change. The longer the barrel gets, each process stops at a slightly different place. By using six different tapered reams, it is a reverse taper similar to Moennig, but tweaked for that particular barrel length. The intent... was to keep the throat tones from sagging without the high B from being too high. But the result is very even voicing because of this reaming process. It still supports the throat tones

[and] narrows the 12th, the response is quick, it has a comfortable amount of resistance. It is possible to hit high Cs without working hard. You have resistance, but not a stuffy resistance. I am still being reaffirmed from customers. My model was for a Chedeville style or a Vandoren 13 series mouthpiece on an R-13 Prestige clarinet, but players are playing it on all kinds of instruments, including Toscas, adding a lot of zing to its sound. I am still learning about how it works from our customers. The one thing [production] did not allow me to do was to machine-finish the reaming. The final reaming requires me to play and ream and play and ream. Buffet produces the shell, while all of the hand reaming is finished by me. That is a big distinction.

SM: Indeed. Does anyone else even do that?

Phil: I am not sure. The reason for doing this is the process. The important part is not what you are doing but how you got there.

SM: You've had several performers who have inspired your work.

Phil: My motivation has been my customers, and I have great customers. Everyone that has come through the shop has taught me something. Hans Rudolf Stalder came into my shop once in Texas. Tearing down his clarinet, I exposed some lint in his trill key (a beautiful honeycomb filling!)... almost completely filling his tone hole! The lesson was: don't have a swab that produces lint! And my experiences with Gigliotti...I had the utmost respect for him.

I feel like I have studied with all of these guys just having business relations with them. Robert Marcellus, Anthony Gigliotti, Harold Wright – real legends – I have to be able to listen to their needs and the things they struggle with, trying to solve it. People have common problems. We struggle with equipment, wood and metal, and we try to make it a voice.

SM: Right.

Phil: One time Bill Hudgins came into the shop. He warmed up playing *Capriccio Español*. He had me do a number of things to help him. He finished the day playing *Capriccio Español*. It made me sick – not because it was bad playing,

it was fantastic! I said, "But Bill, you don't sound any different than you did this morning!" He really taught me a great lesson, saying, "Yeah, but it is a lot easier."

SM: Ah!

Phil: Great players struggle. My job is to make it easier.

[Pam Muncy and their assistant, Jenny Roberts, walk in.]

SM: Pam, our readers will want to know what Muncy-line products you have.

Pam: Reed cases.

Phil: Olivier reeds. Muncy barrels. Thumb cushions called Thumbulz.

Pam: We are coming out with a line of swabs.

Phil: Yes, and tuning rings for soprano, E-flat and Bass, including for the middle joints. We have a precision machine that laser cuts them.

SM: And you have a hygrometer?

Pam: Yes. We have a reed case with a hygrometer in it.

SM: Right. And reed knives. Anything else?

Pam: Yes. It might be interesting to know that we grow our own reed rush.

Phil: ...and bees wax for double reeds. We make our own that we buy from a local farmer.

SM: Thanks, Pam. One more question for Phil. What are your future plans?

Phil: To follow the thread. Through my career, my main concern has been to help people. I don't want to be known for talking someone into playing something that they don't want. So, the future is going to be a continuation of the past. The other issue that impacts me personally is that wood is of a limited supply. The clarinet is made from this beautiful wood that could go away. Following that thread to Tanzania where a majority of the wood is. Some of the world's most expensive wood, grenadilla, is in limited supply. It is selling for up to \$18,000 per cubic meter while the people who are living in Tanzania are starving to death. That is not right. It is a problem that has to be fixed. I like to look at every aspect along this journey I have gone through to make this barrel. This Tanzanian wood has connected me to the people... Part of

my future is to build something that will help the world just a little bit. Their problems are our problems. A child has to walk 10 miles to school with no bathroom within 10 miles and no water. The school is just the children sitting, perhaps under mpingo trees, where the clarinet comes from... Something has to be done to balance that out so their suffering is not leading to our extravagance. Beautiful music is very important... important for them to hear. I have learned from the people I've talked to in Tanzania... that most of them have not even heard a clarinet.

SM: Wow.

Phil: The mpingo, considered a lucky tree by Tanzanians, is a nitrogen producing tree. Wherever they plant them, gardens improve. By creating planting programs, more trees would grow. The agriculture program in Tanzania would improve because crops would improve – a win-win situation. Keep in mind, however, that a tree takes from 75–100 years to grow large enough to make a clarinet... In the past, many companies have clear-cut entire forests, leaving communities in poverty.

SM: *Not just taking the trees, they are taking their nutrients.*

Phil: ...and their livelihood. In not too many years, the wood of the clarinet could be like with the ivory keys of the piano... We can't wait until the last minute... trees take too long to grow. We are setting up a tree growing foundation through the Rotary International to be implemented through Rotary Tanzania, a very trusted means of making sure the money gets where it needs to go. More of Muncy's products sold will be designated for all of the profits to go to this, and to the Aqua Tanzania Project (to help get clean rainwater to Tanzanian villages). It is also important for willing musicians to volunteer to perform in Tanzania, so Tanzanians can hear and see these instruments – the finished product... from their back yard. Through these programs, they gain a new connection to the wood. So, in the future, we keep doing what we are doing, but maybe we try to actually feed somebody. My dad has always been very involved in doing a lot of good in the world, working directly to help impoverished children. I always felt guilty. I said, "You are changing the

world, but all I do is sit around and practice the clarinet." He told me, "The arts are glue that holds our society together. Without that glue, it will fall apart..." ...I want to be a better person and to be better at my craft. It is all about you, not me, not a common message in our society anymore. And for what if you are not passionate. When you live your passion, you live your strength.

ABOUT THE WRITER...

Associate Professor Sandra Mosteller teaches clarinet, saxophone, chamber music, music education and world music courses at Wayland Baptist University. Dr. Mosteller earned a doctorate in clarinet performance at the University of North Carolina at Greensboro, a master's degree in clarinet performance at Arizona State University, and both master's and bachelor's degrees in music education at Truman State University. Her major clarinet teachers include Dr. Kelly Burke, Dr. Robert Spring, Ted Gurch, Dr. Richard Weerts, Dr. David C. Nichols, Debbie Augsberger and Paul Brizzi Mosteller. She performs as soloist, orchestral and chamber musician, including solo appearances in the Southern, Eastern and Midwestern U.S., as well as Belgium, Spain and Russia. Dr. Mosteller has premiered several works, including *Ebbtide* for clarinet, cello and piano, which was written for her by Belgian composer Norbert Goddaer. She commissioned and premiered *Monologues* for Clarinet and Piano and *Piccolo* and *Chalumeau* for Clarinet, Flute and Piano, both by Gary Belshaw. She is a life member of Sigma Alpha Iota and Pi Kappa Lambda and holds memberships in International Clarinet Association, National Saxophone Alliance, College Music Society, National Association for Music Education, Texas Music Educators Association and National Association of College Wind and Percussion Instructors.

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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.

CALL FOR PROPOSALS ANNOUNCEMENT

CLARINETFEST® 2013

ASSISI, ITALY • JULY 24–28, 2013

Artistic Director Piero Vincenti announces this call for proposals for ClarinetFest® 2013.

If you would like to submit a proposal to perform or present at ClarinetFest® 2013, please download and complete the Call for Proposals form located on the I.C.A. website and send it in to the address below. Recordings and written requests will be accepted through September 30, 2012 and will be reviewed by the Artistic Leadership Team committee. The conference will be featuring a wide variety of performance styles and repertoires. Full consideration will be given to all complete proposals. Only proposals submitted by members of the International Clarinet Association will be considered.

Please send your completed proposal to:

Prof. Piero Vincenti, Artistic Director
ClarinetFest® 2013
Accademia Italiana del Clarinetto
Str. Pian della Genna Fontanella n.23
06132 Perugia, Italy
dir.artistico@accademialitanaclarinetto.com

SITE SEARCH FOR CLARINETFEST® 2016

The I.C.A. Board of Directors is soliciting the assistance of the general membership in identifying potential sites for ClarinetFest® 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 intent
- 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, 2012 to:

Keith Koons, I.C.A. President – ICApresident@clarinet.org



Heritage to Horizon

Lincoln, Nebraska

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SCHOOL OF MUSIC

by Diane Barger

The University of Nebraska-Lincoln School of Music is delighted to host ClarinetFest® on August 1-5, 2012, in the heart of downtown Lincoln, Nebraska. All conference events will be held in the Westbrook Music Building, Kimball Recital Hall, Carson Theater and Lied Center for Performing Arts, all of which are located on the picturesque University of Nebraska-Lincoln campus. The Historic Haymarket, art galleries, unique shops and nearly 100 dining establishments in downtown Lincoln offer something for everyone.

Located in the heart of the city, the Embassy Suites offers luxurious conference housing where you will find the very best of hotel services and amenities. Their exquisite hotel suites are fully equipped with

two televisions and data port telephones, mini-refrigerator, microwave oven, coffee maker and wireless high-speed Internet. Each suite includes a private bedroom and spacious living room with a double-size sofa sleeper. Additional services include a complimentary weekday newspaper, valet parking, room service, guest laundry, gift shop, wheelchair accommodations, indoor pool, spa and fitness center. The Embassy Bar & Grill offers an eclectic mix of traditional favorites for lunch and dinner. Among the highlights of the hotel is a complimentary cooked-to-order breakfast offering a variety of healthy options for your dining pleasure with the nightly Manager's Reception featuring a variety of cold beverages and tantalizing appetizers to accompany the relaxing atmosphere. Be sure to take advantage of this nightly reception where you can listen to our Clarinet Enthusiasts perform in the picturesque nine-story garden atrium.

For those unable to make a reservation for the Embassy Suites, the overflow hotel is the Holiday Inn® Lincoln Downtown, just one block away. Recently renovated, this hotel features a 24-hour Business Center, high-speed wireless Internet throughout the hotel, indoor heated pool, fitness center, and the Red Onion Grill (a full-service restaurant). Please note all ClarinetFest® guests staying at the Holiday Inn are invited to the Embassy Suites each morning to indulge in the complimentary made-to-order breakfast as well as the evening Manager's Reception. This allows you to continue those important conversations concerning the latest clarinet news and accessories!

Speaking of accessories and MORE, the Embassy Suites' spacious ballroom will feature the most amazing display of clarinet exhibitors from around the world you can imagine. Come experience the latest instruments, mouthpieces, accessories, sheet music bins, the newest CD recordings and much more from these world-class exhibitors. These exhibits are always one of the highlights of the conference, so make sure to take advantage of visiting them as often as you can to meet the wonderful sponsors who support ClarinetFest®.

The Kauffman Residential Center is a pleasant four-block stroll from all ClarinetFest® activities and will serve as on-campus housing for conference guests. It features air-conditioned, suite-style units

with private baths furnished with a desk, chair, extra-long twin bed, and mini-refrigerator. Guests are supplied with linens and towel; custodial staff will enter bathrooms daily to perform towel exchange. Each Kauffman guest will enjoy a complimentary three-meal plan during their stay, which offers a variety of dining selections that include vegetarian and vegan entrees as well as a made-to-order deli and soup bar, ethnic cuisine, omelet bar, traditional fare, and American grill with burgers, chicken sandwiches and French fries. A salad bar and breakfast station complete this distinctive dining experience.

The Lincoln Municipal Airport (LNK) is served by Delta and United Airlines and is less than five miles from downtown Lincoln and all ClarinetFest® events. For those guests staying at the Embassy Suites or the Holiday Inn Downtown, complimentary shuttle service is available for your convenience. If your flight arrangements cannot be booked into Lincoln, Omaha's Eppley Airfield (OMA) is 64 miles from the conference hotels in downtown Lincoln and serves the following airlines: American, Continental, Delta, Frontier, Southwest, United and US Airways. Unless you plan to travel before or after the conference, it would be much more cost effective to reserve the OMALiNK shuttle service for your transportation to Lincoln than renting a car at the Omaha airport. OMALiNK offers a special-negotiated reduced rate for all ClarinetFest® participants (TBA at a later date). OMALiNK's customer service is second to none.

ClarinetFest® 2012 – *Heritage to Horizon* features an outstanding roster of artists and lecturers from around the world. The many lectures on the heritage of Daniel Bonade and Robert Marcellus will be sure to inspire you, and the pedagogical presentations cresting our horizon will send you home with cutting-edge ideas to explore. Clarinet master classes by Corrado Giuffredi, David Krakauer, Fred Ormand and Jessica Phillips Rieske will further enlighten you as will a bass clarinet master class by David Bourque and jazz improvisation class by Allan Vaché (with pianist John Sheridan). For those interested in learning about the role of the clarinet in Jewish music and in the klezmer style, make plans to attend an afternoon of back-to-back sessions where you will receive hands-on experience with lecture/

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

demonstrations by Kurt Bjorling and Tom Puwalski (and make sure to bring your instruments!).

As mentioned in the December edition of *The Clarinet*, Deborah Check Reeves, Curator of Education and Woodwinds at the National Music Museum (NMM) in Vermillion, South Dakota, will present a lecture and offer a "Show and Tell" hour. Make sure to bring your special and rare clarinet(s) to the conference. Also, don't forget to take advantage of the ClarinetFest® excursions to the NMM offered to all conference participants and their families before and after the conference.

For those interested in learning more about music careers in the military, a round table discussion will be scheduled during the conference. You will also be able to hear several of our premiere band military clarinetists performing in duos, along with several other artists, in the Friday early evening concert. Immediately following is a jazz concert with Allan Vaché and Offutt Air Force Base's jazz group, the Noteables.

Other evening artists include Michael Lowenstern playing his "jazz/funk-tronica" for bass clarinet, clarinet soloists Antonio Tinelli and Alexander Fiterstein and a concert by Corrado Giuffredi and David Krakauer (and friends). Saturday evening features a two-part concert: quartets/quintets with clarinetists David Campbell, Karel Dohnal, Jan Jakub Bokun and bass clarinetist Dennis Smylie followed by concerto soloists Jessica Phillips Rieske, Gregory Smith and Eddy Vanoosthuyse performing with Lincoln's Symphony Orchestra.

Horizon Highlights daytime concerts will feature artists from around the world performing in themed recitals. Another highlight includes a late-afternoon recital by Serkan Çağrı performing Turkish music for clarinet – an event that will surely astound you. Special concerts from students of Kalmen Opperman and Robert Marcelus are scheduled, as is a special tribute concert for Frank Kowalsky who will be awarded the I.C.A. Honorary Membership at the Awards Ceremony. These events and much more promise to make ClarinetFest® 2012 an event to remember.

For the latest information, please visit the I.C.A. ClarinetFest® 2012 website www.clarinet.org/clarinetFest2012.asp and the Facebook event page www.facebook.com/events/189899274390643/. In the meantime, keep your eye on the horizon!

CONCERTO FOR CLARINET & STRINGS "THREE PSALMS" (16')

"Mark Petering's recent clarinet concerto, Three Psalms for Clarinet and String Orchestra, is wonderfully lyrical and evocative, reminiscent of chamber music by great American composers such as Aaron Copland, Virgil Thomson, and John Adams."

William Helmers, Clarinet
Milwaukee Symphony Orchestra and Present Music

Preview at www.markpetering.com
Aspen Music Festival Alumnus, 2005

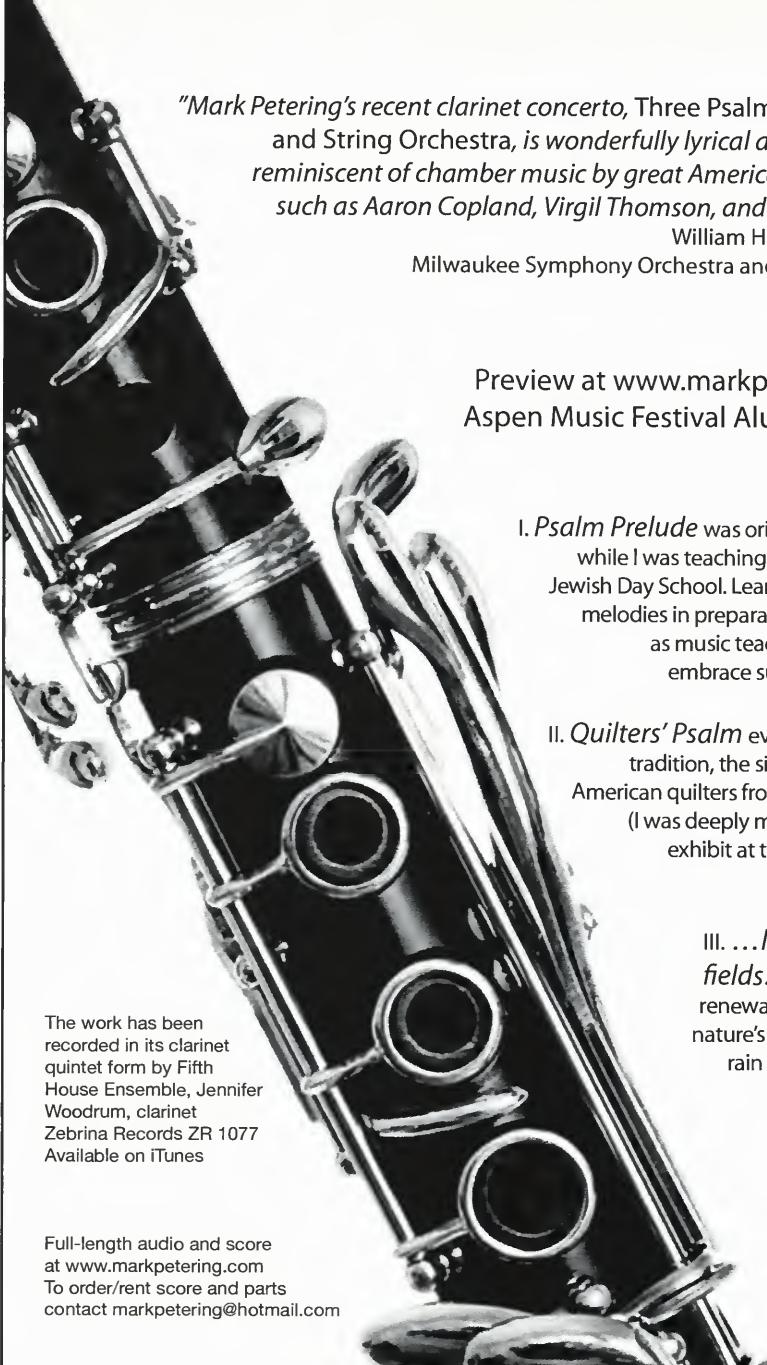
I. *Psalm Prelude* was originally conceived while I was teaching at the Milwaukee Jewish Day School. Learning Hebrew folk melodies in preparation for my duties as music teacher led my ear to embrace such soulful music.

II. *Quilters' Psalm* evokes another folk tradition, the singing of African-American quilters from Gee's Bend, AL. (I was deeply moved by the quilt exhibit at the Milwaukee Art Museum.)

III. ...like rain on the fields... celebrates the renewal of spirit through nature's gift of nourishing rain and is inspired by Psalm 72.

The work has been recorded in its clarinet quintet form by Fifth House Ensemble, Jennifer Woodrum, clarinet
Zebra Records ZR 1077
Available on iTunes

Full-length audio and score at www.markpetering.com
To order/rent score and parts contact markpetering@hotmail.com



CLARINETFEST® 2012

PRELIMINARY ARTIST ROSTER (subject to change)

Clarinet Soloists

Jeffrey Anderle
Cheryl Ani
Laura Armstrong
Blake Arrington
Steven Becroft
David Bell
Karen Benda
Alexander Bendenko
Sauro Berti
Deborah Bish
Jan Jakub Bokun
David Bourque
Serkan Çağrı
David Campbell
Henry Careres
David Carter
Martin Castillos
Deborah Chodacki
John Cipolla
Jeremy Cohen
Anthony Costa
Elizabeth Crawford
Karen Dannessa
Peggy Dees
Karel Dohnal
Mary Druhan
Adam Ebert
Christian Ellenwood
Wesley Ferreira
Alexander Fiterstein
Yasmin Flores
Joshua Gardner
Eric Ginsberg
Corrado Giuffredi
Alexey Gorokholinski
Christopher Grant
Laura Grantier
Dickson Grimes
Elizabeth Gunlogson
Patrick Hanudel
Steven Hanusofski
Julia Heinen
Mary Nan Jordan
Meaghan Kawaller
Tod Kerstetter
Keith Koons
Melissa Koprowski
David Krakauer
Jesse Krebs
David Lemelin
Lee Livengood
Scott Locke

Michael Lowenstern
Kimberly Cole Luevano
Richard Macdowell
John Masserini
Amanda McCandless
Malena McLaren
Matthew Miracle
Osiris Molina
Sabrina Moulaï
Lynn Musco
Walter Nielsen
Pat O'Keefe
Gregory Oakes
Fred Ormand
Shannon Orme
Sean Osborn
Jeff Pelischek
Katrina Phillips
Kathy Pope
William Powell
Spencer Prewitt
Maxine Ramey
Connie Rhoades
Jessica Phillips Rieske
Rebecca Rischin
Michael Rowlett
Jonathan Russell
Kevin Schempf
Karem Simon
Gregory Smith
Dennis Smylie
Richard Spece
Robert Spring
Allison Storochuk
Gi-Hyun Sunwoo
Tim Sutfin
Antonio Tinelli
Michelle Urzynicok
Allan Vaché
Eddy Vanoosthuyse
Gabor Varga
Paul Votapek
Carina Washington
Anne Watson
Gary Whitman
Chuck Willett
Jeremy Wohletz
Cindy Wolverton
Peter Wright
Gail Zugger

Lecturers

Lori Ardovino
Adam Ballif
Christy Banks
Christopher Barrick
Kurt Bjorling
Lisa Canning
Deborah Check Reeves

Denise Gainey
Larry Guy
Janette Harriott
Kathleen Jones
Matthew Kanowith
Michelle Kiec
Kellie Lignitz
Jessica Lindsey
Maurita Mead
Janice Minor
Douglas Monroe
Dennis Nygren
Ron Odrich
Rocco Parisi
Thomas Puwalski
Shannon Thompson
Stephan Vermeersch
Amy Walworth
John Weigand
Rachel Yoder

Ensembles

Chicago Clarinet Ensemble
Eastern Kentucky Clarinet Choir
Houston Symphonic Band Clarinet Ensemble
Ironwood Trio
Konza Wind Quintet
Scottish Clarinet Quartet
Stonaker Contra Clarinet Choir
United States Army Field Band Clarinet Quartet
United States Coast Guard Band Clarinet Quartet
United States Marine Corps Clarinet Quartet
Urval Ensemble
Vientos y Pasitos Clarinet Quartet
775 Clarinet Ensemble

Clarinet Enthusiasts

Atlanta Clarinets
Capitol Clarinets Duo
Manhattan Bassoon Trio
University of Utah Clarinet Quartet

*ClarinetFest® 2012 is co-sponsored by
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An Orchestral Stage:

A Cultural Sketch from the Life of Orchestral Musicians

by Simeon Bellison

PART IX

[Simeon Bellison needs no introduction to clarinetists, and so we are indeed privileged 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 Russian-born clarinetist/author/teacher. Thanks to David Randall, Professor Emeritus 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. Ed.]

Chapter 10

That same night Freda sat disconsolately by her window and watched the courtyard. The samovar was steaming on the table, Berkenstein's favorite dish was simmering on the stove and there was even a pot of coffee in readiness, but he had not yet returned.

At last, about five o'clock in the morning, Berkenstein appeared. Freda ran to meet him, relieved him of the bass viol, which he had carried on his shoulders all the way home in order to save cab fare, and carried it into the apartment. Even before Berkenstein removed his coat, he took a bottle of cognac from his pocket and put it on the table, but Freda had no desire for her favorite delicacy. With a happy smile, he handed her the money he had made that night. Ordinarily, Freda counted it carefully; but this morning the affair of the Frenchman was on her mind. She shoved the silver and bills into a drawer and began a recital of the night's calamity.

Berkenstein was overcome. Not even the unexpected profit could cheer him. He was sure that the news would get to Chilikin's and cast an indelible blot on his name. His mind was tortured by the need of some mode of action whereby he might silence the story forever.

Freda gave him an idea. She advised him to go to the Marmonica and pledge

the three musicians on their word of honor never to mention a word of it to anybody as long as they lived. Berkenstein equipped himself with a handful of coins and hastened to the Marmonica.

He knocked at the rear door and waited anxiously until it was opened. With the permission of the owner, whom he knew, he was admitted to the parlor. There, in the center of the room, a table had been set; it was covered with empty beer and vodka bottles. Around the table, with Lioshka at its head, sat the orchestra, each one with his girl beside him. They were all drunk as they celebrated with the pay, which their singular interpretation of the *Austrian March* had earned them.

They were amazed to see Berkenstein at that hour, but invited him to join the fun. One of them, regretting that there was not more vodka left, poured the remaining few drops from the last bottle into a glass for him. "Begging your pardon, Ivan Ivanovich, but it's your own fault for coming so late. Now you have only what's left."

It was an excellent opening for Berkenstein, and he seized it. He pushed the glass aside and said, "No, sir! Berkenstein is not used to leftovers. As he is the uninvited guest, it is he who is going to treat the crowd." He took three rubles from his pocket and ordered vodka, beer and food.

"There's a sport for you!" Lioshka shouted joyfully across the table. "A regular fellow, Berkenstein is! Not like Jivoglot! That one, even though he's an agent too, he never treats a fellow to a glass. That skunk would hang himself for a kopek. May I die if I don't smash his face some day. By God, Berkenstein, you're a fine fellow. Come here and let me embrace you."

Lioshka arose from his chair and tried to reach Berkenstein across the table, but he swayed backwards and fell on the floor, hitting his head against the piano. They rushed to help him to his feet and finally got him back into his chair. Berkenstein, picking up the wavering thread of the con-

versation, poured oil on the fire. "Talking about Jivoglot treating others! That man won't even spend a kopek on himself."

"And his money – what's he going to do with it all?" Lioshka asked while he rubbed the injured spot on his head.

"Money? – He's saving it for his coffin!" Berkenstein answered. This threw them all into spasms of loud laughter.

"A wonderful fellow, Berkenstein. By God, I can't ... I can't help it – I must embrace him!" Lioshka banged his fist on the table to emphasize the fact that his decision was irrevocable, and made another attempt to reach Berkenstein. In order to please Lioshka and to dispose him even more in his favor, Berkenstein went around the table and suffered Lioshka's drunken hugs. He even concealed his disgust at Lioshka's foul breath. "I've got through with it," he thought.

He returned to his seat and continued his onslaught on Jivoglot. "That skunk! – the earth will refuse to hold him when he dies. Think of all the work he has taken away from other men! What he has done to me alone!"

"He has, has he? Why didn't you tell me that before? I'd have cut him into ribbons...into ribbons...right into ribbons!" Lioshka shouted and banged his fist. He became so infuriated with Jivoglot that his eyes filled with tears and he began to cry. Although Jivoglot had never had a chance to wrong Lioshka in any manner, he was probably lucky not to be there at that moment.

Berkenstein's order was served, and he filled all the glasses. "Brothers," he said, "to your health." He drained the glass in one gulp and followed it quickly with a bit of pickle. The others cheerfully imitated him and emptied their glasses.

Suddenly, Berkenstein changed the conversation. "Last night, boys, I had to play quite a distance from here, past the Pryobrazhensky turnpike. Just a pitiful little wedding," he lied. "The bride's father got drunk early in the evening and kept

yelling for us to play the Kamarinskaya and nothing else. He didn't let anybody dance, so we didn't get any tips except the 30 kopeks he himself threw into the hat, and that was all."

"And we got 10 rubles last night just for the *Austrian March*," said the one at Berkenstein's right. "It was too bad that Lioshka overdid it a little bit on the tambourine – they didn't like it. The glass, you know, became shivery, so they said that's enough. Otherwise, we could have got more than that out of them. What a wife you have, Berkenstein, I must admit she's a wonder! Why, she could beat any business head. Not an extra musician to be found last night, but did she worry? To her it's nothing! She won't let a job go. You could give her twenty jobs a night, and she'd take care of all of them. And she'll get the men in half an hour if she has to dig them up out of the ground. Last night, she came to the three of us and offered us 20 rubles. Catch Jivoglot paying such a price! Not on his life. Of course, we agreed. Too bad Lioshka went wrong. To him it is all the same: Austrian or Persian, he makes it Russian. And the people we played for," he lamented bitterly, "don't know what they are, Germans or Bankers, well – they didn't like it." He paused, then added gravely with a note of deep sympathy for Berkenstein: "Well, brother Ivan Ivanovich, no use hiding the truth. That nephew of yours...well...no good at all. Doesn't even know the Austrian. Can't play anything, he said, without the book." "He is young yet," Berkenstein interrupted, "just his second year at school. Wait...when he finishes his course, then you can ask something of him." Trying to turn the conversation from the delicate subject, he filled the glasses again and asked cheerfully, "Well, brothers, shall we repeat?"

"Lead, Berkenstein, you're the conductor!" yelled Lioshka exuberantly. "What a sport you are, Berkenstein. Let me kiss you some more!"

"You'd better kiss Tanka," said the hoarse voice of one of the girls who was sitting on someone's lap – she was no less drunk than the men – "See, she's sitting all alone, longing for you."

"Here's what I want to tell you, my friends," Berkenstein announced, "Tomorrow, it will be my treat again. I am going myself to the Okhotny Market to bring you some special relishes."

"What a fellow, this Berkenstein! What a sport! I've just got to embrace you again." Despite his inebriate condition, Lioshka could still understand what was going on. He was childish with delight over Berkenstein's newly discovered congeniality.

"I tell you, kiss Tanka!" – Again the hoarse voice.

"You go to hell, together with Tanka!" Lioshka shouted angrily.

There upon they emptied their glasses for the third time, during the following moment of inactivity, Berkenstein took advantage of the comparative silence to make his point.

"Boys, here's what I want to ask you: For God's sake, don't mention that thing to anybody – you know, yesterday's birthday party...those Italians where you were – see what I mean? It won't do you or me any good if they find out at Chilikin's. They'll ridicule us to death. And, God forbid, if Jivoglot should get wind of it, he would burst with joy."

"Give me Jivoglot! Give him to me right here – I will smash him to pulp!" Lioshka shouted furiously, banging the table with an empty bottle.

"God be with you, Ivan Ivanovich, why should we talk about it? Why should we disgrace ourselves?" asked the other musician. "We would be the ones to pay heavily for it, don't you see that yourself?"

Berkenstein sighed with relief. "So it's all settled? On your honor?" He shook hands with each one in confirmation of their secret understanding.

"On my honor! My word of honor!" They promised in chorus.

Lioshka, flooded with emotion, dropped on his knees before the icon in the corner and wept. "Here, before God, I

swear I will not tell it to anybody! May the Lord destroy me if I tell it to anybody!"

Satisfied that his mission was fulfilled, Berkenstein poured the rest of the vodka into the glasses. "Well, let us finish, boys, and go to bed. See, the ladies are bored, and it's time for me to be asleep. You'll see what good things to eat I will bring you tomorrow. Berkenstein checked himself as he realized that since his object was achieved, further inducements were unnecessary.

Glasses were raised and clinked all around in good fellowship. Berkenstein drank part of his and threw the last few drops on the floor according to the custom of the time.

"Well, then, not a word – is that understood?"

"Don't worry – we don't swear for nothing."

Lioshka had fallen asleep near the icon. At this moment, he awoke and yelled: "Berkenstein, darling, come let me embrace you before we part."

Berkenstein, having no choice, knelt beside him, put his face three times against Lioshka's slobbering mouth, and then departed.

The group left at the Marmonica became restless. They decided that they all ought to go to Chilikin's and conclude the party in proper fashion. On the way to the saloon, two of the men, assisted by the girls, managed to walk quite well; but Lioshka, who had boasted that he needed no assistance, walked alone, reeling from one side of the street to the other. Every few steps, he fell and hit his face against the cobblestones. By the time he arrived at Chilikin's, he was bruised almost beyond recognition.

(to be continued)

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The ORIGINS OF THE CLARINET IN SPAIN

by Francisco José Fernández Vicedo,
translated by María Salud Herrero Calpena

The 1760s

The various Spanish musicological publications which have somehow tried to date the origin and appearance of the clarinet in Spain so far have made use of methodological approaches not very suitable for this purpose, since they have centered upon other areas of a more general character than that represented by the instrument's history. As an example we can name the case of José Subirá whose interest regarding the instrument was limited mainly to the question of its use in the scenic *tonadilla*. This musicologist dated the appearance of the clarinet in relation to this musical genre, although without specifically setting a fixed date, in "los últimos lustros de esta manifestación escénica"¹. Much more recently, López-Caló stated, in the context of the stylistic evolution of Spanish 18th-century religious music, that the clarinets "por regla general aparecen después de bien entrado el siglo XIX"², an opinion shared by M^a Pilar Alén who points out that:

*"El uso del clarinete tardó algún tiempo en introducirse en las capillas de música españolas. Todavía en la primera década del siglo XIX eran muy poco frecuentes. Pero una vez conocido, su uso fue en aumento"*³.

Along the same line, Josep M^a Vilar states in his study of Catalan symphonism of late 18th century and early 19th century that:

"En este sentido hay que referirse al clarinete, que no figura en este repertorio. A pesar de su presencia en algunas obras del periodo clásico austriaco, el clarinete no se utilizó en la música sinfónica catalana"

*lana hasta después de 1815, cuando se reanudó la actividad operística y se pusieron en escena las obras de Rossini. Con todo, el instrumento se conocía, y su uso está documentado en dos marchas para dos clarinetes, trompetas, dos trompas y fagot, que actualmente se encuentran en los archivos del museo de Vilafranca del Penedès. La caligrafía y el tipo de papel sitúan esta copia en una fecha cercana a 1760, y el contexto en que se encontró indica una finalidad litúrgica o paralitúrgica"*⁴.

The most updated contribution to this question was recently made by Albert R. Rice, who states that the instrument reached Spain in the 1770s⁵. The bibliography included in his interesting monograph *The Clarinet in the Classical Period* clearly shows the lack of specific publications concerning the clarinet in Spain. It is for that reason that any detailed research regarding the origin of the instrument in Spain requires an unavoidable search for primary sources.

With regard to the Spanish musical context in the 18th century we have to point out the absence of any kind of direct documentary reference about the clarinet prior to the 1760s, including both primary scores or either musical or general literature with musical references and secondary sources. Precisely, we can mention the existence of historical sources dated just before them which are valid in documenting the use in Spain among numerous wind instruments, but which nevertheless do not explicitly mention the clarinet. That is the case with the historical treatise *Reglas y advertencias generales que enseñan el modo de tocar todos los instrumentos mejores, y más usuales* by Pablo Minguet e Yrol⁶. Dated in

Madrid in 1754, besides explaining among others the different fingerings typical of the flute, the recorder and the "flautilla" [sic] it lists many other wind instruments, the clarinet being one of those not mentioned. Having in mind Rice's statement which considers the introduction of the clarinet in the European wind ensembles circa 1740–1760 as one of the main factors in the expansion of the instrument⁷, the absence in Spain of documentary evidence previous to the 1760s referred to wind ensembles with the participation of the instrument indicates that it very probably appeared in the country at some point during that decade. The likely absence of the clarinet in Spain before that time is indirectly reinforced by the existence of a primary documentary source by the famous singer Carlos Broschi Farinelli, present in the Spanish Court since 1737 and one of the central characters of its musical life during the reigns of Felipe V and Fernando VI. In the manuscript written by the same Farinelli, a kind of report, summary and accounts of his activity as organizer of the Court's musical life, we find that from 1747 until 1758, within the open air festivities in Aranjuez during Fernando VI's reign, there were concerts in which:

*"(...) además de la orquesta, un grupo de músicos, miembros de las Reales Guardias Española y Valona, tocaban «en el tablado del Real Teatro en los días de función». Estaba formado por siete oboes (...) ; tres fagotes (...) ; y cuatro trompas (...)"*⁸.

In this sense, we can state that the absence of the clarinet in the military musical ensembles of the *Reales Guardias Españolas y Valona*, units serving directly the monarch and quite probably the elite

of the Spanish army of the time⁹, could be probably explained as a result of the absence of the instrument in the country.

On the other hand, the oldest written appearance of the word “clarinet” found so far in the Spanish historical context is from 1764. It is the “*Alegación fiscal del proceso de fe de Salvador Ferrando, natural de Carcagente (Valencia) y clarinete del Regimiento de África, seguido en el Tribunal de la Inquisición de Zaragoza, por sodomía*”¹⁰ (Public prosecutor’s alegate in the faith process to Salvador Ferrando, born in Carcagente (Valencia) and clarinetist in the African regiment, taking place at the Inquisition’s Tribunal in Zaragoza, with charges of sodomy). The following appearance is from 1768 and is found in a clearly military area as they are the *Reales Ordenanzas militares (Royal Military Ordinances)* announced in the same year under Carlos III’s rule. In the *Tratado I, Título V, Artículo 5* of these ordinances we find that:

*“Para clarinetes han de reclutarse muchachos que no bajen de la edad de diez años; pero en llegando a la de dieciséis, se les preguntará si quieren continuar en el real servicio; si respondieran que sí, se les tomará el juramento de fidelidad que explica el Tit. VII del Tercer Tratado sobre revistas, y quedaran sujetos desde entonces a las penas graves de Ordenanza; y si dijeran que no es su ánimo continuar, se les dará licencia...”*¹¹.

On the other hand, and as Ricardo Fernández de Latorre points out:

*“Los clarinetes debían tener más crecidos emolumentos que sus compañeros de las bandas de guerra, pues se hace mención en el mismo texto (Trat. I., Tit. V., Art. 5) de la gratificación que «sobre su ordinario prest de pífano o tambor se de a los clarinetes»”*¹².

It was in fact from the enactment of the Royal Ordinances of 1768, when the clarinet officially became a part of the Spanish army¹³. The presence of the instrument in the army from these legal dispositions had to be necessarily very strong. A symptom of the expansion of the instrument in the army is the appearance on 11 May 1770 of an advertisement in the *Diario Noticioso Universal* from Madrid confirming the presence of military clarinet players:

*“En el cuartel del Regimiento de Navarra, junto a S. Francisco, darán razón de una Ama, de edad de 20 años, que solicita acomodarse para criar; se preguntará por María Josefa Javier, mujer de un Clarinete: tiene la leche un mes”*¹⁴.

For its part and until the present time, the so-called *Toques de guerra que deberán observar uniformemente los pífanos, clarinetes y tambores de la infantería de S.M. concertados por D. Manuel Espinosa, músico de la Capilla Rl. De orden de S. M.*¹⁵, dated in 1769, constitute the oldest known Spanish score with the presence of clarinets. At the same time, the preservation of a first version of the “*toques de guerra*” dated in 1761, in which clarinets are not included, but in which we find fifes and drums¹⁶, reinforces again the initial hypothesis, suggesting precisely the interval between 1761 and 1768 as the most probable years for the arrival of the instrument into the country. Obviously, we cannot exclude an earlier presence, although this fact hasn’t been documented.

With regard to the Spanish scores of the 18th century with an effective presence of the clarinet, usually classified in the religious genre, we have to point out that although there are references in secondary bibliographical sources concerning works with the presence of the instrument in dates earlier than the already mentioned 1769, there are usually more mistakes in which it is common for the confusion to exist between *clarín*¹⁷ and *clarinete*. So, we can name numerous authors affected by this confusion, such as Buono Chiodi, *Kapellmeister* in Santiago’s cathedral¹⁸, Antonio Caballero, *Kappellmeister* in Granada¹⁹, José Pradas Gallén²⁰, Pascual Fuentes²¹ or José Mestre Gargallo²², all of them *Kapellmeisters* in Valencia in different periods, or the case of Antonio Rodríguez de Hita²³.

In addition to the inevitable mistakes that appeared in secondary sources, we can also mention important mistakes in the interpretation of the historical documentation, such as the statement that there were already clarinets in the staff of the *Capilla Real* reorganized by Fernando VI in 1749²⁴. This incorrect information can be contrasted with other articles or monographs that correct it²⁵.

It is precisely regarding the 18th-century musical scores with the presence of

the clarinet, considered as primary musical sources, where we must place the very dubious dating (ca. 1760 or even earlier) that Josep M^a Vilar presents for the marches for two clarinets, clarin, two horns and bassoon kept in the Archive belonging to the *Comunidad de Presbíteros* at the Church of Santa María in Vilafranca del Penedés²⁶, mentioned earlier. Such dating (ca. 1760) is just a weak work hypothesis, as it is not supported by irrefutable documentary references. A dating in which the temporal margin represented by the interval of a decade means in practice a reinterpretation considerably different from the historical reality, cannot and must not be based only and exclusively in elements such as the type of paper or the calligraphy, since, *a priori*, they neither constitute in themselves determining analysis factors nor present the required chronological precision. In the above mentioned it is specially applied to an isolated case as this, in which the analysis referred to in the sources in question has not been conveniently supported and contrasted by the systematic comparison with other similar documentary sources²⁷. Moreover, the stylistic and writing criteria signaled by Vilar as arguments supporting his dating (very simple harmony, short and symmetrical phrases based on two of four-bar motives, presence of lower chromatic appoggiaturas very typical of the galant style, even the classicism strictly speaking) are not a determining factor for such dating since they correspond to the basic characteristics of much of the music of wind ensembles in the 18th century. In this sense, it seems better to propose a later date for both marches, at least from 1770–1780, dating that seems more coherent with the rest of primary documentary sources compiled regarding the question of the origin of the clarinet in Spain. In this sense, we have to point out that although the substitution of oboes by clarinets in melodic roles, clearly seen in these marches, took place in the European case in approximately two phases, a first period between 1740–1760 characterized by the introduction of the instrument in this wind ensemble, followed by a second historical period, the decade of 1780, a key in the melodic leadership of the clarinet²⁸. For the Spanish case it was relatively late especially regarding liturgical or paraliturgical music, genres to which these marches

seem to belong, as Vilar states. Thus, the study of the music kept in the different Spanish church archives through the numerous catalogs published, shows how such a substitution process of oboes by clarinets timidly started in the last decade of the 18th century and not before as the already mentioned researcher states.

Bearing in mind everything said before, we can reject with certain security a presence of the instrument geographically generalized in Spain before the decade of 1760. If it had occurred it would have left some trace. We cannot say the same, however, about the precise presence of the instrument. It is quite possible the exceptional presence of a foreign performer or virtuoso on his way across the country and about which we do not have any news yet.²⁹ The instrument could have been also present, in specific and exceptional cases, within some musical chapel of religious character or as an instrument present in some military unit³⁰, probably played by an oboist³¹. The finding of some primary source so far unknown cannot be excluded in the present context of intense study and revision of the mythological knowledge about the Spanish 18th century.

ABOUT THE WRITER...

Francisco J. Fernandez-Vicedo began learning the clarinet at the music school of the amateur Wind Band “Sociedad Union Musical” of Petrer (Alicante). He studied at the “Ruperto Chapí” Conservatoire of Elda (Alicante) and “Óscar Esplá” Conservatoire of Alicante with Francisco Florido, Martín Blanes and Juan Domenech. In 1997 he received the highest qualification in Chamber Music. He has taken part in various courses with different teachers, such as Enrique Pérez Piquer, Thomas Friedli, David Campbell, Walter Seyfarth, Larry Passin, Fabio di Casolà, Lorenzo di Coppola and many others.

At present, he is a clarinet teacher in the “Victoria Eugenia” Superior Conservatoire in the city of Granada, being a clarinet teacher since October 1999. He has played several concerts as a soloist with the Chamber Orchestra “Ciudad de Eld,” Orchestra of the Granada University, Municipal Wind Band of Granada, and various amateur wind bands.

He has collaborated with the Madrid Philharmonic Orchestra, Alicante Symphonic Orchestra, Orchestra of the Villena Theatre (Alicante), “Ciudad de la Alham-

bra” Symphonic Orchestra (Granada), “Ciudad de Málaga” Symphonic Orchestra, the latter conducted by Mr. Jesús López Cobos.

Last year he read his doctoral thesis at the University of Granada on the Spanish clarinet history and repertoire from its origins in the 18th century to the beginning of the 20th century. He has published several articles about the history of the clarinet and wind bands in Spain.

ENDNOTES

- 1 “(...) the last five years of that scenic manifestation”. Subirà, José. *La tonadilla escénica*. Vol. II. Madrid: *Tipografía de Archivos, 1928–1930*. Page 490.
- 2 “(...) as a general rule appear well into the 19th century.” López-Calo, José. “Barroco-estilo galante-clasicismo” in: *Actas del Congreso Internacional: España en la Música de Occidente. Salamanca, 1985*. Vol. II. (Emilio Casares; Ismael Fernández De La Cuesta; José López-Calo, eds.). Madrid: *Ministerio de Cultura, 1987*. Page 7.
- 3 “The use of the clarinet took some time to be introduced in the Spanish music chapels. They were still not very frequent in the first decade of the 19th century. But, once known, its use increased.” Alén, M^a Pilar. “Las capillas musicales catedralicias desde Carlos III hasta Fernando VII” in: *Ibid.* Page 45.
- 4 “(...) In this sense we have to refer to the clarinet, which does not appear in this repertoire. Despite its presence in some works from Austrian classicism, the clarinet was not used in Catalan symphonic music until after 1815, when the operatic activity was resumed and Rossini's works were performed. Even so, the instrument was known and its use is documented in two marches for two clarinets, trumpets, two horns and bassoon, which are now in the archives of the Vilafranca del Penedès museum. The writing and the type of paper used set this copy at a date close to 1760, and the context where it was found indicates a liturgical or similar use.” Vilar I Torrens, Josep M^a. “La sinfonía en Cataluña, 1760–1808” in: *La música en España en el siglo XVIII*. (Malcolm Boyd and Juan José Carreras, eds.). Madrid: Cambridge University Press, 2000. Pages 196–197.
- 5 Rice, Albert R. *The Clarinet in the Classical Period*. New York: Oxford University Press, 2003. Pages 3 and 58.
- 6 Minguet E Yrol, Pablo. *Reglas y advertencias generales que enseñan el modo de tañer todos los instrumentos mejores, y más usuales*. Madrid, 1754. (Reimpresión facsímile: Ginebra: Minkoff Edition, 1982).
- 7 Rice, Albert R. *The Clarinet in the Classical Period...* Pages 109–110.
- 8 “(...) besides the orchestra, a group of musicians, members of the *Reales Guardias Española y Valona*, played <on stage at the Real Teatro on performance days>. It was made up of seven oboes (...); three bassoons (...); and four horns (...).” Cit. in: Morales Borrero, Consolación. *Fiestas reales en el reinado de Fernando VI. Manuscrito de Carlos Broschi Farinelli*. Madrid: Editorial Patrimonio Nacional, 1987 (2nd Edition). Page 21.
- 9 Enciso Recio, Luis Miguel. “XI. El Ejército y la Marina” in: *Historia de España Vol. X. Los Borbones en el siglo XVIII (1700–1808)*. (Ángel Montenegro Duque, coord.) Madrid: Gredos, 1991. Pages 450–451.
- 10 Archivo Histórico Nacional [AHN]. Secretaría de Aragón. Consejo de Inquisición. Sign. INQUISICIÓN, 3732, EXP. 424.
- 11 “For the clarinets it is necessary to recruit kids that are not under the age of 10; but in reaching the age of 16, they will be asked if they want to continue at the Royal Service; be the answer affirmative, they will have to take the fidelity oath explained in the Tit VII of the Tercer Tratado about reviews and from that moment they will be subject to the Ordinance rules; be the answer negative, they will be given live...”. Cit. en Fernández De Latorre, Ricardo. *Historia de la música militar de España*. Madrid: Ministerio de Defensa, secretaría General Técnica, 2000. Page 102.
- 12 “The clarinets should have bigger wages than their colleagues at the military bands, since it is mentioned in the same text (Trat. I., Tit. V., Art. 5) the bonus that “is given to clarinets on top of their ordinary wage.” *Los clarinetes debían tener más crecidos emolumentos que sus compañeros de las bandas de guerra, pues se hace mención en el mismo texto (Trat. I., Tit. V., Art. 5) de la gratificación que «sobre su ordinario prest de pifano o tambor se de a los clarinetes».* *Ibid.* Page 102.
- 13 Their inclusion in the different military units is pointed out in Alonso Juanola, Vicente; Gómez Ruiz, Manuel. *El ejército de los Borbones. Vol II. Reinados de Fernando VI y Carlos III*. Madrid: Ministerio de Defensa, 1991.
- 14 “At the barracks of the Navarra Regiment, next to Saint Francisco, they will give information about a *wet nurse*, of 20 years of age, who asks to position herself to breast-feed; you will ask of María Josefa Javier, a Clarinet's wife: she's got milk of one month.” *Diario Noticioso Universal (Madrid). Viernes, 11 de mayo de 1770*.
- 15 Biblioteca Nacional de España [BNE]. Sign, M-8684.
- 16 *Libro de la Ordenanza de los Toques de Pifanos y Tambores que se tocan nuevamente en la Infantería española compuestos por don Manuel Espinosa. 1761*. BNE, Ms. Sign. M-2791.
- 17 High brass wind instruments were very popular in Spain previous to the arrival of the modern trumpet in the second third of the 19th century. Kenyon De Pascual, Beryl. “Clarín. I. España” in: *Diccionario de la Música Española e Hispanoamericana, Vol. III*. Madrid: SGAE, 1999. Pages 731–732.
- 18 In this sense we can quote the references provided by the small catalog of works which appears in the article by Alén, Pilar. “*Chiodi, Buono Giuseppe*” in: *Diccionario de la Música Española e Hispanoamericana, Vol. III*. Madrid: SGAE, 1999. Pages 652–658, in which it is mentioned the participation of the clarinet in some villancicos by this Italian musician and kept in the Cathedral of Santiago de Compostela. This aspect is, nevertheless, denied when checking the catalog by the same composer presented more exhaustively by the same researcher in Alén, M^a Pilar. *La capilla de música de la Catedral de Santiago de Compostela: renovación y apogeo de una etapa privilegiada (1770–1808)*. Sada (La Coruña): *Ediciós do Castro*, 1995.

19 There is no doubt that there is a mistake in the dates proposed for the inclusion of the clarinet (1759, 1768, 1769 and others) in the instruments indicated for some of the works mentioned in the article by Ortiz Molina, M^a Angustias. *"Caballero, Antonio"* in: *Diccionario de la Música Española e Hispanoamericana*, Vol. II. Madrid: SGAE, 1999. Pages 822–823, corrected by the same author in Ortiz Molina, M^a Angustias. *Antonio Caballero (1728–1822): incipits de sus obras*. Sevilla: Consejería de Cultura, 2002.

20 In Climent, José. *Fondos musicales de la región valenciana. I Catedral Metropolitana de Valencia*. Valencia: Instituto de Musicología–Institución Alfonso el Magnánimo, Diputación Provincial, 1979. Pages 349–397, as well as in _____. *Pradas Gallén, José* in: *Diccionario de la Música Española e Hispanoamericana*, Vol. VIII. Madrid: SGAE, 2001. Pages 923–924, it is wrongly stated the preservation of several works by this author with clarinets, confusing its abbreviation “cl” with that of the clarín “clr” or “cln,” in which can be considered as a common mistake.

21 The clarinet is wrongly included in some works by Pascual Fuentes in an article by Climent, José. *“Fuentes Alcácer, Pascual”* in: *Diccionario de la Música Española e Hispanoamericana*, Vol. V. Madrid: SGAE, 2000. Pages 283–284, whose mistakes possibly come from Ripollés, V. *El villancico i la cantada del segle XVIII a València*. Barcelona: Institut d’Estudis Catalans, 1935. Page LI. Both texts indicate the incorporation of the clarinet in some of the works by the already mentioned composer in 1767. This information is, nevertheless, implicitly corrected by one of these authors in Climent, José. *Fondos musicales de la región valenciana. I Catedral Metropolitana de Valencia...* Pages 166–181, and explicitly, regarding Vicente Ripollés’s work in Palacios Garoz, José Luis. *El último villancico barroco valenciano*. Castelló: Universitat de Castelló–Diputació de Castelló, 1995. Page 34, in which the latter points out literally that “Él [Pascual Fuentes] es quien introduce las tonadillas -a solo, breves, unitemáticas, de ritmo libre y gracioso-, las fermatas y, en opinión equivocada de Ripollés, los clarinetes en 1767.” (He [Pascual Fuentes] is the one who introduces the tonadillas – a solo, short, monothematic, of free and amusing rhythm—the fermatas and wrongly stated by Ripollés, the clarinet).

22 The article also by Climent, José. *“Mestre Gargallo, José”* in: *Diccionario de la Música Española e Hispanoamericana*, Vol. VII. Madrid: SGAE, 2001. Page 479, is another case in which we can affirm without any doubt that it is a mistake, corrected by the author in Climent, José. *Fondos musicales de la región valenciana. I Catedral Metropolitana de Valencia...* Pages 223–224.

23 It is the case of the catalog of works by this author included in the article by Bonastre, Francesc. *“Rodríguez de Hita, Antonio”* in: *Diccionario de la Música Española e Hispanoamericana*, Vol. IX. Madrid: SGAE, 2002. Page 292, which possibly wrongly transcribes the data given in the work by Anglés, Higinio; Subirá, José. *Catálogo Musical de la Biblioteca Nacional de Madrid*. Barcelona: CSIC–Instituto Español de Musicología, 1946. Pages 242 (item no. 6), 252 (items no. 1 and no. 3) and 253 (item no. 9), regarding the following religious works: *Secuencias: Flos Carmeli (1772). Cuatros y cinco: Bajo Divino raudal (1764). Villancicos. Alerta esquadras (1768). Con fieros huracanes (1770). Desde aquella inobediencia (1783)*.

24 Lolo, Begoña. *“La música en la Real capilla después de la Guerra de la Independencia. Breve esbozo del reinado de Fernando VII”* in: *Cuadernos de Arte*, nº 26. Granada: Universidad de Granada, 1995. Page 160. It is exactly the same mistake as in Lolo, Begoña. *“Aproximación a la capilla de música del Monasterio de El Escorial”* in: *La Música en el Monasterio del Escorial. Actas del Simposium (I/4-IX-1992). San Lorenzo del Escorial: Instituto Escurialense de Investigaciones históricas y artísticas*, 1993. Pages 345–390, and for that reason we can disregard an error.

25 Martín Moreno, Antonio. *Historia de la música española, IV. Siglo XVIII*. Madrid: Alianza, 1985. Pages 55–56, or also Robledo, Luis. *“Capilla Real”* In: *Diccionario de la Música Española e Hispanoamericana*, Vol. III. Madrid: SGAE, 2000. Pages 119–132.

26 The first reference to these two marches was given by the same author in Vilar, Josep M. *“Sobre la música barroca per a xeremies a Catalunya i la seva evolució posterior”* In: *Eusko-Ikaskuntza. Sociedad de Estudios Vascos. Cuadernos de Sección. Música*, V (1991). Pages 113–141. In that publication they are reproduced, transcribed and edited by himself.

27 To understand the necessary process to produce a minimally reliable dating through the paper and its watermark, the following is recommended reading: Ezquerro Esteban, Antonio. *“El estudio de las marcas de agua del papel como material para determinar la datación y procedencia de las fuentes histórico-musicales, y su grado de fiabilidad”* in: *Anuario Musical*, LV (2000). Pages 19–70; Labrador López De Azcona, Germán. *“El papel R. Romaní y la datación de la música española de finales del siglo XVIII (1775–1800). Una nueva vía de investigación en la obra de L. Boccherini”* in: *Revista de Musicología*, XXVII-2 (2004). Pages 699–741.

28 Rice, Albert R. *The Clarinet in the Classical Period*. Pages 109–110.

29 This presence can always be explained within the circulation of musicians throughout Europe in the 18th century, a phenomenon which embraces the artistic tours through the Old Continent that many of these performers made in the 18th century which would be almost the norm in the 19th century. It is the case of the presence of the clarinet in Dublin, Ireland, as early as 1742 (Weston, Pamela. *Clarinet Virtuosi of the Past*. Corby: Fentone Music, 1971. Pages 17–28). In Spain it is documented on later dates the presence of the clarinet virtuosos J. Wisse (?-1830) and H. Backofen (1768-1839) towards the end of the decade of 1780 and mid-1790s. (Martín Moreno, Antonio. *Historia de la música española. Siglo XVIII* -Pablo López De Osaba, dir.-. Madrid: Alianza, 1985. Page 369; Weston, Pamela. *More Clarinet Virtuosi of the Past*. Corby: Fentone Music, 1977. Pages 29 and 273).

30 We have to bear in mind that many military units enjoyed small, unofficial musical ensembles, paid for on many occasions by the officers, most of them members of the aristocracy, or by the troops.

31 The primitive interchangeability between clarinet and oboe performers has already been described by Carse, Adam. *The Orchestra in the XVIIIth Century*. New York: Broude Brothers, 1969. Page 128.



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BEN ARMATO HONORED WITH RECITAL AND RECEPTION

by David Dworkin

Sunday, November 20, 2011 was a very special day in the lives of Ben and Ruth Armato, and the 50-plus audience in attendance, comprised of family, students, colleagues and friends, were gathered to celebrate Ben's initiation into the Honorary Membership of the I.C.A.

A student of Daniel Bonade, Ben Armato was a member of the Metropolitan Opera Orchestra for 35 years, authored books on reeds and opera clarinet parts, invented reed adjusting devices and was a dedicated teacher.*

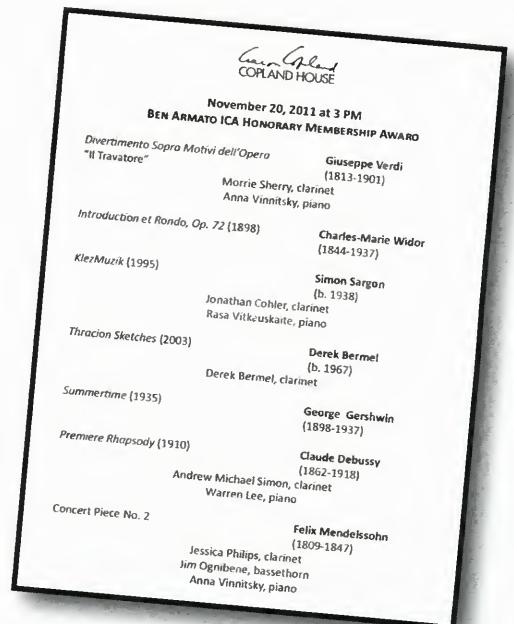
I nominated Ben for the award in early 2011. It was voted on and passed unanimously at the 2011 I.C.A. ClarinetFest® by the Board of the I.C.A. and the members in attendance at the General Business Meeting. In speaking with friends and family, it was decided that we would hold a recital and celebration in the fall of 2011, even though the Honorary Membership is officially for 2012. The award will be announced at the 2012 I.C.A. ClarinetFest® in Lincoln, Nebraska. Ben and Ruth have many children, grandchildren and great grand children, friends and colleagues who would not be able to attend the 2012 conference. I felt that this alternative, although early, would be appropriate.

The event was held at Copland House in Cortland Manor, NY. Aaron Copland lived and composed in this home for the last 30 years of his life. It is a National Historic Landmark and one can feel the magic of Copland within its walls. Photos of Copland, Bernstein, William Schuman and so many others abound the walls. Copland's piano and work desk sit in this warm room where the recital was held. Copland House serves as a composer's retreat and has a world-class touring chamber ensemble that champions the music of Copland, his contemporaries and other 20th-and 21st-century composers. Many of the concerts held at the Copland House venues (Merestead is another Copland House venue in Mt. Kisco, NY) have the composers talk about their music during and after the concerts with a question and answer discussion (www.coplandhouse.org).

I asked a number of Ben's students, colleagues he has coached, and people we both got to know over the years to volunteer their talents for this concert. These also included those who had visited the Reed Wizard booth to seek advice on reeds, mouthpieces and all subjects related to music. It was an amazing recital. The following accepted the offer as an expression of their love for Ben and gave of their time and performance expertise. Performers included Metropolitan Opera clarinetists Jim Ognebene and Jessica Phillips; Jonathan Cohler, who traveled from Boston to share his artistry; Andy Simon traveled from Hong Kong (Wow!); Derek Bermel and Morrie Sherry rounded out the program. Their accompanists, Anna Vinnitsky, Rasa Vitkauskaitė and Wareen Lee, also gave of their time.

After some personal welcoming comments from me, the performances followed. Afterwards, Michael Boriskin, director of Copland House, presented both Ben and Ruth Armato with Proclamations from the County of Westchester making November 20, 2011 "Ben and Ruth Armato Day." It was a wonderful surprise! Following the proclamations, Larry Guy, representing the I.C.A., delivered a moving speech and presented Ben with the I.C.A. Honorary Membership Award. A reception followed.

The music and performers were world class. The audience was full of love and



admiration for this man who has given so much, not only to the clarinet world, but also to human kind. I have never seen a man so generous with his time and always so helpful to those in need of some advice about performing – so concerned for his fellow man – so full of humor. We have traveled to the I.C.A. ClarinetFest® for more than 12 years – the Reed Wizard and the "Sorcerer's Apprentice." Each time I travel with Ben, it is a learning experience.

The world at large is a better place because of Ben Armato. On behalf of all his students, friends, colleagues, family and the I.C.A. world, I congratulate Ben Armato on being awarded the 2012 Honorary Membership Award by the International Clarinet Association. Bravo!

* [A more complete survey of his career will appear in a later issue. Ed]



Group photo of artists. First row: Jessica Phillips, Ruth Armato, David Dworkin, Ben Armato, Larry Guy; second row: Derek Bermel, Warren Lee, Andrew Michael Simon, Jonathan Cohler, Rasa Vitkauskaitė, Morrie Sherry, Jim Ognebene and Anna Vinnitsky

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A CLARINETIST'S VIEW:

The Magic Mountain Music Farm

by Marina Antoline

Imagine being in upstate New York in the Catskill Mountains, in idyllic surroundings, eating clean, deliciously prepared food, with limited phone, TV, and Internet service and having all the time in the world to practice your instrument. This is the Magic Mountain Music Farm Practice Marathon Retreat. Its architect, Burton Kaplan, through years of experience, has created a kind of bed and breakfast where the participants cook their own meals and rediscover their musical souls.

The Practice Marathon Retreat appealed to me because during the school year, performances stack up and I use most of my practice time learning the music for the next concert series. Hence, I use the summers to intensify my practicing of fundamentals. A practice marathon seemed appropriate. I liked the idea of the self-guided approach, and I was looking forward to a peaceful two weeks, in what I hoped was a beautiful place, to reconnect at a fundamental level with my clarinet.

The Magic Mountain Music Farm has been in existence for 25 years and is the brainchild of a man named Burton Kaplan. Maestro Kaplan is currently on the faculty at Queen's College, Manhattan School of Music and New York University, and is an experienced violinist, pedagogue, conduc-

tor and author of several books on the art of practicing and performing on a musical instrument. The Practice Marathon Retreat is one of a variety of retreats offered at a variety of times throughout the year, each focusing on a different area of concentration. Orchestral excerpts, performing under pressure, teacher training and chamber music-making are a few other areas of focus.

Twelve people are accepted each session. Participants come to the farm to practice and to make themselves available to Maestro Kaplan's practice tools, strategies, musical experience and ideas. Two clarinetists, one flutist, two cellists, and seven violinists from various places in the United States and Canada attended my session in July. Practice time is structured around two workshops per day, a private lesson every other day, lunch, dinner and household chores.

Workshops occur at 11:00 a.m. and 8:30 p.m. and cover a variety of topics. The objective of the workshop in the Practice Marathon Retreat is to practice for each other, articulate your thinking and feeling about what you played, and attempt a correction or modification. Each workshop is videotaped and you are expected to review your participation. For most musicians, practicing is a very pri-

vate event because it shows our vulnerabilities. Allowing strangers to share in our shortcomings puts most of us outside our comfort zone. Practicing for someone else, however, immediately makes the practitioner listen differently. Having to intellectually and emotionally articulate the practice experience for other excellent musicians helps to develop a more sensitive and critical ear.

A one-hour private lesson is scheduled every other day. Although Burton is not a clarinetist, his thoughtful ideas about how music is constructed and its profound relationship in all of our lives can be utilized by any type of musician. He is an objective and detailed listener and can diagnose problems and give practical strategies to overcome the core of the problem. His understanding of phrase structure and character interpretation is inspiring, and his expectation is that your playing will become more exciting, colorful, intimate, and virtuosic.

For me, practicing had lost its luster, and my ability to listen objectively to my own playing had narrowed. Two weeks of peaceful, focused practicing and listening with a clean, objective ear led to some interesting discoveries. Spending uninterrupted time on my practice goals of increasing tonguing and reading speed allowed me to see tangible results which were instantly gratifying and very self-motivating. Establishing a rigorous and interesting practice structure was both comforting and habit-forming which have subsequently paid dividends. Additionally, working with Burton and pianist Cullen Bryant on the Mozart *Clarinet Concerto* helped make the concerto come alive with new musical vitality. Having lively musical discussions with my new string-playing farm friends resulted in wonderful new teaching strategies, and encouragement and self-confidence with regard to my own violin playing and teaching.



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Please print clearly OR register online at www.clarinet.org. Register by July 15th to take advantage of the pre-registration rates. After that date you must register on-site at ClarinetFest® 2012. Registrations received after July 15th will not be processed.

• Registrant Information •

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<input type="checkbox"/> Early General Registration <i>(must be received ON OR BEFORE JUNE 1st)</i>	\$150.00
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<input type="checkbox"/> Early Student Registration <i>(full-time students only, must be received ON OR BEFORE JUNE 1st)</i>	\$100.00
<input type="checkbox"/> Student Registration <i>(full-time students, must be received between JUNE 2nd-JULY 15th)</i>	\$125.00

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Companion Name _____

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<input type="checkbox"/> One-day Pass for High School Students	\$5.00
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<input type="checkbox"/> One-year Student Membership <i>(full-time students only)</i>	\$25.00
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ClarinetFest® 2012 is officially on the horizon! Set in Lincoln, Nebraska, the “Heartland of America,” this year’s conference showcases several unique presentations on the heritage of Daniel Bonade and Robert Marcellus, as well as emerging trends for clarinet pedagogy and performance. Our roster of artists and presenters are sure to astound you, and we look forward to hosting our annual exhibitor fair in the Embassy Suites ballroom directly across the street from all the conference activities. *ClarinetFest® 2012* takes place in the heart of downtown Lincoln where guests will find art galleries, unique shops, the Historic Haymarket and nearly 100 dining establishments. All conference events will be housed in the Westbrook Music Building, Kimball Recital Hall, Carson Theater and Lied Center for Performing Arts, all of which are located on the picturesque University of Nebraska-Lincoln campus. For the latest ClarinetFest® 2012 information, please visit www.clarinet.org.

LODGING OPTIONS

Embassy Suites – The official hotel for ClarinetFest® is the Embassy Suites, right across the street from all conference activities. Hotel suites come with a private bedroom and living room with a double-size sofa sleeper, two televisions and data port telephones, mini-refrigerator, microwave oven and coffee maker. Internet access is complimentary in the hotel atrium and business center; there is a daily fee of \$9.95 plus tax for in-room Internet access. Among the highlights of the hotel are a complimentary cooked-to-order breakfast and nightly Manager’s Reception featuring a variety of cold beverages and appetizers. Be sure to stop in and listen to our Clarinet Enthusiasts perform in the nine-story garden atrium. Our negotiated rate is **\$129** per night plus tax for up to two people per room. There is a \$15 charge for each additional guest. Make reservations now by calling **1-800-EMBASSY** or **(402) 474-1111** (must mention the International Clarinet Association block) or go to www.clarinet.org/clarinetfest2012/lodging.asp and click on the Special Reservation Link on that page. **The Group Name is International Clarinet Association; Group Code is CLA. The special room rate will be available until July 10th or until the group block is sold-out, whichever comes first.**

UNL Campus Housing is a short walk from all ClarinetFest® activities. The air-conditioned, suite-style units with private baths come with bed linens and towels. Check-in is Wednesday, August 1st and check-out on Sunday, August 5th, with an optional Sunday night stay over, departing Monday. On-campus housing comes with three meals a day served in the Selleck Dining Hall, beginning with dinner on Wednesday night and ending with breakfast on Sunday morning. You’ll enjoy a variety of dining selections that include vegetarian and vegan entrees, deli and soup bar, salad bar, ethnic cuisine, omelet bar, traditional fare, burgers and more. Go to www.clarinet.org/clarinetfest2012/ for more information; the deadline to register for on-campus housing is July 2nd.

TRANSPORTATION

The Lincoln Municipal Airport (LNK) is served by Delta and United Airlines and is less than 5 miles from downtown Lincoln and all ClarinetFest® events. If your flight arrangements cannot be booked into Lincoln, Omaha’s Eppley Airfield (OMA) is 64 miles from the conference hotels in downtown Lincoln and serves the following airlines: American, Continental, Delta, Frontier, Southwest, United and US Airways.

SHUTTLE

From Lincoln Municipal Airport: Complimentary shuttle service is available for all ClarinetFest® guests staying at the Embassy Suites. Simply find the hotel kiosk at the baggage claim area and phone the hotel for shuttle service.

From Omaha’s Eppley Airfield: Unless you plan to travel before or after the conference, it would be much more cost effective to reserve the OMALiNK shuttle service for your transportation to Lincoln than renting a car at the Omaha airport. OMALiNK’s customer service is second to none. Call 402-475-5465 or go to www.omalink.com for more information.

PARKING

Embassy Suites Hotel Parking: Self Parking is \$9 per day, Valet Parking is \$15 per day.

Que Place Garage: Directly across from the Embassy Suites/UNL School of Music/Lied Center for Performing Arts, first hour free, \$1 each additional hour, \$9 all day

Market Place Garage: Adjacent to the UNL School of Music, first hour free, \$1 each additional hour, \$9 all day

MAPS & DIRECTIONS

For detailed maps and directions go to www.clarinet.org/clarinetfest2012/.

REGISTRATION

ClarinetFest® 2012 Registration will take place in the lobby of the Embassy Suites Hotel.

ClarinetFest® 2012 Artists *(As of February 15, 2012, subject to change)*

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David Bourque
Serkan Çağrı
David Campbell
Henry Careres
David Carter
Martin Castillo
Deborah Chodacki
John Cipolla
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Anthony Costa
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Karen Dannessa
Peggy Dees
Karel Dohnal
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Adam Ebert
Christian Ellenwood
Wesley Ferreira
Alexander Fiterstein
Yasmin Flores
Joshua Gardner
Eric Ginsberg
Corrado Giuffredi
Alexey Gorokholinski
Christopher Grant
Laura Grantier
Dickson Grimes
Elizabeth Gunlogson
Patrick Hanudel
Steven Hanusofski
Julia Heinen
Joseph Howell
Mary Nan Jordan
Meaghan Kawaller
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Rachel Yoder

For the latest information on ClarinetFest® 2012, please visit www.clarinet.org.

But beyond the structure, the rigor and the relationships of the Practice Marathon retreat, there is a certain something that keeps farm-goers returning time and time again. While we practiced for each other, an energetic, yet deeply sincere music-making seeped into the dynamic of the household. I saw buttoned-down musicians open up and become more organic in their music-making. I saw fear from trauma by a damaging childhood teacher evaporate with each public practice session. I saw people step outside the box of their entrenched musical ideas and explore musicality from a new perspective. I saw musicians who were stonewalled by idea of perfection learn to view music as an extension of their soul instead of a force to be conquered. As a life-long teacher and learner, it was invigorating to watch farm-goers grow within the context of their own creativity.

Living and practicing with people who understand the depth of commitment required to be a professional musician and teacher is refreshing, relaxing, and rejuvenating. Burton Kaplan is an expert at meeting each musician where they are intellectually, emotionally and spiritually. His keen sensibility allows him to prod, discover and then celebrate each individual's musicianship while honoring the art of music-making and the music itself. The Magic Mountain Music Farm is a unique environment conducive to taking musical risks which can foster enormous musical growth.

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ABOUT THE WRITER...

Marina Antoline is principal clarinet in the Champaign-Urbana Symphony, the Prairie Ensemble, and a member of the Arcadia Chamber Players. She currently teaches elementary band and orchestra in Champaign Unit #4 Schools.

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Clarinetists tend to spend a greater portion of their time using the right (creative) side of their brain than the left (analytical) side. This is fine most of the time, but when it comes to choosing equipment it can cause problems that make our musical endeavors more difficult. The reason: our equipment is subject to the laws of acoustics and physics. To make wise choices concerning the right instrument, mouthpiece, ligature, and reed, it is imperative that we use careful, analytical, and logical application of these acoustical and physical laws while making our choices. So, switch gears if necessary, warm up that left side of your brain, and let's take a "logical" look at that small but important part of our equipment, the ligature.

I. To Vibrate Efficiently, The Reed Must Be Held Firmly, Securely And Without Damage.

Dr. William Stubbins, a greatly respected educator of the past generation, put it this way: "A loosely held vibrator is a poor vibrator!"

Ligature Logic

by Michael A. Lomax

FIRMLY: The law at work here can be demonstrated by taking a thin strip of metal or plastic, such as a plastic school ruler, and holding one end over the edge of a desk or table. If the ruler is held firmly against the top of the table surface, the free end will vibrate intensely when flexed down and released. If the non-vibrating end is held loosely, the free end will vibrate very little, if at all! Question: Does your ligature hold the reed firmly? If it does, you are headed in the right direction.

SECURELY: Many ligatures can hold the reed firmly, but some not securely! Here is what I mean. Downward pressure against the table of the mouthpiece is what allows the reed to vibrate efficiently. But, because the mouthpiece has to be removed from the clarinet for swabbing and to make instrument changes, it is also very important that the ligature holds the reed securely

in such a way that it is not easily moved from side to side or up and down on the mouthpiece. If the ligature fails at this task, it can cause major problems for the performer. Question: Have you ever had the ligature allow the reed to move or come off the mouthpiece while you were in the process of swabbing or making a quick instrument change? Not a good thing, especially in the middle of a concert or recital!

WITHOUT DAMAGE: Ah, here is where the early clarinetists came up with a brilliant idea: a piece of heavy string! The string held the reed firmly and securely and did so in such a way that it also did not cause any damage to the reed or the mouthpiece.

It would seem that our quest for the ideal solution could end here with the string ligature, except for one major problem. Even in the skilled hands of our German colleagues, it is not easy to make quick and secure reed changes or adjustments at the last moment before that important next musical entrance!

Unfortunately, many ligature ideas that followed, including the invention of the metal screw style ligature, solved the quick reed change problem, but at the expense of some other important issues such as damage to the reed and the mouthpiece. The rigidity and strength of the metal allowed for too much pressure to be applied to the reed and mouthpiece unless the performer was careful and consistent in the amount of tightening to the screw or screws at all times. Also, a failure to remember to relax the pressure on the reed and mouthpiece after use has been responsible on more than one occasion for irreparable damage to a fine mouthpiece. As a mouthpiece craftsman, I have witnessed this first hand. Excessive and/or uneven pressure will warp any wet piece of wood, including your reed, over a short period of time. And the same pressure can also cause a fine hard rubber mouthpiece to warp or "cold flow" as well. The addition of contact points, bars, or rails added to the ligature where it makes contact with the reed only increases the potential for uneven pressure

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on the reed surface and the underlying fibers. Greater pressure is also required to hold the reed securely due to less area of contact with the entire reed surface.

Question: How have some come up with the idea that the ligature should allow the non-vibrating part of the reed to vibrate? Remember, "A loosely held vibrator is a poor vibrator!" We could also say, "It will take more pressure to hold the reed securely if it is held over a smaller surface of its non-vibrating part. And if we do this, we greatly increase the danger of damage to both the reed and the mouthpiece!" Once more, we see the application of laws of physics at work.

II. The Effect Of Material Upon The Ligature

It may seem to some of my readers that I have been a bit harsh in my comments concerning the metal ligature. This is not intended. There are some very good metal ligatures available. Because of the laws at work in our musical world, different materials do make a difference in how a ligature performs, just as they do in the clarinet or the reed. Metal does tend to emphasize different frequencies of vibration than string, leather or plastic. Different materials can also make the reed "feel" and "sound" different to the ear of the player, though I must confess that my testing has not shown a noticeable difference in the sound when heard in the back of a concert hall. As long as we remember that there are some possible dangers involved concerning excessive pressure and uneven pressure with some metal ligatures, there is no reason to reject them. Look for the ones that meet the tests listed above. One solution to the problem of the metal not being able to conform evenly to the varying shape of reeds is to line the ligature at the place where the reed is positioned with a material that can conform, such as leather, webbing, rubber, etc. Remember, material is not nearly as important ultimately as sound design, i.e., a design that is in harmony with the laws that are at work every time we pick up the clarinet.

Hopefully the principles that have been laid out above will help you choose your equipment wisely in the future. This way your equipment can work with you and not against you!

The author welcomes any comments or questions concerning this article. Please contact me at: mike@lomaxclassic.com.



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Michael Webster: Professor of Music, Rice University; former Principal Clarinet, Rochester Philharmonic and San Francisco Symphony

Alan R. Kay: Orpheus Chamber Orchestra, Windscape; Faculty: Juilliard, Manhattan, Stony Brook

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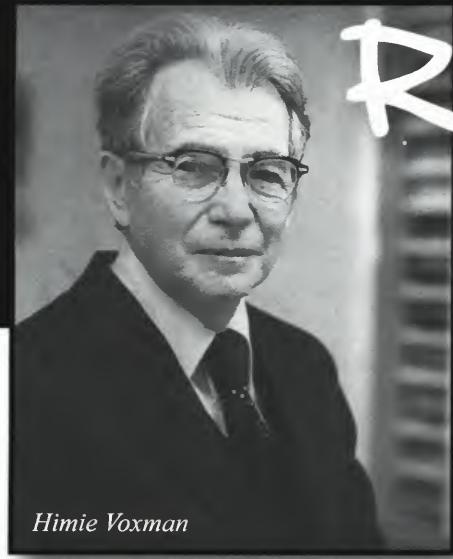
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Himie Voxman

Remembering Himie

by Charles West,
with Eugene Rousseau and others

Both authors have been Voxman students and longtime friends, at different times living in and caring for the Voxman house during the Voxmans' semester-long sabbatical absences, leaving treasured memories of two unique individuals and of a giant in our profession. For facts and details of Mr. Voxman's life, an outstanding University of Iowa DMA dissertation, "Himie Voxman: His Life and Career" (Michele Ann Bowen Hustedt, 2010), is available online in its entirety.

To be perfectly honest, I'm not sure what I expected in the summer of 1971, when I went for my first lesson with Himie Voxman. His office was in an old building at the corner of Gilbert and East Jefferson streets in Iowa City – an office which served dual purposes of teaching studio and nerve center of the School of Music. I think I expected a large man, perhaps in a wool coat, perhaps chomping on a cigar. But certainly not the soft spoken gentleman who sat beside me each week

for the next three years – whom I would eventually pester endlessly with revisions of thesis chapters and in whose own home I would eventually live as a house sitter-caretaker during Himie and Lois's semester in Eastern Europe. I think I expected a man large in physical stature because the shadow he cast over the profession was so enormous. As the years passed, my perception of his shadow grew considerably.

There were legends about Himie Voxman ... legends about his statement about the new *Grove Dictionary*, for example. "I remember when the *New Grove* came out – I could hardly wait to read it," he was reported to have said, the legend being that he had read every word. I have an idea that there was some truth to it – the *Grove Dictionaries* were in Himie's study to the right of his desk, on the shelf below his personal set of MGG. The volumes of *Grove* did have countless notes written in his hand in the margins. Is it any surprise then, that when I asked him how I should prepare for MFA comprehensives and he asked me if I "knew the *Harvard Dictionary*," I took him to mean that I should read it cover-to-cover and take notes on things that I thought were of particular importance. It turned out to be one of the great projects of my academic life, and I imagine it also provided considerable income for whoever

manufactured those little three-by-five-inch recipe cards that were our constant companions before personal computers.

Himie's basement was another legend. On a gray January day in 1972, I first moved into the "Voxman mansion," as "his boys" (the graduate clarinet students) called it, and was led through the study and then the kitchen and then the enclosed back porch to Himie's basement. It was actually a fairly normal house on Linn Street, almost on a cliff overlooking the Iowa River, only made into a mansion in his students' minds by the thought of who lived there. Here I was briefed about what I should do all winter long to keep the furnace running. There was a bucket beside a blow-off valve near the furnace. Every two or three days, one would open the valve and run hot water out of the pipe into the bucket until the water ran clear of rust. One would dump the rusty water into the floor drain and then go about one's business. He had woodworking tools – a rather efficient but useful shop, the washer and drier, the push-style lawnmower, and shelves upon shelves of woodwind music. There was so much music there that not even he knew for sure exactly what all he had. Much of it was photocopies of out-of-print woodwind music that he would someday edit and publish for future generations of wind and brass players to study and enjoy. Decades later, he and I would go down to his basement again as he was preparing to move to an apartment in Oaknoll retirement community. I bought a rather large box of clarinet music from him on that day, and pieces with the HVoxman stamp are treasures in my library today. What always stuck with me about that basement though, was the humility of his lifestyle. Here was one of the great scholars of our time – perhaps the major authority on many facets of the clarinet and its literature alive, with his collection of yet-to-be-published treasures stored next to his hot water heater and garden tools. Lois

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Voxman always quipped that she hoped she would “go” before Himie, so she wouldn’t have to deal with his basement.

There certainly are other anecdotes which sound like legends, to which I can attest are absolutely true. Who among us has not studied or taught through the Voxman and Gower Methods? Who among us began constructing such a body of work before graduating from high school that would guide generations of those who aspire to our profession? Likely the answers to these questions are “virtually everyone” and “no one,” respectively. It was my privilege to have direct information about the genesis of the *Advanced Method* – and indeed his relationship with William Gower Senior – in an interview which is now published in the *Woodwind Players’ Cookbook* (Meredith Music Publications, 2008):

CW: *I’d be curious to know how you met Mr. Gower. How did that relationship begin?*

HV: At the end of each school year, Centerville’s [Iowa] Music Supervisor would poll teachers of our grammar school graduates, which meant seventh and eighth grades in our case, for prospects for instrumental music study. That was not offered in our public schools at that time. She turned these names over to William Gower Sr., who was then the town band director, for follow-ups. So Mr. Gower called my mother to see if she would like for me to have clarinet lessons. He had a hard rubber Albert System clarinet to sell for \$35.00. She made a \$10.00 deposit after asking me if I would like to study. I agreed to do so, although I must say, I never had any previous interest in music. The lessons began in June of 1925. So that’s how I met him. Of course, from then on he was my teacher, for a few years at least.

CW: *And then, when did you start collaborating on the methods?*

HV: I have a diary from my junior and senior high school days, and I noticed that it was in 1928 I mentioned that we started talking about a method. I should explain that Gower wrote out the first 12 lessons for his own students – of his own compositions, so to speak – and then we went into Klosé, and also I went into the Langenus *Method* – which was a very good thing – at the same time. Gower was a trombonist,

not a clarinetist; his great virtues were that he had a wonderful ear for quality of all the wind instruments, and for that matter, the violin. And he saw to it that I learned all the auxiliary fingerings out of the Langenus book. So that’s more or less that connection.

CW: *How about the Rubank connection?*

How did you get started with that?

HV: My earliest publication was an abridged version of Weber’s *Recitative and Polacca*. The time I started teaching in Iowa City, my best high school student – I wasn’t teaching in the school – this was private – my best high school student was Tom Ayres, who had just received a Division I rating in one of the mid-1930s national contests. I thought others might be interested in my abridgement, so I approached Rubank, and they accepted and published it, I think in 1937.

But back to the question about the methods, we put an elementary method together – we used Gower’s six lessons – and then concocted the rest of it to make a school year’s work. I think musically it probably had the best material of any elementary method at the time, and it moved rather rapidly. We were really thinking more of people who started in the seventh grade – in those days we didn’t have that much school music, and people didn’t start that early. And, of course, the Rubank books were coming out at that time, and they were easier, but we took our methods to Jenkins Music company in St. Louis – that was one of the largest music dealers. They looked at it and accepted it, and I think it did very well – I believe it sold 6,000 copies the first year. So I thought, well, it would be a good idea to follow up on that, so we started the Advanced [Method] book – I had done some work on it, and finished it. We took it back and I thought Jenkins would surely want that, but they were rather dilatory about accepting or not accepting it, so, having had some previous experience with Rubank, I took it there. And they looked at it, accepted it, and in the course asked for other books like it.

We first started talking about writing a method book in 1928. Our first book was called the *Modern Method for Clarinet*, and later Jenkins didn’t care

to continue it. Of course it didn’t sell much after the first few years. Charlie Eble took it shortly and reprinted – oh I don’t know – 500 copies or so, disposed of that so he called it a day.

CW: *So in 1928 when you started talking about this project you were still in high school?*

HV: I wasn’t out of high school yet – I started high school in ’25. I was a senior, I think. I didn’t do much with it until a few years later. The *Modern Method* didn’t come out until ’37, but by then I had done quite a bit on the clarinet advanced book – it has a copyright date of 1938, I believe.

Lessons in Mr. Voxman’s studio were certainly unique. I remember most times playing completely through an etude, and then Himie would have a comment or two. He could make more sense with fewer words than anyone I have ever known. We all understood what his little code was. “You have a good start on that ...” was a nice way of telling us that we needed to go back to the practice room and work on something a good bit longer. “You should just go tootle that off from memory ...” meant, “Memorize this,” referring to the Nielsen *Concerto*. And before the lesson was over, the duet books would come out. Himie could sight read anything flawlessly – something very intimidating at duet time. I believe it was Tom Phillips who told a story about playing duets with Himie at one lesson and when they finished, one of the keys (presumably due to a loose pivot screw) just popped off the horn and fell on the floor. Somehow that key is symbolic of how our (his students) reading abilities stacked up to his. Many years after graduation I visited his Iowa City home and we read duets again – this time Reger violin duets. He was in his 80s then and experiencing some macular degeneration, but he still left me in the dust, and very much humbled about my own reading abilities.

My guess is that the foundation of Himie’s sight reading was laid in his teen years. Elsie Parker of St. Louis relates:

HV mentioned playing clarinet in movie houses as a teenager in small orchestras for many silent films. Sometimes they would have an entire score for the film, for others the leader would pull out generic “four

minutes of sad music three and a half minutes of romantic music, two minutes of chase music, etc." from a library for the movies. He enjoyed it very much, made some money, and it was very good sight reading.

Himie could generally be counted upon to underestimate: the only exception I can think of was one day when we were talking about all of the administrators of major music schools there were that came from the University of Iowa. After a discussion of what one should do to prepare for administration, I asked him very directly if he thought I ever would be an administrator, and he said, "Yes, Chuck, you will." I was surprised, and asked him what made him so unequivocal about this, and he said, "Because you haven't learned to say 'no' yet." I'm not sure he meant this as a compliment. But he was gracious, as always.

And gracious hosts the Voxmans were always. When famous clarinetists would come to Iowa City, Himie and Lois would host a gathering in their home where the graduate students could become acquainted with the guest artist. Such hospitality was extended to more than clarinetists alone – Norma Rousseau writes:

She (Lois) was always supportive of Himie, whether it was traveling for research, or vacating her home to accommodate a visiting artist. I remember the time that we tried phoning the Voxmans, only to speak with a woman possessing a foreign accent. No, the Voxmans are not here; they are in a hotel. It was only some days later that I realized I had been speaking with Mrs. Vladimir Horowitz. The Maestro was in Iowa City for a recital, and wished to stay in a home rather than a hotel. The Voxmans graciously went to a hotel, and opened their home to the Horowitzes.

Himie's longtime friend and former student Eugene Rousseau writes:

In September of 1956 I began teaching at Luther College in Decorah, Iowa. While I was very aware of the name of H. Voxman – as it appeared on so many of the solos, ensembles, and method books that I used with my students, it was not until I arrived in Decorah that I realized how near I was to Iowa City.

In the autumn of 1957 my friend, Al Mistak, and I made an appointment with Professor Voxman to explore the possibility of entering the doctoral program at the University of Iowa. His first words were memorable: "Well boys, what can I do for you?" I liked him immediately, enrolled for the summer session at Iowa in 1958, and began my residency as a clarinet major in the autumn of 1959. Some months later, owing in large measure to Professor Voxman's letter of recommendation, I was awarded a Fulbright Grant to study saxophone at the Paris Conservatory with Marcel Mule. This represented the fulfillment of a dream that was inspired in 1949, the year I first heard the artistry of Marcel Mule on a 78rpm recording. Norma and I were married slightly more than one year prior to our departure for France, and this experience proved to be a major turning point in our lives.

Himie and Lois spent the summer of 1964 in Europe, and I was especially honored when he asked me to teach his students during his absence. Norma and I were not only delighted to return to Iowa City, but had the added pleasure of living in the Voxman home – caring for it, and for their dog, Poca. Before departing, Himie mentioned rather casually that he had spoken recently with Wilfred Bain, Dean of the School of Music at Indiana University, who was looking for a saxophone teacher. At the encouragement of Norma, who said I had nothing to lose but a four-cent stamp, I sent a letter to Dean Bain. Less than three months later we moved to Bloomington, Indiana to begin what was to become a 36-year tenure. Shortly after our arrival in Bloomington, I learned that Wilfred Bain had the utmost respect for Himie Voxman. Becoming a member of the Indiana University faculty was yet another turning point for which Himie was directly responsible.

Norma and I recall the many fine attributes that Himie possessed. He was soft-spoken and truly earned the respect of the students, and of

his colleagues. He was a man who thought before he spoke – who said what he meant, and meant what he said. He was always dedicated to music and music education, and held high standards for himself, as well as for the University of Iowa School of Music. Throughout his years as its Director, he was even-handed, consistent, pragmatic, and highly organized. And, throughout all of his years at the University of Iowa, he had the tremendous support of his devoted wife, Lois. The work and initiatives of Himie Voxman have had national and international significance, both in terms of visibility and by the participation of students and faculty from virtually all states and many foreign countries. He set high bars for leadership, responsibility, teaching and research – standards which have served as examples for those of us who had the privilege of knowing him. I consider it a great honor that, as I pursued the Ph.D. degree, Himie Voxman was my major professor and my mentor. In the decades that followed, he was a dear friend to Norma and me.

Himie spent the final years of his life at Oaknoll Retirement Community in a very nice one-bedroom apartment on the ground floor, where at 4 a.m. two days before Thanksgiving 2011 his 99-year-old body would take its last breath. When I spent my last afternoon with him only three months earlier, the table beside his window had his clarinet – reed on the mouthpiece – and quite a pile of woodwind music on it. We visited for a while in his apartment, then took my rental car for a ride in the country and around Iowa City, looking at the music building which bears Himie's name and Hancher Auditorium. Sadly, both of these buildings were condemned after the Iowa River flooded in 2008. Returning to Oaknoll for lunch, we were joined by two very nice ladies, one of whom was Helen Gower Chadima, daughter of William Gower Sr. An absolutely charming woman whose birth Himie remembered, Mrs. Chadima was a great friend to Himie throughout his life, and especially in the later years. Ironically, my visit to Iowa City ended as so many of our lifelong journeys with the clarinet began ... with Gower ... and Voxman.

Margaret Thornhill's

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An Overview of Representative Clarinet Works by Portuguese Composers from 1950 to the Present

by Virginia Figueiredo

Over the last two centuries the clarinet's repertoire has expanded in tandem with the evolution of the instrument itself. Particularly since 1950, with the increase in the number of different models and manufacturers, the clarinet has established itself as an instrument of choice for experimental works. Through the Darmstadt composition master classes, many composers – with the Portuguese well represented – have cultivated an interest in composing in an experimental style, making routine use of extended techniques for a wide range of instruments.

Portuguese solo clarinet works present mainly two stylistic trends: one that prevailed before the 1974 Portuguese revolution and another from after the revolution. The first stylistic trend followed the renowned Darmstadt School, dodecaphonism and serialism. The generation of Portuguese composers who followed that trend include Clotilde Rosa, Cândido Lima, Álvaro Salazar, Paulo Brandao and Maria de Lurdes Martins. Their solo clarinet works are respectively: *Clair-et-net* for solo clarinet, *NCÁÃNCÔA* for clarinet and electronic, *Nomoi* for solo clarinet, *Para o Primeiro Fausto* and *Simmetria* – also for solo clarinet.

Nomoi and *NCÁÃNCÔA* are open works, where the performer may choose to begin the piece from a section other than the first, and mix the order of the sections performed. All the works mentioned include diverse clarinet extended techniques, microtonalism, and influences from serialism and postmodernism. These compositional styles are commonly practiced nowadays, but during the 1960s and '70s, they would often leave the public stunned and outraged.

During the period of the Portuguese dictatorship (1933–1974), many artists were persecuted and their works censured. Maria de Lurdes Martins, Clotilde Rosa, and even Paulo Brandao were part of the first Portuguese Contemporary Ensemble during the 1970s, which was closely supervised by the state's Department of

Culture. Some of their performances were cancelled or interrupted due to the same department's judging their program choices to fall outside the state's written directives. During the same period the state employed its own composers who worked in close collaboration with the state's propaganda aims, and who tended to be more prolific than those who worked outside the government.

In a country governed by a dictatorship, artists in general are given directives within which they are expected to work. But contrary to conventional expectations, the greatest use of extended techniques (which would mark a work as avant-garde and define composers as forward thinking) occurred in works by the older generation. This intriguing circumstance results from several factors, among them: composers used advanced techniques to express their creativity and as a symbol of their refusal to accept guidelines of any sort from the state; since the government did not perceive its contemporary music as a threat to its ideology, it probably did not feel an urgent necessity to suppress such works; and art music does not reach the masses as film, architecture, or even sculpture do. (The Portuguese government used censorship and strict rules to control their artists' societal production.)

The clarinet works by the second generation of Portuguese composers (which includes Sergio Azevedo, *Agio*; Alexandre Delgado, *Langara*; and Luis Tinoco, *Short Cuts*, among others), project a certain irreverence that reflects more of a search for individuality. Curiously, the heavy use in the first generation of extended techniques

– viewed at the time as highly avant-garde – operated in many respects as a convention. Hence, while the younger generation makes much more limited use of extended techniques, their stylistic range (reflecting the global influences to which these composers have been exposed) is considerably wider. Their works denote influences ranging from American minimalism to jazz, from India to Asia.

As the clarinet continues to be one of the most popular instruments in Portugal, Portuguese composers will avidly compose for this woodwind instrument into the future as they have done so in the past.

Selected Discography

Nuno Pinto Clarinete Solo, Record Label: Miso Records (mcd022.09); www.misomusic.com; 2009; Nuno Pinto plays Portuguese works from 1985 until 2008 for solo clarinet. Includes works by: Alexandre Delgado, *Langará* (1992); João Pedro Oliveira, *Integrais II* (1986, rev. 1993); Paulo Brandão, *Colibri* (1989); Clotilde Rosa, *Divertimento* (1987); António Pinho Vargas, *Três Fragmentos* (1985/6, rev. 1994); Ricardo Ribeiro, *Intensités* (2001, rev. 2006); Sérgio Azevedo, *On the Edge* (2008); Sérgio Azevedo, *Três Peças para cl. solo* (2006); Virgílio Melo, *Upon a Ground I* (1987); Cândido Lima, *Ncáãncoua* (1995)

Dissertations by Virginia Figueiredo:

"Music and Musical Styles in Portugal Before and After the 1974 Portuguese



Excerpt from Delgado's clarinet work *Langara*, where the composer uses elements from jazz

Revolution: a Study of Selected Clarinet Works," 2006, UMI Dissertation Services (available in microform)
"Music by Contemporary Portuguese Composers: a Study of Extended Clarinet Techniques in Selected Clarinet Works," 2009, UMI Dissertation Services, (available in microform)

ABOUT THE WRITER...

Portuguese clarinetist **Virginia Figueiredo** has been featured as soloist, and as an orchestral and chamber musician throughout the United States, Europe, South America and Asia. Dr. Figueiredo's performances have been broadcast throughout many venues including the Antena 2, RTP 2 and LACMA's Sundays Live.

As a scholar, she has received awards from the most notable institutions in both the United States and Europe, including the Calouste Gulbenkian Foundation, the Portuguese Foundation for Science and Technology and the UCLA Herb Alpert School of Music. Dr. Figueiredo has been awarded top prizes in clarinet and chamber music competitions in Portugal and in the U.S., such as the RDP Competition for chamber music among others. Dr. Figueiredo received her BA from the Lisbon Superior School of Music, her MM from CSU, Fullerton, and her DMA from UCLA. She studied under Gary Gray, Håkan Rosengren, Nuno Silva, Carlos Alves, and many others. Dr. Figueiredo is adjunct faculty at the Cypress College, California, and a clarinet freelancer throughout the Los Angeles and OC areas. She is a member of the Divan Consort, and the Spirati Woodwind Quintet and also collaborates regularly with the Pacific Opera Project.

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Stanley Hasty

His Life And Teaching

by Elizabeth Gunlogson

PART III

[This is the third in a series of articles on the life of Stanley Hasty (1920–2011.) Ed.]

THE ROCHESTER YEARS

Rochester Philharmonic Orchestra (1955–68)

Eastman School of Music (1955–85)

In the fall of 1955 Stanley, June and their two young children, Jill and Doug, began their new life in Rochester. For Hasty it would prove to be the beginning of a very fruitful experience, both personally and professionally. The young family took up residence in a small, prefabricated house in Henrietta, a suburb approximately 10 miles south of Rochester. Here they would remain for seven years. As June and the children settled into their new surroundings, Hasty began to fulfill his work obligations. Similar to his position in Baltimore, this job required him to divide his time between teaching at the Eastman School of Music and playing principal in the Rochester Philharmonic Orchestra.

When Hasty arrived the orchestra was under the direction of Erich Leinsdorf (conductor, 1947–56), its fourth music director.^a Hasty had previously worked with Leinsdorf while with the Cleveland Orchestra. The Philharmonic season ran between late October/early November and early April with a three- to four-week break during the holiday season. Within this time frame, they usually performed 15 Thursday evening concerts in the Eastman Theater.

Hasty considered the woodwind section of the Rochester Philharmonic Orchestra second to none.

One of the important reasons I came [to Rochester] from Pittsburgh, which was a very good orchestra and a very good job, was the quality of the woodwind section in the orchestra. Joe Mariano was playing flute and Bob Sprenkle was playing oboe, and Dave Van Hoesen had just come as bassoonist.^b

On 27 October 1955, Hasty made his Rochester orchestral debut under the baton of guest conductor Guy Fraser Harrison. The demanding concert consisted of Beethoven's *Overture to Fidelio*, Shostakovich's *Tenth Symphony*, *Summer Evening* by Delius and Ravel's second suite from *Daphnis and Chloe*. Later in the season, Leinsdorf featured Hasty and the principal woodwind chairs as soloists in a presentation of Mozart's *Serenade in B-flat Major, K. 370a*. At the conclusion of the season, the orchestra set off on an East Coast tour where they performed concerts 11 out of 13 nights.^c

During Hasty's first year in Rochester, in addition to performing with the orchestra, he was also adjusting to his new teaching responsibilities at the Eastman School of Music. His clarinet studio consisted of 12 to 15 undergraduate and graduate clarinetists which, on top of his orchestral playing, kept him quite busy.^d

At the end of the 1955–56 season, Leinsdorf left the Rochester Philharmonic Orchestra, first to become music director of the New York City Opera and then the Metropolitan Opera. A few years later he was appointed conductor of the Boston Symphony.^e His departure left the Philharmonic without a permanent musical director. As a result during the 1956–57 and 1957–58 seasons, the orchestra entertained a plethora of guest conductors as the orchestra's management contemplated whom to hire as their permanent Music Director.^f

For Hasty, playing in the Rochester Philharmonic Orchestra was just one of his many orchestral responsibilities. He was also principal clarinet of the Rochester Civic Orchestra, the Rochester Pops Orchestra and the Eastman-Rochester Symphony Orchestra. Each of these four orchestras, though intertwined with one another, served a particular purpose within the Rochester community.^g

Beginning in 1964 (and continuing to the present day), the Civic Orchestra has been known as "The Core Orchestra."^h Hasty's position in Rochester required him to be a member of this "core" orches-

tra along with clarinetist William Osseck. Approximately 10 to 25 part-time, professional musicians from the Rochester community and/or the Eastman School of Music were added to the "core" list to create the Rochester Philharmonic Orchestra.ⁱ The clarinet section obtained its additional player(s) from the Eastman School of Music. "Whenever there were more than two clarinets involved, one of my students would be playing. Generally it was the same one for the whole student school year."^j Being selected as the "extra" Philharmonic clarinetist for the season was considered a high honor which all the students took very seriously.

Student Clarinetists (Rochester Philharmonic Orchestra 1956–68)^k

- 1956–59 Noel S. Stevens
- 1959–60 Elsa Ludewig and Peter Hadcock (E-flat cl.)
- 1960–61 Elsa Ludewig and Larry Combs (E-flat cl.)
- 1961–62 Elsa Ludewig
- 1962–63 Ralph Loomis
- 1963–64 Ross Powell
- 1964–65 Jimmie Gilmore
- 1965–66 Eugene Zorro
- 1966–68 Michael Webster

This "core" also provided the nucleus for two additional orchestras: the Rochester Pops Orchestra and the Eastman-Rochester Symphony. The former's mission was to perform lighter music, while the latter was "formed for the purpose of providing an orchestra for the Eastman School of Music's recording program."^l

Hasty's responsibilities with these ensembles naturally led to a very busy performing schedule. "You would play a Thursday night concert and a repeat of Saturday night. You would play a Sunday afternoon concert, play a Saturday night Pop's concert and you'd play a children's concert at least every week. It was a full schedule."^m

Playing with the other woodwind principals (Mariano, Sprenkle and Van Ho-

esen) was a special experience for Hasty. "I had a lot of experience playing in sections, and that was one of the greatest."ⁿ He further describes an example of the unique, unspoken musical communication between the quartet.

We were working with a guest conductor, doing [an excerpt from] a Beethoven [symphony] and he said, "Arrrrrgggghhh," and raved, "Not [so aggressive]." So we played it the way he wanted us to – very consistent. Then it came to the concert that Thursday night and we played it exactly the way we did it initially – we didn't discuss this or anything. But what had happened was we were not stopping [a particular note] with our tongue and he heard that there was a little more sound there and he was interpreting it as a pulse [laughs]. We all did it together – that shows real compatibility.^o

Hasty also states, "We never discussed intonation – never."^p Elsa Ludewig-Verdehr, one of Hasty's former students and a Philharmonic extra clarinetist, echoes this sentiment, "You know how often people say, 'Let's play this passage over together.' They never did that."^q

In a desire to explore chamber music repertoire together, Hasty and the other RPO principal woodwind players formed a woodwind quintet with Morris Secon on french horn. Named after the school,

the Eastman Woodwind Quintet debuted on 18 November 1956 as part of the school's Kilbourn Hall Chamber Series. The Rochester Philharmonic Orchestra named Theodore Bloomfield its fifth Music Director at the beginning of the 1958–59 season. A highlight for Hasty, however, was the guest conducting appearance of Leopold Stokowski in January 1959. Also in January, Hasty performed the Mozart *Clarinet Quintet in A Major, K. 581* with the Eastman String Quartet at the school. This outstanding ensemble consisted of Joseph Knitzer and John Celentano, violins; Francis Bundra, viola; and Georges Miquelle, cello.^r

1960 was an especially busy year for the Hasty family. In April June gave birth to their third child, a girl whom they named Jaqi. With this new addition to the family, the Hasty's felt they had outgrown the confines of their current home and began searching for a larger one. They discovered their new residence on Harvard Street, located in the Park Avenue area of Rochester. This home, with big, nine-foot ceilings, was much larger than their previous one and even had a large backyard for the children. Here they would reside for the next 30 years.^s

In January of 1962, Hasty and his principal woodwind colleagues were again featured by the Rochester Philharmonic Orchestra, this time in a performance of Mozart's *Sinfonia Concertante for Oboe,*

Clarinet, Horn, Bassoon and Orchestra!^t The quartet would perform this work twice more during Hasty's tenure with the orchestra: October 1964 and January 1968.

The Hasty's continued to spend the summer months at their home in Lake Placid, New York. In mid-June they would rent out their Rochester home, pack up the family and move to the "Hasty Retreat." Hasty's light Sinfonietta schedule afforded him the opportunity to spend more time with his family. Summertime in Lake Placid was a great place for children and the Hasty's two eldest loved it there, enthusiastically engaging in numerous activities including swimming, camps and games. As the years went by and their family grew, the Hasty's gradually added on to the small Lake Placid home that they had first built while living in Pittsburgh. They jokingly referred to the summer residence as "poco a poco" and religiously returned every summer for some quiet family time.^u

In the summer of 1962, June was pregnant with the Hasty's fourth child, so the family decided to spend their summer in Rochester. June gave birth to their daughter Daryn in August. After Daryn's birth the Hasty's never spent their summers in Lake Placid again, choosing instead to use this valuable time to visit their families in the mid-west.^v

On 17 January 1963, Hasty appeared with the Rochester Philharmonic Orchestra as soloist in Mozart's *Concerto for Clarinet and Orchestra, K. 622* under the direction of guest conductor Josef Krips.^w The performance was Hasty's first solo appearance with the orchestra and it received great critical acclaim.

At the conclusion of the 1962–63 season, Theodore Bloomfield resigned his position as Music Director of the Philharmonic. As a result, the orchestra had to rely on a series of guest conductors for the 1963–64 season.^x At the beginning of the 1964–65 season the ensemble selected Hungarian-born Laszlo Somogyi as their sixth Musical Director.^y Hasty also had the opportunity to work with two notable guest conductors during this time: Aaron Copland and Leopold Stokowski.^z

As the years progressed, Hasty's teaching load continued to increase. In his busiest year he was teaching 30 hours a week plus playing in the orchestra. One semester, in an effort to deal with this hectic schedule, he gave lessons at eight o'clock in the morning each day before Philharmonic rehearsals. Hasty remembers:





Woodwinds and Brasses (l to r) 1st row: John Thomas, Nancy Howe, Joseph Mariano, Robert Sprenkle, Jason Weintraub, Richard Swingly; 2nd row: William Osseck, Jimmie Gilmore, Stanley Hasty, David Van Hoesen, Phillip Kolker, Paul Philips; 3rd row: George Nemeth, Milan Yancich, Norman Schweikert, Verne Reynolds; 4th row: John Thybsen, Daniel Patrylak, Sidney Mear, George Osborn, Robert Jones, Donald Knaub, Cherry Beauregard.

*Wind section of the Rochester Philharmonic Orchestra, 1964-65 season program.
(Courtesy of the Sibley Music Library, Eastman School of Music, University of Rochester)*

Nobody liked that including me [laughs]. It was hard and I was conscientious about it. If I missed a lesson we always made it up, they always got all their lessons each semester.^{aa}

The 1967-68 Philharmonic season was Hasty's last. He decided to retire at the conclusion of the season as the demands of being a full-time teacher and a principal orchestral player had become too taxing. Hasty's decision was aided by the fact that Mariano and Van Hoesen had also chosen to depart at the end of the 1967-68 season.^{ab} Hasty became the first Philharmonic musician to leave the orchestra but still continue to serve in the teaching capacity of his dual employment.^{ac}

Hasty's retirement from the Philharmonic allowed him more time to focus on his teaching. With the success of a number of his former students, his clarinet studio had grown tremendously. "A full load was more than they handle now. I think [I had] 20 students, and then they talked me into another five every once in a while."^{ad} The quantity of clarinet applicants to Eastman was immense; even after a pre-screening procedure by admissions Hasty would listen to 50 or 75 tapes per year plus two or three live audition sessions at the school.^{ae} When listening to a live or taped audition, Hasty would evaluate certain aspects of the auditionee's playing, most importantly the applicant's sense of musical phrasing.

An over simplification is you sit back and listen, try not to ana-

lyze and say, "Does this sound like music?" meaning are they doing all the things [to show] that they know a little bit about what music is all about, and if that's the case then they had the leg up right away.^{af}

Often times he would have to choose between one student with a great deal of technical ability and limited musical skills and another student with the opposite abilities.

I would probably go with the musical one [first]. [But], I would take the others too if I had room because most [people] were the others – let's face it. If they can play well, you can really work on teaching musicianship...that's hard, that's much harder than working on fingers and technique. But if they've got everything going and they're motivated, they can [actually] become better. You can teach phrasing and musicianship – some people say you can't teach musicianship, I don't believe that. I think you can.^{ag}

It is the opinion of many well established former Eastman students that the success of the Eastman Wind Ensemble helped to attract many fine students to Hasty's studio, thus increasing its size. Organized in the fall of 1952 by Eastman alumnus Fredrick Fennell, the ensemble had gained a great deal of popularity with the release of a number of landmark recordings by Mercury Records. Former Hasty student, Tom

Martin, now associate principal clarinet with the Boston Symphony, states that these recordings were one of the primary reasons he chose Eastman.

I chose Eastman for clarinet. I heard the Eastman Wind Ensemble recordings and I had always hated the sound of a group of clarinets, I thought it was bad. But the Eastman Wind Ensemble clarinet section sounded so great that I figured that anybody that can make an entire clarinet section sound like that must be a really great teacher.^{ah}

A unique aspect of the Eastman School was its resident faculty, something that Hasty took very seriously.

I went to every recital of any of my students always. I went to orchestral concerts once in a while, not always. I couldn't get away at the end of the day after my final class, my final lesson. I'd be there at least a half hour, 45 minutes, an hour after that with people wanting to see me about something. I was there. That's neat; that's good.^{ai}

Through the years Hasty had established the tradition of hosting an annual Christmas party at his home for the clarinet students. For many clarinetists, this yearly event became one of their most treasured memories.

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

Later that year, on 6 October, Hasty presented a faculty recital of trio repertoire written for clarinet, strings and piano. Assisted by the Eastman Quartet (Millard Taylor, violin; Francis Tursi, viola; Ronald Leonard, cello; and Frank Glazer, piano) he performed Milhaud's *Suite for Violin, Clarinet and Piano*; Brahms' *Trio in A Minor for Clarinet, Cello and Piano, Op. 114*; Mozart's *Trio in E-flat Major for Piano, Clarinet and Viola, K. 498*; and Bartók's

Contrasts for Violin, Clarinet and Piano.^{ak}

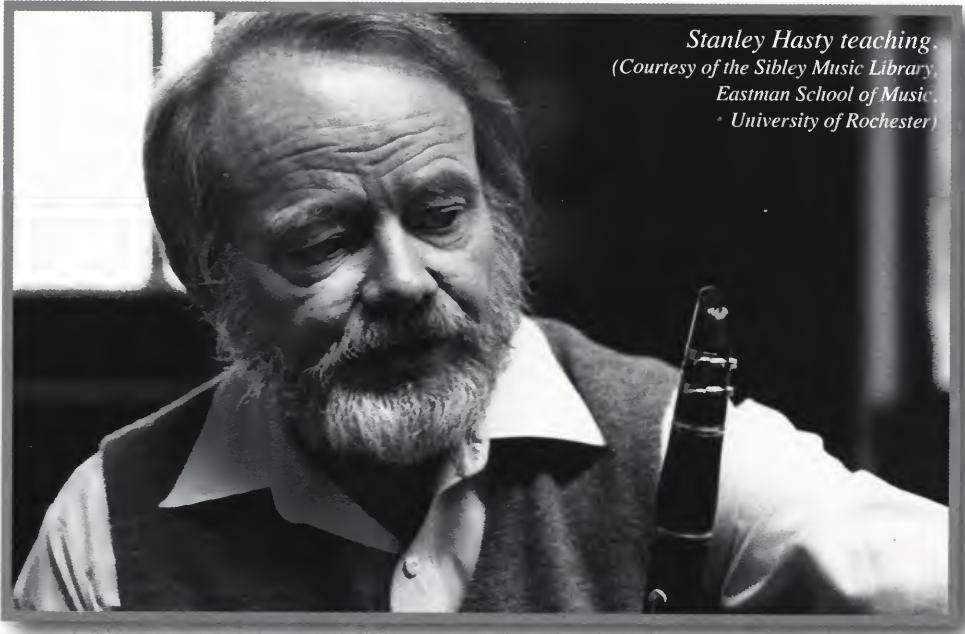
In the early 1970s, Hasty discovered a clarinet transcription of J.S. Bach's *Chromatic Fantasy BWV 903* by Gustave Langenus and was very taken with the piece. He encouraged a number of his students to play the work and thus ended up teaching it often. Hasty, over a period of time, added changes here and there. One day he stopped to look at the edition and realized, "That's not like the original at all. It's all scribbled up. Well [I will] do one."^{al} He proceeded to create his own clarinet transcription of Bach's work.

It was kind of fun because I was able to use my concept of ignoring bar lines. I put them in there but I would put flags across them. I flagged everything according to units of the phrase rather than the beat units. It's a good piece by the way. It's lovely; it's hard. It's a very effective piece. It's a good audience piece. And musically it's good; it fits the clarinet beautifully. I couldn't do the fugue though [laughs].^{am}

Tom Martin, who performs the piece often, remembers Hasty saying that the Langenus edition, "Just didn't go." "He told me that there was just so much more in it (harmonically even), so much lacking in the edition that Langenus had done. He said it's such a great piece that he really wanted to try to make it into something."^{an} Martin's performances of the transcription over the years have garnered a great deal of positive feedback about the transcription's quality. Encouraged by these comments and his love for what he describes as "a very passionate work,"^{ao} Martin has, with Hasty's approval, published the work for him. The piece was released in the summer of 2006 and by Hasty's request includes a recording of Martin performing the transcription. The recording is "intended to serve as a general guide to the overall shape and phrasing of the piece rather than a model to be copied."^{ap}

An integral component of Hasty's teaching methodology was his emphasis on reed making. Earlier in his Eastman career, he would provide students with this instruction during their weekly lesson. Former student Frank Kowalsky, now professor of clarinet at Florida State University, remembers his reed making instruction.

We started in maybe October of my freshman year and we had about four or five lessons, and then I was



Stanley Hasty teaching.
(Courtesy of the Sibley Music Library,
Eastman School of Music,
University of Rochester)

pretty much making reeds by hand from then on. Then I'd bring them in and he'd help me but it wasn't anymore like, "Now you do this. Now you do that." He would look at the reed and say, "Oh, you're missing this and this" and "Let me fix that."^{aq}

Hasty never required his students to play on handmade reeds, but a large percentage did anyway.

Later in his tenure Hasty began to offer a two-hour reed class every Saturday. Each student was required to attend for at least one semester during their schooling at Eastman.^{ar} According to Martin, the class was conducted in the following manner.

He gave his talk about how to make reeds. He gave us this handout and he'd explain about the tubes and he had all the drawings, and then we sat back. Then people would walk up to him and say, "Well what do you think of this?" and he would look at it and offer suggestions.^{as}

Martin states that Hasty's purpose for the reed class was not necessarily for all his students to make and play on their own reeds. There was more to it.

You had to be able to play on your own reed to the point where you could perform on the reed. But the only way he felt to understand how to adjust a reed was to learn how to make the thing first. That way you are teaching yourself the skills and what to look for. Then you can go back to your commercial reed, but

you will have the knowledge and the knife and sandpaper skills to do any adjustments.^{at}

Though he had retired from the Rochester Philharmonic Orchestra a few years prior, Hasty still maintained an active performance schedule. In August of 1972, he was invited to perform the Mozart *Clarinet Concerto* with the Eastman Chamber Orchestra on an all-Mozart program.^{au} The following April, he joined pianist Maria Luisa Faini in a faculty recital performance of *Sonata No. 1 in F Minor, Op. 120* by Brahms.^{av} "An Evening of Charles Ives Chamber Music" followed on 12 February 1974, with a presentation of Ives' 1901 composition, *Largo for Clarinet, Violin and Piano*.^{aw}

By this point in his career, Hasty's reputation as an exceptional clarinet teacher was well established. This prompted a 1974 invitation from the Cleveland Institute of Music for Hasty to join their faculty as an adjunct instructor. He was "going full blast"^{ax} at the Eastman School, but the opportunity was attractive to him so Hasty agreed to add the new position to his already busy schedule. So, for the next two years (1974–76), once a week on Saturday, he would board a plane in Rochester, fly 45 minutes to Cleveland, teach a full day of students and then fly back to Rochester in the evening.

The 1976–77 school year presented many performing opportunities for Hasty. On 14 September, he joined Eastman's resident ensemble, the Cleveland Quartet (Donald Weilerstein and Peter Salaff, violin; Martha Strongin Katz, viola; and Paul

Katz, cello), in a performance of the *Octet for Strings and Winds in F Major, Op. 166, D. 803* by Schubert.^{ay} On 5 October, he played the Stravinsky *Septet* on “An Evening of Chamber Music” at Kilbourn Hall.^{az} In March, he appeared on another Eastman chamber music concert performing two of Mozart’s works: *Trio in E-flat, K. 498* with Francis Tursi (viola) and Frank Glazer (piano); and the *Quintet in E-flat, K. 452* with Philip West (oboe), David Van Hoesen (bassoon), Verne Reynolds (horn) and Robert Spillman (piano).^{ba}

In May of 1978, Hasty was presented with the Eisenhart Award in recognition of his outstanding teaching at Eastman.^{bb} Two years later, in 1980, the school celebrated the “Hasty Festival” to commemorate Hasty’s 25 years of teaching at the school. The four-day event occurred from 1–4 May, and consisted of seminars, master classes and concerts. As many as 200 of Hasty’s former students returned to Rochester to participate in the festivities and pay tribute to their teacher.^{bc} In addition to concerts by former and current students, attendees were treated to a special orchestral performance by Hasty. On two separate evenings he joined Webster and the Rochester Philharmonic Orchestra as guest soloist in a performance of Webster’s *Echoes and Reflections* for two clarinets, percussion and strings.^{bd} Webster describes the work as “a piece I had written for and dedicated to Stan two years ago. It opens with one clarinetist (me) offstage, and just before going out to perform, Stan joked with conductor Uri Segal about how he was to go onstage looking nervously as if I had forgotten to show up.”^{be}

For the spring semester of the 1981–82 school year, Eastman granted Hasty a sabbatical.^{bf} Hasty had become interested in learning more about the group lesson environment utilized by the French and decided to spend the semester in Paris, France. There he could observe the teaching of clarinetist Guy Deplus at the Paris Conservatory.^{bg} During the next four months, the couple “absorbed” Paris by taking lengthy walks throughout the city and enjoying the food. They also took time to explore the surrounding area, including a two-week drive around France and a ski trip to Switzerland.^{bh}

While there, Hasty learned a great deal about classroom clarinet teaching.

They only teach with classes – never privately. The time I was there I think there were 12 in a room. It

was interesting. I don’t see that it was good. Guy Deplus didn’t demonstrate anything – which is fine. He would have somebody play something they had prepared – maybe somebody had prepared a scale, somebody had prepared a solo piece – all different kinds of things. He would critique it. The people observing the students, some of them were very attentive, but a few of them weren’t. They were doing some other thing. I can’t imagine doing that, but it’s been a tradition all through the years there. So that’s one reason that I really wanted to go and see what was going on.^{bi}

During the 1983–84 school year, Eastman again recognized Hasty’s outstanding contributions to the school by bestowing upon him the University Mentor Award. This award recognizes faculty members who have served as distinguished scholars and outstanding teachers.^{bj}

As Hasty entered his 26th year of teaching, he began to consider his retirement from the Eastman School. He received some advice from a valued but unlikely source.

June’s mother has been all through the years really friendly and we get along beautifully. The only time she ever offered advice to me was at a big family gathering where she took me aside and said, “Stanley my advice to you is don’t work one day beyond 65.” That was the only time she ever offered any advice. I have no idea why she did that. Isn’t that interesting? She had to say that to me. She was a wonderful woman.^{bk}

Hasty decided to follow his mother-in-law’s recommendation. On 21 February 1985, Hasty celebrated his 65th birthday. The 1984–85 school year would be his last.

The hardest part about teaching at this level and at the Eastman School is the responsibility. It got to the point where I was getting 75 applicants and I could choose four or five, maybe, and I thought, “Gee, how am I to make this decision?” Out of that 75 there would be at least 10 or 20 which would be fine, no doubt about it and I hated that. Another thing – in comes a freshman, no matter how good they are, [you look, you hear, you say, and you think] “Now where do they have to be in four years?” It was getting to be a real burden. If you’re conscientious at all, these things are important. It is a big responsibility.^{bl}

The school year was filled with farewells. For the Hasty’s, their final student Christmas party was one of the more emotional events. Hasty recalls, “That was really something. We had a really good time.” June Hasty remembers,

The kids were singing Christmas carols and they turned around to face us. They were singing to us, and we both cried, because it was the last one. One of the students said, ‘All my life I’ve wanted to come here and study with Mr. Hasty, and now he’s leaving!’ [laughs]^{bm}

In his final recital appearance, Hasty performed with the Cleveland Quartet again as guest artist in a performance of Mozart’s *Quintet for Clarinet and Strings in A Major, K. 581*.^{bn}

After 30 years of teaching at Eastman, Hasty had produced many outstanding clarinetists. His legacy lives on through these former students who have gone on to have successful careers in the teaching and performing fields. In addition, his memorable performances as an orchestral



Hasty’s last clarinet class at Eastman (1984–85). (Courtesy of Stanley Hasty)

musician, chamber player, and soloist will continue to inspire clarinetists for many years to come.

Adrian “Dino” Clissa, a woodwind repair technician, spoke with Hasty on his last day of school.

By accident, I ran into Stan in the main hall on the day he had packed up and was finally leaving the school...I told Stan that he would be sorely missed. I don't know exactly what was running through his mind that day, but can you imagine carrying all those years of memories with you?^{bo}

(To be continued in Part IV –
“The Retired Years”)

ENDNOTES

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y William Cahn, *Rochester's Orchestra: A History of the Rochester Philharmonic Orchestra and its Educational Programming, 1922–1989* (Rochester: Citizens for a Quality Philharmonic, 1989), 45.

z Rochester Civic Music Association Scrapbooks-Reference Binder 1 (Sibley Library, Eastman School of Music, University of Rochester): Rochester, New York.

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ab Rochester Philharmonic Orchestra, program, 1968–69 Season, Rochester, New York.

ac D. Stanley Hasty, interview by author, 8–9 July 2002, Rochester, New York, mini disc recording.

ad Ibid.

ae Ibid.

af Ibid.

ag Ibid.

ah Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

ai D. Stanley Hasty, interview by author, 8–9 July 2002, Rochester, New York, mini disc recording.

aj Michael Webster, “Hasty at 80,” *The Clarinet*, 27:2 (March 2000): 41.

ak Stanley Hasty-Clarinet, Eastman School of Music, concert program, 6 October 1969, Kilbourn Hall, Rochester, New York.

al D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.

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an Tom Martin, interview by author, 12 April 2006, Boston, Massachusetts, mini disc recording.

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aw An Evening of Charles Ives Chamber Music, Eastman School of Music, concert program, 12 February 1974, Kilbourn Hall, Rochester, New York.

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az An Evening of Chamber Music, Eastman School of Music, concert program, 5 October 1976, Kilbourn Hall, Rochester, New York.

ba An Evening of Chamber Music, Eastman School of Music, concert program, 1 March 1977, Kilbourn Hall, Rochester, New York.

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bc “A Hasty Festival,” *Eastman Notes*, 13:3 (Summer 1980): 6.

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ABOUT THE WRITER...

Elizabeth Gunlogson serves as assistant professor of clarinet at the University of New Hampshire. Originally from Alaska, she attended Luther College (B.A.), Indiana University (M.M.) and Florida State University (D.M.). While at Florida State University, she received a Dissertation Research Grant to assist in her research of clarinetist Stanley Hasty.

Gunlogson had the privilege of spending several years collaborating with Stanley Hasty on her doctoral treatise, “Stanley Hasty: His Life and Teaching.” This document is an extensive biographical and pedagogical study of his life. She has presented her research on Hasty at the 2010 International Clarinet Association conference, the 2010 Eastman School of Music Hasty 90th Birthday Celebration, the 2008 Ohio State University-Johnstone Woodwind Master Series and the 2007 College Music Society National Conference.

Shostakovich Violin Concerto No. 1, Op. 99

by David Bourque

This is one of the top five excerpts for bass clarinet. Almost always on auditions, it is technically challenging and also has a significant part for Clarinet 3 (not included in the printed excerpts below) in the Scherzo, Passacaglia and Burleske movements. Complete and confident familiarity with the low fingerings on your instrument is imperative.

Nocturne

The passage before rehearsal No. 5 is in octaves with the contra-bassoon. Make a sound that takes the sound of the contra and the bass clarinet and turns it into a “new” sound. The first phrase can be a true *p* for blend and balance. Make a large crescendo in the second phrase.

In the sixth bar before rehearsal No. 11, the bass clarinet is doubled in octaves by the contra for three bars. In the third bar before rehearsal No. 11, the contra drops out and you are left with a solo accompanied by clarinets. Step out a bit more here. Direct the line to the C-sharp and do not slow down.

At rehearsal No. 18, you should be playing solo and *molto expressivo*. The bass clarinet doubles the low winds and the low

strings, but the bass clarinet sound can dominate. The *cresc.* to the A-flat should be very large followed by a gradual *dim.* to *niente*. The hairpins should be *molto* exaggerated.

There is a tricky counting spot after rehearsal No. 22. Listen for the major chord in the harp on beat 3 of the third bar of rehearsal No. 22. The sixth measure after rehearsal No. 22 is *molto expressivo* in *p*. Make no break between the f-sharp and f.

Scherzo

This is the excerpt that most commonly appears on auditions. The tempo varies from about dotted quarter=96 to about 116. I have never played it faster than that. The score is marked quarter=126! David Oistrach, the violinist for whom it was written, took quite a leisurely tempo, as does Maxim Vegorov.

Da capo, the bass clarinet is doubling the flute two octaves below. The only other sound are downbeat double stops from the solo violin. Since it is a scherzo, play the line on the lighter side of *forte* allowing the accents to speak clearly. The notes need to start very clearly (with a “T” syllable), and the *staccato* should be very short. Play right on top of the time.

The 16th-note passage at rehearsal No. 26 passage is a solo with the first clarinet. I count the rests between the two passages not in two bars of 3/8, but in one bar of 3/4 thereby keeping the same duple pulse as established in the 4/8 bar. This helps me to be in time for the second entry.

Passacaglia

The third movement has beautiful writing for three clarinets in close-voiced harmony. Intonation is key. Be certain that you are aware of where the pitch is on the relatively cold B-flat clarinet. The moving notes in the third clarinet in the last four bars of the passacaglia theme should be brought out. Save the *crescendo* for the actual moving notes.

ABOUT THE WRITER...

David Bourque has played bass clarinet in the Toronto Symphony Orchestra from 1983–2011. He has taught classes at some of the major U.S. music schools, including Northwestern, Eastman and DePaul, and he currently holds an appointment at The Jacobs School of Music, Indiana University. David currently teaches at the University of Toronto.

His passion for great orchestral wind playing has led him to develop a unique approach to orchestra wind section coaching. At both the Jacobs School of Music Indiana University and at the University of Toronto, David coaches the orchestra wind sections in “real time” during full orchestra rehearsals thereby allowing for immediate feedback to the players.

He is the author of the popular DVD tutorial **Working The Single Reed**. His current project is writing *The Working Bass Clarinetist: An Annotated Symphonic Excerpt Book for Bass Clarinet*.

He can be reached through his website www.davidbourque.ca.

“It takes a long time to grow young.”* by John Scott

Family (l to r): son Alan; Henry Gulick; son Douglas; daughter Anita Douglas; daughter-in-law Susan and grandson Benjamin Gulick.



On October 1, 2011, family, friends, former students and faculty colleagues gathered at the home of Doug and Susan Gulick in Ellettsville, Indiana to celebrate the birthday of Henry Gulick who turned 90 on October 4, 2011. A student himself of Oakley Pittman, Gustav Langenus, Victor Polatschek and Rufus Mont Arey; a member of the



Rochester Philharmonic and the San Antonio Symphony; he is remembered most notably as professor of clarinet at Indiana University where he served from 1951 until his retirement in 1986. His positive influence on a generation of students cannot be overstated. They can be found in orchestras,

bands, film studios, businesses and in colleges and universities throughout the United States and beyond.

I doubt that he fully realizes the extent of his impact on clarinetists. Whether you absorbed his clarity of tone, facility of technique, pedagogical insights, or his ever-calm support of your struggling growth, you took him with you. To this day, I often open my mouth in a lesson to try to clarify some mystery of the clarinet and out pops Henry Gulick's words. Perhaps I am possessed; most likely I am inspired. I recommend to you his articles published in *The Clarinet*, Volume 8, Nos. 1–4. That's the way to play the clarinet.

It was my pleasure to be there with him and his family. On behalf of us all: Happy 90th Birthday, and many more!

(If you wish to pass on your greetings: henry.gulick@comcast.net)

[John Scott, M.M. 1971, D. Mus. 1981, is Professor of Clarinet, College of Music, University of North Texas. Ed.]

* Pablo Picasso

Sight Reading Pieces For The Paris Conservatoire

by Jean-Marie Paul

The *Solos de Concours* of the Paris Conservatoire are known worldwide, particularly new pieces that were commissioned annually by the French Administration (generally the Ministry of Education) which occurred from 1897 until 1984, with notable exceptions (world wars and a few other years). For a complete list of titles and laureates, see our paper that was published in *The Clarinet* in 1988!

The Paris Conservatoire was founded in 1795. But when Theodore Dubois was appointed Director of the Conservatoire in 1897, the same composer was commissioned to write the *Solo de Concours* piece as well as the *Morceau de lecture à vue* or *Morceau de déchiffrage* (Sight Reading Piece; see below, the French denomination is sometimes unclear for me).

Why are they unknown? Because only a few are published and available. First (but not least), Cherubini's *Morceau pour la clarinette* of 1823 was published in Italy by Boccacini & Spada in 1984.² Four other pieces are edited by Andrew Lyle and published by Pan Publishers (U.K.), two by two, for 1876–77 (Guiraud, Delibes) and

1899–1900 (Messager, Holmès). Augusta Holmès was a lady – so rare at that time!, having taken clarinet lessons from Klosé.

Before 1875, the pieces were for clarinet and bass line, then for clarinet and piano or more rarely for clarinet alone.

In 1871, there was no competition because of the Prussia War. And in May–June 1968, because of the strikes, the competition was in September.

Normally, there was a piece of *Déchiffrage* for the entrance exam of the Conser-

vatoire (*Concours d'admission*) and in the past a *Lecture à vue* at the end of studies (*Concours de sortie*), along with the *Solo de concours*. (Guy Dangain, professor of sight reading at the Conservatoire 1975–2000, told me that the *Lecture à vue* did not exist anymore when he was teaching.) Practically this is not so clear in the list below because both designations were used. Sometimes the date helps, and there was sometimes a second session in the fall to classify the instrumentalists. Also, some pieces are missing in the Conservatoire Library.

By the way, there were also sight reading pieces in the composition classes. Messiaen, for example, composed *Chant dans le style Mozart* for clarinet and piano which was found in Messiaen's archives by his widow Yvonne Loriod. Mrs. Loriod



Illustration 2: Claude Pascal, Sight reading piece, no date

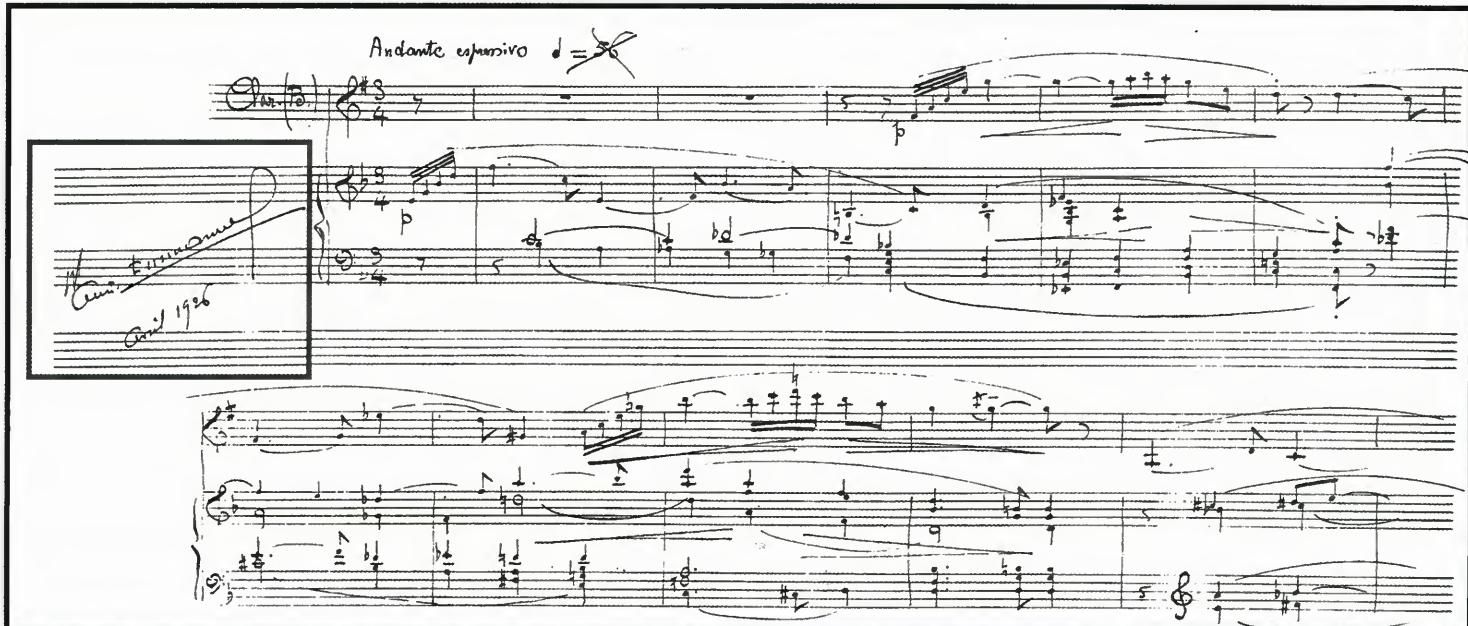


Illustration 1: Maurice Emmanuel, Sight reading piece, 1926

gathered the former professors of the Paris Conservatoire in order to record a CD, **Inédits (Never Before Released)**, to commemorate Messiaen's 100th birthday in 2008. The clarinet piece was recorded by Guy Deplus with Yvonne Loriod, piano. The CD is out of print but can be found used (amazon, etc.) or as a MP3 download. I asked Leduc and Durand, the usual publishers of Messiaen, but there is no project for publishing it.

The Composers Before 1897

With the exception of Cherubini, the list begins with minor, lesser-known composers:

Auguste-Gustave Vogt (1781–1870), oboe professor at the Paris Conservatoire (1802–53), played the Reicha quintets with clarinetist Jacques-Jules Bouffil.

Charles Colin (1832–81) won the *Prix de Rome* in 1857, just behind Bizet for a *Cantata*. But he was also oboe professor at the Paris Conservatoire from 1868 until his death. He wrote many *Solos de Concours* for oboe.

Jules Cohen (1830–1901) led the vocal ensemble class at the Conservatoire in 1855, and later was conductor of the Opera Choir (1877). He is mainly known as an organist (a friend of Saint-Saëns) and a composer of religious music.

Émile Paladilhe (1844–1926) won the *Prix de Rome* when he was 16 in 1860. He wrote operas, particularly *Patrie* which was famous for a prominent clarinet solo; one day clarinetist Henri Paradis encored it five times.³

Ernest Guiraud was born in New Orleans in 1837 but came back to France. He also won a *Prix de Rome* in 1859 (like his father). A professor of composition at the Conservatoire, Dukas, Satie and Debussy were among his students.

Jules Duprato (1827–92) won the *Prix de Rome* in 1848, then became a professor of harmony in 1871 at the Paris Conservatoire.

Adrien Barthe (1828–98) had a similar career, winning the *Prix de Rome* in 1857 and taught harmony beginning in 1878.

Charles Lenepveu (1840–1910) was also a winner of the *Prix de Rome* in 1866, and he became a professor of harmony at the Conservatoire in 1880, then taught composition (1894) to Caplet, Pierné and Gaubert.

Jules-Auguste Garcin (1830–96) was a violinist at the Paris Opera beginning in 1856, a soloist in 1874, the conductor in 1885, and taught violin at the Paris Conservatoire.

Paul Taffanel (1844–1908) is better known by wind instrumentalists. He is considered the founder of the French School of flute, teaching flute at the Conservatoire beginning in 1893 until his death. Clarinetists may know his *Wind Quintet*.

Georges Marty (1860–1908) was known both as a composer and conductor. Of course, clarinetists know his *Première fantaisie* (1897), the first of a long series of annual *Solos de Concours* commissioned by the French Administration.

Raoul Pugno (1852–1914), professor of harmony and piano at the Conservatoire, co-wrote several works with Nadia Boulanger. In 1897 he toured in the U.S.A. as an accompanist with violinist Eugene Ysaye.

Paul Vidal (1863–1931) was a conductor at the Opera and Opera-Comique and professor at the Conservatoire (solfege, accompaniment and composition).

During this period, we can imagine if **Delibes** (1877 sight reading piece) and **Massenet** (1881) could have received a commission for the *Solo de Concours*. These are the only solo pieces for clarinet we

YEAR	COMPOSER	TITLE	REMARKS
1823	Luigi CHERUBINI	Morceau pour la clarinette, Allegro maestoso	cl. & basso
1826	same as 1823		
1829	Gustav VOGT	Moderato	cl. & basso
1830	same as 1823		
1833	same as 1829		
1834	same as 1823ff		
1835	same as 1829		
1836	Anonymous	Rondeau	cl. & cello
1837	same as 1829		
1838	same as 1823		
1839	same as 1836		
1840	same as 1829		
1841	same as 1823		
1842	Anonymous	Andante cantabile	cl & cello – see also 1861
1843	Gustav VOGT	Allegro moderato	
1844	Gustav VOGT	Andante	cl. & cello
1845	Gustav VOGT	Allegretto	cl. & cello
1846	same as 1829		
1847	Gustav VOGT	Allegro poco moderato	cl. & cello
1848	same as 1845		
1849	same as 1823		
1850	Gustav VOGT	Allegro moderato	cl. & cello
1851	same as 1844		
1852	same as 1836		
1853	same as 1845		
1854	same as 1850		
1855	same as 1823		
1856	same as 1836		
1857	same as 1844		
1858	same as 1850		
1859	same as 1845		
1860	same as 1823		
1861	Anonymous	Andante cantabile	same as 1842, but only 24 bars, not 62
1862	same as 1829		
1863	same as 1836		
1864	same as 1861		
1865	same as 1850		
1866	same as 1845		
1867	same as 1836		
1868	same as 1861		
1869	same as 1850		
1870	same as 1845		
1872	Charles COLIN	Andantino	

have from these prestigious composers, and we can see the growing importance of major composers beginning in 1897 in the list below. Would Debussy and others have written without a commission?

From 1897 To Today

Of course, the composers during this period are better known for their *Solos de concours*, and this article would be too long for commentary on all of them.

I am indebted to **Andrew Lyle** for his research at the **Paris National Library (1823–1930)** where the oldest pieces are kept. On my side, I made a search at the **Paris Conservatoire Library**, where the sight reading pieces from 1931–1981 are housed. (I don't know why I could not find the pieces from 1981–85, the dates when the commission of *Solos de Concours* was no longer an annual practice.)

I was surprised:

- By the nearly pristine condition of the pieces, which might indicate that they were rarely viewed since the competition.
- By the fact I could not make a complete list. Sometimes there was no mention of the year or composer (these are manuscripts). I asked the composer Claude Pascal (who composed sight reading pieces for several years, and not only for clarinet) if he could help me to determine the date of a piece (see illustration 2). He told me that he does not keep a register in his catalog for these kind of pieces.

The Value of These Pieces

I would recommend that you have a look at these pieces. They are short, and some are really for pedagogical purposes. But there are enough of sufficient quality to be published. I am currently helping Andrew Lyle and Philippe Cuper in their plans for publishing some of them, and I will keep you informed.

In order to have an idea of the older pieces, you can listen to Victoria Soames' CD **Solos de Concours II** (Clarinet Classics label, CC0050, in record stores and at Vandoren-Paris' website (ref. 2CL649, www.partitionsvandoren.fr). Otherwise you can ask me for any question: jmpaul@vandoren.fr. Victoria made a selection from the copies of the manuscripts composed before 1930 that Andrew Lyle showed her. In the second CD of this set she chose to record sight reading pieces by Colin, Delibes, Lenepveu, Massenet, Duprato, Taffanel, Pugno, Marty, Widor, Messager, Holmès, Debussy (*Petite Pièce!*) and Busser.

With more than 100 sight reading pieces, it could be a potential topic for a doctoral dissertation.

Endnotes

- 1 Paul, Jean-Marie and Cuper, Philippe. "Paris Conservatoire Supérieur: Solos de Concours and Prize Winners," *The Clarinet*, 1988, Vol. 15/3, pp. 40–48.
- 2 Cherubini's autograph is at the *Deutsche Staatsbibliothek* in Berlin. The exact title is *Morceau pour la clarinette/au Concours du 1824* in a folder which holds *Solfèges et Morceaux de /Clarinette/pour les examens et Concours des Elèves de l'Ecole*. Piece for clarinet and bass accompaniment, for cello (or bassoon with some modification). The first modern Italian edition (1984) has developed a piano part. At that time were there both sight reading and *Solo de concours* pieces? Frederic Berr was the clarinet professor at the time (1832–1838, succeeded then by Klosé).
- 3 Paul, Jean-Marie. "Henri Paradis (1861–1940)," *The Clarinet*, Vol. 34/2, pp. 72–73

N.B. From 1930: the years that are not mentioned are missing at the Conservatoire Library.

YEAR	COMPOSER	TITLE	REMARKS
1873	Charles COLIN	Moderato	c. & cello
1874	Jules COHEN	Allegretto non troppo	c. & cello
1875	Emile PALADILHE	Allegretto	c. & cello
1876	Ernest GUIRAUD	Allegro	
1877	Leo DELIBES	Andante quasi allegretto	
1878	Charles COLIN	Andantino	
1879	Charles LENEPVEU	Andantino	
1880	Theodore DUBOIS	Andantino	
1881	Jules MASSENET	Andante appassionato	Clarinet in A
1882	Jules COHEN	Moderato	
1883	Jules DUPRATO	Ben marcato	
1884	Adrien BARTHE	Andantino molto moderato	
1885	Leo DELIBES	same as 1877?	
1886	Ernest GUIRAUD	Allegro vivo	
1887	Jules DUPRATO	Moderato (movement de Valse)	
1888	Charles LENEPVEU	Andante moderato	
1889	Jules Auguste GARCIN	Andantino	
1890	Adrien BARTHE	Andante e maestoso	
1891	Paul TAFFANEL	Andante molto espressivo	
1892	Charles LENEPVEU	Andante con moto	
1893	Georges MARTY	Allegro moderato	
1894	Raoul PUGNO	Tres modéré	
1895	Paul VIDAL	(Andante) dolce	
1896	Georges MARTY	Moderato	
1897	Georges MARTY	Moderato	From 1897, the French Adm. Commissioned the Solos
1898	Charles Marie WIDOR	Moderato	
1899	André MESSAGER	Allegro scherzando	
1900	Augusta HOLMES	Molto lento	
1901	Henri RABAUD	???	
1902	Jules MOUQUET	Andante???	
1903	Reynaldo HAHN	???	
1904	Arthur COQUARD		
1905	Charles LEFEBVRE	???	
1906	Paul Veronge de le NUX		
1907	André MESSAGER	same as 1899?	
1908	Paul Veronge de le NUX	Andantino	
1909	Georges ENESCO	???	
1910	Claude DEBUSSY	Petite piece	
1911	Jules MOUQUET	???	
1912	Henri BUSSER	Andante poco adagio	
1913	Jules MOUQUET	Andante???	

YEAR	COMPOSER	TITLE	REMARKS
1914	Louis AUBERT	???	
1916	Jules MOUQUET	???	
1917	Jules MOUQUET	???	
1918	Eugene COOLS	Andantino	
1925	Jules MOUQUET	Andantino	
1926	Maurice EMMANUEL	Andante espressivo	
1931	Charles TOURNEMIRE	Andante	Paul Pierné is Gabriel Pierné's nephew
1932	Jacques DE LA PRESLE	Modéré	Also used for Garde republ. 1934, Musique de l'AIR 1937
1933	?	Andante espressivo	for clarinet or saxophone
1934	Philippe GAUBERT	Modéré et tranquille	
1936	Jacques DE LA PRESLE	Morceau de déchiffrage	
1941	?	Morceau de lecture à vue	for clarinet or saxophone
1943	?	Lecture à vue	
1945	Pierre DUPONT	Andante sans lenteur	
1946	?	Lent	
1947	Philippe GAUBERT	Modéré et tranquille	same as 1934
1948	Jeanne LELEU	Très lent	
1952	Elsa BARRAINE	Moderato	
1956	Désiré DONDEYNE	Lecture à vue	
1958	R. SIOHAN	Morceau de lecture à vue	
1959	Jean HUBEAU	Allegro animato; Adagio	Mystery: Sight reading pieces for June 3 & June 4
1960	Yvonne DESPORTES	Andante	composed Sept. 30, 1960 for competition Nov. 8
1960	René DUCLOS	Molto lento	
1961	Claude PASCAL	Allant	
1962	Claude PASCAL	Lecture à vue	for admission on Nov. 6, 1962
1962	René CHALLAN	Andantino	for competition on June 2, 1962
1963	Jules SEMLER-COLLERY	Lecture à vue	
1963	Pierre SANCAN	Tempo di valse	For June 1963
1964	?	Assez lent	For Nov. 6, 1964
1963	Claude PASCAL	Un peu animé	
1965	?	Calme	For June 2, 1965
1965	?	No title, tempo noire = 60	For Nov. 9, 1965
1966	?	Moderato	for Nov. 3, 1966
1966	?	Allegretto	For June 15, 1966
1967	?	Moderato	For Entrance, Nov. 10, 1967

YEAR	COMPOSER	TITLE	REMARKS
1967	BALKIS	Allegretto	For June 13, 1967
1968	Ida GOTKOVSKY	Fantase et gai (competition did not occur in June because of strikes)	Competition of Sept. 19, 1968
1968	Ginette KELLER	Déchiffrage	composed Oct. 1968 for competition Nov. 27
1969	Désiré DONDEYNE	Allegretto	For June 11, 1969
1969	Michel MERLET	Molto lento	For Nov. 4, 1969
1970	Henri CHALLAN	Modéré (1st cycle), Très modéré (2nd cycle)	
1970	Alain BERNAUD	Spiritoso	For Nov. 5, 1970
1971	Claude ARRIEU	Allegretto (1st cycle), Allegretto (2nd cycle)	For May 11 (1st cycle) and April 28 (2nd cycle)
1972	Odette GARTENLAUB	Déchiffrage 1st cycle and 2nd cycle	For April 14 (1st cycle) and May 4 (2nd cycle)
1972	Odette GARTENLAUB	Sostenuto (style classique), Allègre (style moderne)	one classical, one with atonality for June 12
1973	Ginette KELLER	Andantino (style Mozart), Moderato & sostenuto (style moderne)	For June 8, 1973
1974	Alain MARGONI	Menuetto (classique) plus one (modern style)	
1974	Alain MARGONI	Style classique (80 tempo) & moderne (60 tempo)	remedial session
1975	Jeannine RUEFF	Adagio (classique), Quasi cadenza (contemporary)	
1975	Adrienne CLOSTRE	Vif et léger (Rossini style), Andante espressivo (modern)	For 2nd session, Dec. 1
1976	Jean-Michel DEFAYE	Allegro moderato (classique), lento (moderne)	For May 13, 1976
1976	Jean-Michel DEFAYE	Scherzo (classique), Lento quasi adagio (moderne)	For Nov. 29, 1976
1977	Pierre-Max DUBOIS	Tempo di minuetto (classique), Allegretto (moderne)	For May 10, 1977
1977	Pierre-Max DUBOIS	Andantino (classique), Vif et strictement mesuré (moderne)	For Nov. 1977
1978	Alain MARGONI	Gai, si possible (classique) + modern style sight reading	For May 1978
1978	Alain MARGONI	(2 sight readings: classical and modern, 66 tempo for both)	For 2nd session, 1978
1979	Jean AUBAIN	Andante (classique), + déchiffrage dans le style sériel	For June, 1979
1979	Jean AUBAIN	Adagio (classique), Lento (atonal)	For Nov., 1979
1980	Jean-Paul HOLSTEIN	(2 sight readings: classical and modern, 60 tempo for both)	For June, 1980
1980	Jean-Paul HOLSTEIN	(2 sight readings: romantic and modern, 132 tempo)	For Nov., 1980
1981	Jean-Paul HOLSTEIN	2 sight readings: classical (tonal, Bb and A clar.) and modern (atonal), 132 & 120 tempi	2nd session, Nov. 1980

Clarinessence: Five Premieres Inspired by Five Decades

by Joan Waryha Porter

On October 9, 2011, I had the pleasure of attending an unusual “Birthday” recital, at Weill Recital Hall at Carnegie Hall, in New York City. Five world premieres were on the program, representing five decades of life. The birthday celebrant was clarinetist Marguerite Levin, who freely and candidly admits that she has just reached the milestone of “turning 50.” Her ensemble, Trio Montage, is a Baltimore-based cham-

ber music group that seeks to develop new sounds and new timbres. It was also her goal to add to our clarinet repertoire and create some audience-accessible works for other performers.

Trio Montage consists of Marguerite Levin, clarinet; Phillip Collister, baritone; and R. Timothy McReynolds, piano. The concept behind this recital was unique and fascinating: encapsulate five decades of life into one chamber music recital. The

recital simultaneously involved the life experiences of the five composers, along with those of Ms. Levin, the solo clarinetist. As she expressed to me, the recital was a way of “giving back.” It was an opportunity to engage the audience in a different way, as well as to inspire the commissions of five new works for clarinet.

First of all, Trio Montage is unusual. Music for clarinet, baritone and piano trio is rarely, if ever, performed. Most of our clarinet/vocal repertoire features soprano (or mezzo soprano) and piano. Apparently, there is some music combining clarinet and baritone voice written by the 19th-century composer, Gottfried Herrmann, but there seems to be little else. This is truly unfortunate, considering the beauty of these combined timbres! One of the pieces on this recital also required doubling on bass clarinet; that also was an effective addition to the overall sound. Baritone Phillip Collister has an incredibly beautiful voice, and he also brought much wit and character to the music. Pianist R. Timothy McReynolds accompanied with perfection, and created sonorities from the piano which were amazing. And of course, Ms. Levin is a fully-accomplished performer. She is technically flawless and performs with profound expression. And, she has truly made these pieces her own!

When Marguerite Levin commissioned the five composers, they were to follow these guidelines: each composer would receive a specific decade that he had lived through. His composition would reflect his own life experiences from that decade. So, first on the concert would be a composition representing experiences from childhood. Following that would be a reflection of the teenage years, then two decades of adulthood, and finally a decade that led up to the milestone of one’s 50th birthday.

The composers, all previous friends/colleagues of Ms. Levin, represented different backgrounds and came from varied geographic regions. Valencio Jackson,

Trio Montage: Phillip Collister, baritone (standing); Marguerite Levin, clarinet (seated); R. Timothy McReynolds, piano



Jr., who represented “the decade of childhood,” came to Baltimore, MD, by way of St. Croix. His featured piece was entitled *Jumping and Rolling Around* for clarinet and piano. The piece perfectly expressed the lighthearted and whimsical joys of childhood. It was an expressive conversation between clarinet and piano. Jackson’s other chamber works (several including clarinet and voice) have already been presented and performed at several regional and national conferences, including the I.C.A. ClarinetFest® in 2010.

Allen Feinstein is a seasoned composer who personally experienced his teenaged years in the 1970s. His music *I Was a Teenage Clarinetist* for solo clarinet covered the gamut of adolescent experiences in these four movements: “Eleven, Thirteen, Sixteen and Eighteen.” The music was virtuosic, joyous, with leaps and flourishes for the unaccompanied clarinetist. There were also more pensive sections that deeply expressed the other aspects of a teenager’s experiences (first love, Bar Mitzvah, etc.). “Eighteen” looks backward to treasured childhood memories and forward to adulthood and the unknown. As Ms. Levin interpreted it, “Eighteen” makes the statement: “I know it all!” Allen Feinstein is a prolific composer and conductor of film music, classical music and musical theater.

Composer Armando Bayolo, originally from Puerto Rico, began working with Marguerite Levin and Trio Montage in Northern Virginia. Bayolo’s composition, *Lullabies* for baritone, clarinet/bass clarinet and piano, consists of six movements, alternating between songs and dances that depict scenes of early fatherhood. Each song in the cycle references the anxieties, fears, uncertainties and, most of all, joys of having young children.

The dances, meanwhile, present musical portraits of the composer’s own children – and “one overgrown man-child” in sound.

Here, the audience was treated to an engaging, sometimes humorous, interpretation of the music and text by baritone, Phillip Collister. The composition also creates a change of timbre by very effectively substituting the bass clarinet into the final dance movement.

Brian Balmages wrote *Dream Sonatina* for clarinet and piano as a reflection of life experiences during the composer’s

30s. Specifically, these experiences were centered on the composer’s two children, both born during that same decade. The music of *Dream Sonatina* is gorgeous and immediately arresting. Though some of the “dreams” capture peace and tranquility, other sections paint a more unsettled, aggressive picture of the “night terrors” that a child might experience. The movements are entitled: Daydreams, Sweet Dreams and Bad Dreams.

Representing the last decade of the concert (reflections of life in one’s 40s) was composer, Joseph Ness. Ness has served as Cantor of Beth El Temple in West Hartford, CT for the past 20 years, and has also worked prodigiously as a composer, orchestrator, and arranger of hundreds of pieces of music.

Time Is is a suite for clarinet, piano and baritone which addresses the conception of time, and how we in our lives approach it. One of the movements, entitled “Love Song,” was written on the occasion of the marriage of Marguerite and David Levin in 2005. Another, entitled “Song of Myself,” has as its text the famous poem by Walt Whitman, by that same name.

As the composer notes, “I thought that in the context of what this program is about, celebrating the birthday of our celebrated clarinetist, it is a very appropriate way to conclude the music that I have written for these wonderful performers.”

It should be mentioned that Marguerite Levin has recently relocated to the Boston area. Formerly principal clarinet of the Baltimore Opera (for 10 years and until the company folded), Ms. Levin is now performing in Boston with Juventas New Music Ensemble and the Metropolitan Wind Symphony. She is currently on the faculty of Northeastern University.

It is hoped and anticipated that the collaboration of Trio Montage will continue, and that this unusual program of five premieres will be repeated at other concert venues.

ABOUT THE WRITER...

Joan Waryha Porter, clarinetist, graduated from Oberlin Conservatory some decades ago, and has since been freelancing in the NY Metropolitan area. During the past decade, she has also worked extensively teaching, arranging, and directing music performances for students with disabilities.

muncywinds.com

Candidates FOR I.C.A. Officer Election

The I.C.A. election will be held online from March 15 through May 1, 2012. The election will be administered by Madeleine Crouch & Co. in Dallas, TX. I.C.A. members without an e-mail on file in the membership database will be mailed a paper ballot. Please refer to www.clarinet.org and follow the link to vote online. Ballots submitted by regular mail must arrive in the office of Madeleine Crouch & Co. on May 1, 2012 to be counted. Please note each candidate's statement along with his or her respective bios for the offices of President-Elect, Secretary and Treasurer. All I.C.A. members in good standing are encouraged to participate in the election and cast a vote for the candidate of their choice presented for each open board position.

* * * * *

PRESIDENT-ELECT Maxine Ramey



Maxine Ramey

Maxine Ramey is currently secretary of the International Clarinet Association. She is professor of clarinet and director of the School of Music at The University of Montana. In 2008, she was named a Distinguished Professor and is currently the director of UM's Vienna study abroad program. She hosts the Montana/Idaho Clarinet Festival. Her students are performers, professors and all manner of musical entrepreneurs. She has performed at numerous ClarinetFest®s and has written several articles for *The Clarinet*, including the cover story of the 25th Anniversary Issue celebrating the 25th anniversary of the Verdehr Trio chronicling the life and work of the legendary Elsa and Walter

Verdehr. She is clarinetist with the Sapphire Trio championing the commissions of the Verdehr Trio. They recently served as U.S. State Department Cultural Ambassadors in a tour of Bahrain, Kuwait, Qatar and Saudi Arabia. In 2010 and 2011, they performed in the West Bank and served as judges for national music competitions in the Middle East. They have toured Japan, Germany, Austria and Ireland and most regions of the U.S. *Washington Post* reviews call her performances "Refreshing, fluid and idiomatic." As an advocate of new music, she premiered works by Vincent Persichetti and David Maslanka. As solo/principal clarinet with the American Wind Symphony Orchestra, she premiered new works by Jean Françaix, Jacques Castérede and William Bolcom. She holds degrees from Arizona State University and Michigan State University (M.M. and D.M.A. with her mentor Elsa Ludewig-Verdehr). In 2010, she completed the D.M.A. culminating in a dissertation entitled "The Making of a Medium Realized: The Violin-Clarinet-Piano Trio." She is listed on the International Artist Roster of Buffet Clarinets.

Statement

I am honored to be nominated for the position of president-elect. If selected, I will bring to the association a leadership approach that holds true to the mission statement of the International Clarinet Association with sensitivity to the needs of the various constituencies, while maintaining fiscal responsibility. My experience as director of a School of Music, along with my decades of international performing and collaborations as a cultural ambassador through the U.S. State Department and other entities, has formed a balance in my approach to decision making, understanding the needs of different peoples and perspectives in large organizations. As a music executive I provide leadership in

Verdehr. She is clarinetist with the Sapphire Trio championing the commissions of the Verdehr Trio. They recently served as U.S. State Department Cultural Ambassadors in a tour of Bahrain, Kuwait, Qatar and Saudi Arabia. In 2010 and 2011, they performed in the West Bank and served as judges for national music competitions in the Middle East. They have toured Japan, Germany, Austria and Ireland and most regions of the U.S. *Washington Post* reviews call her performances "Refreshing, fluid and idiomatic." As an advocate of new music, she premiered works by Vincent Persichetti and David Maslanka. As solo/principal clarinet with the American Wind Symphony Orchestra, she premiered new works by Jean Françaix, Jacques Castérede and William Bolcom. She holds degrees from Arizona State University and Michigan State University (M.M. and D.M.A. with her mentor Elsa Ludewig-Verdehr). In 2010, she completed the D.M.A. culminating in a dissertation entitled "The Making of a Medium Realized: The Violin-Clarinet-Piano Trio." She is listed on the International Artist Roster of Buffet Clarinets.

vision and futures planning, serve as a liaison, manage large budgets and facilitate or organize large music festivals and international study abroad programs in Europe. My administrative leadership style is to encourage cooperation and communication within an artistic and global perspective. These are the strengths I would bring to the Presidency of the I.C.A.

As I.C.A. secretary (2010–2012), I worked successfully with the board to maintain a solid financial footing making significant strides serving the needs of the members. Examples are the online journal and implementing initiatives such as the national and state chairs' pages on the I.C.A. website and the International Access Initiative aimed at increasing membership in the population of international clarinetists from countries in which the membership fee is prohibitive or postal service is restricted or unreliable. I would continue to encourage and support initiatives and changes that are a reflection of the needs and desires of the members.

The I.C.A. is looking ahead at an exciting future, with large conferences in the U.S. and at significant international venues. A growing membership with a world view requires leadership that is collaborative, effective, communicative and forward-thinking. The clarinet world is made up of an incredible array of diverse cultures, ideas and artistic expression. My decision to consider the position as president-elect is based on a sincere desire to serve clarinetists around the world.

Eddy Vanoosthuyse



Eddy Vanoosthuyse

Eddy Vanoosthuyse performs throughout the world with prestigious orchestras (I Pommerigi Musicali/Milano, Shanghai Symphony, Brussels Philharmonic, Philadelphia Chamber Orchestra, Columbus Symphony, Simon Bolivar Orchestra and Collegium Instrumentale Brugense), with conductors including Yoel Levi, Peter Oundjian, Saulius Sondeckis, Jan Laethem Koenig, Paul Meyer, among others and string quartets such as the Arriaga Quartet, Daniel Quartet, Vilnius Quartet, Chili Quartet, Simon

Bolivar Quartet and Ciurlionis Quartet. He has performed the Mozart *Quintet* more than 100 times, which proves his love for chamber music. Since 2008, he has performed with a trio with Vitaly Samoshko (first-prize winner in piano Queen Elisabeth Competition) and Mikhael Kugel (viola). He has made recordings on radio/TV/CD (SONY, EMI, DECCA, Talent, Aliud).

Vanoosthuyse has worked with some of the most highly regarded composers of his generation, such as John Corigliano, Olivier Messiaen, Alfred Reed, David Bruce, Dirk Brossé, Jan Van der Roost, Scott McAllister and Hans Zimmer. He gives master classes and is a guest professor at universities and conservatories in four continents. He has served as a judge for national and international competitions in Europe and America.

His repertoire goes from Mozart until the music of today and tomorrow. During the 2011–2012 season, he performs concertos of Elliot Carter, John Corigliano, Dirk Brossé, Jan Van der Roost, Paul Hindemith, Richard Strauss and Scott McAllister. He was selected for the World Philharmonic Orchestra (Georges Prêtre) and invited for the Symphonicum Europae (New York, Lincoln Center, Fisher Hall).

Eddy Vanoosthuyse is the principal clarinet of the Brussels Philharmonic/the Orchestra of Flanders and the clarinet professor at the Royal Conservatory of Gent. www.eddyvanoosthuyse.be

Statement

As vice-president of "SWUK," a non-profit association that gives moral and material support to young musicians in the beginning of their artistic careers, it is my goal to create possibilities for young clarinetists around the world. Naturally, being the artistic director of the International Clarinet Competition in Kortrijk 2010, and Ghent (January 7–20, 2013), helps to further this philosophy.

As the coordinator of the national chairs worldwide for the I.C.A., it was my idea to create individual pages for every country on the I.C.A. website. In doing so, it will be possible for visitors to see what is happening all over the world in terms of clarinet performance and teaching.

This idea contributes to my other point of action: to make the International Clarinet Association more international, with possibilities for everybody to see the

world, perform and teach in other countries and to promote exchanges.

I think the I.C.A. is a unique organization because it brings world famous soloists, orchestral musicians and teachers together with aspiring clarinetists. I think it is thus important to understand the needs of clarinetists of all levels. Therefore, I propose to organize a yearly web-based survey to determine how the I.C.A. can benefit everyone involved.

SECRETARY

Dr. Mary Alice Druhan



Mary Druhan

Mary Druhan joined the faculty of Texas A&M University–Commerce in 2002 after serving in the U.S. Army Band, "Pershing's Own." She has held previous teaching positions at James Madison University and Louisiana

State University.

An advocate for outreach and education, Mary founded the Northeast Texas Clarinet Day which has evolved into the Texas Clarinet Colloquium. In 2010, the event hosted more than 200 people and featured recitals, classes, a competition and continuing education for clarinetists and teachers of all ages. Mary also currently serves on the Dallas Wind Symphony's Education Committee which helps to organize events such as the Summer Music Institute and the Jump Start Clinic.

Performing as a soloist and chamber musician, Mary has enjoyed invitations to many prestigious events in the United

States, Puerto Rico, England, Germany and Thailand including several ClarinetFest® appearances. She currently performs with the Dallas Wind Symphony, the Dallas Festival of Modern Music, Triforia Winds and the Color of Sound chamber series.

In addition to her role as B-flat and Solo E-flat clarinetist for "Pershing's Own," Mary has performed with several ensembles including the East Texas Symphony, Shreveport Symphony, Baton Rouge Symphony, Acadiana Symphony, Plano Symphony, Natchez Opera, Shreveport Opera and Ohio Light Opera. Other engagements include the OU Clarinet Symposium and conferences for the International Double Reed Society, NACWPI, Midwest International Band and Orchestra Clinic, World Saxophone Congress, American Bandmasters' Association and the College Band Directors' National Association.

Mary is a Buffet-Crampon USA Performing Artist as well as an Artist with the World Clarinet Alliance. Her teachers include Diana Haskell, Timothy Wright, Steve Cohen and Ronald de Kant. She is a member of the International Clarinet Association, Sigma Alpha Iota, American Federation of Musicians-Dallas, World Clarinet Alliance, NACWPI and the College Music Society.

Statement

First, I would like to offer my thanks to the I.C.A. membership for their support with this nomination. Having grown up in the military, I spent the first part of my life fearful of people and of new situations. I have since spent the past 25 years learning about the generosity and sense of community in the music world. I am so appreciative to I.C.A. for bringing clarinetists together to promote collegiality, collaboration and ingenuity.

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As secretary, I would offer assistance to the Board through my organization and communication skills, my attention to detail, and my willingness to serve. My thanks to all of the guests of the Texas Clarinet Colloquium who have remarked about my abilities in these areas.

I have learned a great deal about technology, specifically ways of documenting through audio/visual applications and means of sharing this information with others. In addition to the traditional "minutes" of the general meetings, I'm interested in exploring new forms of reporting information to the membership.

As I grow in my career, I recognize the many I.C.A. members who have influenced and helped me along the way and I strive to counter graciously. Please support me as your I.C.A. Secretary!

Caroline Hartig



Caroline Hartig

Caroline Hartig is associate professor of clarinet at the Michigan State University College of Music. An acclaimed clarinet soloist and recording artist, Hartig has performed throughout the United States, Europe and Asia

and has appeared as soloist with orchestras and contemporary music ensembles in major concert halls in New York City, including Carnegie Hall, Weill Recital Hall, Merkin Concert Hall and the Fritz Reiner Center for Contemporary Music and Symphony Hall (Boston). Hartig has performed as a guest artist for the International Clarinet Association and can be heard on the solo compact disc **Clarinet Brillante I & II** honored as a "Critics' Choice" by the *American Record Guide*. Widely recognized and sought after for numerous new-music collaborations, Hartig has premiered and performed solo clarinet works by leading contemporary composers, including William Bolcom, Don Freund, Jere Hutcheson, Libby Larsen, Donald Martino, William Thomas McKinley, Charles Ruggiero and Paul Schoenfield. She can be heard on the compact disc **Dancing Solo**, featuring the solo and chamber clarinet works of composer Libby Larsen. Hartig's lat-

est CD **Chalumeau** features benchmark contemporary unaccompanied solo clarinet works including Bolcom's *Chalumeau* commissioned and premiered by Hartig in Tokyo, Japan. Major teachers and career mentors have included the legendary Harold Wright, Robert Marcellus, Charles Neidich, Michele Zukovsky, George Silfies, David Hite, Eddie Daniels, renowned pianist Artur Balsam, violinist Roman Totenberg and flutist Sam Baron.

In addition to an active solo and recording career, Hartig is in demand as a master teacher and clinician and has served as a juror for numerous performance competitions, including the International Clarinet Association Young Artist Competition and is Michigan State Chair for the International Clarinet Association. Hartig is a faculty leader for clarinet master classes at the *Centro Studi Carlo della Giacoma* in Todi, Italy. A Buffet Crampon artist and clinician, Hartig performs on the Buffet Festival clarinet. She is a Vandoren performing artist performing on Vandoren reeds and mouthpieces.

Statement

I have been a member of the I.C.A. for many years and it has been a pleasure to watch the membership grow in the United States and internationally. In 1982, I was a winner of the Young Artist Competition of the ClariNetwork Association, which eventually grew to be named the International Clarinet Association. Since that time, I became aware of the amazing opportunities offered by our colleagues to foster the growth and development of the clarinet as the premiere woodwind instrument! The I.C.A. continues to make a huge impact on the lives of young aspiring professional clarinetists, clarinet students and enthusiasts as well as the most renowned world-class solo, orchestral and chamber clarinetists and composers. I believe this collaboration is central to the success of the I.C.A. I have been impressed by the innovative initiatives taken by past membership teams of the I.C.A. and feel it is on a bright path. If elected, I would work to collaborate with my team on the initiatives that are ongoing. I would also have a particular interest in the implementation of mentoring and educational opportunities for young high school and college-aged clarinetists, encouraging them to join the I.C.A. and participate in the various

competitions and master classes already in place, and perhaps work with the membership team to introduce a "mini recital" series for these young players.

TREASURER

Denise A. Gainey



Denise A. Gainey

Denise A. Gainey is associate professor of clarinet and instrumental music education and Coordinator of Graduate Studies in Music at the University of Alabama at Birmingham, also serving on the UAB Faculty Senate. She

is a Backun Artist/ Clinician and an Educational Recording Artist for Carl Fischer Music. Gainey is the State Representative of Alabama for the International Clarinet Association, and has served as the State Chair Coordinator for the I.C.A. She came to UAB from a nine-year tenure as assistant professor of clarinet and coordinator of music education at Mars Hill College in Mars Hill, North Carolina, where she was a member of the Asheville, Kingsport and Hendersonville symphonies. She was a member of the Missouri Chamber Orchestra in Columbia, Missouri, from 1993–1997. Gainey is an active clinician and recitalist throughout the United States and performs regularly with the Alabama Symphony. She will be presenting at the 2012 ClarinetFest® in Lincoln, Nebraska and has performed as a guest artist at the University of Oklahoma Clarinet Symposium in 2003 and 2009. She has been a soloist with several orchestras and wind ensembles throughout the United States, Ireland, Spain, Sweden and Denmark, also performing as a member of the McCracken Woodwind Quintet from 1998–2001. She served as clarinet specialist for the Denton Independent School District in Denton, Texas from 1991–1993, and was a middle school band director in Pasco County, Florida for five years. Gainey has compiled and edited a collection of clarinet solos, *Solos for Clarinet*, published by Carl Fischer in 2001 (as Denise Schmidt), and is currently writing a book on the teaching methods of master teacher Kalmen Opperman. She received the Bach-

elor of Music Education from Florida State University, the Master of Music in Clarinet Performance from the University of North Texas and the Doctor of Musical Arts in Clarinet from The University of Kentucky. Gainey's major teachers include Kalmen Opperman, James Gillespie, Frank Kowalsky and Fred Ormand.

Statement

I am honored to be considered for the position of treasurer for the I.C.A. and would be privileged to represent the I.C.A. in that capacity. I have enjoyed serving as the I.C.A. State Chair Coordinator for three years, the I.C.A. Alabama State Chair, and as a member of the Artistic Team for ClarinetFest® 2012. I believe I have several qualities that make me an excellent candidate for this position, including strong organizational skills, the ability to work with and motivate people in a positive, proactive manner, and an eagerness to serve the I.C.A. During 19 years of university teaching, I have served on numerous committees, including Faculty Senate, Promotion and Tenure, search committees, scholarship committees, Graduate Council, and as a board member for the Birmingham Chamber Music Society. In addition, I have organized and hosted a very successful Clarinet Symposium for many years that continues to grow in attendance annually. The position on the I.C.A. Board provides a wonderful opportunity to encourage communication and an exchange of ideas between the Board and the I.C.A. membership. In the role of treasurer, I would strive to continue to implement the many outstanding practices already in place, allowing the financial aspect of the organization to run smoothly.

Tod Kerstetter



Tod Kerstetter

Tod Kerstetter serves as professor of clarinet at Kansas State University, a position he has held since 1999. His education includes degrees in clarinet performance from Furman University, Indiana University, and the University of Georgia. His primary teachers include Earl Bates, James Campbell,

Robert Chesebro, Henry Gulick, Theodore Jahn and Richard Waller.

Kerstetter has performed on clarinet, E-flat clarinet, bass clarinet and saxophone with the American Wind Symphony, the Charleston (SC) Symphony, the *Filarmonica del Bajío* of Guanajuato, Mexico, the Nashville Chamber Orchestra, the Nashville Symphony, the Owensboro (KY) Symphony, the Spoleto Festival Orchestra and the Savannah Symphony. As either a soloist or a member of an ensemble, Kerstetter has performed internationally in Australia, Austria, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia and Sweden.

Kerstetter served as Program Book Editor for the I.C.A. ClarinetFests® in 2008 (Kansas City), 2010 (Austin), and 2011 (Los Angeles). He also served as a member of the Artistic Committee for the 2008 convention in Kansas City. As an artist, he has performed at ClarinetFests® in 1998 (Columbus), 2004 (Washington, D.C.), 2006 (Atlanta), 2008 (Kansas City) and 2011 (Los Angeles). In 2009, he was a featured artist at the renowned University of Oklahoma Clarinet Symposium. Since 2006, Tod Kerstetter has served as the Kansas chair for the I.C.A.

Kerstetter is also active as an arranger and editor. His published editions include Howard Hanson's *Fantasy for Clarinet* (Carl Fischer) and two of Molter's concertos for E-flat (originally D) clarinet (Prairie Dawg Press). His commercial recordings include *Break Out!* by Oberlin College composer Lewis Nielson, and *Harvest Home* with the Nashville Chamber Orchestra and fiddle virtuoso Jay Ungar. With Robert Chesebro of Furman University, Kerstetter recently co-authored a clarinet pedagogy textbook titled *The Everyday Virtuoso*, available from Woodwindiana, Inc. of Bloomington, Indiana.

Statement

I have served for five years as I.C.A. State Chair for Kansas and have also served for three of the past four years as Program Book Editor for the annual ClarinetFest®. Although this job involves many tedious hours at the computer, I am quite proud of the results of my work for our conventions in 2008 (Kansas City), 2010 (Austin) and 2011 (Los Angeles). During this process, I have had the opportunity to become better acquainted with our membership around the world in my efforts to provide a clear,

accurate and useful document for everyone attending these events.

Those who have worked with me can attest to the fact that while I am very easy-going and personable, I am also extremely driven to complete any task assigned to me quickly and accurately. As treasurer, I feel that I could offer the I.C.A. strong organizational skills with financial matters – I am one of the few people I know who prepares his own taxes every year! I enjoy all facets of computer work and am proficient in many software applications. In summary, I am confident that I possess the necessary attributes to do a thorough, accurate and efficient job as I.C.A. treasurer.

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.

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CLARINET

Trios
Quartets
And Quintets

by Jorge Montilla

Dear clarinet community! Welcome to a new article dedicated to the wonderful world of trios, quartets and quintets for clarinets.

The interruption suffered by my column was mainly because I was in the middle of relocating to the U.S., and now I can resume all my creative activities from my new home in The Berkshires.

In this installment I will acquaint you with the clarinet ensembles that took part in the most recent International Clarinet Association ClarinetFest® 2011. It was organized by **Julia Heinen** and **William Powell** and held in Los Angeles at the new Valley Performing Arts Center on the campus of California State University, Northridge.

Clarinet festivals are always a thrill. Concerts, recitals, master classes, competitions, exhibitions, etc... but, moreover, the festivals are a great opportunity to meet the performers, to get to know the new repertoire and to celebrate the fellowship of the clarinet in all of its forms. The Los Angeles ClarinetFest® was not the exception, and a huge number of recitals and concerts featured top-notch clarinet soloists and clarinet ensembles.

In case you missed this ClarinetFest®, I will introduce you to some of its "Clarinet Trios and Quartets" protagonists (some I have already featured in previous installments of this column).

Edmund Welles: The Bass Clarinet Quartet. Although this is not the only bass clarinet ensemble in the world (Rocco Parisi also has a bass clarinet quartet, and there is a group called Acid Bass in New York, as well as others), what makes this fascinating group unique is its performing style and repertoire. The members, Jeff Anderle, Cornelius Boots, Aaron Novik

and Jonathan Russell, compose and perform music that they refer to as "heavy chamber music." They play their music, which mélange jazz, rock and metal with pristine academic precision and an extreme use of dynamics. The result is a performance full of musical textures and moods. Edmund Welles: The Bass Clarinet Quartet has recorded four exciting CDs: **Imagination Lost** (2011), **Tooth & Claw** (2007), **Agrippa's 3 Books by Edmund Welles** (2005), and **Muzak for Devils: selected works** (2003). For more info visit them at: www.edmundwelles.com

Erich Ramer, David Glenn and Peter Geisler are the clarinet players of the **Ensemble Tri-Rhena**, a wind group formed by musicians from three different countries (Germany, Switzerland and France). Soon after their creation in 2006, a bassoon trio developed from the larger group. They perform the typical program for bassoon trios and have arrangements and original pieces written for them. In their last performances in the U.S. they collaborated with Michele Zukovsky, first solo clarinetist of the Los Angeles Philharmonic Orchestra (who also performed at the Los Angeles ClarinetFest®) and Virginia Wright, former solo clarinetist of the Portland Symphony Orchestra and now solo clarinetist of the San Luis Obispo Symphony (with concerts in Morro Bay and San Luis Obispo).

The 10th and Broadway Clarinet Quartet is one of the newest successful clarinet quartets in the U.S. Having performed throughout the United States, the highlights of its career include residencies at the 55th Season of the Sewanee Summer Music Festival and at Columbus State University's Schwob School of Music. Also, this group, comprised of Andrew

Hudson, Steven Naimark, Brady Richards and Jason Thorne, has received generous support from the Phi Mu Alpha Sinfonia's "Xi Gamma" chapter, Columbus State University, and the Sewanee Summer Music Festival. 10th & Broadway's upcoming first CD will feature music by Eric Mandat, Theresa Martin, Gary Kulesha, among others. More info: <https://sites.google.com/site/hudsonclarinet/10th-broadway>

One might think that the **Stark Clarinet Quartet** is a German clarinet quartet, but it is in fact a clarinet quartet made of fine Italian players. The name is taken from the great German clarinetist and composer Robert Stark (1847–1922), and the goals of this group are to perform and contribute to the creation of music for clarinet quartets. The members are Vinibaldo Baccari, Antonio Fraioli, Simone Saccoccia and Sergio Brusca. The Stark Clarinet Quartet performs frequently in European Festivals and television shows. The ensemble's CDs are **Clarinettranscriptions** (Duchesne DD720192) and **The Three Billy Goats Gruff and the Troll**. More info and audio clips on: www.myspace.com/starkquartet quartettodclarinettiitaliano

The French clarinet quartet **Quatuor Vendôme** is nowadays one of the finest clarinet quartets in the world. The members, Alexandre Chabod, Nicolas Baldeyrou, Franck Amet and Julien Chabod, are players and professors at some of the most important French orchestras, ensembles and conservatories. Their passion for chamber music has made them perform the most representative works for clarinet quartet and has also made them commission new works from contemporary composers. Their artistry has taken them to play concerts in Europe and in countries as far away as Taiwan. Their first CD is called **Quatuor Vendôme**, and there is a second CD scheduled to be released in the first trimester of 2012 with pieces especially written for them by Thierry Escaich, Bruno Mantovani, Karol Beffa and Guillaume Connexion. Their website www.quatuorvendome.com has complete information, pictures and audio clips, but is only available in French.

The Lisbon Clarinet Quartet is one of the leading chamber music ensembles in Portugal. Founded in 1988, they have performed at the most important music festivals in Portugal and regularly elsewhere in Europe and the Americas. They have participated in several recordings for the

Portuguese Radio, Portuguese Television and Spanish National Radio. The available discography for the Lisbon Clarinet Quartet includes **Percursos** (2005) and **Notas Vagabundas** (2011). Since 2007, the group is comprised of four clarinets and percussion, and it organizes important clarinet events in Portugal. The members of the Lisbon Clarinet Quartet are Nuno Silva, Rui Martins, Joaquim Ribeiro and Luis Gomes.

The **Prestige Clarinet Quartet** was founded in 1995 at the University of Cincinnati College-Conservatory of Music. Formed by John Kurokawa (principal clarinet – Dayton Philharmonic Orchestra and Cincinnati Chamber Orchestra, professor of clarinet – University of Dayton), Sarah Nowlin (professor of clarinet – Xavier University, The Summit Country Day School, Interlochen Arts Summer Academy), Janice L. Minor (professor of clarinet at James Madison University and member of the Montpelier Wind Quintet) and Anthony J. Costa (professor of clarinet at Penn State, Dayton Philharmonic Orchestra, The Pennsylvania Woodwind Quintet), this quartet has participated in several of the International Clarinet Association's ClarinetFests® as well as in some of the prestigious Oklahoma Symposia. They have also been featured guests at the Interlochen Summer Academy and the Bayview Michigan Summer Festival. Although this ensemble does not have a commercial CD recorded yet, they won the International Clarinet Association's Recording Competition, and their performance of Augustine Kubizek's *Three Sketches*, Op. 44/2 is available on the **Music from the ICA** compact disc.

The **Texas Clarinet Consort** is made up of Robert Walzel, Raphael Sanders, Doug Storey, Gary Whitman, James Gillespie and John Scott. Although technically I should not mention them here because they are a clarinet sextet, I feel that they deserve more than any other group to be featured and praised here and anywhere else. The Texas Clarinet Consort is already a legend in the clarinet community. Its members have devoted their lives to high-quality performances and effective pedagogy of the clarinet, but most importantly they have served the profession by occupying important positions for many years within the International Clarinet Association. They have also performed at some of the most important ven-

ues in the world. A little anecdote: the first time I heard the Texas Clarinet Consort was at the Paris Clarinet Festival in 1996 (their dress rehearsal), and I was there to perform with the Caracas Clarinet Quartet. Needless to say, I was very impressed with their artistry. I remember meeting all the members of the Consort almost immediately after the rehearsal.

Other ensembles that participated in the Los Angeles festival were: **Ensemble Clarimonia**, **Miami Clarinet Quartet**, **Solaris Trio**, **The New Zealand Clarinet Quartet** and **The Los Feliz Quartet**. I hope to tell you more about these groups in future installments of this column.

News

Belated congratulations to the **University of Louisville Clarinet Quartet "Ethnic Explosion"** for winning, with the performance of my clarinet quartet *Four for Four*, the McCauley Chamber Music Competition organized by the University of Louisville School of Music. The members of this quartet (Dylan Lloyd, Robert Acosta, Samantha Holman and Alex Ravitz) are all students of Dallas Tidwell at the University of Louisville.

This concludes this column, but remember that one of my intentions is to make these columns more interactive with the readers and with those who are currently performing, composing, arranging and recording the music for the ensembles discussed here. So if you have a CD of your ensemble that you want me to review or maybe a new piece, I look forward to receiving those items for review and inclusion in future articles.

For my contact information, e-mail me at montillajorge@yahoo.com or find me in the social networks.

ABOUT THE WRITER...

Jorge Montilla, one of the many fine musicians produced by Venezuela's *El Sistema*, is internationally considered one of the best clarinetists in Latin-America, one of the world's best E-flat clarinet players and an internationally sought-after pedagogue. A founding member and Artistic Director of the Caracas Clarinet Quartet and member of several clarinet ensembles, Jorge is a Rico Reeds, Clarinetclassics and Rossi artist. His compositions and arrangements are published by Woodwindiana Editions, USA.

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COMPETITIONS



First-prize winner of the Senior Soloist division, Gianluigi Calderola (Italy) with Stanislao Morea, Vice mayor of the Municipality of Bari

International Clarinet Competition “Saverio Mercadante”

On October 13–16, 2011 in Noci (Bari), Italy the 7th International Clarinet Competition “Saverio Mercadante” was held with the participation of more than 50 young clarinetists from Italy, Serbia, Belgium, Portugal, Greece, Switzerland, Croatia, Romania, United States of America, China, Germany, Czech Republic, Spain, Japan and Korea.

In the Junior Soloist division the first prize was not awarded but the second prize was won by the talented Portuguese 15-year-old clarinetist Victor Hugo de Sousa Trindade and the third prize by the Romanian Ioan Radu Grelus. The first-prize winner of the Senior Soloist division 2011 was Gianluigi Calderola (Italy); second prize was won by the Korean Kim Wooyun (only 19 years), and the third prize awarded to Simone Cremona (Italy). In the final round, in addition to the winners, Joaquin Jesus Calderon Ruiz (Spain), Federico Kurtz (Spain), Diego Losero (Italy), Tomoko Macintyre (Japan) and Sven Van de Vorde (Belgium) were advanced.



The Duo Tinelli-Battiston in concert

The chairman of the prestigious international jury was Karl Leister. Other members included Dan Avramovici (Romania, performer, first solo clarinet of the Bucarest Philharmonic “G. Enescu”), Paolo Beltramini (Italy, performer, principal clarinet at RSI Switzerland, professor at the Conservatory of Music in Piacenza and *Luzern Hochschule*), Luís Gomes (Portugal, performer, professor at the National Conservatory in Lisbon) and Antonio Tinelli (Italy, performer, artistic director of the Competition).

professor at the Conservatory of Music “E.R. Duni” of Matera).

The international event provided an opportunity for participation in the evening concerts which had an increasing attendance of the public in the Conference Hall of the Punto Verde Hotel in Noci (Bari-Italy). The opening concert of chamber music was held October 13 in the Cloister of St. Clear in Noci (Bari-Italy) which was fully booked. In this special concert two wonderful artists performed: Anto-



Members of the jury, winners and institutional representatives



Prof. Antonio Tinelli, artistic director of the Mercadante Competition, and Prof. Karl Leister, chairman of the jury

nio Tinelli (clarinet) and Ivano Battiston (accordion), who performed works by L. Bassi, *Rigoletto Fantasy*; J.S. Bach, *Toccata e Fuga*; Fabrizio Festa, *Clownerie* (premiere); B. Kovács, *Sholem Alekhem*; A. Nebl, *Tango*; A. Grgin, *Capriccio*; and A. Piazzolla, *Obilivion* and *Libertango*. The performance, supported by the Lions Club District Putignano Ab108-Italy, met with a standing ovation.

The event ended with a clarinet master class held by Karl Leister.

The international event was organized by the Cultural Music Association Aulos in collaboration with the Municipality of Noci (Bari-Italy) with support from the Apulia Region, Bari Province, Miramonte Party, Consulting Consortium, Park Literary of Puglia "T. Fiore," Palladium Music and the Tirana Music Association.

The 8th International Clarinet Competition "Saverio Mercadante" will be held October 18–21, 2012. Complete information is available on the official website of the organization: www.associazioneaulos.com.

First National Clarinet Contest "City of Villanueva del Arzobispo"

A Report by Carlos Casadó

My phone rang about 10 o'clock at night. It was my friend Francisco. "Hi Carlos, how are you? Would you like to participate as a member of the jury in a competition for clarinet? It would be in Villanueva del Arzobispo from 25th to 27th March."

I was left wondering ... I went to Google and searched for information about that town. Located in Jaén (Andalusia) in the region of La Loma and Las Villas, near the nature reserve of Cazorla, Segura and Las Villas, through which winds the River Guadalquivir, the town has nearly 9,000 inhabitants, an important olive oil industry and a cooperative that is one of the largest in Spain. It was an ancient fortress which reinforced the Arab village Iznatoraf; it has a privileged natural landscape and in 1592 counted among its inhabitants Miguel de Cervantes as a tax collector for wheat. Then I asked myself: Why is a national clarinet contest going to be held in this town? Apparently there is nothing which would make you think of it. That's just what I thought.

Upon arriving there I was introduced to some of the people who had started the project, including Miguel Medina and Pedro Gonzalez. So far nothing new, but if you are a skilled clarinetist or a passionate follower of the instrument, you might be able to add two and two or connect the dots with the information I have given to draw some conclusions about what this town has to do with the world of the clarinet. I'll help you.

Pedro González (born in Iznatoraf) is the director of the Agrupación Musical Villanovense. His son Joseph began playing the clarinet in that group. It seems that the child was playing very well, and began his studies with Francisco Bernal at the Conservatory of Jaén. Later Joseph was taught by Yehuda Gilad at one of the courses that the teacher often carries out in Spain. As a result, Joseph went to study

at the University of Southern California in Los Angeles, where Yehuda is the Director of Studies for Clarinet. Right now, that child born in Iznatoraf and educated in Villanueva del Arzobispo is the clarinet soloist with the Opera and Ballet of San Francisco, Jose Gonzalez Granero.

But the story does not end there. In spite of the fact that this would be enough to understand why a contest will be staged in this town, an anecdote is still missing, which was the trigger for the project. In one of the many concerts offered by the Association Villanovense, someone in the audience was captivated by a passage played by Jose Gonzalez with his clarinet. It was a band adaptation of *Orpheus in the Underworld* by Offenbach. From that moment, this person, Manuel Medina, decided to do something in his town related to the clarinet. Manuel Medina is a prestigious lawyer whose passion for the instrument drove him, along with the Agrupación Musical Villanovense, to form the patronage that has made this contest. Thank you very much for this initiative.

As for the competition itself, it was attended by eight clarinetists, very well accompanied by the pianist Juan José Mudarra Gamiz. In the first phase, all performed *Three Pieces* by Stravinsky, as well as choosing one of the two concertos of Weber. All candidates showed a good degree of preparation. Four of them reached the final phase, from whom we could hear the *Concerto* of Mozart, the *Rhapsody* of Debussy, and solo clarinet works such as the *Concertino* of Bucchi, the *Prelude* of Penderecki, Denisov's *Sonata* or Kovács' *Hommage à de Falla*.

The jury, comprised of Francisco Bernal (teacher at the Conservatory of Jaén), Vicente López (*Real Philharmonia de Galicia*) and Carlos J. Casadó (National Orchestra of Spain), selected the following winners: First Prize of 1,800 Euros was awarded to Joachim Jesus Calderon Ruiz; the Second Prize of 900 Euros, to Francisco Jose Gil Ortiz and the Third Prize of 600 Euros, went to Natalia Perales and Gustavo Adolfo Dominguez Tavira Ojalvo.

All the phases of the competition were followed attentively by the audience which enjoyed good music in a good setting, The Old Mercantile Circle, an emblematic building with a semicircular facade with beautiful stone carvings in the purest modernist style.

Welcome to this initiative and thank you very much to its promoters.

NEWS FROM SOUTH AMERICA

by Ricardo Dourado Freire

The year 2011 was full of clarinet events in Latin America with clarinet festivals in Argentina, Bolivia, Brazil, Costa Rica, Colombia, Peru and Venezuela. The economy in South America is growing and music has become an important way to promote cultural development in many countries. The *El Sistema* project from FENOJIV (Venezuelan Foundation for the promotion of Youth Orchestras) has inspired many social projects in every country, and the clarinet community has been rewarded with many talented young players.

At the end of the year there were four large clarinet events: Colombia promoted *ClariBogotá*, Venezuela held the *9º Festival de Jóvenes Clarinetistas Venezolanos* (Ninth Venezuelan Young Clarinetists Festival), the Brazilian Clarinet Association had the *10º Encontro Brasileiro de Clarinetistas* (Tenth Brazilian Clarinet Encounter) and Argentina organized the *Primer Encuentro de Clarinetistas de Buenos Aires* (First Buenos Aires Clarinet Encounter).

IX Festival de Jóvenes Clarinetistas Venezolanos

In October, Valdemar Rodrigues, head of the *Academia Latinoamericana de Clarinete* (Latin American Clarinet Academy), organized the Ninth Edition of the Festival for Young Venezuelan Clarinet Players. The Festival occurred October 13–23 and was held at the *Centro de Acción Social por la Música-CASPM* (Center for Social Action through Music), the home of the *El Sistema* orchestral program. The center hosts the Simon Bolívar, Teresa Carreño

and Caracas Youth Orchestras and organizes the musical structure for the performance of many resident ensembles.

The last edition of the Clarinet Festival was in 2009, and this time it had 12 international guests, including: Michel Arrignon (France), *Paris Conservatoire*; Luis Rossi (Chile), *international soloist*; Eddy Vanoosthuyse (Belgium), Gent Conservatoire and Flemish Radio Orchestra; António Saiote (Portugal), *Conservatorio do Porto*; Carlos Cespedes (Argentina), *Teatro Colón Orchestra*; Olivier Derbesse (France), *Orchestre de la Opéra de Paris*; Dany Gallegos (Ecuador), *Filarmonica del Ecuador*; Luis Mora (Mexico), *Universidad Autónoma de México*; Jean Luis Rene (France), Vandoren artist; Marcelo

Gonzalez (Argentina), *Universidad Nacional de San Juan*; Giuliano Rosas (Brazil), *Orquestra do Estado de São Paulo-OSESP* and Ricardo Dourado Freire (Brazil), *Universidade de Brasília*.

The schedule for the 10 days was organized with speeches on important clarinet themes early in the morning, followed in the afternoon with master classes and an early evening recital. This event provided an opportunity for every young clarinet player to perform in a recital, and this time the festival became international with young participants from almost every country in Latin America: Argentina, Brazil, Chile, Colombia, Costa Rica, Cuba, Guatemala, Mexico, Paraguay, Peru and Uruguay, with guests also from Spain.

The Festival started on October 13, with a clarinet competition for young players. In Category A, for players under 19 years old, they were required to play the Mozart *Clarinet Concerto*; in Category B, players under 23 years old were requested to play the Copland *Concerto*; and in Category C, for players under 30 years old, the Tomasi *Clarinet Concerto* was the required work. The winners were José Cabrera from Paraguay (A), William Mora (B) and Jesus Anton (C). Winners were able to perform the concertos with orchestra and were awarded with instruments from Buffet Clarinets.

There were special concerts with guest ensembles. On Saturday, October 15, there was a concert with the *Banda*

António Saiote announcing winners
William Mora, José Cabrera and
Jesus Anton





Orquesta Sinfonica Juvenil de Carabobo with soloist Luis Rossi

Sinfonica Juvenil Simon Bolivar (Simon Bolivar Youth Symphonic Band) where they played Mendelssohn's *Concertpiece No. 1* with Victor Mendoza, clarinet, and Daniel Jaimes, basset horn; *Gran Fafarria* by Giancarlo Castro; Weber's *Concertino* with Edgard Pronio, clarinet; *Brass Up!* by Chiel Meijering; and Modest Mussorgski's *Pictures at an Exhibition*. In the evening there was a Café Concerto at the Hotel Alba Caracas, an informal gathering to listen to popular music with groups including clarinet. That night Klari Cuerdas, with Edgar Pronio, Caracas Sincronica and Crio Liaz, played.

On Sunday, October 16, there was a concert with the *Orquesta Sinfonica Juvenil de Carabobo*, a city 100 miles west of Caracas. The orchestra accompanied Luis Rossi's performance of Saverio Mercadante's *Clarinet Concerto*, Op. 101 and the *Première Rapsodie* by Debussy. The concert finished with a brilliant presentation of Rimsky-Korsakov's *Scheherazade*, demonstrating the traditional fire and accuracy of Venezuelan orchestras. In the afternoon, there was the *Orquesta de Clarinets del Conservatorio de Música Simon Bolivar* (Clarinet Choir from the Simon Bolivar Conservatory). They performed Copland's *Clarinet Concerto* with William Mora, winner of the clarinet competition, and *Torre de Poder* by clarinetist Daniel Hurtado. The concert continued with a performance of the *Ensemble de Saxofones Simon Bolivar*, directed by Hendrick Van Twillert.

The second Café Concerto was on October 19 with a performance by *Pentacorde*, an ensemble that performs traditional Venezuelan music, with clarinetist Jesus Anton. They played a virtuoso style of instrumental music, including *Joropos*, *Merengues* and *Bambucos*. *Pimenteira* followed with Brazilian music played with Venezuelan musicians playing sambas and choros featuring William Mora and guests Ricardo Freire and António Saiote. The *Orquesta Afrovenezolana Simon Bolivar* continued the show playing traditional dances from the Caribbean, and the performance inspired most of the audience to dance to those Latin rhythms. The evening ended with a performance of the

Orquesta de Rock Sinfonico Simon Bolivar that played arrangements of rock and pop tunes with strings and a brass section.

On Saturday, October 22, there was the main concert of the festival. *El Sistema* invited composer John Corigliano for a series of concerts featuring his works with the resident ensembles. The *Orquesta Sinfonica Simon Bolivar* presented *Overture to Music*, the *Pied Piper Fantasy* for flute and orchestra and the *Clarinet Concerto*, featuring David Medina, principal clarinet of the orchestra. The performance was breathtaking and remarkable – a true example of music artistry.

Sunday, October 23, the last day of the festival, was full of activities with a mid-day recital, afternoon master classes and the final concert with the *Orquesta Sinfonica de Junventudes Francisco de Miranda*, a youth orchestra from a teaching community center situated 30 miles east of Caracas. The program featured the Mozart *Clarinet Concerto* with Jose Cabrera, winner of the clarinet competition; *Concertpiece No. 1* by Mendelssohn with Samuel Aparicio and Jesus Milano; and *Concertino for Clarinet and Bassoon* by Richard Strauss with Daniel Jaimes, clarinet, and Juan Ruiz, bassoon. There was the premiere of *Orbitas Aisladas – Concerto for Bass Clarinet and Orchestra* by Reinaldo Moya, with Carlos Alexis Escalona as soloist. Ending the concert there was a series of Venezuelan pieces arranged for clarinet, harp and orchestra featuring Eugenio Carreño, clarinet, and Fernando Guerrero, harp.



Carlos Mujica, Edgar Pronio and Valdemar Rodrigues



Orquestra Potiguar de Clarinetas-UFRN

The Festival was a major event for the clarinet in Latin America which included 10 days with 153 performances of clarinet music involving more than 200 participants. Valdemar Rodrigues conceived an event that revealed a variety of performance styles and the various ways of playing the clarinet throughout the continent. It was an opportunity to see a new

generation of young players who will build a clarinet school for the 21st century.

ClariBogotá

In Colombia, there was the second edition of *ClariBogotá*, held at the *Universidad Central de Colombia* and *Universidad de los Andes*, October 13–17, organized by José Gómez, assisted by Edwin Rodríguez, Christopher Jepperson and Andrés Ramírez.

There were master classes offered by international guests and nine concerts in five days by international and Colombian players. The principal guests were Benito Meza (Colombia), international soloist; Ron Samuels (U.S.A.), Pittsburgh Symphony and Duquesne University; Jeremy Reynolds (U.S.A.), University of Denver; and Milan Rericha (Czech Republic) *Lugano Conservatoire* – Switzerland. Artists from Colombia included: Andrés Ramírez, Camilo Ríos, Carlos Fernández, Christopher Jepperson, José Gómez, Edwin Rodríguez, Fredy Pinzón, Guillermo Marín, Gustavo Gómez, Hernan Dario Gutiérrez, Javier Vinasco, José García, Jorge Andrés Velez, Juan Candamil, Mauricio Murcia, Acides Jauregui and Arnold Carvajal.

ClariBogotá was organized to include master classes, recitals, clarinet choir rehearsals under the direction of Jorge Andrés Vélez, and an exhibition of clarinet products.

ClariBogotá aimed to promote the artistic development of young players and promote opportunities to exchange knowledge about the clarinet in Colombia. They organized the second edition of the *ClariBogotá Clarinet Competition* with two cat-

egories. The category *Mayores* was open to players under 27 years old, and they were required to perform Kovács' *Hommage to Weber* and *Hommage to Debussy*, *Rapsodie* by Debussy and Messager or Widor pieces with piano. The final round included the Weber *Concerto No. 2* and Atertuas' *Tres piezas para Clarinete Solo*. The category *Menores* was for players under 19 years old, and the audition included in the first round: *Etudes* by Rose, *Solo de concours* by Rabaud or Gaubert's *Fantaisie*. The final round required the performance of Weber's *Concertino* and Jorge Pinzon's *Miniaturas para Clarinete Solo*. The competition awarded first prize in the Category *Mayores* to Edgar David Lopez and second prize to Ivan Valbuena. In the Category *Menores* first prize was awarded to Juan David Ortíz.

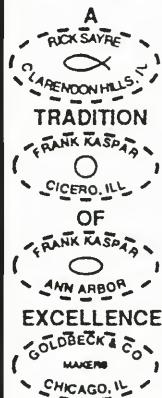
Colombia is going through a new cultural renaissance period and is much safer than in the past. Music is an important factor for the cultural development of Colombia and clarinet players are engaging in many self-sponsored groups that have been able to organize and promote important clarinet festivals.

10th Encontro Brasileiro de Clarinetistas

The tenth edition of the *Encontro Brasileiro de Clarinetistas* (the annual Brazilian Clarinet Association Conference) took place November 12–15 in one of the paradise-like shores located at the eastern point of the country. Natal is the capital of *Rio Grande do Norte*, a state in Northeast Brazil. It is a traditional vaca-

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tion destination famous for its beaches and unique cuisine. This time, the beautiful beaches also hosted the 10th *Encontro* organized by João Paulo Araújo and Amandy Bandeira Araújo, clarinet professors at the *Universidade Federal do Rio Grande do Norte* (UFRN).

The 10th *Encontro* took advantage of a region with a great tradition of community bands where the clarinet plays an important role in the repertoire of *Frevos* and *Dobradinhos* which demands very skilled players due to their fast tempos and vibrant style.

The program provided a full schedule with recitals, master classes, group lessons, lessons for beginners, research presentations and an exhibition of clarinet products. International guests included António Saiote (Portugal), *Conservatório do Porto*; Gabriele Mirabassi (Italy), jazz virtuoso; Javier Vinasco (Colombia), *Universidad EAFIT – Medellin*; and José García Taborda (Colombia), *Fundacion Universitária Bellas Artes – Medellin*. Among guest ensembles, there were *Duo Violeta*, with Rosa Barros and Marcelo Brazil; the *Orquestra Potiguar de Clarinetas – UFRN* (Clarinet Orchestra from UFRN); and the *Orquestra Experimental de Frevo* from the Federal University of Pernambuco.

Brazilian guests from all over the country attended the *Encontro* to play in recitals and to offer master classes. Some of these guests were Roberto César Pires, *Universidade de Campinas*; Jônatas Zacarias, *Conservatorio Pernambucano de Música*; Jaílson Raulino, *Universidade Federal de Pernambuco*; Fernando Silveira, *Universidade do Rio de Janeiro*; Jacob Cantão, *Universidade Federal do Pará*; Ovanir Buosi, *Orquestra Estadual de São Paulo*; Johnson Machado, *Universidade Federal de Goiás*; Daniel Oliveira, *Orquestra do Teatro São Pedro*; Sergio Burgani, *Orquestra Estadual de São Paulo* and Ricardo Dourado Freire. Among the young professionals, Aynara Dilma, Cláudia Lúcia Pinto Gama da Silva, Felipe Souza, Laura Balthazar, Anderson Alves and Hudson Ribeiro performed during recitals.

Research papers have become an important part of the *Encontros*. This time, Fernando Silveira did a presentation about *Clarinet Pitch and Intonation*. Jacob Cantão spoke about *Clarinet Styles in Popular Music from the Amazon*. Graduate students Gueber Santos, Felipe Gomes

and Felipe Souza also presented their research projects.

Due to the extension of Brazilian territory, the 10th *Encontro Brasileiro de Clarinetistas* in Natal opened new frontiers for young players from northeast Brazil to meet the members of the clarinet community. Most of the members of the Brazilian Clarinet Association (BCA) are from the southeastern states, such as Rio de Janeiro, São Paulo and Minas Gerais. The next meeting will be in Belem, state of Para, in the heart of the Amazon Forest.

Primer Encuentro de Clarinetes de Buenos Aires

In Argentina, there was the first edition of the Buenos Aires Clarinet Encounter, December 7–8, organized by Mariano Rey, principal clarinet of the *Orquesta Filarmónica de Buenos Aires*. The *Encuentro* was held at the *Auditorio de la Fundación Beethoven*, in downtown Buenos Aires.

The event was organized in a series of master classes and private lessons given by international guests: Donald Montanaro (U.S.A.), retired principal clarinet of the Philadelphia Orchestra and retired

clarinet professor at the Curtis Institute; Luis Rossi (Chile), international soloist; Victoria Luperi (Argentina/USA), principal clarinet, Fort Worth Symphony and professor, Texas Christian University; and Marco Mazzini (Perú), chairman of *Clariperu* and bass clarinet soloist.

The recitals included the participation of clarinet players from Buenos Aires: Matías Tchicourel, *Orquesta Filarmónica del Teatro Colón de Buenos Aires*; Carlos Céspedes, *Orquesta Estable del Teatro Colón*; Daniel Kovacich, *Orquesta Estable del Teatro Colón*; Daniel Kerleñevich, *Orquesta Sinfónica Nacional*; Guillermo Sánchez, *Orquesta Sinfónica Nacional* and Amalia Del Giudice, *Banda Sinfónica de la Ciudad de Buenos Aires*. There were also conferences on clarinet instruments and accessories by the sponsoring companies and an exposition of clarinet products.

The year 2011 was unique for the number of clarinet events that happened in Latin America. More clarinet events will take place in 2012, and this column aims to bring to the I.C.A. community news of the most important activities that are happening in south and Latin America.

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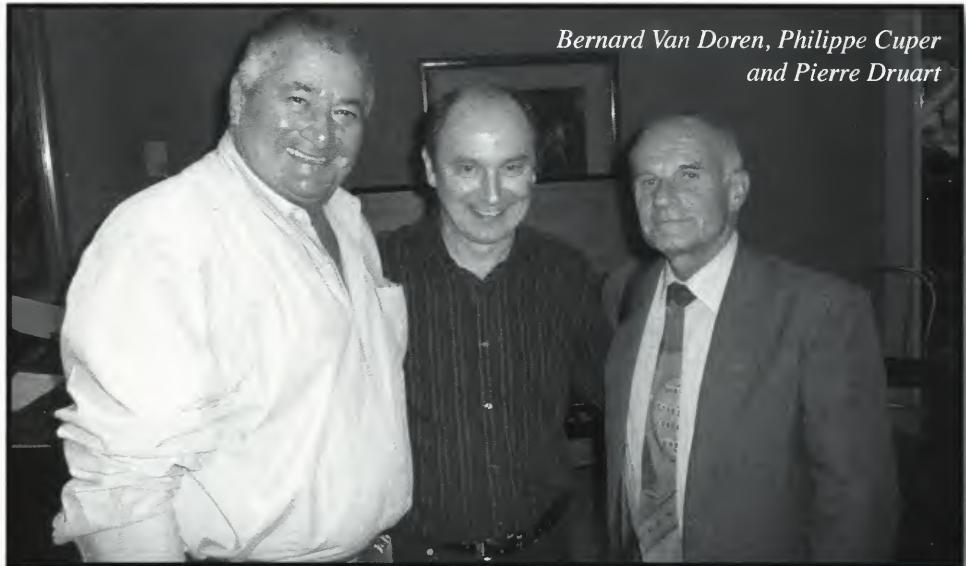
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Philippe Cuper's Lecture at Vandoren on October 27

Philippe Cuper presented a concert-lecture on Cahuzac (1880–1960) and an homage to Henri Druart, recently deceased (1919–2011). Attending the lecture were Mr. René Cahuzac (grandson), Mr. Pierre Druart (son) and Mrs. Jeanine Van Doren, widow of Robert Van Doren who was a close friend of Cahuzac. An exhibition of rare documents, pictures and recordings was also organized.

Philippe Cuper recently released on the Clarinet Classics label the complete works of Louis Cahuzac (10 pieces), including some world premieres: *Concertino* after Baermann's *Quintet*, *Pastorale cévenole* for clarinet & strings, *Sonate classique* 1 & 2 for two clarinets (Philippe-Olivier Devaux, second clarinet) and an *Etude*. Philippe chose from among the Studies he



New Chairs

Solo bass clarinet, Orchestre National de Lyon. November 28: Nans Moreau won the chair. He is currently at the Paris Conservatory and the Garde Républicaine Band.

Bernard Van Doren, Philippe Cuper and Pierre Druart

has in manuscript (unpublished) to record an Etude which is more suited for concert performance.



Philippe Cuper's lecture on Cahuzac and Druart

Lancelot International Competition

The competition will be March 3–10 in Rouen, France. Fifty-nine candidates from 21 countries have already been selected. Website: www.concours-jacques-lancelot.org; E-mail: contact@concours-jacques-lancelot.org

Premieres

November 26, Paris, Centre Pompidou: **François Meïmoun (b. 1979):** *Les pas mêlés*,

Mosaïques; Chen Halevi (clarinet), Noam Greenberg (piano)

Sarah Nemtsov (b. 1980): *Echoes*, Chen Halevi (clarinet), etc.

Sven-Ingo Koch (b. 1974): *Jaffa Rivers Dreaming*; Chen Halevi (clarinet), Julian Arp (cello), Caspar Frantz (piano)

Helena Winkelman (b. 1974):



Nans Moreau

Traumdeutung; by Helena Winkelman (violin), **Shelly Ezra** (clarinet), etc.
December 6, Brussels, Belgium. Jacques Castérède: *Triple concerto* (1978, for one clarinet: B-flat, bass, contrabass) “Concert on a boat,” commissioned formerly by the Pittsburgh American Wind Symphony Orchestra, published by Peters (for hire); with **Jean-Marc Fessard**, clarinet; Wind band of the Brussels Conservatory, conducted by Alain Crepin & Lauren Heye. <http://jacquescasterede.com/>

Carol Robinson

The American clarinetist Carol Robinson who lives in Paris, presented a concert in Paris on November 23 for her new DVD **Cross-Currents**. Take a look also at her website to see her new compositions: www.crsounds.com/

Jean-Marc Volta

Jean-Marc Volta is principal bass clarinet of the *Orchestre National de France* (until his retirement at the end of 2011) and professor of bass clarinet at the regional Conservatory of Paris. In addition, he is also a recognized photographer. He won the prize “*Getty Images*” on the theme “Darkness”: http://cpn.canon-europe.com/content/news/daniel_gluckmann_winners.do

VandorenTV

This site includes mostly videos about equipment played. The latest additions (as of November): Eugene Mondie (Washington), Michael Wayne (Boston); for example, there is also an excerpt from Eddie Daniels' performance at Vandojam in Paris in September www.vandorentv.com/

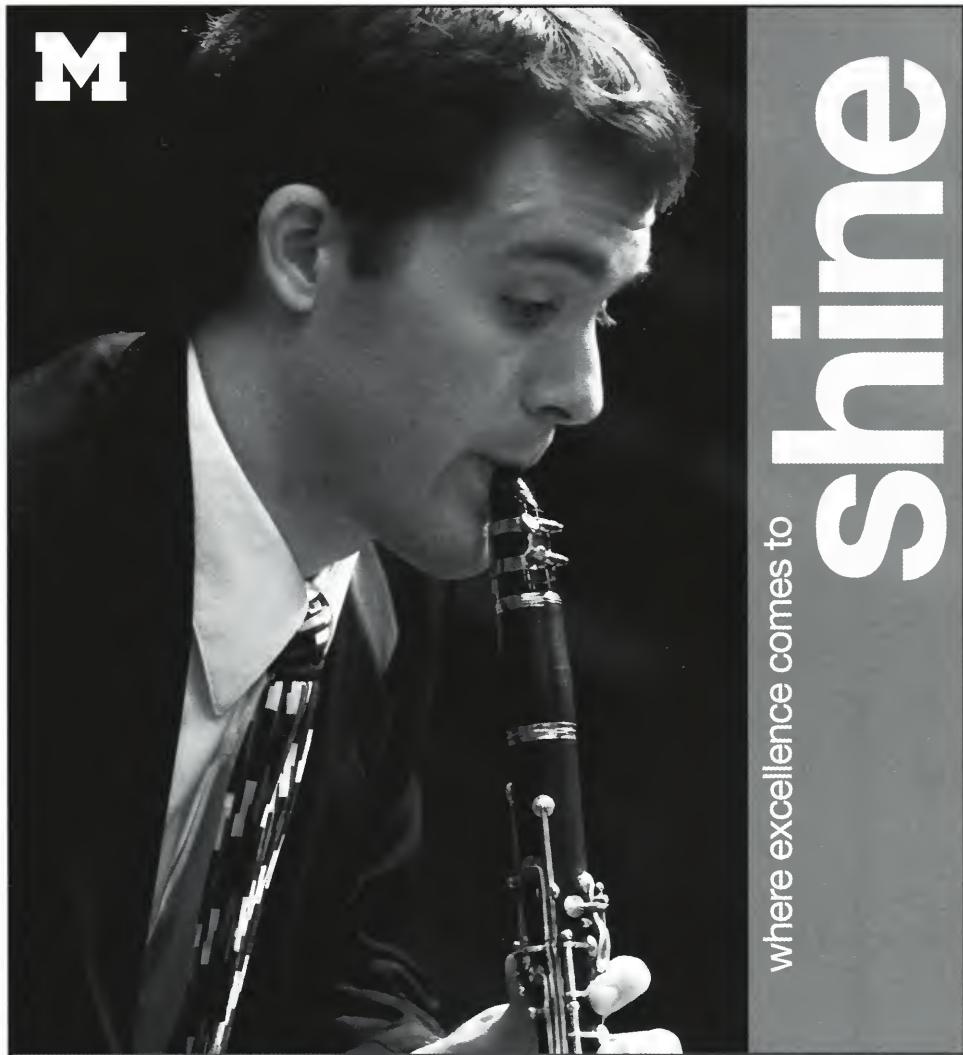
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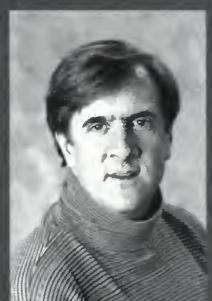
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MUSIC REVIEWS by Gregory Barrett

Jean-François Verdier. *Tango para ti* pour clarinette en sib et piano. Gérard Billaudot Éditeur, Paris, 2009.

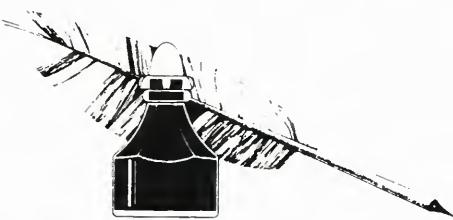
This two-minute tango was written for the Concours Debussy Paris 2010. Charming and effective, yet easy in execution, this little piece has piquant harmonies and a memorable melody written primarily in eighth notes that never exceeds C above the staff. Composer Jean-François Verdier is the multi-talented clarinetist and conductor based at *l'Opéra National de Paris* and the Paris Conservatoire.

Antonin Dvořák. *String Serenade*, Opus 22. Arranged for clarinet choir by Charles Ellis-MacLeod. \$60. Duet Now@aol.com

Antonin Dvořák. *Serenade in E Major*, Op. 22 Arranged for clarinet choir by Barton Cummings. BRS Music, Inc., Indianapolis, Indiana, 2006. \$60 www.brsmusic.net

Both arrangements of the five-movement *Serenade* are scored for E-flat clarinet, three B-flat clarinet parts, alto clarinet (or bassoon part on request with the Charles Ellis-MacLeod version), bass clarinet, along with either contra-alto and/or contra-bass clarinet. The *Serenade* successfully transfers to the clarinet choir medium and each version reflects one of myriad possibilities in scoring, with good balance of the thematically interesting material throughout all the parts. Mr. Cummings' version gives more prominence to the E-flat clarinet though it is still used soloistically by Mr. Ellis-MacLeod.

REVIEWS



Dvořák's work restates the first movement's main theme in its original key near the conclusion of the fifth movement. This key relationship is retained in the Charles Ellis-MacLeod version but not in the Cummings version, where he writes one whole-step lower than in the first movement. Both arrangers made deviations from Dvořák's original keys and also key relationships. The print in the Charles Ellis-MacLeod version is one half-step higher than Dvořák's, except in the third movement Scherzo where he uses the same printed notes as Dvořák. The Cummings version has more deviation. His print for the first and second movements is a minor third higher than Dvořák's. The second movement is arranged a whole-step higher and the fourth and fifth only a half step higher. In neither version would I consider the keys difficult.

The production quality of the BRS/Cummings version is excellent with easy to read engraving and substantial weight paper. Though adequate, the engraving of the Ellis-MacLeod arrangement is not as easy to read due to the sometimes sloppy appearance of ties and slurs.

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by Osiris Molina

Friedrich Cerha. *Fünf Stücke* (Five Pieces) for Clarinet (A), Cello & Piano. Doblinger 18 973, 2001.

It is not often that we have a chance to review new clarinet works from an international master. The work of Friedrich Cerha has provided clarinetists with new ground to survey and to flex their muscles. His distinguished career has led Mr. Cerha to prominent positions in the music world, including a professorship at the Vienna Academy of Music and membership in the International Society for Contemporary Music. He founded the contemporary music ensemble "die reihe" as an avenue for new music performances in Vienna, and his list of commissions and premieres at major music festivals is voluminous. Among his many works, his most often performed is the *Fünf Stücke* for A clarinet, cello and piano.

Premiered in 2001 and dedicated to the Austrian cellist and conductor Heinrich Schiff for his 50th birthday, the *Fünf Stücke* should be a work in every chamber musician's library. Mr. Cerha has enjoyed rediscovering the clarinet late in life, and many of his recent chamber works include clarinet.

The *Fünf Stücke* are contrapuntally complex. The two slow movements extend the limits of slow tempi, extending into quarter=38 or 44. The fast movements are technically challenging, employing 12-tone techniques that do not employ standard finger combinations. The cello writing is unidiomatic in spots, but those challenges lead to greater control of the instrument over the long term. The piano part is devoid of dense chords, employing a more pointillistic approach. The counterpoint between the instruments is quite intricate, with few homorhythmic patterns on which to latch. Cerha's *Fünf Stücke* is a compelling opus, sharing an artistic kinship to the Brahms *Trio*. This is a significant work for the combination and one that merits additional performances.

Various Composers. *Salonstücke*: Salon pieces for two to four clarinets. Arranged by Roland Erben. Editions Kunzelmann GM 1859, 2009.

With *Salonstücke*, Editions Kunzelmann has published an entertaining collection of famous classical melodies arranged

in duets, trios and quartets of works ranging from J.S. Bach's *Minuet* from *Anna Magdalena's Notebook* to a faithful transcription of *The Entertainer* by Scott Joplin. The 21 melodies range from beginner level just crossing the break to advanced intermediate parts in the quartets.

The pieces are very good at capturing correct voicings and feel faithful to the original. The music comes with a score and four parts, making it easy to conduct a young group as well as coach a chamber group from the score. The first and second parts are the largest book of parts, followed by third for the three clarinet pieces and four for the four-part ones. Every piece is arranged so you do not have to turn a page during performance.

I recently had some of my students go through this volume start to finish (doesn't take long). What I found was true: The arrangements are well written; they are not overly long for the young player, and they make the music sound good. The *Bridal Chorus* from *Lohengrin* and the *Wedding March* from *A Midsummer Night's Dream* elicited laughs from the class, mostly because it is rare to hear these pieces arranged for clarinets, and because they were charming and well done.

Salonstücke, distributed by C.F. Peters in the U.S., is an excellent collection of pieces for young players, especially those interested in solo and ensemble experiences. These are ideal for the young private student as a duet with their teacher, or a school teacher needing some background music with clarinets.

by Janice L. Minor

Ernesto Cavallini. *Carnovale: "O mamma, mamma cara!" from Il Carnevale di Venezia.* Edited by Pamela Weston for Clarinet in A and String Quartet. Emerson Edition Ltd. York, England.

Italy's finest clarinetist of the 19th century and prolific composer, Ernesto Cavallini (1807–1874) is a familiar name to the clarinet world. He concertized extensively in Italy, France, Belgium and England, and from 1852 to 1867, he was solo clarinetist of the Imperial Orchestra in St. Petersburg, Russia. Although he composed numerous etudes, duets, and short pieces for clarinet and piano, he is mainly remembered for his brilliant *Thirty Caprices* and his popular solo, *Adagio and Tarantella*.

The well-known melody "O mamma, mamma cara!" was popularized by Nicolo Paganini. The variations Paganini wrote and performed were very well received. Cavallini followed suit writing two different sets of variations on "O mamma, mamma cara!" Both variations (one published by Ricordi and the other by Lienau) are for clarinet and piano or clarinet and strings. The Ricordi edition, published in 1848 and dedicated to Count Giulio Litta, distinguished member of Bologna's *Accademia Filarmonica*, has a connection with Cavallini's 1847 manuscript, entitled *Carnovale*. It is possible that this manuscript was given as a memento to Count Litta, prior to publication of the complete work.

Pamela Weston's intent for this arrangement of *Carnovale* is to provide an encore for concert programs featuring clarinet and string quartet. The manuscript, as well as the Ricordi publication, is scored for B-flat clarinet and five strings, including double bass. As most major clarinet quintets are for the A clarinet and string quartet, Weston has rescored it for this instrumentation and has omitted the double bass part. It is a simple yet charming arrangement of this well-known melody, a certain crowd pleaser to conclude any recital program.

by Rich Moore

John O'Neill. *Developing Jazz Technique for Clarinet.* Schott Music Ltd., London, 2007. www.schott-music.com. U.S. distribution by Hal Leonard Corporation.

London-based John O'Neill has written several jazz method books for saxophone, flute and clarinet. While his acclaimed publications have received praise from leading jazz educators and performers, O'Neill also works as a jazz saxophone, clarinet and flute player, composer, music director and educator with almost 30 years of experience.

Developing Jazz Technique for Clarinet is the second volume in the series *The Jazz Method for Clarinet*, in which O'Neill introduces clarinet players to a host of technical, stylistic and theoretical concepts that contribute to a solid foundation in jazz style and improvisation.

Any jazz musician will stress that learning to play with appropriate style, sound and feel stems from listening to historic recordings, and that assimilation of idi-

omatic improvisational vocabulary results from studying the improvised solos of influential jazz musicians of the past and present. From the beginning of this course, O'Neill stresses the importance of ear-training, singing and transcription of melodies and jazz solos, and notes that even a good book, which this is, has limitations.

This book contains 22 tunes in many different styles, which are demonstrated on the accompanying CD by clarinetist Mark Crooks, whose warm tone is representative of an ideal jazz clarinet tone, and a rhythm section comprised of guitar, bass and drums. The CD is a good starting point for anyone who has had limited exposure to recordings of the many great jazz clarinetists of the past. Most of the music is presented in "lead sheet" format with chord changes provided for improvising. While there is no substitute for live musicians, this play-along is a good way to get the feeling of soloing with a jazz rhythm section. O'Neill is thorough in his explanation of the chords and the corresponding scales. After each play-along track, Crooks performs an enjoyable sample improvisation on the solo chord changes.

Aspects of jazz style, such as phrasing, articulation, subtone, vibrato, growling, bending and scooping, are clearly articulated and demonstrated. Minor, diminished, and whole tone scales, the modes of major scales, diatonic triads, seventh chords and ways to practice them in all 12 keys are presented. Chord symbols, proper voice-leading, idiomatic use of non-chord tones and the common ii7–V7–I progression are explored in a logical order that introduces the intermediate jazz clarinet player to many of the important concepts involved with jazz.

Developing Jazz Technique for Clarinet is organized, well thought-out and accessible for aspiring jazz clarinetists young and old.

by Alice A. Meyer

Kalmen Opperman. *A Volume of Specific Clarinet Intermediate Studies.* Carl Fischer, 2010. \$14.95.

Kalmen Opperman (1919–2010), a well-known name in the clarinet world, began his studies at the age of 10 with teachers Simeon Bellison and Ralph McLane. His playing career spanned more than 50 years, and included the West Point

Band, Broadway musicals, principal clarinet of the American Ballet Theatre, radio, television and numerous commercials. He published the first authoritative book on reed making, among other books for clarinet study.

A Volume of Specific Clarinet Intermediate Studies is a book of 50 studies, intended, in the composer's words, to "greatly enhance the strength, flexibility, independence and accuracy of the fingers and hands." The premise of the book addresses the physical aspects of playing the clarinet, and provides practical advice in avoiding problems before they occur.

The book is divided into three sections; Studies for the Left Hand (#1–18), Studies for the Right Hand (#19–27), and Studies for Both Hands (#28–50). They are specific to certain fingers on the hands and the keys that those fingers control. Three examples are "Study for Strengthening and Developing the Thumb and First Finger of the Left Hand," "Study for Developing and Strengthening the Small Finger of the Right Hand" and "Study for Two-hand Coordination." Preceding each study, Opberman offers suggestions on how to practice and approach the study. The one and two-page studies are technically challenging and encompass the full range of the clarinet. The tempo markings range from Adagio to Presto, which provides variety throughout. Although "intermediate" is in the title, a clarinetist would need to be at an advanced – intermediate level as some of the passages are difficult.

This is a fascinating book in light of all the physical issues we face today. Tendonitis is creeping into clarinet studios in epidemic proportions because, in addition to practice time, the use of electronic devices put a constant strain on fingers, hands and

arms. Bearing this in mind, a book of this nature becomes not just a preference, but a necessity, in order to keep overuse injuries to a minimum. This book is a tool for teachers that provides a proactive opportunity to prevent injury.

The book is housed in a laminated cover. The quality of paper is excellent, and the printing clear and easy to read. There is one page turn, but because this would not be played in performance, this is not an issue.

by John Cipolla

Gioacchino Antonio Rossini/Carlos Pässler. *Divertimento for clarinet and strings*, arranged for clarinet and piano *sulle arie*: "Cimentando i venti e l'onde" e "Se ancor tu m'ami," Edited by Daniele Zanettovich and Nicola Bulfone. © 2008 Edition Kunzelmann GmbH., CH 8134 Zürich. Includes B-flat clarinet part and piano part. \$30.

This *Divertimento* is based on the cavatina "Cimentando i venti e l'onde" and the aria "Se ancor tu m'ami" from the opera *L'italiana in Algeri* by Gioacchino Rossini. Carlos Pässler, the arranger, was an oboist in Venetian theatres in the early 19th century. It is likely that Pässler played oboe in Rossini's first production of his opera *L'italiana in Algeri* in Venice in 1813. This edition of the *Divertimento* is written in the key of concert B-flat, adapted from the original E major, which places the technical challenges within the playing abilities of amateurs and students. The editors added embellishments and cadenzas, which were common performance practice when this opera was written. They also added suggested dynamics and articulations. The piano score of this edition contains both

the original and revised clarinet parts. Both are similar except for occasional passages where the original contains the *tutti* sections. The range of the clarinet part is from low F – three ledger lines below the staff, to high F – three ledger lines above the staff. The work begins with a recitative – a 10-measure section marked *Andante Maestoso*. This is followed by an 11-bar section marked *Andantino con grazia*, which is then followed by an *Allegro* section. The cadenzas are relatively brief, yet effective, containing mostly arpeggiated embellishments of the dominant harmony. This *Divertimento* is a welcomed addition to the high school/early college-level clarinet repertoire, providing an opportunity for a clarinetist to experience the Italian operatic style, without having to possess the advanced technique required to perform the various popular opera fantasies, such as the many technically advanced fantasies by Luigi Bassi.

Thanks to Sauro Berti for help with Italian to English translation.

Eric P. Mandat. *Chips Off the Ol' Block* for solo bass clarinet, 1999. 8'. Van Cott Information Services, Luyben Music, Just for Winds, Cirrus Music, P.O. Box 61, Carbondale, IL 62903.

Eric P. Mandat is known throughout the world for his ground-breaking contributions to contemporary clarinet music that includes such techniques as multiphonics, quarter tones and alternative fingerings. Each of his works is extremely unique and refreshingly individual. *Chips Off the Ol' Block* is Mandat's only solo bass clarinet work. It is printed, as much of his music is, on very large, thick paper. This work is nine pages long and can be performed with one music stand. The work requires a low C bass clarinet. It has clearly defined sections (distinct motives, phrases, or tempo shifts), connected by transitional material, reminding me of Brahms' developing variation approach to transforming an idea through gradual changes. The aggressive opening to this work immediately displays a range from the lowest C to high F, three ledger lines above the staff. There are many such passages throughout the work that contain leaps from thirds through 11ths and beyond. One must adhere to dynamics carefully throughout the work so that the contrasts come across to the listener. The second main section of

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the piece (pages 2 and 3) utilizes beautiful dyads that gradually transition into a soft and lyrical melody in the clarion register. This melody is accompanied by soft low note punctuations. This melody being accompanied by the same player is an example of Mandat's compositional craftsmanship and lyricism, skillfully interwoven. The work contains some references to jazz-type rhythmic phrases, none of which are developed beyond giving the listener a hint of each stylistic reference. There are also repetitive phrases that enable the performer to explore the multiphonics, quarter tones and other timbres not normally heard on the bass clarinet. This advanced work has become a standard work in many American university clarinet courses of study. It is well worth the effort and time that it takes to master.

by Paul Roe

Eric Mandat. *Ritual for Two B-Flat Clarinets, Black Swirls for Two B-Flat Clarinets.* Cirrus Music, P.O. Box 61, Carbondale, IL 62903.

Perhaps I'm biased, but two clarinets playing together produce such a wonderfully distinctive and wide-ranging palette of colors. Of course in an orchestral context many of the great composers have featured pairs of clarinets in memorable soli. One has only to think of Stravinsky's *Petrushka*, and those pungent clarinet dissonances are immediately recalled. What a pity it is that more composers haven't written for this combination of instruments in a solo capacity as there is such potential for creating intriguing new musical shapes and colors. Eric Mandat in his two duos (*Ritual* and *Black Swirls*) demonstrates a keen awareness of the potential of pairing these instruments. Both pieces are well crafted and idiomatically effective as befits a composer with such experience in contemporary clarinet performance practice. While the pieces may be played alone, the composer suggests that they work well as companion pieces, and with such contrasts between the pieces they would indeed make an attractive recital item for two clarinets. There is also the potential to use choreography in the pieces with detailed descriptions given by the composer at the beginning. *Ritual* is poignantly reflective making use of the velvety timbre of the clarinets gently weaving in and out of phase. This

piece could be played in recital by intermediate-level clarinetists and would be a useful piece for clarinet teachers to introduce contemporary music to their younger students. In contrast *Black Swirls* is a dynamic *tour de force* of intensely hypnotic and exciting music. It is not for the faint hearted, but those adventurous enough will be rewarded for their efforts.

by Robert Riseling

Johann Sebastian Bach. *Sonata No. VI in G Major, BWV 1019.* Transcribed by Donald Martino for B-flat Clarinet and Piano. Dantalian, Inc. Signature Edition No. 908.

The last of six sonatas for violin and clavier, this sonata exists in two versions, this not being the first. The transcription leaves the clarinet in the key of G and faithfully renders both parts with the keyboard transposed to F. After the opening *Allegro*, the following *Largo* and *Allegro* are linked together as are the following *Adagio* and *Allegro*. With an absence of articulation and dynamics in the source, Martino has provided reasonable suggestions throughout. For the clavier solo which appears as the third movement of the source (*Allegro* linked to *Largo*), Martino judiciously redistributes the voices between the two instruments, closely maintaining the original with only small additions to the inner voices.

The keyboard score is easy to read; however, at times the clarinet part could use more generous spacing for ease of reading - both rhythmically and at times for the accidentals and ornaments. The da capo of the final *Allegro* is written out rather than repeated, perhaps to avoid an awkward page turn. This is a carefully rendered transcription of a work which provides no range challenges, lies well for the clarinet and generally provides reasonable opportunities to breathe.

Daniel Bimbi. *Woodbird* for clarinet and piano. Emerson Edition E566.

Born in 1971 in Carcassonne in southern France, Daniel Bimbi studied clarinet with Guy Deplus and composition with Jan Van Der Roost. The work is dedicated to Paul Meyer and Eric Lesage and also exists for bassoon and piano.

Emerson's advertising flyer states: "Breathtaking rollercoaster ride of rhyth-

mic virtuosity, very aptly subtitled "sketch obssenionel...:" and so it is. It begins with a brief "announcement" – a pseudo-fanfare between piano and clarinet. The clarinet "bird calls" in varying tempi alternate with short melodic keyboard interjections which return later. In m. 44 the *Allegro* piano ostinati are combined with energetic clarinet lines – and the introduction of mixed meters. After a brief interruption by earlier slower melodic/harmonic material, the *Allegro* returns and romps to the end with energy and drive. The clarinet range is generally restricted other than a few high As, G-sharps – including the final note. Technically reasonable, there are some demanding runs and flourishes and the use of flutter tongue on a few isolated single notes. The harmonic vocabulary is essentially tonal with pungent, coloring dissonances added. This piece is a fun romp!

Ivan Karabyts. *DISCO Round Dance* for clarinet and piano. Duma Music, Inc.

Ivan Karabyts (1946–2002) was a leading composer in Ukraine. A graduate of the Kiev Conservatory, he wrote for ensembles large and small, and produced a diverse collection of chamber works, as well as many well-known Ukrainian pop songs. His works are frequently performed in Europe, the United States and Canada. This work also exists for bassoon and piano.

As suggested by its title, *DISCO Round Dance* is influenced by various dance sources – ragtime, jazz and rock. The harmonic vocabulary is tonal, lots of 9th, 11th and 13th chords with energetic exchanges and sharing of material between the two parts. In common meter throughout, the metric shifts are achieved by offbeat accents, asymmetrical groupings within measures and triplet groupings. The work is technically demanding in each part and requires a pianist with a big stretch for some of the chords and figures. The clarinet range goes above high D in mm. 20–23, 102–106 (G-sharp and A) and the final measures which ask for a high C – indicated as optional. Essentially fast, there is a *meno* section in the middle with a keyboard ostinato over which the clarinet has passages which are rhapsodic and of improvised character. The piano eventually participates before the return to the material of the *Allegro* with its ostinato patterns. Mm. 111–131 offer the clarinet-

ist the opportunity to improvise over the D7 ostinato figure, or if not, to repeat the section from mm. 25–38. The final *Allegro* section recapitulates parts of the initial section with a bravura rush to the final four-measure high C, while the piano restates previous ostinati figures to close the work. This is a substantial, flashy, well-written piece, fun to play and immediately accessible.

by Robert Chesebro

Christian Rummel, *Andante Varié*
(Theme & Variations - Polonaise), for
basset horn & piano, edited by Georgina Dobrée (1988). Emerson Edition
377, (2003). £12.

Christian Rummel (1787–1849) composed this work ca. 1817. It is similar to other theme and variation works written during this period. Rummel sets the piece in the key of F major which then puts the (F) basset horn part in C major. The theme is stated in the basset horn, rather simply at first, and then embellished later with a few grace notes and *gruppetti*. Variation no. 1 (*con anima*) features the basset horn playing arpeggios with a light piano accompaniment. The basset horn is tacit in Variation no. 2 (*con espressione*) and the piano part is modestly demanding. Variation no. 3 is set in triplets for both players and the tempo is slightly faster (*quasi Allegro*). No. 4 is much faster (*Allegro con fuoco*) with running 16th-note scales and arpeggios alternating between the piano and basset horn in a *brillante* mood. The 5th variation (*Adagio con espressione*) is, once again, scored for piano alone, except for a brief passage where the basset horn provides a connection to the Polonaise. It is set in the key of F minor. The material is really quite “Chopin-esque” with florid lines embellishing the lugubrious melody. The slow tempo and style certainly provide a beautiful contrast to the other movements. (Is it a coincidence that Frédéric Chopin died in the same year as Rummel?)

The final section is a “Polonaise,” and the beginning is dominated largely by the basset horn. However, the piano part emerges once again with an abundance of technical brilliance. The characteristic nature of this dance is accentuated and enhanced by Georgina Dobrée’s careful editing. This work contains a high level of virtuosity, and it should provide both

performers with a challenge. If one plays all repeats, it is quite long, but Dobrée has inserted brackets marked with “vi----de” indicating a few optional cuts which could slightly shorten the piece.

Christian Franz Ludwig Friedrich Alexander Rummel was born in Brichsstadt, Bavaria. He received his musical training in Mannheim, possibly with Abbé Vogler (who founded a conservatory in Mannheim) and later settled in Wiesbaden where he conducted, composed and performed. His main instrument, according to Grove, was piano, but he also played violin, clarinet and bassoon and that Rummel was a “fine” clarinetist and a “good” pianist. The composer produced a piano quartet version of the same work, just in case a bassoon player was not available. According to the editor, Georgina Dobrée, there were wrong notes, missing notes or accidentals, and confusion as to the articulations. In comparing the two versions, the editor was able to glean further insight and produce a more accurate rendition of the bassoon copy. Bassoon aficionados should find *Andante Varié* an enjoyable work. Recommended!

by Simone Weber

Uwe Heger. *Straßenmusik à 2* Heft 1 & Heft 2, Noetzel Edition, 2006. ca. \$14.00 www.noetzel-edition.de

As a teacher, you are constantly on the lookout for enjoyable small ensemble pieces that are technically not too demanding, yet valuable for the student’s musical learning process. Whether intended as entertainment music on a street corner to raise a little pocket money, for the next student concert performance, or simply for practice purposes during lessons, the first two volumes of Uwe Heger’s *Straßenmusik à 2* (street music for two) have quite a few things to offer. By accompanying your students, or even better, by having two students play together, they can gain valuable experience in playing chamber music, training such things as rhythm, intonation, timing and different musical styles – all while having fun. The two duet books contain about 22 short pieces each, written in jazz, blues, ragtime, klezmer and latin-folk style. Most pieces carry humorous titles that stimulate an imaginative performance.

Since the duets were originally intended for two trumpets, the range remains mod-

est and stays within two octaves: the upper voice does not go above clarion G, while the second part’s lowest note is G in the chalumeau register. The level of difficulty is fairly easy, perhaps rhythmically challenging at first due to many syncopated rhythms. The difficulty is about the same in the two voices, although the second voice usually stays below the first, rising slightly through the two volumes. None of the pieces have more than two accidentals in their basic tonality.

The composer, Uwe Heger, was born in 1957 in Germany, and studied the trumpet. He currently teaches the trumpet, keyboard and saxophone, and also writes and arranges music for his students. Besides these duets, that were written between 2001 and 2004 and published in 2006, he also wrote and arranged other jazz, blues and klezmer ensemble music as well as Christmas songs for various instrument combinations, with or without play-along CD. Heger also wrote *Straßenmusik* for three players. All of his works are published with Noetzel Edition in Wilhelmshaven, Germany. The *Straßenmusik* duets are printed on high-quality, heavy-weight paper and can be ordered directly from the Noetzel Edition online shop.

by Cindy Wolverton

Paul Harvey. *Cock-A-Doodle-Doo* for clarinet quartet and narrator. Reynard Music, 2009.

Paul Harvey is no stranger to the clarinet world, and many readers have probably enjoyed performing *The Three Billy Goats Gruff and the Troll* for clarinet quartet and narrator. *Cock-A-Doodle-Doo* is a similar “outreach” piece designed to demonstrate to younger audiences the ranges and idiomatic styles of the different members of the clarinet family. There are two versions of the work: one for three B-flats and bass, and another for E-flat, two B-flats and bass. *Cock-A-Doodle-Doo* tells the story of a young chick named Chirpy who saves the entire roosting house from the vicious attack of Frank the Ferocious Fox. Short musical segments are interspersed with the narration, and the piece concludes with a “chicken anthem” with an optional chorus to be sung by the children in the audience. The performers are called upon to produce a “cock-a-doodle-doo” sound effect with either the mouthpiece only or mouthpiece and barrel and

a glissando “scream.” The score is neatly arranged with all four parts, the narration, and some illustrations. Copies of the score are included for each performer. The musical segments are numbered M1 through M15 to facilitate rehearsals. The piece is of medium difficulty and the duration is 13 minutes. *Cock-A-Doodle-Doo* is fun to play and perfect for the younger crowd.

Bruce R. Smith. *Clarinet Polka* for clarinet trio and band. BRS Music, 2002.

I.C.A. member Bruce Smith has taken a familiar polka melody and arranged it as a showpiece for clarinet soloist, clarinet trio, or clarinet section. *Clarinet Polka* was performed at the 2005 Midwest Clinic by the Claribel Clarinet Choir under the direction of Guido Six accompanied by the Vander-Cook College of Music Symphonic Band. A recording of this spirited performance is available on the BRS Music website. Although three solo parts are provided, the work can easily be performed by a clarinet soloist. In this case, there are optional parts to be played by the clarinet section of the accompanying ensemble. The three solo clarinet parts contain mostly unison writing, with the second and third parts harmonizing the melody or occasionally dropping out. A few awkward technical passages can be found in the second and third parts, but the overall difficulty level is appropriate for advanced college students. The band accompaniment is not difficult. *Clarinet Polka* is most effective as a section feature. With a performance time of two minutes, it makes a rousing encore.

by *Katrina R. Phillips*

Johann Sebastian Bach. *Adagio in E-flat Major*, S. 1017 for Clarinet in B-flat (Alto Flute or English Horn) and Keyboard transcribed and edited by Karl Kraber. International Music Company, 2008. \$13.00

This piece is short with a piano score of only four pages and the solo part of one single page. The paper and print are sharp. The piece is in 9/8 time with a constant eighth-note motion in the right hand of the piano throughout. The solo part meanwhile has a melody consisting of dotted-quarters and quarter followed by eighth. There are some ties and trills. The range of the piece in the clarinet part is from a low G up to a high A just above the staff. Once instructed on the counting of 9/8 this

could easily be played by a junior high-aged student. Personally, I would not pay \$13.00 for this one-page clarinet piece; instead one might benefit from choosing a collection of solos for the value.

Wolfgang Amadeus Mozart. *Rondo* from *Serenade No. 10*, K. 361 arranged for clarinet quartet by Terry Kenny. Emerson Edition, 2009.

Four B-flat clarinets are used in this arrangement. The parts lay nicely on one long, folded-out page. The score is just seven pages long and the parts are each two pages. The ink is dark and the paper is moderately thick. The first clarinet part goes up to an E above the staff. The rhythms for all are simple duple throughout. There are many repeats indicated which could allow for a shortened performance if needed. This could easily be performed by a high school group. Although the first clarinet part is the busiest, all players are called on to play 16th note-passages in the key of C Major.

CD REVIEWS

by *Eric Mandat*

The Rome Sessions. Bill Smith, clarinet; Enrico Pieranunzi, piano; Bruno Tommaso, bass; Roberto Gatto, drums. Duke/Gershwin: “I Can’t Get Started”; Pieranunzi: “Now and Here” and “Poseidia”; Smith: “Aphrodite”; “Matt”; “Interlude II”; “Blue Bells”; “Interlude I”; “Incantation”; “Merry-go-round”; Rogers/Hart: “My Romance”; Monk/Williams: “Round Midnight”; Sherman/Davis/Ramirez: “Lover Man”; Smith/Pieranunzi: “Koto Variations.” EDIPAN PANCD MJ11-02. Total Time 64:10. www.edipan.com



In the clarinet world, the name Bill Smith has been synonymous with innovation and creativity for more than a half century. Every clarinetist alive today who has explored multiphonics traverses the trail blazed by Bill’s alter ego William O. Smith, and Bill’s work as an innovative jazz musician stretches even earlier, from his student days at Mills College where he and pianist Dave Brubeck first explored new worlds in jazz expression.

Beginning in 1957, Smith has been a mainstay of Italy’s creative musical culture through his association with the American Academy in Rome, a leading center of advanced research in the arts and humanities and America’s oldest institution of its kind. During the 1970s, Bill connected with equally innovative and sensitive pianist Enrico Pieranunzi, and an extremely fruitful collaboration was begun.

The Rome Sessions is a reissue of two very important albums from 1977 and 1978 – *Sonorities* (Edi-Pan NPG 801), and *Colours* (Edi-Pan NPG 807), respectively – featuring Bill’s jazz work in a duo context with Pieranunzi, in a quartet setting with Pieranunzi, bassist Bruno Tommaso and drummer Roberto Gatto, and with Smith as soloist, sometimes enhanced by delay or playing with overdubbed clarinet sounds. Additionally, this recording features a special treat of two tracks recorded in 1997, Vernon Duke and Ira Gershwin’s classic “I Can’t Get Started,” and “Koto Variations” by Smith and Pieranunzi.

From the first tones of “I Can’t Get Started,” we are instantly served notice that this is no mere straight-ahead jazz album. True to the title’s implications, the tune opens appropriately with quick, halting gestures by both Smith and Pieranunzi, gradually moving into a more lyrical, searching, spacious reworking of Gershwin and Duke’s famous tune.

The “William O. Smith” aspects of Bill Smith strut to the fore next in Pieranunzi’s “Now and Here.” After a quirky, twisty opening, Bill utilizes multiphonic trills, overdubbed clarinet sounds, and wide glissandi stretching into the clarinet’s upper stratosphere over floating piano lines and chords.

Next, Smith’s “Aphrodite” is a gorgeous and tender solo piece, where Bill’s thoughtful arpeggios caressed by a delay

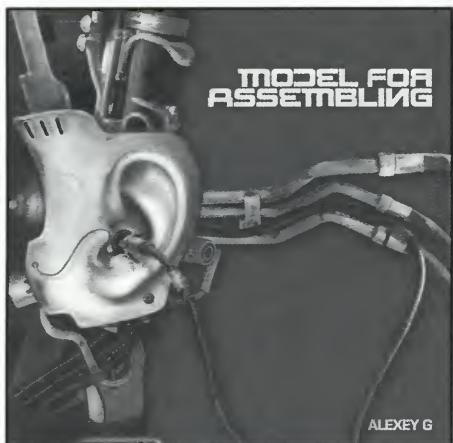
effect melt as if in a dream. This track alone is worth the entire CD; the good news is there are 13 more of these gems of creativity.

The treats continue throughout the entire album, a box of exquisite improvisational delights. With jazz standards such as Rodgers and Hart's "My Romance" and Thelonious Monk's "Round Midnight," Smith and Pieranunzi speak as one with the voice of a deep understanding of the tradition, and simultaneously leading tradition itself by the hand into worlds unknown, with Smith tastefully applying extended techniques throughout, and playing two demi-clarinets to perfection in *Interlude I* and *Interlude II*.

Throughout this astonishing recording, Smith's sound is husky, masculine, yet incredibly supple. His style is assertive, commanding, yet touchingly vulnerable, profoundly knowledgeable yet sweetly innocent. Anywhere there exists an emotion, a feeling, a deep intellectual thought, Smith and Pieranunzi have found it, and together with the rest of the quartet, they swing these myriad moods with an unbounded joy and mutual sensitivity rarely captured in the studio. This is one – actually two – of the most important jazz clarinet albums out there. **The Rome Sessions** is an absolute must for the collection of any serious clarinet aficionado.

by Wesley Ferreira

Model for Assembling. Alexey G, clarinet/bass clarinet/electronics; Andrew Baird, acoustic guitar (track 3). Music by Alexey G: *Jabberwocky*; *Flashback*; *Split Second*; *Take Me to the Moon*; *Memoria*; *Metropolis*. Artist produced. Total time 79:28. www.russianclarinet.com



Following the release of three critically acclaimed solo clarinet recordings in recent years, Alexey Gorokholinsky has now presented something completely different. Under the alias "Alexey G," his latest recording entitled **Model for Assembling** is, quite simply put, a new breed in the genre of electronics and clarinet. A native of Russia, Gorokholinsky began his musical studies on the clarinet under the tutelage of his father, Valery Gorokholinsky, an accomplished concert soloist and orchestral clarinetist. By the age of 16, now living in the United States, he began his initial forays into creating electronic sounds. It was while attending the Juilliard School in New York years later that Gorokholinsky says the idea behind this album first took shape. **Model for Assembling** is an amalgamation of the worlds of classical and electronic music, and each of its tracks exhibit innovative and imaginative methods by which listeners familiar with either or both genres can become engaged in the material. All works on the disc, six in total, are original compositions. Alexey G serves as both creator and performer, combining mainstream electronic idioms with classical melodic lines and virtuoso clarinet techniques.

The title "Model for Assembling" is derived from a well-known radio show in Russia, popular in the years preceding and following the turn of this century. The show featured two hosts presenting science-fiction literature, read live with electronic music in the background. This album recreates some of the atmosphere of the show. Each track on the recording conveys a separate story and has its own identity and character. The electronic genres represented throughout the disc are: progressive trance rock, ambient/folk/trance, acid drum and bass/classical, ambient/psychedelic techno, traditional electronic (Berlin School), electronic/trance, and electro/industrial techno. The track titles are as original as the music itself – *Jabberwocky*, *Split Second*, *Memoria*, *Flashback*, *Take Me to the Moon* and *Metropolis*.

As a composer, Alexey G is well versed in the electronic music medium and demonstrates creativity in integrating clarinet and electronic material. Through the disc, the clarinet (and bass clarinet on the fourth track) employs several roles, sometimes leading with melody, in other instances acting as counter melody, and

often doubling other instrumental lines, such as the guitar or synthesizer. I particularly enjoyed hearing the manipulation of the clarinet following the editing process. Several tracks include the effect of blending the acoustics of the clarinet tone into an electronic one. Other methods of manipulation include layering clarinet lines in an echo effect. Alexey G also employs traditional compositional approaches. The second track, *Split Second*, is one of the more "traditional" sounding works on the disc. The harmonies suggested are modal and the work sounds folk-like in origin, with antiphonal lines. As clarinetist, Alexey G demonstrates superb technical facility and uses extended techniques such as double and triple tonguing and multiphonics. Additionally, on track 5 entitled *Memoria*, the texture is less dense, and an expressive clarinet line is heard clearly over a more acoustical sounding, sustained low string pedal. Here Alexey produces a warm and pure tone, appropriate to the atmosphere.

In the tradition of the Berlin School of electronic music, Alexey G allows time and space in each work to introduce and develop several themes. As a result, the tracks are all more than 10 minutes, with the longest running 18:25. Initially, I questioned the practicality of this and its implications to the album in a commercial sense. After several listening sessions in multiple settings, however, the form of each work becomes clear and the concept of the album as a whole is unmistakable. To suggest that each track could be shorter would be to try to fit the musical style into a box. What we are listening to here is artistic expression that resides outside of the proverbial box.

Model for Assembling reveals Alexey Gorokholinsky's artistry and though it may not suit everyone's musical tastes, I imagine a young clarinetist listening to the album for the first time and becoming inspired. Every once in a while we are presented with a revolutionary idea that requires attention and pushes the boundaries of what is possible in our field. We might very well have found this now by way of Alexey G.

by Christopher Ayer

Capriccio. Jean-Daniel Bugaj, clarinet; Consertio Wind Orchestra, Michel Nowak, conductor. André Messager: *Solo de concours*; Roland Cardon:

Concerto for Clarinet; Franz Danzi: *Variations sur un theme de W. A. Mozart*; Jos Hanniken: *Capriccio*, Op. 14; Anonymous: *Petit concerto pour clarinette*; Chan Wu: *Petite Chinoise*; Amilcare Ponchielli: *Il Convegno*; Leo Weiner: *Barndance*. ANDEL EDITIONS AN1103. Total time 61:25. www.andelmusic.be.



Capriccio contains eight works, seven of which have been arranged for clarinet and wind orchestra. Most of the arrangements were done by the conductor of the ensemble, Michel Nowak, with the final two arrangements by Joël Fernande. Roland Cardon's *Concerto* is an original work for clarinet and band.

The clarinet soloist, Jean-Daniel Bugaj, is presently solo clarinetist of the *Orchestre National des Pays de la Loire*. He displays excellent execution throughout the disc with superb technique and articulation. This is very evident from the first selection, Messager's *Solo de concours*, which sparkles. Acting as bookends, the three most well-known works on the recording, the Messager, Ponchielli (with clarinetist Elise Paillart), and Weiner are all performed with brilliance, with the Weiner played at a very fast tempo! The Ponchielli is excellent and is exactly what one wishes to hear with this kind of virtuosic *tour de force*. The clarity and evenness in his technical passages are outstanding, and the recording quality is excellent with good balance between the soloist and ensemble.

The recording includes some other interesting works as well. Roland Cardon's *Concerto* is a 17-minute, three-movement work that may be of particular interest to listeners. Cardon (1929–2001) was a Belgian composer and woodwind player who was very active as a performer and teacher

throughout his life. This work provides the soloist with plenty of chances to impress, although at times the writing for the ensemble seems to fall into some “band clichés.”

The recording is dedicated to the memory of Jos Hanniken, who was Musical Director of the Belgian Navy as well as the founder of Andel Editions, the label of this disc. Mr. Hanniken's work, *Capriccio*, is included as the centerpiece of this release. An eight-minute work, it is full of rhythmic vitality and character, and features an extended cadenza for the solo clarinet, and again the playing of Mr. Bugaj is superior.

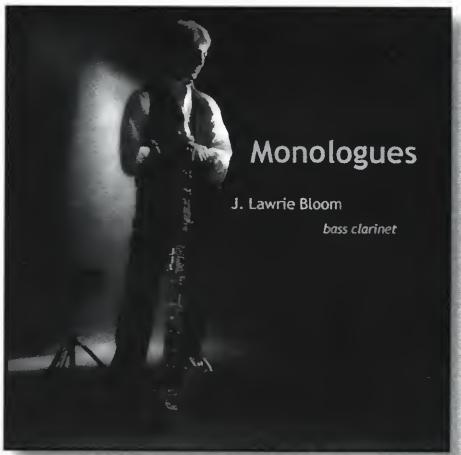
If there is any weakness in the arrangements, it is that the writing for the band is occasionally a little pedestrian. At times the ensemble is heavy with some intonation lapses, but in general the playing of the Concerto Wind Orchestra is very good. There are also some quite cleverly orchestrated moments, with *Petite Chinoise* providing a very creative accompaniment for the soloist.

An advantage of this release is that all of the selections performed are arrangements for clarinet and band, as most wind instrumentalists will probably find more opportunities to perform with band than with orchestra. All of these works are very accessible to any audience and feature charming melodic lines and traditional harmonies. This is an excellent disc for any library, and with the length of every work on the release 10 minutes or less (except for the Cardon *Concerto*), band directors and clarinetists alike will discover some great programming ideas for their concerts. All of the arrangements appear to be available through Andel Editions, with some available through other outlets.

by Howard Klug

Monologues. J. Lawrie Bloom, bass clarinet. Louis Cahuzac: *Arlequin*; Willson Osborne: *Rhapsody*; Erland von Koch: *Monolog #3*; Bach: *Suite in G Major*; Libby Larsen: *Jazz Variations*; Roberto Sierra: *Cinco Bocetos*; Eric Mandat: *Chips off the Ol' Block*. Artist produced. Total time 57:10. www.jlawriebloom.com.

J. Lawrie Bloom has had a long and distinguished career as one of this country's finest bass clarinetists, establishing a stellar background of orchestral, chamber, solo and pedagogical collaborations



with some of America's finest institutions. With Chicago as a home base for most of his career, Lawrie's membership in the Chicago Symphony Orchestra since 1980 has meant a long list of epic recordings with the CSO under many of the world's finest conductors.

With the exception of the original Mandat piece for bass clarinet, all other pieces on this artist-produced CD of unaccompanied works are borrowings from other instruments – B-flat clarinet to be sure, but also bassoon and cello. This group of “something old, something new, something borrowed, something blue” pieces spans a few centuries of musical styles, and in doing so, clearly illustrates the bass clarinet's wide capabilities. For a variety of reasons, the bass clarinet hasn't attracted a high number of non *avant-garde*, lyrical compositions, yet Lawrie is clearly setting out on this disc to prove that the bass clarinet is just as capable of playing this music in an engaging and convincing manner. And at this he clearly succeeds.

In what appears to be a closely miked, yet nicely resonant hall acoustic, Lawrie's playing is fresh and enthusiastic, with no hesitation or reluctance to take chances in velocity and dynamic range. With his convincing musical approach and the up-front mechanical “atmospherics” of key noise and tongue on the reed, the listener will have the feeling of attending a live recital – and sitting in the front row! Throughout the CD Lawrie's sound is uniform in its centered quality, no matter the register or dynamic level, often sweetened with a little, tasty use of vibrato. It is refreshing to hear someone prioritize his approach to a CD with such an engaging and attractive musical stamp. It is that prioritization that will keep you coming back to this disc in the future.

by *Justin Stanley*

Sonatas for Clarinet and Piano. Cristo Barrios, clarinet; Clinton Cormany, piano. Leonard Bernstein: *Sonata*; Salvador Brotons: *Sonata*, Op. 46; Alban Berg: *Four Pieces*, Op. 5; Arnold Bax: *Sonata*; Esa-Pekka Salonen: *Nachtlieder*; Arthur Honegger: *Sonatina*. METIER RECORDS MSV28505. Total time 57:53. www.divine-art.com.



In this spectacular album Spanish clarinetist Cristo Barrios and American pianist Clinton Cormany present compelling performances of 20th-century works, ranging from standards like Bernstein's *Sonata* to less familiar ones such as Salvador Brotons' *Sonata* for clarinet and piano. The artists are exceptional collaborators who give sensitive and thoughtful performances.

Barrios, a talented young clarinetist, has won awards including first prize and gold medal at the Primer Palau Competition and first prize at the *CHAIN Concours Moderne* in Riga. He studied at the Tenerife Conservatory and the Royal Academy of Music, and his teachers include Joan Enric Lluna and Richard Stoltzman. Cormany, an accomplished vocal and instrumental accompanist, has earned awards including the First Prize for Pianists at the Wigmore Hall International Song Competition and the Vivian Langrish Prize for Accompanists.

The album opens on a familiar note with Bernstein's *Sonata*, written in 1942 for David Oppenheim. Barrios and Cormany achieve an amazing textural clarity in the first movement's unfolding counterpoint. Bernstein's legato writing across the registers showcases Barrios's flexible and warm tone quality. In the second movement, the duo fully exploits the contrast between the lyrical and rhythmic sections.

Spanish composer Salvador Brotons's delightful two-movement sonata, written in 1988, is one of the highlights of the album. The striking introduction in the piano hooks listeners from the start and sets up the elegant and graceful descending motive in the clarinet. This theme takes on a slightly darker quality during the energetic development section before it returns with newfound sweetness. Listen for the stunning first-half of the second movement, with a melody in the solo clarinet that is later joined by a gently pulsating accompaniment in the piano. This sonata would make a fabulous addition to a recital program.

Alban Berg's *Four Pieces* of 1913 is a dramatic departure from the Brotons sonata. Each piece is highly condensed and packed with character. The duo presents a committed performance of this work before switching gears to portray the Romantic sentiments of Arnold Bax's two-movement *Sonata* for clarinet and piano. Lyrical themes and lush harmonies in the first movement evoke images of the countryside. Barrios and Cormany brilliantly execute the second movement's fast passage work.

Esa-Pekka Salonen's *Nachtlieder*, premiered in 1978 by Kullervo Kojo, is a serial work in four compact movements in a similar style to Berg's pieces. Although the work isn't programmatic, its motives bring night scenes to mind. In the first piece, the pianist sets the stage with edgy alternating chords that are later joined by a somber theme in the clarinet. The lonely character of the second movement contrasts sharply with the clarinetist's brash opening theme, virtuosic cadenzas and jazzy outburst in the third movement. I especially love the fourth song's flowing motive that gradually ascends in register and increases in dynamic and intensity.

Capping off the album is Honegger's three-movement *Sonatina* for clarinet and piano. It was written in 1921/1922 and is dedicated to the clarinetist Werner Reinhart. The set consists of three miniatures, including two reflective pieces and a rousing dance. The glee of the last movement is infectious, and it's a great way to conclude the disc.

All in all, this is an attractive album with a very interesting collection of works. Informative notes by Clinton Cormany are included in Spanish, French, German and

English. I hope to hear more from this engaging duo.

by *Eric Seddon*

A New Orleans Tribute to Mahalia Jackson. Cynthia Girtley, vocals and piano; Michael White, clarinet; Kerry Lewis, double bass; Herman Lebeaux, drums. Traditional: "Just a Little While to Stay Here"; Public Domain: "Just a Closer Walk With Thee"; B. Gilbert: "I'll Fly Away/Glory Glory Hallelujah"; Trad.: "Trouble of the World"; Trad.: "Down By the Riverside"; T.A. Dorsey: "Precious Lord Take My Hand"; Trad.: "Sometimes I Feel Like a Motherless Child"; Trad.: "I Feel Alright"; J. Scriven/C. Converse: "What a Friend We Have in Jesus"; J. Newton/N. Hamlet: "Amazing Grace"; W. H. Brewster: "I Will Move On Up a Little Higher"; B. Smith: "In My Home Over There"; Trad.: "When the Saints Go Marching In." CG 0357. Total time 60:00. www.amazon.com.



Every so often there comes a recording that greets like an old friend and comes to stay. Most recently I have experienced this in a CD by Cynthia Girtley, "with guest artist Dr. Michael White," though clarinetists will certainly hear this as an equal partnership of clarinet and voice. Beautifully recorded on March 14, 2011, undoubtedly for the centenary of Ms. Jackson's birth, it is entitled **A New Orleans Tribute to Mahalia Jackson**.

Central to appreciation of Dr. White's style is to understand New Orleans clarinet, particularly as it relates to the parade tradition. As a scholar he has published on the subject; I refer interested readers to that body of work. Beyond this, my opinion is that there are many strands of jazz clarinet

developed from the New Orleans masters. Sidney Bechet, Johnny Dodds, Jimmy Noone, Irving Fazola, Edmond Hall and others each have their descendants. Because of this I believe it is essential to consider Michael White's place as perhaps the foremost clarinetist in the line of George Lewis. There is a kinship between them in tone concept (broad), solo style (always opting for the profound, declamatory, and spiritual over the technical and dazzling), intonation flexibility and, especially in this album, choice of material.

The street is never far from these renditions of traditional spirituals. From the book-ending marches of "Just a Little While to Stay Here" and "When the Saints Go Marching In" the listener is carried by persistent motion, sometimes swaying, sometimes strolling, often marching, but always moving: forward and upward.

Space precludes a full discussion of each track, worthy though they all are. Some highlights clarinetists will not want to miss. It is a gift to have documentation of new, mature interpretations of "Just a Closer Walk With Thee," which no clarinetist can approach without reverence for past players, and "The Saints," this a worthy addition to the long clarinet canon of that tune. For the same track, Ms. Girtley gives us some rarely recorded verses, restoring to its true spiritual depth what has too often been disfigured into a shallow party song.

White's ending cadence on "Trouble of the World" is ethereal, and his use of flexible intonation gives the moment a poignancy of weary suffering transformed by faith. Nowhere in current clarinetistry have I heard any moment that demonstrates the importance of intonation flexibility more clearly. The axiom "sing to the Korg and only the Korg will love you" is perhaps more true in jazz playing than anywhere else, for precisely the expressive reasons found here.

In the center of this spiritual journey is White's rendition of "Sometimes I Feel Like a Motherless Child," played without accompaniment. The recording capturing his sound is breathtaking – repeated listening will reveal layer upon layer of depth and meaning.

Herman Lebeaux and Kerry Lewis contribute warmly and tastefully, providing the landscape for White and Girtley throughout.

This is music for the soul, and if our troubled society is to be renewed, it will need songs like these. I hope many others experience and benefit from it.

by Michelle Kiec

Recital – The Music of Nunzio Ortolano.

Calogero Palermo, clarinet; Doretta Cei, piano; Marcello Caputo, clarinet; String Orchestra of the Vincenzo Bellini Conservatory of Palermo, conducted by Salvatore Piazza. Nunzio Ortolano: *Romanza; Follia; Solo; Manola; Clarinetti all'Opera, Ronzio; Sonata; Oriental Studio; and Hodieranus*. EDIZIONI MUSICALE WICKY WKYCD0811. Total time 58:06. www.wickymusic.com.



Sicilian-born Calogero Palermo, solo clarinetist of the *Orchestra National de France*, presents delightful interpretations of nine works by Italian composer Nunzio Ortolano. The album's title aptly describes the recording, as listeners are treated to Palermo's clean delivery of the lyrical phrasing that marks Ortolano's music. Included on this disc are works for solo clar-

inet, clarinet and piano, duo clarinet and piano, and clarinet with string orchestra.

The opening selection, *Romanza*, presents a lovely interplay of musical ideas between the clarinet and piano. Long phrases are combined with brief technical interludes that are accessible to both audience and performer. Written in a tonal style, the music evokes a bygone era, reminiscent of neoclassical composition.

Spectacular technical artistry is on display in *Solo* and *Oriental Studio* for solo clarinet. Palermo's command of the instrument is evident as he deftly executes rapid leaps with grace, articulating cleanly and evenly in all registers. Quick changes of mood and dynamics add further challenge to the musical execution. *Oriental Studio* adds character through timbral trills, in "a message that comes from places far beyond the great sea, where the music and life goes on at different paces."

According to the liner notes, *Manola* is "comparable to the pencil of the painter who freehand draws a perfect circle." Following a sultry introduction, clarinet and piano dance a duo in thirds through melodic passages. Soon, the music breaks into a frenzied series of triplets, challenging the performers to retain the lightness presented in the opening. A return to the seductive character brings the work to its conclusion.

Clarinetist Marcello Caputo joins Palermo for *Clarinetti all'Opera* in a composition reminiscent of Romantic operatic fantasy pieces. Two clarinets accompany a patron walking "through a hypothetical art gallery, where the walls are hung with musical snapshots of famous operas." The clarinetists are well matched in tone color and technical execution, as they glide through exchanges of motives and join together in brilliant technical passages.

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Follia, *Sonata* and *Hodiernus*, three works with string orchestra accompaniment, complete the album. While occasional intonation instabilities are present in the orchestra, this does not detract from the overall presentation. Ortolano's propensity for long lines is again evident, as the clarinetist stretches the melody over multiple phrases, in order to facilitate breathing. *Hodiernus* marks a departure from Ortolano's other compositions through the use of extended sections of dissonance.

Palermo's clean delivery and chamber-like collaboration with pianist Dorotea Cei speaks well to his career as an orchestral clarinetist, soloist and pedagogue. Ortolano's compositions are a welcome addition to the realm of tonal repertoire. This delightful album presents several works worthy of programming by advanced students or professional clarinetists.

by Gail Lehto Zugger

swing.pt Nuno Silva, clarinet; Portuguese Army Symphonic Band, Mitchell Fennell, conductor. Scott McAllister: *Black Dog*; Morton Gould: *Derivations*; George Gershwin/arr. Stoltzman: *Summertime*; Leonard Bernstein: *Prelude, Fugue and Riffs*. NUMÉRICA NUM 1220. Total time 40:20. www.numérica-multimedia.pt.

Portuguese artist Nuno Silva is currently the principal clarinetist of the Lisbon Metropolitan Orchestra as well as professor of clarinet at the Lisbon National Conservatory and the National Superior Orchestra Academy of Lisbon. His many accomplishments include winning awards at major Portuguese competitions, issuing recordings, and performing at International Clarinet Association Clarinet-Fests®. He studied with António Saiote in Operto, Pascal Moragués in Paris and Hakan Rosengren at California State University-Fullerton. While at CSU, Silva



toured the west coast of the United States performing Scott McAllister's *Black Dog* with the California State University Wind Ensemble, directed by Mitchell Fennell, Coordinator of Wind Studies and Director of Bands. The success of these concerts spawned the idea of this recording of jazz-influenced works.

Black Dog, as the first track on this recording, sets the tone for the entire project. Scott McAllister, currently professor of composition at Baylor University, was commissioned by Florida State University and clarinetist Frank Kowalsky to compose *Black Dog* in 2003. This relatively new work is a fantastic vehicle for the clarinet and a wonderful addition to the solo clarinet-with-band repertoire. Silva performs this work with great boldness and assuredness, playing up the rock style of the work's original inspiration of Led Zeppelin. He is extremely effective rip-roaring through pyrotechnical gestures, smears, extremes of range and timbre trills. Silva's tone has great core, focus and ring throughout, particularly in the very slow middle section. The balance and ensemble between clarinet soloist and band is spectacular in this piece. The Portuguese Army Symphonic Band, in existence since 1988, really shines in this recording that was completed in June of 2010.

The remaining works on this CD harken back to the 1930s, '40s and '50s, when jazz clarinetists Benny Goodman, Woody Herman and Artie Shaw were so vital. Clarinetists owe so much to the venerable Benny Goodman who inspired many composers to write works that are now mainstays in the clarinet repertory. Morton Gould, as conductor, collaborated with Goodman frequently beginning in the 1930s. In 1955, Gould composed *Derivations* for clarinet

and band, which Goodman soon after recorded and premiered. The first movement, "Warm-up," has a nice fun and easy feel to it here. "Ride-Out" is particularly very well-executed by Silva and the ensemble. Silva exercises more restraint here than in *Black Dog*, figuring less prominently, but still within the style.

George Gershwin's famous aria "Summertime" is from his groundbreaking 1935 opera *Porgy and Bess*. The arrangement recorded here is based on Richard Stoltzman's version, which is on his *Aria* recording. Silva's version alternates between slow and lyrical, having a wonderful vocal quality to it, and jazzy and animated. The use of piano accompaniment rather than band seems a little misplaced, given the other pieces on the recording.

The final work on the recording is Bernstein's *Prelude, Fugue and Riffs*, composed for Woody Herman in 1949. Another Goodman connection, he performed the work's premiere with Bernstein conducting in 1955. The anticipation builds through the first two movements awaiting the clarinetist's entrance in "Riffs." The last movement has great drive and intensity. Silva could be more present and aggressive through this movement.

swing.pt showcases music inspired by Led Zeppelin, Benny Goodman, Richard Stoltzman's Gershwin and Woody Herman. Silva has a great feel for these works and seems at ease in this style. Silva, with the Portuguese Army Symphonic Band, under the direction of Mitchell Fennell, rise to the occasion in *Black Dog*, and it is the highlight of this recording.

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.

I.C.A. INTERNATIONAL ACCESS INITIATIVE

The purpose of the International Access Initiative is to assist in increasing membership to the I.C.A. particularly in the population of international (non-American) clarinetists who are from countries in which the membership fee is prohibitive and/or postal service is restricted or unreliable. In an effort to reach out to the international community, individuals from all countries except the United States are eligible to participate in this program. Priority will be given to applicants from countries with low I.C.A. membership. This program differs from the Adopt-a-Member program, in that those participating will be placed in an Associate Membership category and enjoy limited privileges, rather than a standard membership. The I.C.A. will support up to 50 members for a two-year period to have "Associate Membership" status. This new category of membership will allow those participating to have online access to the members only section of the I.C.A. website and the online version of *The Clarinet*, the journal of the I.C.A. It is hoped that this program will foster increased knowledge of the clarinet and the I.C.A. Additionally, this program will help increase communication in the clarinet community worldwide.

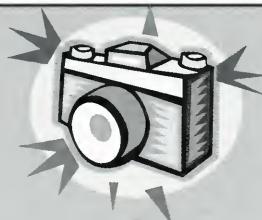
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Contacts for *The Clarinet*

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

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International Clarinet Association
Madeleine Crouch & Co., Inc.
14070 Proton Rd. Suite 100, LB 9, Dallas, TX 75244-3601,
E-mail: execdirector@clarinet.org or E-mail: membership@clarinet.org

RECITALS *and* CONCERTS

STUDENT...

Petar Djordjević, clarinet, Senior Recital, University of Pristina in Kosovska Mitrovica, Serbia, July 6, 2011. *Hommage à M. de Falla*, Kovács; *Concerto in A Major*, K. 622, Mozart; *Première Rhapsodie*, Debussy; *Sonata in E-flat Major*, Op. 120, No. 2, Brahms; *In modo barbaresco*, Nešić

Dustin Neal, clarinet, D.M.A. Recital, University of North Texas, November 20, 2011. *Two Pieces*, Reger; *Etude for Barney*, Mandat; *Fantasy Sonata in E-flat Major*, Ireland; *Der Hirt auf dem Felsen*, D. 965, Schubert; *Tema con Variazioni*, Françaix

Nikola Stamenković, clarinet, Senior Recital, University of Pristina in Kosovska Mitrovica, Serbia, November 10, 2011. *The Generation of Hope*, Wasserman-Margolis; *Concerto in A Major*, K. 622, Mozart; *Three Pieces for Clarinet Solo*, Stravinsky; *Nine Dances for Clarinet Solo*, Despić; *Sonata for Clarinet and Piano*, Poulenc

FACULTY AND PROFESSIONAL...

Ensemble Clarinesque, Bettina Ross, Frank Christmann, Bruce Edwards and Christof Hilger, clarinets, Pfarrkirche St. Remigius, Düsseldorf-Wittlaer, Germany, September 11, 2011. *English Dance Suite*, Byrd (arr. Gordon); *Quartet c-minor*, Op. 4, Crusell (arr. Hacker); *Oblivion*, Piazzolla (arr. Jean Pierre Labaste/Gertrud & Bruce Edwards); *Equal Light* (premiere), Thomas; *Preludio 9 & Fuga 9*, Piazzolla (arr. Gertrud & Bruce Edwards)

Kimberly Cole Luevano, clarinet, University of North Texas, November 7, 2011. *Fantasy (...those harbor lights)*, Tower; from *Nattsanger* for clarinet, soprano and piano, Betinis; *Bright Angel*, Etezady; *Licorice Stick*, Larsen

Timothy Perry, clarinet, The Phelps Mansion Museum, Binghamton, New York, September 11, 2001. "Music of

the Sun," Italy: *Presto non troppo* (from *Didone Abbandonata*), Tartini; *Adagio* (from *Oboe Concerto in d minor*), Marcello; *Adagio and Tarantella*, Cavallini; *Fantasia da Concerto, on Themes from La Traviata*, Lovreglio; Provence: *Duo Concertante*, Milhaud; *Arabesques*, Jeanjean; Spain: *Mallorca*, Albeniz; *La Enamorada junto al pequeño surtidor*, Rodrigo; *Sevilla*, Albeniz; Latin America and the Caribbean: *Andante* (from *Sonata para Clarinet*), Guastavino; *Vals Venezolano*, D'Rivera; Night-club 1960 (from *The History of the Tango*), Piazzolla. Mobius Ensemble and Friends, Binghamton University, Binghamton, New York, October 16, 2011. *Clarinet Quintet*, KV. 581, Mozart. Binghamton University, Binghamton, New York, November 8, 2011. Lecture/Recital, "Debussy's Rhapsodies," *Rhapsodie for Clarinet*, Debussy

Joseph Rutkowski, clarinet, Mannes College the New School for Music, October 16, 2011. *Sonata in f minor*, Op. 120, No. 1, Brahms; *Siciliano and Fuga in g minor* for clarinet, xylophone and piano, Bach (arr. Finkel); *Sonata in E-flat*, Op. 120, No. 2, Brahms; *March Militaire*, D. 733, No. 1 for clarinet, xylophone and piano, Schubert (arr. Finkel)

* * * * *

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 405 Santiago Place, Denton, TX 76205, (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.

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CD743: vol. 3. Gunther Schuller, *A Trio Setting*; William Averitt, *Tripartita*; Nathan Currier, *Adagio & Variations*.



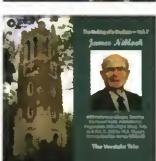
CD744: vol. 4. Peter Dickinson, *Hymns, Rags and Blues*; Karel Husa, *Sonata a tre*; Don Freund, *Triomusic*; James Niblock, *Trio*.



CD745: vol. 5. Alexander Arutiunian, *Suite*; Thomas Christian David, *Triple Concerto* (with the Tonkünstler Orchestra); Peter Sculthorpe, *Dream Tracks*; Peter Schickele, *Serenade for Three*.



CD746: vol. 6. David Diamond, *Trio and Sonata No. 2 for Violin & Piano*; Peter Sculthorpe, *Night-Song and From Nourlangie*; John Corigliano, *Sonata for Violin & Piano* (with Ralph Votapek, piano).



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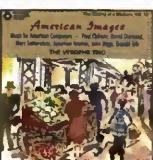
CD749: vol. 9. Trio With Orchestra. Stanislaw Skrowaczewski, *Triple Concerto*; Thomas Christian David, *Carmen Suite* and *Sinfonia Concertante*.



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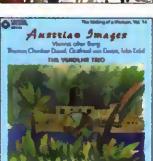
CD941: vol. 11. Gian Carlo Menotti, *Trio for Violin, Clarinet, & Piano*; Max Bruch, *Trio*, op. 83, no. 8 & 4; Dinos Constantinides, *Oracle at Delphi*; Jon Deak, *Lad, a Dog: The Trio*.



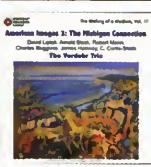
CD942: vol. 12. American Images. Paul Chihara, *Trio*; David Diamond, *Duo for Violin and Clarinet*; Marc Satterwhite, *Time Considered as a Helix of Semi-Precious Stones*; Jonathan D. Kramer, *Serbelloni Serenade*; John Biggs, *Medieval Dance Suite*; Donald Erb, *Sunlit Peaks and Dark Valleys*.



CD943: vol. 13. American Images 2. Sebastian Currier, *Verge*; Joan Tower, *Rain Waves*; Gershwin/Brohn, *I Got Variations*; Dan Welcher, *Phaedrus*; John Biggs, *Renaissance Bouquet*; Charles Hoag, *SweetMelancholy (lostyourdolly)SlowDrag Rag*.



CD944: vol. 14. Austrian Images Iván Eröd, *Trio*, op. 59; Thomas Christian David, *Trios Numbers 1, 2, and 3*; Gottfried von Einem, *Verdehr-Trio*, op. 97.



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CD945: vol. 15. Double Concertos For Violin And Clarinet by Dinos Constantinides, James Niblock, and William Wallace.

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CD947: vol. 17. American Images 3. David Liptak, *Commedia*; Arnold Black/William Bolcom, *Envoi*; Robert Mann, *Katchi-Katchi*; Charles Ruggiero, *Collage*; James Hartway, *five postcards (from Michigan)*.

CD948: vol. 18. Music From Down Under. Peter Sculthorpe, *Baltimore Songlines*; Barry Conyngham, *Playground*; Douglas Kneehans, *rive*; Richard Mills, *Four Miniatures*; Christopher Marshall, *Three Aspects of Spring*.

NEWEST RELEASES:

CD949: vol. 19. American Images 4. Ricardo Lorenz, *Compass Points*; Kevin Puts, *Three Nocturnes*; Augusta Read Thomas, *Dancing Helix Rituals*; Lee Hoiiby, *Rock Valley Trio*; Stefan Freund, *Triodances*. "passionate and technically brilliant performances" New Classics on the Web.

CD970: vol. 20. American Images 5. Margaret Brouwer, *Trio*; Roberto Sierra, *Recordando una melodía olvidada*; Gernot Wolfgang, *Sketchbook*; William Wallace, *Sonata a Tre*. "Fantastic compilations. The Verdehr Trio will be remembered as an important factor in contemporary chamber music." Web Magazine .

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Connections Through the Clarinet: With Generations of Teachers and Students

Dear fellow I.C.A. members,

Exploring genealogy is a fascinating activity. With some research through family papers, books and documents, or material posted online, people learn information about their family history. It can be interesting to learn details about geographical background, ancestor names and occupations, and the roots of family history.

Have you ever thought about your *clarinet* family history? Many clarinet players have had some opportunity to take clarinet lessons from a more experienced and older clarinetist. While it is possible to learn how to play from a book or recording, the personal transmission of clarinet knowledge from a teacher to a student is central to our art, and is a tradition that has gone on for hundreds of years in places all over the world.

When this activity of clarinet teaching takes place, the student has gained skills, tips, musicality and style from the teacher. The student now has a clarinet ancestor, if you will. The teacher now has a clarinet descendant. A new branch of the clarinet family tree is created!

Of course, the teacher in the example above likely once was a student, and learned from an older teacher. That older teacher also learned from another teacher, and so on. One can envision many lines of connection through the generations of teachers and students. Each teacher draws on everything gained from the older teachers and adds his or her own ideas in the process. We all owe a debt to our clarinet ancestors.

The elements that are passed along to new generations of students are not just basic material, such as fingerings, rhythms, technical advice and embouchure, and not just more advanced topics such as phrasing, intonation and musicality. In most cases, the student is also *listening* to the teacher actually play and demonstrate the music: this sound model cannot be fully captured in words and resonates within the student. In addition to the teacher's words, the teacher's tone is passed along to the next generation.

The art of clarinet teaching involves many clarinetists around the world. It is

the President's Message

by Keith Koons



significant to me that even the finest artists, who hold the most prestigious and demanding positions as soloists or orchestral musicians, also choose to include teaching opportunities into their busy schedules.

I was fortunate to have several fine teachers who all contributed to my development and growth, including Thomas Silliman, Sr., Donald Oehler, Leon Russianoff, Robert Genovese and Mitchell Lurie. Accordingly, the list of my "grandteachers" includes Daniel Bonade, Simeon Bellison, Joe Allard and Bernard Portnoy. The connections go further: each one of these individuals has his own history of interesting clarinet ancestors.

As a teacher myself, I am humbled and invigorated by the responsibility of guiding young clarinet players. It is very rewarding when a student is able to grasp a new concept. I've been involved in teaching long enough that many of my former students are now teaching and continuing the connections.

It is especially timely for us to think about the art of clarinet teaching. The theme of ClarinetFest® 2012 will be "Heritage to Horizon: Looking back to the legacy of Daniel Bonade and Robert Marcellus and towards the future of performance and pedagogy." Daniel Bonade (1896–1976) and Robert Marcellus (1928–1996), of course, were two of our most highly regarded performers and teachers. We are fortunate that many students of these masters are still with us; the students of these students become "grandstudents" of the masters and carry the legacy further through the clarinet family tree. Please join your fellow I.C.A. members and share the bounty of lectures, concerts, competitions, masterclasses and comraderie at this year's ClarinetFest®, taking place August 1–5 in Lincoln, Nebraska.

Ben Armato Presented With Honorary Member Award

During a special tribute event on November 20, 2011, Ben Armato was presented

with the I.C.A. Honorary Member award. Mr. Armato was unanimously voted to receive the award at last summer's annual I.C.A. General Business meeting conducted during the ClarinetFest® in Northridge, California. It was convenient to present the award during this event held at the Aaron Copland house in Westchester, NY. Unfortunately, no officers were available for this event; our appreciation goes to Larry Guy for making the presentation on behalf of the organization. Mr. Armato will receive more recognition at the 2012 ClarinetFest®, and now joins the prestigious list of Honorary Members on page three of *The Clarinet*.

Himie Voxman (1912–2011)

By now, you have probably heard the sad news that Himie Voxman passed away on November 22, 2011. He was a recipient of the I.C.A.'s highest distinction, the Honorary Member award. Through his teaching at the University of Iowa, he touched the lives and careers of hundreds of students. Through his publications and editions of method books and repertoire, he influenced the learning and development of thousands of clarinet players.

Dr. Voxman made many contributions to the I.C.A. When he was retired and more than 80 years old, he served as a member of the Research Presentation Committee and shared his valuable knowledge and experience in the work of the committee.

Added Member Benefits at www.clarinet.org

If you take another look at the I.C.A. website (www.clarinet.org) you will see recently added benefits of your membership. We now have six volumes of *The Clarinet* electronically accessible as pdf files. You can now read back issues of our outstanding quarterly journal on your computer. If you are looking for something specific, each issue is searchable, making it even easier to find material.

We will soon be adding a news page for each national and state chair on the I.C.A.

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website! All national and state chairs will be able to use their page to post specific information from their area. The page can display information in the native language, if desired, which should help to increase connections to additional clarinet players. Each national and state chair will be responsible for updating the information. We are excited about this additional opportunity to share information about clarinet activities in different states and countries.

In addition, we have added lists of website links for regional and national clarinet organizations, commercial clarinet companies, clarinet studio websites, clarinet festivals and workshops, international competitions, clarinet ensembles, record labels, clarinet blogs and more. These links are a tremendous source of information for members. Our appreciation goes to committee chair Rachel Yoder, along with Marco Mazzini and Kellie Lignitz, for assembling and maintaining the links page.

Executive Director Transition

I regret to report that So Rhee, our Executive Director for the past six years, has resigned from her position as of December 31, 2011. She was the first person to serve the I.C.A. in a full-time role. We have all benefitted during this time with better processing of membership applications and renewals, better conference preparation, and her management of many details on behalf of the organization. She has provided outstanding service to the members and the Board of Directors, and we will miss her.

To cover all the essential tasks of the Executive Director, the Board has negotiated a service contract with Madeleine Crouch and Co., a management company specializing in non-profit organizations. The company comes highly recommended by some of our industry members, and currently works for several other music-related organizations. We will be working to make the transition as quickly as possible. All membership renewals will now be processed through their office at 14070 Proton Rd., Suite 100, Dallas, TX 75244. Online renewals and new memberships will still be handled through our website at www.clarinet.org. For any other matters, please contact Madeleine and her team at execdirector@clarinet.org.

INTERNATIONAL CLARINET ASSOCIATION

STATEMENT OF CREDITS AND DEBITS

SEPTEMBER 1, 2010–AUGUST 31, 2011

Submitted by Kathy Pope, I.C.A. Treasurer

Revenue

MEMBERSHIP DUES	\$142,895.00
BACK ISSUE SALES	1,225.07
COMPETITION	8,600.00
INVESTMENT INCOME	701.18
ADVERTISING REVENUE	66,910.00
GENERAL CONTRIBUTIONS	9,231.75
MEMBER LIST SALES/RENTALS	1,394.50
CLARINETFEST INCOME	<u>162,111.93</u>
Total Revenue	\$393,069.43

Expense

Magazine

PRINTING	\$ 93,286.13
MAILING	20,216.75
PROOFREADING SERVICE	1,163.75
COPYRIGHT EXPENSE	260.00
MAGAZINE EXPENSE	<u>3,990.00</u>

Total Magazine	\$118,916.63
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COMPETITION PRIZES	\$ 10,750.00
PROFESSIONAL SERVICES	5,980.00
WEBSITE EXPENSE	4,580.00
CONTRIBUTIONS	—
OFFICE EXPENSE	2,076.66
POSTAGE	3,783.42
COPY AND PRINTING EXPENSE	219.51
TELEPHONE	773.81
COMPUTER EXPENSE	1,514.43
TRAVEL	7,986.45
LODGING	6,894.31
MEALS	8,169.37
CREDIT CARD FEES	11,493.74
BANK FEES	202.49
MISCELLANEOUS EXPENSE	4,620.97
PAYROLL TAX EXPENSE	5,069.53
ASSISTANT HOURS – EXECUTIVE DIRECTOR	2,569.00
STAFF ASSISTANCE	1,550.00
SALARIES	66,268.44
TAXES AND LICENSES	319.00
CLARINETFEST 2010 EXPENSES	10,522.25
CLARINETFEST 2011 EXPENSES	<u>117,964.73</u>
Total Expense	\$392,224.74

Net Income	\$ 844.69
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Fund Balance as of August 31, 2009	\$ 99,789.70
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Fund Balance as of August 31, 2010	\$137,487.85
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Fund Balance as of August 31, 2011	\$138,332.54
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