

The Clarinet

Volume 39 Number 3
June 2012



*Michele
Zukovsky*

50 Years with the
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Volume 39, Number 3

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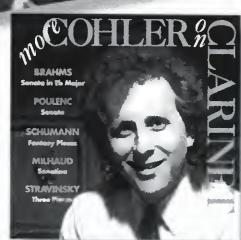


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TRANSPOSITION

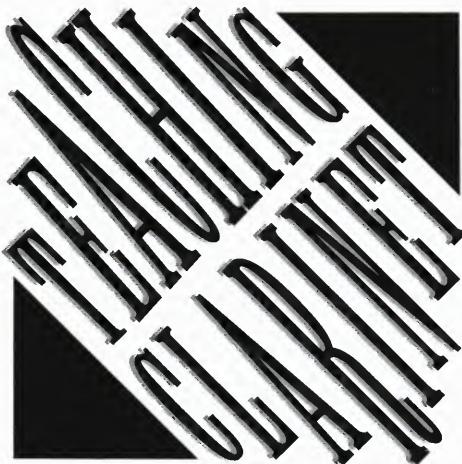
Fifty-seventh in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University's Shepherd School of Music

My father was a professional pianist and my mother an amateur cellist. They often played together for fun and when I became a teenager they sat me down in front of a violin part so that they could play piano trios. For me, it was sink or swim. They must have been patient because I felt my way and eventually learned how to play C transposition somewhat fluently. I remember playing a Mozart *Trio in B-flat Major* because that was the friendliest key for me.

Transposition is a dying art. The days are long gone when musicians routinely placed a C clef on any line of the staff and read fluently. Some keyboard players, such as church organists and vocal accompanists, are still skilled at transposition, but what about clarinetists? When I was learning orchestral excerpts, transposition from C clarinet up a step to B-flat clarinet was an expected skill. Now virtually all C clarinet parts have been transposed by the publisher, and we can scan music into notation software such as Finale and the program will transpose it for us.

I would like to make the case for teaching C transposition to young students, not to prepare for orchestral careers, but rather to play music with anyone else at any time! Whether it may be a flutist or oboist suddenly needing a replacement, a Christmas carol sing- and play-along, the *Star Spangled Banner*, a folk song, or a pop tune, it is handy and fun to be able to play in the same key as everyone else. Transposition combined with learning to play by ear empowers a clarinetist to jump into casual music-making without shyly shrinking into the shadows because of not being able to play in the right key.

If started early and pursued systematically, transposition is really not terribly difficult. For the young clarinetist, a good way to start is by transposing F Major to G Major in the low register. The complete octave scale can be played without crossing the break, thus minimizing fingering difficulty. As a warm-up, play both scales as shown in example 1. Then play each successive example first as printed and then reading up a step. The rule for C



by Michael Webster



Michael Webster

transposition is: subtract two flats or add two sharps and read one step (a major second) higher. B-flat major becomes C major; G major becomes A major. Subtracting flats makes keys with flat signatures easier to transpose, so that is where we begin. The case of F major to G major is a little different because we subtract one flat and add one sharp. Once the new key signature is firmly in mind, one adheres to it unless there is an accidental. To take away any anxiety for the beginner, examples 2 through 5 have no accidentals.

The First Noel (example 2) is a perfect starter because nearly the entire tune is scalar. The only exceptions are four perfect fourths. My recommendation is to read more by intervallic relationship than note by note. In other words, when you see

the F-C skip in the seventh measure, estimate the width of the interval and plunk down the appropriate number of fingers. There is a transposition method that involves substituting clefs, but the clarinetist rarely needs to transpose by more than one step, so following the contour of the melody reading up a step is the easiest for me.

Emil Waldteufel wrote waltzes in the mode of Johann Strauss. Waldteufel's greatest hit is *Les Patineurs (The Skaters' Waltz)*, an excellent tune for transposition. Another is *Très Jolie*, (example 3), which offers a few more skips than *The First Noel*. The Brahms song *Mädchenfluch* (example 4) adds more intervallic complexity but stays firmly diatonic.

It's time to change registers, and *Red River Valley* (example 5) offers the easiest key for transposition: B-flat major to C major. It features scales with references to the C major triad. Anton Rubinstein's famous *Melody in F* (example 6) has a gentle introduction to accidentals. If the publisher doesn't include unnecessary reminder accidentals (those which are already in the key signature), reading accidentals is straightforward. Establish a key signature, in this case G major for the clarinet, and deviate from it only when there is a printed accidental. The two accidentals here are the most common type, raising a lower neighboring tone by a half step. So we read B-natural as C-sharp and F-sharp as G-sharp.

The most extreme example of difficult accidentals is in the finale of Berlioz's *Symphonie Fantastique*, where the second clarinet part is in C with accidentals abounding at breakneck speed. Nowadays, the publisher most often offers a part transposed for B-flat clarinet, but in my formative years (whenever that was!) we had to learn the transposition or write it out for ourselves. I cheated. I just couldn't grasp it while transposing, so I wrote it out, memorized it, and then read it from the C part.

A skill unique to clarinetists is transposing from A clarinet to B-flat clarinet and vice-versa. The composer doesn't always choose the best instrument for a given passage and because we have historically opted for a simple Boehm system without elaborate alternate fingerings, there are many passages, especially with trills and tremolos, which are better served by transposing.

Example 1

G Major

F Major

Example 2: The First Noel Traditional

Slow Waltz Tempo *Example 3: Trés Jolie (Very Pretty)* Emil Waldteufel

Example 4: Mädchenfluch, Op. 69 No. 9 (The Maiden's Oath) Andante Johannes Brahms

Example 5: Red River Valley Traditional

Moderato

Example 6: Melody in F Anton Rubinstein

Andante

The two examples from the standard orchestral repertoire that pop into my mind are the Entr'acte from Bizet's *Carmen* and Lalo's *Symphonie espagnole*. In both cases the B-flat clarinet appears to be the better choice based on the key signature, but facility improves dramatically when played on A clarinet a half step higher. In the Bizet, one avoids the most awkward trill on the instrument – F-sharp–G-sharp in the clarion (3rd partial) register; in the Lalo, the A clarinet avoids rapid alternation of B–A-sharp across the break. But that is grist for more advanced players. For now, choose short pieces that gradually add more complicated key signatures and accidentals to the examples given.

Later, more advanced players may find it worthwhile to transpose music in C up a minor third on the A clarinet. This is valuable for keys with sharps. For example, A major is far more facile in C major on the A clarinet than it would be in B major on the B-flat clarinet. The Mozart *Concerto* on B-flat clarinet? Perish the thought. Stanley Hasty recommended the Handel violin sonatas for practicing C to A transposition. Their range is lower than Bach's violin writing, and they are mostly in key signatures with sharps. From two sharps on up, the fingering ease of the A clarinet (e.g. playing in F major rather than E major, etc.) more than compensates for the slightly more difficult transposition, especially if trills or tremolos are involved.

Here's a real-life example. My flutist wife and I play duo concerts for senior citizens utilizing music for flute alone, clarinet alone, flute and clarinet duet and either instrument with keyboard accompaniment. One way to add variety to these programs is to play a canonic sonata by Telemann, originally written for a pair of violins or flutes. These exceptional pieces are often played by two clarinetists reading the original notation, sounding a step lower than the original. To play them with flute the clarinetist must transpose. Of the six canonic sonatas, three are in sharp keys in which the Baroque ornaments sound much better on the A clarinet. I'm not as fluent with A transposition as B-flat, but a small amount of practicing reaps dividends in the final product.

Transposing came in handy recently when we had programmed one of the canonic sonatas with a guest flutist who became ill the morning of the concert. I wouldn't have been able to learn the



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scheduled sonata quickly enough because it was in a sharp key, so we substituted one in a flat key and I was able to fill in for the missing flutist.

Sometimes I am asked, "Why is the clarinet a transposing instrument? Wouldn't it be easier to have everything in C?" Yes, it would be easier in C, but the tradeoff is that as the clarinet gets shorter, the tone quality gets more shrill, so the longer B-flat and A clarinets won out over time due to their beauty of tone. Flute and oboe conveniently sound their best in the key of C; clarinet inconveniently does not. So even if you are never required to play a C clarinet part, transposition is a valuable skill worth pursuing.

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: www.michaelwebsterclarinet.com

In December, it was my pleasure to travel to Chongqing, China for a nine-day residency coaching the woodwind section of the Youth Orchestra of the Americas in preparation for a two-week tour. I've mentioned YOA before in Webster's Web as an important component of the burgeoning popularity of classical music in Latin America. *El Sistema* in Venezuela has become internationally famous due to the skyrocketing career of its illustrious alumnus, Gustavo Dudamel, the new music director of the Los Angeles Philharmonic.

Now, *El Sistema* is not alone. Ricardo Castro has imported its philosophy to Bahia, Brazil; Isaac Casal, an alumnus of YOA, has spearheaded a successful mu-

sic education and performance program in Panama; and other YOA alumni have returned to their home countries brimming with enthusiasm and energy to invest in music education programs. The proof is in the pudding: YOA applications numbered 700 this year, up 30% from last year. In clarinet, the number jumped from 22 to 52! More important than the increased numbers is increased quality.

The China tour was a new initiative; YOA is usually a summertime orchestra. Because of the busy schedule, I had almost no time to sightsee or interact with Chinese musicians. The thing that surprised me the most was how westernized this huge city in south central China has become. A group of orchestra members and I tromped up a palisade by the side of the Yang-tze River to the top of a luxurious Mandarin-style hotel only to discover Starbucks and Subway sandwiches at the top.

From there we could see Chongqing's huge modern government-financed concert hall, looking like an abstract jewel box across the wide river. The next evening, we gave the opening concert of the tour there, the backstage area for its three halls being the largest room I've ever been in, like a high-ceilinged hangar for multiple jumbo jets. The next day, I took one of those jumbo jets back to the U.S. During my long layover in the Beijing airport, I heard three things over and over again on the intercom: *Für Elise*, *Jingle Bells* sung by an excellent female choir who obviously didn't understand the words they were singing, and, you guessed it – Kenny Gee!

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by William Nichols

Daniel's Beard is a relatively new Scottish chamber music ensemble which is in residency at Cottier's Theatre in Glasgow. The ensemble's moniker falls into the truth-is-stranger-than-fiction category as program notes reveal that the group is "Named after the impressive facial hair of Daniel Cotter, the pioneering 19th-century designer responsible for the interior of the theatre." The personnel is drawn from several of Scotland's orchestras.

This ensemble is heard in a 2011 CD release from Meridian Records which presents three very attractive 20th-century works: The *Trio* for horn, violin and piano from 1966, an effective youthful work by Scottish composer Edward McGuire; *Complementi* for clarinet, violin, cello and piano by Thomas Wilson; and Ernö Dohnányi's *Sextet in C Major*, for clarinet, horn, violin, viola, cello and piano.

The Dohnányi sextet is the most widely-known entity here. While composed in 1935, it has only been during the last three decades or so that this work has been heard with increasing frequency in concert and on disc, considerably encouraged by the significant growth of mixed-instrument chamber ensembles – e.g. Daniel's Beard. I can account for at least a dozen recordings of this work which have appeared in the digital age, and its growing popularity is justly deserved.

Dohnányi never significantly embraced the modernism of his close Hungarian compatriots, Bartók and Kodály. The sextet, which utilizes traditional tonal structures, is rich in a melodic and harmonic language, and is Romantic in character that draws this listener's 20th-century ears into its world. There is freshness and originality to be found within this piece which ranges from darkness to humor, to grand symphonic character, to the warmth of intimate chamber music. The sextet's

charming third movement presents prominent clarinet writing which make players drool. Daniel Beard's clarinetist Jean Johnson's warm, beautifully-colored tone and silky legato melts this player's heart. Indeed the artistry of all these musicians is first-rate, with additional kudos to hornist Andy Saunders. In light of the infectious main theme and somewhat zaniness which finds its way into the finale, it is apparent why this piece elicits such enthusiastic audience response.

For this writer, the real find of this release is Thomas Wilson's *Complementi* (1973). Wilson (1927–2001) was born of British parents in Trinidad, Colorado, USA. He was moved in early childhood to the Glasgow area and resided in Scotland for most of his life, except for three years in France. He was educated in Scotland and emerged in the 1960s as a central figure in Scottish music, not only as a composer, but teacher and activist in the promotion of new music and other composers.

Complementi is a single-movement, 17-minute quartet which utilizes the same instrumentation as Messiaen's celebrated quartet, with the added dimension of the clarinetist doubling on bass clarinet. The piece indeed shows some Messiaen influence in its middle section, and stronger echoes of *Pierrot lunaire* throughout. Jean Johnson's expert colleagues are violinist Alastair Savage, cellist Sonia Cromarty and pianist Sam Hutchings.

Thomas Wilson found his musical voice through the development of serial composition. Although he has produced some strict 12-tone works, his most productive writing is found in a personal style which utilizes serial technique with more traditional modern elements of harmony and rhythm. *Complementi* is one of these works, finely honed, subtle and structurally well crafted. It is music from the 1970s, a period which often yielded works from academically trained composers in what is sometimes referred to as a "post serial" style.

Program notes tell us, "the work begins with the instruments each presenting musical ideas of varied character – the clarinet opens proceedings with a cadenza-like section, a brittle scherzo from the violin follows, whilst the piano line gives off an air of latent, uneasy power and the cello gives voice to an expressive melody." These "ideas" function as themes (for lack of a better word) of an exposition, which are also subject to variation. A most appealing prominent characteristic of this work is its transparent texture. The interrelationship between the thematic elements is always clearly presented. Wilson masterfully utilizes scoring touches, sometimes subtle and other time forceful, such as *Klangfarben* technique, string harmonics, tremolo, striking use of trills and unison playing and a bit of piano-string strumming.

Complementi is a fascinating work for four soloists as well as an ensemble of four. The individual artistry exhibited here by all, as well as the ensemble's committed playing, is exquisite. The piece is performed with detailed expressiveness and cohesion of style, and impressive attention to dynamics, intonation and balance. The beautiful tone, smooth legato and dynamic control heard in Ms. Johnson's opening clarinet cadenza is also present in her bass clarinet playing – Brava!

Kudos to the Meridian production team for their detailed, well-balanced and "natural sound recording." The disc is MERIDIAN RECORDS CDE 84607, www.meridian-records.co.uk.

Thanks to Daniel's Beard for programming this recording of *Complementi* (which I suspect is the first commercial release of this work). Hopefully the piece will find its way into the growing standard repertoire for this medium.

* * * * *

From Navona Records is a 2011 release entitled **Clavilatures – Modern Chamber Works**. This disc is a collection of diverse

chamber music by six composers who collectively represent three continents. There are solo piano pieces by Ron Nagorcka, a flute/piano work by William Fletcher, violin/piano works by James Scully and Jim Tribble and a piano trio by Ingrid Stölzel.

Additionally, the release begins with *Three Rivers* by Ayala Asherov-Kalus, a four-movement suite for clarinet, viola and piano. The title has a dual connotation. It refers to the three rivers which flow through Columbia, South Carolina. The movement titles bear the rivers names: "Congaree," "Broad" and "Saluda." An additional movement, "Scenes from the Bridge," is placed third in the order. Of this addition the composer says "the music the three rivers make was not enough to form a piece...I felt it needed something more...it needed the person that stands on the bridge overlooking the rivers to be touched by the current." The same rivers form the inspiration for the name of the ensemble heard here, the Three Rivers Trio – Doug Graham, clarinet; Neil Casey, viola; and Winifred Goodwin, piano. Doug Graham is well-known as both a classical and jazz clarinetist. Active as a soloist and chamber music player, he is the principal clarinetist of the South Carolina Philharmonic. Also a distinguished teacher, he is a Professor Emeritus of Clarinet in the University of South Carolina's School of Music. Neil Casey is an active violinist (and violist) and busy orchestral and opera conductor, who is on the violin and conducting faculty of the University of South Carolina. Pianist Winifred Goodwin is a chamber music, orchestral and collaborative artist. She serves as the principal keyboardist of the South Carolina Philharmonic and also serves on the USC School of Music faculty as staff pianist.

Ayala Asherov-Kalus is an Israeli-born composer, singer/songwriter who resides in the U.S. She is active in writing and scoring for documentary and educational film, and as a performer. She has written scores the Discovery Channel, the Learning Channel and National Geographic. Her concert music tends to be programmatic, as is indeed the case with *Three Rivers*.

In tonal style, this music is melodically and harmonically lovely. Asherov-Kalus is successful in capturing mood and pacing, and has a keen sense idiomatic writing for these instruments, individually and collectively. There is effective and subtle

use of imitation, and a perfect sense of proportion. Each of these pieces is around three minutes in length, and none are overwrought with excessive weight of overwriting. Indeed Ms. Asherov-Kalus does not over-stay her welcome and the listening experience passes by swiftly. From the gentle lilting 12/8 meter of "Congaree," this music becomes somewhat more intense in subsequent movements. Most rhythmically active, the closing "Saluda" conveys an infectious sense of happiness and optimism.

The Three Rivers Trio finds the line between overstatement and understatement in its presentation of this piece, and lets the music speak for itself. The ensemble produces a warm tone and a well-paced and well-balanced performance. Clarinetist Doug Graham plays with a smooth technique and evenly-colored sound throughout. Each player is aware of role playing in this piece, a composition conceived in and performed in true chamber music style.

This is a studio recording and presents a close-up and correctly intimate perspective of the ensemble. Thanks to engineer John Epps for not over processing, and

also for not letting the viola become buried in the texture (of course with help from Graham and Goodwin, and violist Casey as well).

The disc is NAVONA RECORDS NV5864 — www.navonarecords.com and www.amazon.com. In addition to the recorded music, Navona provides information (program notes, scores, etc.) on this CD, which can be accessed by computer.

Three Rivers is a very attractive new addition to the none-too-broad repertoire of this trio combination.

* * * *

The February presentation ceremony for the 2011 Grammy Awards has come and gone with its customary little notice of classical music. Congratulations are however due the Chicago-based Eighth Blackbird and its clarinetist Michael J. Maccaferri. A couple of recording reviews of this chamber ensemble (one of the best and innovative of its kind on the planet) have appeared in these pages over the last years. The stellar group of six, joined by electric guitarist Steven Mackey and vocalist Rinde Eckert, received the Grammy for the Best Small Ensemble Performance.

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The recording is of composer Mackey's and librettist's Eckert's **Lonely Hotel: Music from Slide**, a CD release from CEDILLE RECORDS, CDR 90000128.

* * * *

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A Clarinet Collective. Dennis Nygren, clarinet; Jerry Wong, piano; Aiden String Quartet; Wayne Gorder, conductor. Raymond Gallois Montbrun: *Six Pièces Musicales D'Etude* arr. for clarinet and wind ensemble; Frank Wiley: *Invocation and Spirit Dance* for solo clarinet; Alan Stout: *Movement for Clarinet and String Quartet*; Mary Ann Griebling: *The Four Elements* for clarinet and piano; Debussy: *Prelude à l'après-midi d'un faune* arr. for clarinet and piano; Debussy: *Four Debussy Songs* arr. for clarinet and string quartet; Kent Kennan: *Threnody* for clarinet and piano; Mozart: *Four Church*

Sonatas arr. for clarinet, wind octet and double bass. ALBANY RECORDS TROY1330. Total time 76:00. www.albanyrecords.com

Gumbo. Rob Patterson, clarinet; Audrey Andrist, piano. John B. Hedges: *Sonatina*; Bach: *Sonata No. 4 in C Minor* BWV 1017; Poulenc: *Sonata*; Brahms: *Sonata in F Minor*, Op. 120, No. 1. Artist produced. Total time 79:47. www.cdbaby.com

Godiva Soleva. Marco Santilli, clarinet and bass clarinet; Paolo Alderighi, piano. Thirteen "chamber jazz" works composed by Marco Santilli. MONS RECORDS MR 874527. Total time 59:55. www.monsrecords.de

Aurora. Andrew Seigel, clarinets; Ji Hyun Woo, organ. Sy Brandon: *Meditation and Festive Celebration*; Daniel Pinkham: *Aurora*; Rob Deemer: *Smoke*; Augusta Read Thomas: *Angel Tears and Earth Prayers*; Joseph Reinberger (trans. Heger): *Cantilène*, Op. 148, No. 2; Sy Brandon: *Affirmations*; Traditional (arr. James Slater): *Amazing Grace*. EMERITUS RECORDINGS 20113. Total time 53:15. www.emeritusrecordings.com

The Lyrical Contemporary Clarinet. Janet Greene, clarinet; Peter McGuire and Natalia Moiseeva, violins; Tamas

Strasser, viola; Daniel McIntosh, cello; Ivan Konev, piano; Edward Marcus and Penny Ward Marcus, clarinets; Nina Olsen, bass clarinet. Music of Edward Marcus: *Trio* for clarinet, cello and piano; *Quartet* for clarinets and bass clarinet; *Quintet* for clarinet and strings. Artists produced. Total time 63:38. www.amazon.com and www.edwardmarcus.com

Refractions. Gleb Kanasevich, clarinet; Alexander Milovanov, guitar (track five); Victor Caccese, percussion (track 5). G. Kanasevich: *Variative, Derivative, Exploitive...*; Rodrigo Bussad: *Ignis Fatuus*; Viet Cuong: *Zanelle*; Alican Camci: *Bosluk ve Tefaf*; G. Kanasevich: *Des Produits Derives*. Artist produced. Total time 57:28. www.glebkanasevich.com

Oncoming Traffic. Robert Spring, clarinet; with various wind, brass, string, piano and percussion artists in contemporary chamber duos, trios and quartets; and the Arizona State University Wind Symphony, conducted by Gary W. Hill. Mark Schultz: *Ashfall*; *Ring of Fire*; *Of Shadow and Fire*; John Mackey: *Damn*; *Breakdown Tango*; Rosanne Etezady: *Glint*; Gregory Wanamaker: *Duo Sonata*; Michael Kocour: *Oncoming Traffic*; Scott McAllister: *Freebirds*. SUMMIT RECORDS DCD 534. Total time 71:35. www.summitrecords.com and www.vcisine.com

François Devienne – Clarinet Sonatas. Wonkak Kim, clarinet; Eun-Hye Grace Choi, piano. F. Devienne: *Sonata No. 1 in C Major*; *Sonata No. 2 in E-flat Major*; *Sonata in B-flat Major*; *Sonata in E-flat Major*. NAXOS 9.70150. Total time 61:36. www.naxos.com

Polish Music. Jean-Marc Fessard, clarinet; Jadwiga Lewczuk, piano. Penderecki: *3 Miniatures*; Szałowski: *Sonatina*; Karol Rathaus: *Sonata*, Op. 21; Piotr Perkowski: *Sonata*; Piotr Moss: *Elegia V*; Lutosławski: *Dance Preludes*. CLARINET CLASSICS CC0066. Total time 74:06. www.clarinetclassics.com

Romantic Claripiano. Duo Claripiano: Dušan Sodja, clarinet; Tatjana Kaučič, piano. Saint-Saëns: *Sonata*, Op. 167; Schumann: *Sonata in A Minor* (arr. for clarinet), Op. 105, no. 1; Brahms: *Sonata*, Op. 120, no. 1. SLOVENSKA FILHARMONIJA SF 900068. Total time 54:37. www.claripiano.net

COMING SOON! ICA ONLINE STORE

The ICA is launching an online store where ICA members can sell their own recordings and music. **Here's how it works:**

- **Seller must be a current member of the ICA.**
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- The ICA will post your item(s) for sale, and promote the online store on its website, in The Clarinet, and in its quarterly e-newsletters, and handle all sales and shipping. We also suggest that sellers link to the ICA store from their own websites once the item is posted.
- The ICA will retain a 30% commission on the retail price of merchandise sold, and sellers receive 70%.
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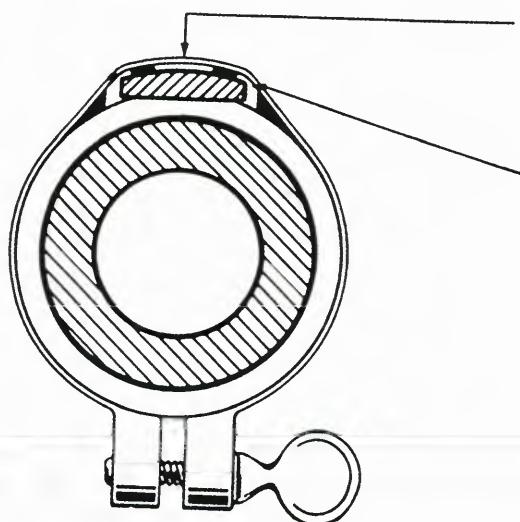
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Conferences & Workshops

Woodwinds Day faculty and participants



OAKLAND UNIVERSITY WOODWINDS DAY

Winter semester was off to a fine start at Oakland University in Rochester, Michigan with a January 7, 2012 celebration of Woodwinds Day, highlighted by clarinet and flute master classes. As in the past, the occasion was hosted by our own associate professor of clarinet, Dr. George Stoffan. Joining Professor Stoffan in conducting master classes were Shannon Orme, Detroit Symphony Orchestra bass clarinetist and a member of Eastern Michigan University's music faculty and guest artist, Christopher Hill, principal clarinetist of the South Dakota Symphony, clarinetist with the Dakota Woodwind Quintet and renowned clarinet mouthpiece designer. Flute master classes were taught by Sharon Sparrow and Jeff Zook as part of the Detroit Flute Connection Series.

Morning master classes for clarinet were conducted by Shannon Orme and Professor Stoffan and addressed performance issues and the unique challenges involved in interpreting clarinet works by Weber and Finzi.

The afternoon sessions began with a recital at 1:00–2:00 p.m. Shannon Orme performed *Monolog 3* for solo bass clarinet by Erland von Koch. Professor Stoffan performed Ernesto Cavallini's *Adagio Sentimentale* accompanied by Angelina Pashmakova on piano. Guitar instructor Bret Hoag then joined Dr. Stoffan in a performance of *Blue Third Pieces* by Libby

Larsen, followed by additional clarinet master classes in the Recital Hall.

Guest artist Chris Hill (themouthpiece guy@msn.com) demonstrated the importance of the correct mouthpiece and reed combination. In addition to his performance career Mr. Hill is an expert mouthpiece maker who believes that the reed/mouthpiece combination is the single most important factor influencing tone quality, intonation and articulation. He is able to custom fit mouthpieces to individual players and has done so for many notable performers. He advises trying many reed/mouthpiece selections to arrive at an optimal performance combination. Mr. Hill then conducted a two-hour master class which was followed by dinner.

The highlight of the evening was a recital by guest artist Christopher Hill accompanied by Angelina Pashmakova, piano, and Natalie Cochran, soprano. He began with *Grand Duo Concertant*, Op. 48 for clarinet and piano by Carl Maria von Weber. This was followed by *Sonata No. 2* for clarinet alone by Samuel Livingston and *Etude No. 7* by Cyrille Rose. After intermission, Mr. Hill continued to inspire everyone with his performance of *Five Bagatelles*, Op. 23 for clarinet and piano by Gerald Finzi, followed by *Shepherd on the Rock* for voice and piano with clarinet obbligato by Franz Schubert.

Overall, the day was filled with wonderful music and helpful instruction that was sure to inspire the many clarinetists who attended until they return next year.

BRANDON UNIVERSITY CLARINET FESTIVAL 2011

*A report by
Christopher Byman*

Brandon University's inaugural Clarinet Festival took place in Brandon, Manitoba, Canada on April 22–23, 2011 bringing together professional musicians, music educators, clarinet enthusiasts and students of all levels. Featured artists included: clarinetists Fan Lei (Beijing, China), Christopher Kirkpatrick (Montana, USA), Pat Daniels (Manitoba, Canada) and composer T. Patrick Carrabré (Manitoba, Canada). Serving as artistic director for the festival was Brandon University's assistant professor of clarinet, Dr. Catherine Wood.

The festival kicked off with an exciting "welcome concert" from the BU Clarinet Choir performing Van der Roost's *Rikudim*. Also on the recital was a performance of Mendelssohn's *Concertpiece No. 2* with BU seniors Suzu Enns and Christopher Byman as soloists. They were accompanied by the Brandon University Symphonic Band under the baton of Dr. Wendy McCallum. Immediately following the recital, Christopher Kirkpatrick gave a bass master class and workshop to students Eric Calrow, Joelle Nielson, Suzu Enns and Christopher Byman. Topics included the altissimo register, the importance of lyrical/legato playing (particularly in an orchestral setting) as well as repertoire and artists specific to the bass



From Left to Right: Catherine Wood, Christopher Kirkpatrick, Dean Michael Kim and Fan Lei.

clarinet. Day One wrapped up with an energetic concert from the Brandon Chamber Players featuring Catherine Wood as soloist. On the program was Copland's *Concerto for Clarinet* as well as the world premiere of *Winter Moon - Winter Sun for Clarinet and Orchestra* by Canadian composer T. Patrick Carrabré.

Day Two began with a mass clarinet choir rehearsal of Holst's *Second Suite in F*, Grainger's *Irish Tune from County Derry* and Paul Harvey's *The Young Person's Guide to the Clarinet Choir (Variations on Hickory, Dickory, Dock)*. Kirkpatrick followed with a recital for solo bass clarinet performing Tower's *Wings*, Muhly's *It Goes Without Saying* and Carter's *Steep Steps*. Also on the program



The Brandon University Clarinet Festival Choir and participants

was Reich's *New York Counterpoint* performed by the BU clarinet choir and the world premiere of *Quartet for Clarinets* by Winnipeg composer and jazz musician, Jeff Presslaff. An Alexander Technique workshop was presented by Winnipeg

clarinetist Pat Daniels informing students of the common woes prone to all musicians (clarinetists in particular) and some ways to help alleviate tension, create ease and increase freedom performing. Fan Lei's master class proved very informative that afternoon with BU students Suzu Enns, Christopher Byman, Preston Rocan, Amanda Forest and Jakob Greifenhagen performing Penderecki's *Three Miniatures*, Bach's *Chromatic Fantasy*, Muczynski's *Time Pieces*, Dunhill's *Phantasy Suite* and Mozart's *Concerto*.

The day came to an end with a mass clarinet choir performance with all festival participants and the BU clarinet choir performing A-Ha's *Take on Me* and Caillet's *Carnaval*. To conclude the festival, a Brandon University Pro-Series concert



Brandon University senior Suzu Enns performing Penderecki's *Miniatures* in Fan Lei's Master class.

featured virtuoso and pedagogue Fan Lei accompanied by the Dean of the School of Music, pianist Michael Kim. Included on the program were Brahms' *Sonata No. 2*, Poulenc's *Sonata* and Debussy's *Première Rhapsody*, all exquisitely performed by Fan Lei. The 2nd Annual Brandon University Clarinet Festival will take place May 14-15, 2012. Please visit www.brandonu.ca/music for more information.

THE NORTH GERMAN CLARINET DAYS

A Report by Jaan Bossier

Die Norddeutschen Klarinetten-Days, "The North German Clarinet Days," have taken place in Bremen during the first week of January every year since 2005 at the University of the Arts, a partner of the Clarinet Days. This course is open to all ages, including professional clarinetists, hobby players or music school teachers looking for further education. All the different levels of ex-



(left to right) *Opus Number Zoo, CLARINET NEWS, Marco Thomas, Sebastian Gette von Plobozki, Thomas Richter, Peter Übelmesser, Jaan Bossier and Jan Doornmann*
(photo: © Rolf Schoellkopf)

pertise are taken care of in a conceptual and pedagogical way.

In 2012 about 60 clarinetists took part in the *Norddeutsche Klarinettenfage* on January 5–8, which presented a very rich program including individual lessons, ensemble coaching and clarinet orchestra, as well as optional workshops on different subjects. The goal of the workshops is to develop personal enthusiasm and inspiration from the leading teachers, as well as learn from colleague participants.

The teachers, who play the clarinet and saxophone, came from all over Germany. They are all experienced musicians in the fields of classical music, jazz and klezmer and successfully perform as soloists, in chamber music, and as members of orchestras, such as the Berlin Philharmonic Orchestra, the Lucerne Festival Orchestra, the Mahler Chamber Orchestra and the *Staatskapelle Weimar*.

Marco Thomas, Professor at the University of the Arts Bremen

Jan Doorman, Solo-clarinetist of the *Staatskapelle Weimar*

Sebastian Gette von Plobozki, Solo clarinetist of the *Staatskapelle Halle*

Thomas Richter, Bass clarinetist of the *Philharmonisches Orchester Erfurt*

with general information and a guide for the course so that everyone had an overview of the course locations, the course teachers, as well as the practice and rehearsal possibilities. The office was in a central large room and offered a place to meet, drink coffee or share impressions and experiences among everyone's activities. Also, the clarinet maker Richard Müller was present to make repairs and offer clarinet equipment. A large shop for music literature in Bremen, Bartels Noten, had a booth at the office and offered clarinet music. Also present was the publisher ebenos which offered, among



Happy End Concert, Clarinet Orchestra, Prof. Marco Thomas, conductor

Jaan Bossier, Second and bass clarinetist of the Mahler Chamber Orchestra and Luzern Festival Orchestra

Peter Übelmesser, leader of the University Big Band Bayreuth

Sabine Grofmeier

Alexander Bader, Second clarinetist of the Berlin Philharmonics

Thursday: January 5

At 9:30 a.m., we welcomed the participants to the course and were happy to see some familiar faces and also new interested students. The organizers provided the students

other things, some arrangements of the ensemble Clarinet News.

The course began at 10:00 a.m. and lasted for a very intensive four days. From then on, the University of the Arts changed into a real clarinet happening! Clarinetists were all over the university. Every hour they changed rooms and teachers for private or ensemble lessons. The walls of the building, at the edge of the beautiful historical part of Bremen, were trembling with clarinet tones and seemed to send a musical message into the town. The message seemed to have reached the Bremer

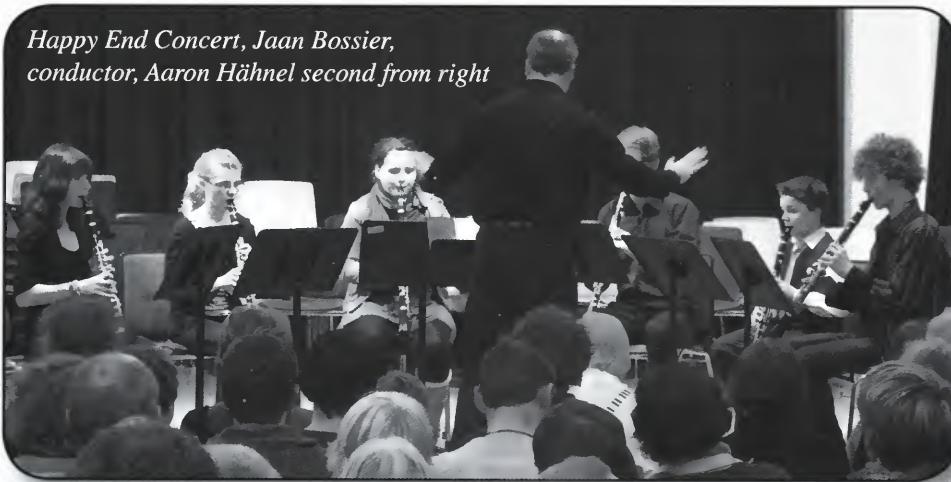


*Alexander Bader
in a lesson*



Kurs Marco Thomas

Happy End Concert, Jaan Bossier, conductor, Aaron Hähnle second from right



residents, as all the concerts given during the week were well attended!

On the first day, Jaan Bossier gave a workshop on klezmer music. Many of the participants were interested in broadening their horizons, and most of them came with a classical background and wanted to learn how to use different techniques in a totally different style. It was brilliant to see how diverse the participants could use their imagination, how they could open up and allow one simple melody to sound in a thousand different ways!

Every evening, the North German Clarinet Days presented a concert with different emphases. All were free of charge for the participants of the course. The first evening, by tradition, a chamber music concert was performed by Prof. Marco Thomas, clarinet professor at the University of the Arts Bremen and artistic leader of the North German Clarinet Days. This year, under the title GASSEN-HAUER, trios by Beethoven, Brahms and Muczynski were performed in the church *Unser Lieben Frauen*, together with Tanja Tetzlaff (cello) and Liga Skride (piano).

The press was thrilled:

"The separate themes were developed with fascinating transparency and crystalline clarity, then presented with a dynamic amazingly rich in nuances. This concert makes the listener long to experience more chamber music played by this combination of musicians."

Friday: January 6

On the application form, all applicants were asked for their performance level, and based upon this information, different ensembles were organized. Each en-

semble received daily coaching from the same teacher in order to develop a chamber music like piece to be presented on the "Happy End Concert" which took place on the last evening of the course. Some people attending came as a regular performing group and brought their own repertoire.

We had, for instance, a trio of hobby bassoon players who traveled 700 kilometers to spend these days with us for the third time in a row! During the course in 2012 they met two more enthusiastic players, so a quintet was born. They continue working during the year and play small concerts on a regular basis, and we anticipate their return every year with new repertoire and fresh energy!

Peter Übelmesser, from the Big Band Scene, presented his workshop with small hints on how to use a few notes for a minute-long jazz style improvisation.

For those who were interested in bass clarinet, contrabass clarinet, bassoon or saxophone, there were workshops to introduce these categories of extra colors, presented by Thomas Richter, Prof. Marco Thomas and Sebastian Gette von Poblozki.

Clarinet News, the ensemble formed by the teachers of the course, filled the second evening. This ensemble, known for its extraordinary and exceptional sound colors due to the use of all members of the clarinet and saxophone families and occasionally other instruments, presented original classical music, jazz and klezmer. Their sold-out concert in the *Sendesaal Bremen* was a great success. People who could not get a ticket were able to watch the concert on a monitor in the foyer of the concert hall.

Saturday: January 7

It was great to see and follow the different steps in the participants' progress. There have been people returning to the Clarinet Days every year since 2005. To follow them in their studies is just fantastic.

For instance, the 13-year-old Aaron Hähnle has participated for four years. He is a very talented boy who stepped into the room, free minded, open and ready to learn anything—a boy for whom making music is a natural pleasure. It is a joy to accompany, help him, to give him more musical ideas every time and to see him develop his musical talent.

Another young talent on which the North German Clarinet Days left their



Gassenhauer: Tanja Tetzlaff, Liga Skride and Marco Thomas

mark is Mira Grotke. She has attended the Clarinet Days every year since their founding and is now a student (*Jungstudium*) of Prof. Marco Thomas at the University of the Arts.

For the historical clarinet and emphasis on historically correct interpretation, Alexander Bader was the course specialist. For those who want to try playing on a copy of the clarinet for which Mozart or Brahms wrote their outstanding quintets or sonatas, or experience the changes in tone and technique the clarinet went through during the last 200 years, one should definitely take part in this workshop.

In the intimate atmosphere of the "Classic Lounge," which took place in the Mensa of the University, the public could enjoy the reading of handwritten letters of Mozart, alternated with his *Divertimenti* for three basset horns. "Ach, wenn wir nur Clarinetti hätten, (if only we had clarinets)," Wolfgang wrote to his father Leopold. We heard Mozart's love for the tender sound of the basset horn with performances by Jaan Bossier, Thomas Richter and Peter Übelmesser, with Marco Thomas as the speaker.

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(photo: Patti Doyen)

Sunday: January 8

For the more advanced clarinetists, Prof. Marco Thomas presented a master class where the participants had the opportunity to learn in depth about technique, as well as musical approaches to classical and romantic clarinet literature.

On the last evening, there were hardly enough seats for listening to the "Happy End Concert" where all the participants proudly presented the results of their work from the previous four days. Also, all participants joined in one big clarinet orchestra, conducted by Prof. Marco Thomas. Four days in a row they rehearsed quite challenging pieces where beginners as well as professionals could find their place.

It is with happiness that the North German Clarinet Days were again a wonderfully successful event. Plans are already being made for next year, and we are looking forward to welcome new and old participants in 2013!

CLARINET MASTERS VISIT LOUISIANA STATE UNIVERSITY

A Report by Alaina Pritz

Clarinetists of all ages flocked to Louisiana State University's campus on February 11, 2012 for the third annual Clarinet Masters Day. Organized by LSU Professor of Clarinet, Robert DiLutis, and the Clarinet Society at LSU, it was a day filled with master classes, performances and exhibits all centered on the clarinet.

The day kicked off with an opening recital given by LSU clarinet students John



Buffet representative Matt Vance; Anna Haynes with her new Buffet R-13 clarinet and Robert DiLutis (photo: Patti Doyen)

Coppa, Alaina Pritz, Elise Bond, Rachel Selice and Katie Young. It culminated in a spectacular recital given by the visiting clarinet masters in which the Saint-Saëns *Sonata*, Ben-Haim's *Pastorale Variée*, Raxach's *Vortice*, McAllister's *X Concerto* and Brahms' *Sonata No. 1* were performed. The masters included (in the order of the closing recital) Ralph Skiano of the Richmond Symphony, David Drosinos, renowned soloist and Greek clarinetist, Bohdan Hilash, New York City freelance musician and recording artist, Robyn Jones of the Louisiana Philharmonic and William Blayney, revered performer and educator. Each master taught an hour-long class with two to four students from LSU and Southeastern Louisiana University, for an audience of more than 100, easily the highest attendance the event has seen. Dianne Frazer, LSU Professional-in-Residence in Collaborative Piano, was the true hero of the day, accompanying all students in the opening recital and master classes, and the clarinet masters in the closing recital.

In between classes, guests were invited to visit booths sponsored by Buffet Cram-

pon, the Performing Arts Academy at LSU and Alison's World of Music, a local music store. Buffet Crampon, Vandoren, Rico and Loeff and Pfieffer were among the many sponsors of the event, along with businesses from the Baton Rouge area. All guests attended the third annual Clarinet Masters Day completely free of charge and received a complimentary t-shirt, breakfast, lunch and post-recital reception, thanks to the generous sponsors. Amidst all the excitement and excellent music making throughout the day, however, the highlight for some was the Clarinet Give-Away. Anna Haynes of Live Oak Middle School in Denham Springs, Louisiana was the lucky winner of a brand new R-13 donated by Buffet, among many others who won reeds, ligatures and neck straps donated by the sponsors.

Mr. DiLutis said of the event, "Clarinet Day was a great success this year. Students of all ages came together to learn and study with some of the country's top artists. We are extremely grateful to Buffet and all our sponsors for their support." For more information on Clarinet Masters Day and Louisiana State University, please visit lsuclarinet.com.

THE 10TH CLARINET MARATHON

A Report by Marixi Sesma

Once again we did it and enjoyed it! The Clarinet Marathon is a meeting of people who play the clarinet: professional musicians, amateurs, teachers, students and especially kids. It is intended as a way to discover the amazing world of the clarinet and to cultivate education by means of music, and in this

Carlos Casadó playing Schubert's Octet with the Camerata XXI members



case using the clarinet to introduce it as a possibility for the personal future of the participants. The meeting took place in The Basque Country (North of Spain) last November 16–19 during which more than 60 participants followed an intensive timetable – that's why it is called marathon – with lessons, auditions, rehearsals, concerts, performance competitions, recitals, lectures, exhibitions, etc.

First, a few words about how the people are working for the clarinet in Zumaia, a small town with barely 8,700 inhabitants situated on the Basque shore without a lot of clarinet tradition. However, this town is an example of seriousness, coherence, conviction, tenacity and humility, and all these characteristics make it possible to do great things, such as Clarinet Marathon, or *Klarinete Maratoia* in the Basque language.

Everything started at the end of 2002 when members of the local Wind Music Band had an idea to organize a special event. This organization has only a few professional musicians, but they have teamwork with an unbelievable capacity and ability instead, and except for the

conductor, nobody gets paid. In principle, this event should be organized by a music school or some kind of institution with bigger financial support, but it's very difficult for the schools in Spain to involve their teachers in these kinds of events because of an unstable job situation. Furthermore, these schools are far from being recognized by society as truly educational institutions. However, educational institutions, and social, educational and cultural policy must assume their state responsibility, with big favor of society, as it's written in the manifest about Schools of Music that famous names signed in Utrecht (Holland) in February 2003, including Claudio Abbado, Vladimir Ashkenazy, Luciano Berio, Pierre Boulez, Dietrich Fisher-Dieskau, Zubin Mehta, Esa-Pekka Salonen and others.

With a great deal of enthusiasm and full cooperation from society, the members of the Wind Music Band started their work. They planned a meeting about the world of the clarinet with concerts, lessons, rehearsals, accessory exhibition, a round-table discussion on music education, etc.

The Clarinet Ensemble Concert





Marixi Sesma conducting a student ensemble

From the very beginning, they relied on Carlos Casadó, the E-flat clarinetist of the National Orchestra of Spain (and I.C.A. Chair for Spain) and his inestimable assis-

tance as guest teacher.

In different concerts varied literature was heard for clarinet, such as Franz Schubert's and Jean Françaix's octets, Os-

car Navarro's *Concerto for Clarinet and Wind Band*, etc.

We are pleased to report that the Urval Ensemble, a clarinet quartet founded at *Klarinete Maratoia*'s meetings (www.urvalensemble.blogspot.com), has been chosen to perform at ClarinetFest® 2012 this coming August, playing Aita Donostia's *Basque Preludes* (popular songs and Basque traditional music, arranged in a very romantic way, in the style of Robert Schumann and Edvard Grieg). José Gonzalo Zulaica, better known by his pen name Aita Donostia (Father Donostia or Father San Sebastian, because he was a priest born in San Sebastian, Donostia in the Basque language) was a Basque musicologist and composer. He was an atypical figure in his time; composer, features writer, lecturer, teacher, member of very important institutions such as Musicology International Society, French Musicology Society, Basque Language Academy, San Fernando Arts Academy or Hispanic Society of America. He also collaborated with many editorials such as *Labor* (Spain), Blume's *Die Musik in Geschichte und Gegenwart* in Germany, *Larousse* in France and *Grove* in England (www.zumaiako-musikabanda.blogspot.com).

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Coordinator, I.C.A. Composition Competition
The Boston Conservatory
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CONTEST RULES

- I. **Application fee:** Application fee: \$25 US. Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. If paying by credit card, please use the [credit card payment form](#). The application fee is non-refundable.
- II. The 2013 Composition Competition call is a work for B-flat clarinet and electronics (live/interactive or pre-recorded), at least 10 minutes in length. The submitted work must have no prior performances. A score and clarinet part must be provided. A MIDI realization of the work is optional.
- III. A permanent address, telephone number and e-mail address should be provided.

JUDGING

A committee having no knowledge of the contestant will conduct the judging of scores and parts. Do not include any identification on the scores and parts or the optional MIDI realization. E-mail or a letter of notification by January 15, 2013 will announce the winner. The winning composition will receive a world premiere performance during ClarinetFest® 2013, July 24–28, 2013 in Assisi, Italy. Travel expenses will be the responsibility of the winner. Free registration at ClarinetFest® 2010 will be provided. If the winner is a clarinetist, he/she must be a member of the I.C.A.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide the performers for the premiere performance.

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

PRIZE

\$1,000 Prize

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

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.

An exciting event will be occurring this summer at the National Music Museum. In celebration of ClarinetFest® returning to the Midwest, the NMM will be mounting a major exhibit of clarinets. The temporary exhibit will open June 1 and continue through August 31. We hope that you will be able to include a trip north from Lincoln to Vermillion, South Dakota to make your ClarinetFest® experience complete.

In addition to the 1785 August Grenser clarinet (Photo 1: NMM 7385 clarinet by August Grenser), the trio of Ottensteiner clarinets (Photo 2: NMM 2525-2727 clarinets in C, B-flat and A by Georg Ottensteiner) like the ones Richard Mühlfeld played, and Rosario Mazzeo's very own "California Custom" (Photo 3: NMM 5830 clarinet by Henri Selmer Mazzeo Custom) that are on permanent display, the NMM will be exhibiting at least 50 other clarinets from the collections. In addition to these instruments, countless related materials including mouthpieces, ligatures and manufacturer's catalogs will be displayed.

One display case will explore the materials from which clarinets have been made. An intricately carved boxwood bell by Carobi (Photo 4: NMM 4146 clarinet bell by August Grenser) will be shown. The beau-

iful "violin finish" laminate clarinet by Conn (Photo 5: NMM 2508 bell of clarinet by Pan American, division of C. G. Conn) and a dazzling green Vito "Dazzler" (Photo 6: NMM 13629 top joint of clarinet by G. Leblanc Corp.) can be seen. Another display case will highlight the developments of keys and fingering systems. Here you can see how English and Continental makers differed in their key placement. You will see a great example of a clarinet with "Potter patent pewter pads." (Photo 7: NMM 5970 middle joint of clarinet by D'Almaine and Co.). A favorite

display surely will be the "Clarinet Oddities" where the duo flute/clarinet (Photo 8: NMM 4823 flute/clarinet by Alfred G. Badger and Gustav Behrle), the Gretsch "saxophone" (Photo 9: NMM 10965 "saxophone" by Fred Gretsch Manufacturing Co.), and a curious clarinet with fingering designed to glide from one note to the next (Photo 10: NMM 4554 top of clarinet by Philip J. Devault) will be shown. Clarinets from around the world will include the arghul, zummara and other idioglot reed examples.



Photo 1
NMM 7385
clarinet by
August Grenser



Photo 2
NMM 2525-2727 clarinets in C, B-flat
and A by Georg Ottensteiner



Photo 3
NMM 5830 clarinet
by Henri Selmer
Mazzeo Custom



Photo 4
NMM 4146 clarinet bell by Carobi

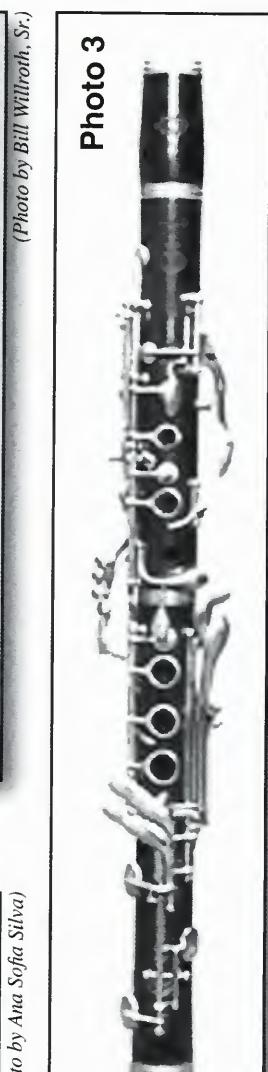


Photo 5
(Photo by Bill Willroth, Sr.)

While you are at the NMM, don't forget to see the display of Adolphe Sax saxophones (*Photo 11: NMM 4040 baritone saxophone by Adolphe Sax*) and the Laurent crystal flute (*Photo 12: NMM 10103 crystal flute by Claude Laurent*). No visit to the NMM would be complete without seeing the Amati cello made in 1549 (*Photo 13: NMM 2251 back of cello by Andrea Amati*) – the oldest cello known to survive

in the world. Displays of brass, percussion, keyboards, and a stunning Javanese gamelan (*Photo 14: NMM 9873 bonang barung by Ud Soepoyo*) will appeal to non-clarinetists and clarinetists alike.

We hope you take advantage of the unique opportunity this summer to see a variety of clarinets that may not be displayed again for quite some time. We will see you in Lincoln – and Vermillion!

Photo 5



NMM 2508 bell of clarinet by Pan American, division of C.G. Conn

(Photo by Ana Sofia Silva)

Photo 6



NMM 13629 top joint of clarinet by G. Leblanc Corp. (Photo by Ana Sofia Silva)



NMM 2251 back of cello by Andrea Amati (Photo by Bill Willroth, Sr.)

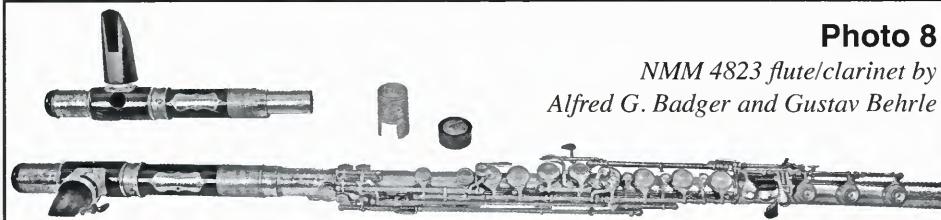
Photo 13



NMM 9873 bonang barung by Ud Soepoyo (Photo by Bill Willroth, Sr.)

Photo 8

NMM 4823 flute/clarinet by Alfred G. Badger and Gustav Behrle



(Photo by Bill Willroth, Sr.)

Photo 9



(Photo by Bill Willroth, Sr.)

Photo 7



(Photo by Bill Willroth, Sr.)

NMM 5970 middle joint of clarinet by D'Almaine and Co.

Photo 10



(Photo by Ana Sofia Silva)

NMM 4554 top of clarinet by Philip J. Devault

Photo 11



(Photo by S.R.H. Spicer)

NMM 4040 baritone saxophone by Adolphe Sax



Photo 12

NMM 10103 crystal flute by Claude Laurent (Photo by Bill Willroth, Sr.)

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WHAT MIGHT YOU FIND IN THOSE OLD BOXES OF DUSTY MUSIC...?

Last weekend I attended a fascinating concert in the very special Holywell Music room in Oxford. The Holywell is the oldest custom-built concert hall in Europe which first opened its doors to the public in 1748. I went to hear the excellent clarinetist Robert Plane give a rare performance of the John Ireland *Trio*. Members of the I.C.A. I'm sure will be acquainted with the somewhat convoluted saga of this work – not least through the admirable efforts of Stephen Fox who gave one of the “first” revival performances at the I.C.A. ClarinetFest® back in 2004. Stephen’s work on reconstructing the *Trio* (with a comprehensive and detailed account of its history) can be found on www.sfoxclarinets.com/Ireland.html. [See also his article, “The Clarinet *Trio* of John Ireland,” *The Clarinet*, Vol. 35, No. 3, pp. 76–79. Ed.] The actual first performance was given on June 9, 1914. And in that program there was a second world premiere – that of a work by the far less well-known English composer, Charles Harford Lloyd, his *Suite in the Old Style*. This caught my eye for two reasons. The first is that I was sure I had a copy in my large library of clarinet music (among the many boxes of music given to me by my teacher John Davies). The *Suite* was written for the great Charles Draper, who performed both new works back in 1914. And that’s the connection for the second reason: my two companions at the concert were a clarinetist friend and a pupil of hers, who just happens to be Charles Draper’s great grandson!



Letter From The U.K.

by Paul Harris

So I rummaged around and found, as I had hoped, the rather old and frayed copy of this charming *Suite*. Never neglect those old boxes of music – you never know what treasures they may reveal. But first a bit about Charles Lloyd (1849–1919). He was an English composer, organist and scholar and was Director of Music for 22 years at the famous Eton College. After Eton he was appointed organist at the Chapel Royal, St. James, and it was then that he wrote the *Suite*. Interestingly, he produced at least two other clarinet works, *A Duo Concertante in A-flat* written much earlier in 1886 (when he was a student at Oxford University) for Randle Fynes Holme (1864–1957), evidently a very able amateur player, and an occasional piece entitled “*Bon Voyage!*,” also written for Holme who is said to have undertaken an expedition into the interior of Labrador, a tour which resulted in the discovery of Lake Waminikapau! Clearly Lloyd’s musical send-off had a very positive effect on the young explorer.

The *Suite* and “*Bon Voyage!*” are now both available through Colin Bradbury’s excellent Lazarus edition. As far as I can

ascertain, the *Duo Concertante* disappointingly remains unpublished. The *Suite* is certainly worth looking at. Five short movements (Prelude, Allemande, Minuet, Sarabande and Gigue) written in a mixture of styles that only an English composer of the early 20th century would dare to bring together – a touch of Baroque, a good dollop of Stanfordian Victoriana all flavored with a little Liszt. But it works very well. I’ve just had a play through and they really are fun and would certainly add a little something out of the ordinary to any clarinet recital. Highly recommended!

I hope readers are familiar with Robert Plane’s work. Not only did he give a masterful performance of the Ireland last week but, over the years, he has recorded a really significant amount of British clarinet repertoire. I would like to highlight one of the great many works he’s recorded and for a very particular reason. It’s the *Sonata* by William Alwyn. Like Malcolm Arnold, Alwyn was born in the Midlands town of Northampton. He taught composition at the Royal Academy of Music, and among his many pupils was the composer Iain Hamilton (who himself wrote a great many clarinet works – see my article in the 2009 March edition). The Alwyn *Sonata* is a terrific piece, rarely performed, but I have programmed it in this year’s Malcolm Arnold Festival on Sunday October 21 at our usual venue – the Royal & Derngate in Northampton. [See also John Scott’s “Master Class” article, “The *Sonata for Clarinet and Piano* by William Alwyn,” *The Clarinet*, Vol. 27, No. 2, pp. 6–7. Ed.] It’s going to be part of a recital by the wonderful young player Anna Hashimoto. If you’re thinking of paying a visit to the U.K. this year, then come in October – we’d love to see you!

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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

REVISITING THE INTAKE AND EXHALE OF AIR

It has been said that effective teaching involves explaining a few fundamental concepts clearly, and then repeating those explanations hundreds of times. The trick, of course, is to not repeat things *verbatim*, but rather with variety and imagination, so the student's brain does not snap shut the moment some familiar words are spoken by the teacher. We continually need to find "live words." In no aspect of teaching is this more true than in explaining the use of air. The intake, compression, and distribution of air are matters of ongoing concern to every player, and the complexity comes from the fact that each person's muscular and neurological system is unique. This gives rise to different schools of air support, which can be boiled down into two camps: 1) keep pushing the abdominal wall out during the exhale, or 2) observe that it gradually moves inwards. During a course of study, most serious students will encounter both camps, and yet I don't think they are as different as they seem to be at first glance. They both emphasize keeping the muscles of the abdomen, sides, and back firm during the exhale, while simultaneously pressing down; the operative word is "keep."

We start with the musical requirements: a beautiful phrase needs compressed air, spun out over a long period of time. In addition, the clarinet, with the varying resistances of its registers, requires an intense airstream to help equalize those resistances, especially over large intervals. So "air support" is the method by which we fulfill the requirements of playing the clarinet well while making beautiful phrases at the same time.

The Big, Deep Breath: Chest Expansion Without Shoulder Lifting

For a deep breath, we expand from the bottom to the top. But although the chest expands, the shoulders should stay relaxed, riding comfortably on top of the chest, not lifting above it. The following photos show the chest at rest, then after a big breath — the shoulders are a little higher, and finally a raised shoulder position, which is to be avoided, because it leads to constriction, rather than compression of air. **Alison Denn** demonstrates.



The Pedagogy Corner

by Larry Guy



Example 1: Chest Relaxed.



Example 2: Big Inhale. Chest is expanded, shoulders relaxed but a little higher than Example #1.



Example 3: Big inhale, with raised shoulders — to be avoided!

Checking the Firmness of the Abdominal Wall

Although one's first instinct, in order to monitor the ongoing firmness of a student's abdominal wall during exhale might be to check with the hand, one doesn't want to intrude too much into the student's private space, so one's own clarinet, with its bell strategically placed, can be informative.

Years ago I saw my colleague **David Sapadin** use this method with his students — he may have learned it from his teacher, **Prof. Yehuda Gilad** of the University of Southern California, and its use has become so widespread as to enter the mainstream. I like to have the student observe my abdominal wall first, by pushing in his or her own bell while I play; then we reverse positions, and I check the student's firmness. Keep pushing the bell to the end of the phrase. **Catherine Shaw** and **Andrea Sisco** demonstrate in Example #4, below.



Example 4: Monitoring Abdominal Firmness with the Clarinet Bell.

By this method, one learns to keep the muscular firmness throughout the phrase, a vital concept that unifies the two "camps" mentioned earlier. Although the support muscles must be used unstintingly, the **depth** of support — low placement — trumps the amount of muscular tension used.

Compartmentalization of the Support Mechanism: a Four-story Building

As mentioned in an earlier article (June 2011, Volume 38, No. 3), it is not enough to use the abdominal, side, and back muscles to compress the air during the exhale, although their usage is an essential first step. This muscular work must be coupled with relaxation in the chest, neck and (except for the muscles of the lips), head. I liken the separation of work to a four-story building.

The ground floor houses the air compressor unit. This unit is fed air during the inhale and compresses it into the thin, fast, cold, intense air we need to make beautiful tone, *sostenuto* and articulation. It works constantly. In the body, this area extends from the bottom of the torso to the spot at the top of the abdomen where the sternum (the cartilage that separates the two rib cages) appears. **Claire Grosel** demonstrates.



Example 5: Ground Floor, the Air Compressor Unit.

The second floor is a flimsy structure composed of wall-to-wall windows on all sides that let in the light. It is empty except for an elevator running up the middle. This floor corresponds to the chest, from the bottom of the sternum to the little indentation between the clavicles. The sternum is the elevator. **Catherine Shaw** demonstrates, below.



Example 6: Second Floor, the Chest.

The third floor is a narrower floor with a lower ceiling, but its structure is similar to the second floor in that it is flimsy, with windows all around and empty inside except for an elevator. This floor corresponds to the neck, from the clavicle indentation to the jaw line, and its elevator corresponds to the trachea. **Natalie Brabson** demonstrates.

The top floor corresponds to the head. The elevator, corresponding to the air pas-



Example 7: Third Floor, the Neck.

sageway in the body, makes a sharp curve, and the chimney, (embouchure) is positioned on the side, rather than on top. **Jeffrey Lee** demonstrates, showing the sharp curve and the embouchure shape.



Example 8: Top Floor, the Head.

The building is easy to draw, as in Ex-

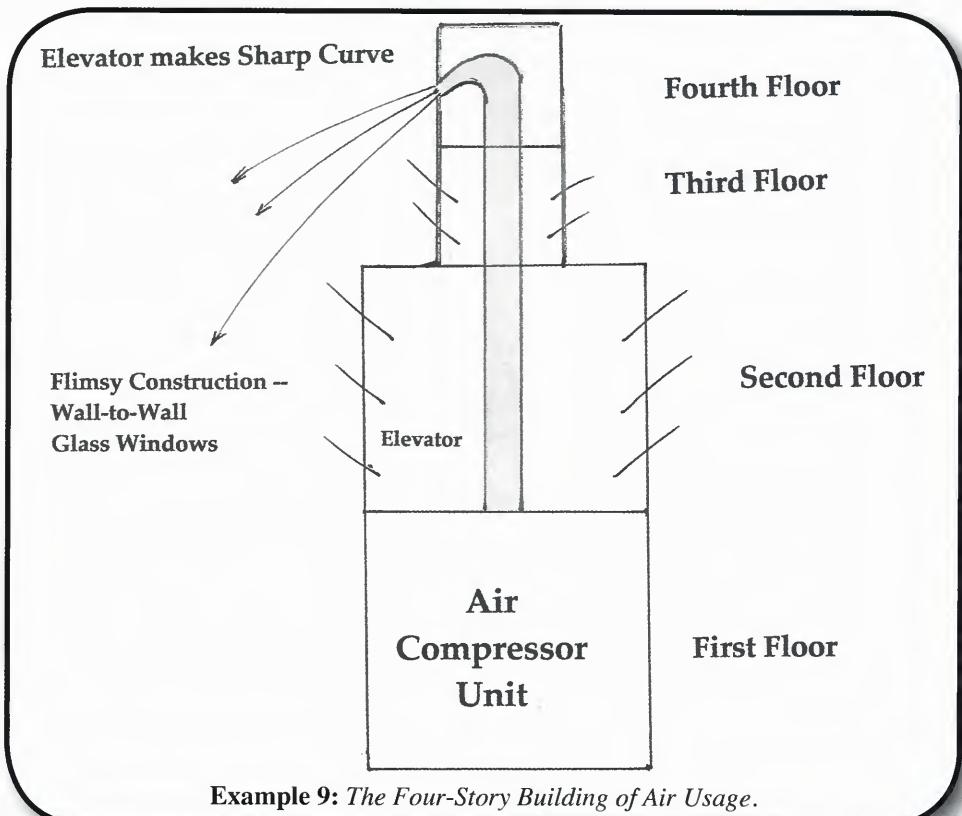
ample #9, below. All my students' assignment books have such an illustration.

Keep an image of this building in the back of your mind as you play, especially during long tones and warm-ups. In addition to developing the separation of work, it aids relaxation: if the chest or neck starts to feel tight, throw open the windows and let in some air! Or think of the upper floors as flimsy bird cages. I like comparing the sternum to an elevator, because the sternum can be gently lifted to good effect: it keeps the chest open and free, and improves posture. Keeping a sense of the elevator's sharp curve in the top floor helps prevent an unnaturally high air direction, that can result in the unwanted noise of air being forced into the nasal passages.

The Vocal "*Passagio*" and its Relation to the Clarinet Register Breaks

Soprano and tenor voices have a register shift called the "*passagio*." This area of the voice is sung with special care so as not to lose control, evenness of sound or pitch. Many singers characterize this area as a "narrow passageway": the airstream must be especially focused and intense while singing notes in this region.

Clarinetists can use similar images while playing over register breaks. Much has been made about the need for finger



Example 9: The Four-Story Building of Air Usage.

motion to be exact over the breaks, and students practice exercises to coordinate their fingerwork, but at the same time they should make sure the airstream stays fast and narrow for ascending and descending passages through the breaks. I like to imagine a narrow straw's width of air, as demonstrated in Example #10, below.



Example 10: Narrow Straw's Width of Air for Playing Through the Breaks.

As you keep the air narrow in the front of the mouth, take care that the back of the mouth stays free and open. Assuming that the air is well-supported and intense, the tongue position can help narrow the airstream. For the first “*passagio*,” from throat tones into the clarion register, be sure the front one-half inch of tongue stays close to the reed. Brahms’ *Third Symphony* gives us a good workout over this area. (See Example #11.)

You can “surprise yourself” in mid-excerpt, pulling the clarinet out of the mouth and, without moving the tongue position, opening the mouth and looking into a mirror. Note that the front one-half inch of the tongue stays high and forward, near the reed —“poised,” as Robert Marcellus used to call it.



Example 12: Viewing the Tongue Position.

For the upper “*passagio*,” from the top of the clarion register into altissimo, intensify the airstream by keeping the

middle of the tongue close to, or touching, the upper molars. I recommend that my more advanced students play the opening of Busoni’s *Elegie* as part of their daily warmup. It is easy to memorize and takes only a short time to play, and it makes demands on air support and placement of the airstream, which I target right behind my upper front teeth. (See Example #13.)

This “game plan” can be complimented by listening to an ideal performance. Many of us have enjoyed Harold Wright’s live interpretation of this piece (Boston Records #BR1066CD) in which he negotiated the upward leaps into the altissimo with ease and admirable legato. Young players should copy it!

Perhaps the quintessential big-leap solo is from Respighi’s *Pines of Rome*. The performance by the legendary Ralph McLane is inspiring (Boston Records #BR1067CD). It is also short enough to incorporate into a daily warmup. Keep the throat relaxed and open, the middle of the tongue in a “hee” position, and target the air right behind the front teeth. (See Example #14.)

The Portable Tool Kit, Part III

In addition to other items in my portable tool kit, listed in two previous articles, I also carry:

1. A reed trimmer, for obvious reasons, although I use it infrequently and never

Example 11: Brahms Symphony #3, Andante.

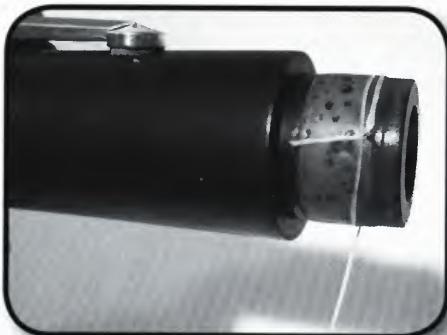
Example 13: Ferruccio Busoni: Elegie, opening

Example 14: Respighi Pines of Rome.

clip more than a hair's breadth at a time.

2. Waxed dental floss
3. Self-adhesive paper labels

Waxed dental floss is handy for fixing loose or crumbling tenon corks. The young student will sometimes not notify the teacher until the situation has progressed to the point that the clarinet will barely stay together, or the tenon cork is loose and in danger of unravelling. Use a three-foot length of floss for this three-step process. Start with a 90-degree turn, as shown below.



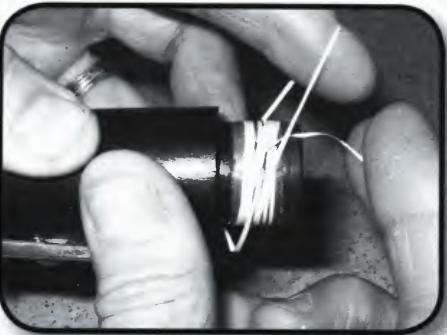
Example 15: First Step: The 90-degree Turn.

Then wrap evenly across the cork, as seen in step two, below.



Example 16: Second Step: Wrapping Waxed Dental Floss around Cork.

Finally, lift the floss to make a knot before the last turn.



Example 17: Final Step: Making the Knot.

Alternatively, one may wrap the tenon cork with teflon pipe seal tape, obtainable from one's local hardware store.

Self-adhesive paper labels, available at any stationery store, can be used to make temporary repairs of two of the most commonly-encountered adjustment problems — the E/B mechanism, which must be aligned well enough to play easily with one little finger, and the forked E-flat/B-flat. Both are essential playing requirements, and when it becomes evident that the student's instrument is out of adjustment, one can make "quick fixes" until proper repairs are possible.

If one suspects that the E/B mechanism is out of adjustment, play the following passage on the student's instrument, using only the LH little finger:



Example 18: Testing the E/B mechanism alignment.

If the B does not speak immediately with light finger pressure, add one, two or three layers of labels, cut into triangles, to the underside of the E/B key. See Example #19, below.



Example 19: Paper label in place.

If the forked (1+1) B-flat or E-flat does not speak, add one, two or three layers of label to the lower aspect of the bridge



Example 20: Paper label in place.

mechanism, as seen below. Once the label is in place, it is easy to trim with a pair of miniature scissors.

Although these "quick fixes" will help in an emergency, be sure the student visits a competent repair person A. S. A. P.!

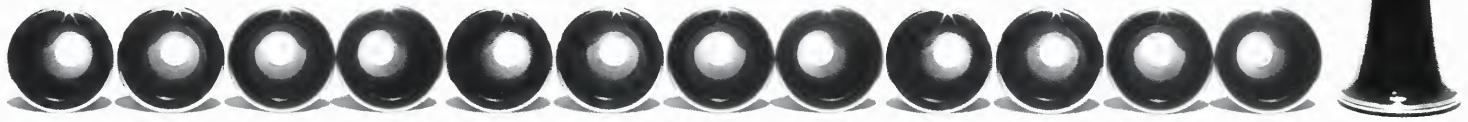
2012 ClarinetFest® in Lincoln, Nebraska

Dear readers, I hope you can join me and hundreds of other clarinet lovers at ClarinetFest®, from August 1–5 in Lincoln, Nebraska. This summer's festival is hosted by **Diane Barger**, the Hixson-Lied Professor of Clarinet at the University of Nebraska, and its theme is "Heritage to Horizon." It takes us back to the legacy of Daniel Bonade and Robert Marcellus and looks forward to cutting-edge performance practices and pedagogy. Many of the world's finest clarinetists will perform, give lectures, master classes, and demonstrations, and there will be exciting competitions for the younger attendees. I am very happy to speak about Daniel Bonade, his playing and the ongoing legacy of his teaching, and again this year we will have a pedagogy round-table discussion, whose theme will be the evolution of teaching over the past 80 years. Last summer's pedagogy round-table was lively and thought-provoking, with spirited audience participation, and once again I will have the honor of moderating an illustrious panel: **Deborah Chodacki, Denise Gainey and Richard MacDowell** will put forth their passionately-held views. I look forward to meeting many new friends this summer!

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

CLARINET CORNER

Clarinet Corner is a unique radio program dedicated solely to the promotion of clarinet music (not to be confused with Sherman Friedland's clarinet advice website Clarinet Corner). Broadcast on Troy University Public Radio, each week host Timothy Phillips plays recordings by various clarinetists, occasionally incorporating interviews with the featured artists. Phillips also has a Facebook page which has news about the show and photos of past guest artists.

To find a sampling of past broadcasts, visit the social sound platform SoundCloud where Phillips has uploaded several episodes of Clarinet Corner. In our interview with Phillips, he talks more about his show and what's in store for future broadcasts.

Clarinet Cache: What inspired you to start a radio show about the clarinet?

Timothy Phillips: Well, first of all, I should make it clear that I'm not really a radio personality by trade, and this is actually my first time doing anything like this. When I was hired as the clarinet professor at Troy University several years ago, I noticed that some of my music colleagues had radio shows. Their shows were quite different from each other too; one of them was called Band World and featured concert band music, and the other was called Opus 3 and featured more traditional art music. When Band World stopped being produced, there became a desire for another good local program. One of my colleagues is a composer who loves the clarinet and whose work I have played at International ClarinetFests® in the past. His name is Carl Vollrath, and he comes to my office all the time to ask me what I've been listening to. He's always interested in hearing what's new in the world of clarinet music and recordings. I think some of these new sounds often lead him into his own compositional process. Anyway, Carl knows I have many, many clarinet CDs,

and he was the one who suggested to me that I should replace Band World with my own show. I approached the public radio station here about doing that and they were open to the idea. At first, I joked that I was the worst radio personality ever, but that the music was good enough to balance it out! I think I've improved a little bit when it comes to being a radio host; but, I'm consistently happy with the music I play. I try to touch on all areas of clarinet playing, from chamber music, to solo repertoire, to jazz. The clarinet is such a versatile instrument, I don't think I'll ever run out of fascinating material. Perhaps most, I've been happy to see the surprise of the radio station directors, who probably didn't realize that the clarinet could "hold its own" as the focus of a weekly show. Now, I hope I'm gaining clarinet fans not only in Alabama, but around the world as well, because you can listen to the show online in HD (high definition).

CC: How long has the program been on the air?

TP: Clarinet Corner started in the fall of 2010, not even two full years yet. But in that short time, I've played more than 100 clarinetists and composers, and I've interviewed some of my favorite people in the clarinet world. And perhaps my favorite thing about Clarinet Corner is it allows me to introduce new music and personalities to my listeners. I promise you that next year's Clarinet Corner will feature music that hasn't even been recorded yet. That makes it very exciting for me because I love hearing new things. I also like to pay tribute to great clarinetists of the past sometimes too.

CC: How do you decide on your topics for each week?

TP: It depends. Sometimes I play recordings I love that I just haven't had a chance to play yet. Sometimes I play something one of my students is working on and I give them a shout out, and

suggest that they practice! And often, I get new recordings from the artists themselves and I either play their music for the entire show, or I do a combination of music clips and an interview. No matter what, I try to vary the content of the show from week to week, from jazz, to Baroque music, etc. I'm always looking for new ideas though. So, if anyone would like to have their music considered for Clarinet Corner, please send me a CD at: Timothy Phillips, 227 Smith Hall, University Avenue, Troy University, Troy, Alabama 36082.

CC: Do your interviews require any preparation?

TP: Yes. Although many of my interviewees are friends and I have followed their careers carefully, I always want to make sure I get all the facts right before I start asking questions. Often times newly recorded music is brand new to me too. I often read biographies of the composers, the performers, and I research the type of music being played before I do the interview. The show is short: only 24 and a half minutes each week. Yet, I think I do about an hour of preparation for each show.

CC: Are all of the past episodes of Clarinet Corner available online in podcast form?

TP: They are not, yet. There have been some questions about the legality of doing that because most of the recordings I play are copyrighted and available for purchase. If I were to allow them to be heard at any time, I'm not sure if that would be a violation. Although, I know that it's possible to hear all kinds of music on YouTube all the time. It would be great if I could talk to someone who could guide me down the path to providing a podcast for the show. I know I have many interested listeners around the world. And as it is now, the only way to listen is to tune in to Troy University Public Radio here in Alabama or online at 5:35 p.m. Central

time on Sundays. I have a Facebook page with information about the show where I provide weekly updates about what I'll play. Also, I have a gallery featuring pictures of every clarinetist I've played, including some prominent non-clarinetists who are well-known in the clarinet world, such as pianist extraordinaire Gail Novak and composer and ClarinetFest® regular Howard Buss. Marie Ross recently provided me with a great photo gallery of historical clarinets for the Facebook page to accompany my shows featuring her.

CC: *Do you have any memorable moments from the show that you would like to share?*

TP: When I started Clarinet Corner I thought it was a show that had many possibilities, but I hadn't clearly determined where I wanted to go with it yet. I think options are still open, as I find myself playing all types of music and focusing on great performers from several areas. Some memorable moments have been: my interview with Anthony McGill when we talked about his new CD and his performance at President Obama's Inauguration, my first overseas telephone interview where I interviewed Florent Héau from Paris, and my first in-studio interview with Steven Cohen and his son Jonathan. Perhaps my favorite thing about the show is playing new CDs and recordings that are not published. There are many great clarinetists who do not have published CDs. And listening to live recordings is something I really enjoy. They're imperfect, yet that makes them perfect to me, in a way. Also, following the careers and music of so many in the clarinet world keeps me musically inspired and makes me want to work harder on my own clarinet playing.

CC: *Do you have any future plans for Clarinet Corner?*

TP: As I look at my pile of new CDs here and consider what will be on in the coming months, I see Wonkak Kim's new recording of Devienne sonatas that has been released by Naxos, Shirley Brill's new recording of Françaix and Prokofiev with the National Radio Orchestra of Romania, and Sergio Bosi's recording called **Italian Clarinet Gems**. I also have plans to do a show featuring the artistry of Don Byron. But there are only so many weeks in a year and so

much musical ground that is possible to cover. So, send me suggestions and recordings, clarinet world! I'd love to hear from you.

* * * * *

Links

Facebook: www.facebook.com/pages/Clarinet-Corner/100671133356648
SoundCloud: <http://soundcloud.com/timclarinet>

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As always, we invite you to visit <http://clarinetcache.com> for the online version of this article. 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.



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The Amateur Clarinetist

by Susan Steele

Hello, my friends—fellow clarinetists and music lovers. As we enjoy these warm days, may we be well and feel encouraged.

I was recently thrilled to hear for the first time Scott Joplin's composition "Solace." Although what I heard was for piano and thus did not utilize clarinet, his work made me think of how it would sound on the clarinet. Fortunately, I have been able to print out this composition and am now experimenting with doing a simple arrangement of it.

I have in the past considered ragtime playing out of my range and beyond my capacity. The realization that there is such a thing as slower ragtime has opened up new horizons for me. When I first heard Mr. Jo-

plin's "Solace," I was driving along on a country road amid much scenic beauty. My older auto has a good sound system and I am often enriched by NPR's offerings. "Solace" was written and played by Joplin in 1909 when he was age 41. He wrote more than 50 musical compositions, which included ragtime, ballet and opera. He died in 1917 at age 48. What a wonderful American composer who endured a great deal, and seemed to be a forerunner to later jazz music. I have the score for his "Sunflower Rag" and hope to achieve playing it well.

Along with clear playing and striving for dexterity, what I most hope to express on my clarinet is a smooth tone and sound. While I sometimes miss the mark of this sound-beauty, there soon comes a new day with renewed practice time and perhaps a needed tip from a friend or teacher to assist me in moving forward.

I have been playing a lot from the music book, *60 Rambles for Clarinet* by Leon Lester. My clarinet teacher, Dr. Bob Thomas, is able to accompany me either on trumpet, recorder, piano or voice in each of our weekly half-hour sessions. He often does this without even needing music. So, practicing at home I play solo pieces and then at my lesson we often play various duets. What a joy it is to play music with another.

I have become a recent appreciator of the Big Band sound. I love the clarinet playing of the late Henry Cuesta. He has long been a constant example of excellent clarinet playing for many people. I am grateful to him, to the *Lawrence Welk Show* and for PBS. How good to read that Mr. Cuesta had some of his early playing experiences with the Corpus Christi (Texas) Symphony Orchestra (What a beautiful locale)!

In listening to and watching fine clarinet players live on YouTube, the possibilities become great. Thanks to past mention in *The Clarinet*, I have been inspired by the fabulous playing and enthusiasm of clarinetist Anat Cohen.

In the Mid-Atlantic area, we have several fine woodwind ensembles. I look forward to hearing "Papillion," based in Dover, Delaware next week at a nearby cultural center. They always have a good and varied program, and they show the great rewards of practice, balance and playing well in a group.

The Langley Winds recently gave a public performance in Dover, Delaware and several clarinetist friends were inspired by their fine playing.

I remain uplifted by the many amateur musicians I meet and hear of and the dedication they have for their music. In the Milford Community Band where I play clarinet, I see what a positive life force their playing is in the lives of our 60 members. With our younger, school-age members, the mentoring and friendships established from our weekly rehearsals and our performances enrich so many of our lives.

Also, there is great resilience shown by our band's older members. Our founder, manager and trombonist, Joe Lear, is age 89. Even with serious health procedures and life changes, our band members seem to be soon back playing their instruments or conducting. We have been rehearsing a rather difficult work, *Slaughter on Tenth Avenue* by Richard Rodgers, from 1936. There are some very fast-note runs in it, and the clarinets play four sharps in several sections; what could be more challenging?

I have appreciated hearing from the following clarinetists:

- **Edward Yanishefsky** from Brooklyn, New York, who leads a woodwind ensemble there. He is a musical arranger for the group, as needed, and always seeks to maintain high standards within the ensemble.
- **Dr. Chet Dissinger** from Lakeland, Florida, remains an active first clarinetist with the community orchestra there and also plays with the Foxhall Winds. He tries to practice the clarinet daily.
- **Warren Cadwell** from Oklahoma City, Oklahoma, remains musically active and has been letting me know of the beauty of some music he especially enjoys. He told me of the wonderful clarinet playing of the late Emily Bernstein.

* * * *

May our playing be in tune, in harmony and enthusiastic! Best Wishes.

(I may be contacted at: Susan Steele, P.O. Box 351, Selbyville, DE 19975; or, ssteele1213@hotmail.com)

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the jazz scene

by Thomas W. Jacobsen

NEW ORLEANS CLARINETISTS TODAY: PETE FOUNTAIN

The following is the first in what I hope will be a series of occasional pieces about jazz clarinet players presently working in New Orleans. Accordingly, it seems most appropriate to begin with a brief account of the life and career of the dean of the city's clarinetists: Pete Fountain. There is probably no more popular or highly esteemed jazz musician in New Orleans today. He has truly become a legend in his own time.

Pete Fountain was born Pierre Dewey La Fontaine Jr. in New Orleans July 3, 1930. Soon thereafter his father changed his own name to Peter Dewey Fountain, thereby modifying his son's surname as well.

Young Pete was raised in a modest double "shotgun" cottage at 822 N. White St., between Dumaine and St. Ann Streets, one block on the lakeside of N. Broad St. It was an ethnically diverse working-class neighborhood (said to be predominantly French-Spanish-Italian) in what would today be known as Mid-City.



Pete Fountain's boyhood home today. It is the left-hand half of the double.

Fountain was introduced to jazz at a tender age. He would hear music played by the likes of Sharkey Bonano, the Prima brothers, clarinetist Raymond Burke and other top local bands while standing outside the Top Hat Club (St. Ann and Dorgenois, on the downtown side of Broad), just a few blocks from his home. His father, who drove a beer truck for the Dixie Brewing Company, was an amateur musician. When a doctor recommended that the youngster take up a wind instrument because of weak lungs, he bought Pete a clarinet (at age 12). From that point on, the boy set his goal to be another Benny Goodman. Soon, however, a neighbor introduced him to the music of Irving Fazola who immediately became a second idol. His devotion to Fazola soon led to his nickname "Little Faz" among local jazz fans, and he later replaced his idol on a gig the day Fazola died. Pete inherited at least two of Faz's clarinets. He in turn gave one of them, a Boehm model to which Faz had switched from a "half-Albert" in his later years, to his erstwhile protégé Tim Laughlin.

Fountain's formal musical training was of limited duration by today's professional standards. It began in public school at McDonogh 28, just a few blocks from his home. At the same time he took private lessons on clarinet at the State Band School of Music, which was run by well-known jazz cornetist Johnny Wiggs (John Wigginton Hyman, 1899-1977).

His music education continued at Warren Easton High School, where he had

been recruited because of his talent. There his band instructor encouraged him to take additional private lessons with Emanuel Allessandra, a member of the New Orleans Symphony Orchestra. Because of work opportunities and his growing reputation as a jazz musician, Pete left school two months before graduation. With that, his formal music education came to an end. But, as he has often said, his real jazz education was gained on "The Street," working with veteran jazzmen at the clubs on Bourbon Street.

One of his fellow students at State Band School was the fine trumpeter George Girard (1930-1957), about three months his senior. The two boys became close friends, played together, and recorded, for the first time, with drummer Phil Zito's International City Dixielanders (1949). That band broke up but re-emerged as the Basin Street Six, a talented and tight group that made three recordings on the Mercury label in the early '50s. Fountain and Girard also recorded with veteran trombonist Santo Pecora and his band.

While in high school, Pete had met the Assunto brothers, trumpeter Frank (1932-1974) and trombonist Freddie (1929-1966). They formed the Junior Dixieland Band, a group that won a national amateur competition sponsored by bandleader Horace Heidt in 1947. They gained celebrity status as a result of subsequent touring with the Heidt organization.

The Assuntos then formed the Dukes of Dixieland in the early 1950s, and Fountain recorded and briefly toured with that band in the mid-'50s. Despite the band's success, he returned to New Orleans when his second child (son Kevin) was born. (Pete and his wife Beverly were married in 1951, and they have remained a team ever since.) He recorded with well-known local bandleaders such as drummer Monk Hazel and trumpeters Tony Almerico, Sharkey and Al Hirt, and he made his first recording as a leader in 1954 (**Pete Fountain and his Three Coins**).

But Fountain's big break – one that would redirect the course of his career and establish his reputation for good – came in 1957 with a call from popular bandleader Lawrence Welk. He was hired as the Welk band's jazz clarinetist for their weekly television shows from the West Coast, thereby exposing him to millions of viewers – a great many of whom immediately became fans – across the country. Pete became an overnight star.



French Quarter Festival, April 2008. Pete, still in frail condition, acknowledges a warm reception from his countless admirers.



Fountain stayed with Welk until 1959, by which time he decided that he had had enough. Like so many New Orleans musicians who leave the city to pursue opportunities elsewhere, he succumbed to the powerful magnetism of his birthplace and returned home. He did not agree with those who criticized him for "going commercial" during his Welk interlude, arguing that it had been an opportunity to introduce many people to jazz who had not been exposed to it before.

Upon his return to his hometown, Fountain realized a long-held dream by opening his own club on Bourbon Street. With his newly-acquired star appeal, it became an immediate success drawing fans from all over the country. That was followed by a larger club on Bourbon Street until he opened a more posh venue in the Hilton Hotel Riverside in 1977. The latter remained his local base until 2003, when he decided that 43 years as a club owner was enough. During this period, Fountain was a frequent guest on national television talk shows (including 59 appearances on the Johnny Carson show) and made scores of records. In all, he has made about 100 recordings. Three of his albums (**Pete Fountain's New Orleans** [considered by many his best], **The Blues**, and **Mr. New Orleans**), as well as one single ("A Closer Walk with Thee"), have "gone gold." Recognition of his popularity in his hometown was reflected by the erection of a life-size statue of the clarinetist in Music Legends Park on Bourbon Street in April 2003.

With a vibrato that is perhaps the most identifiable characteristic of his big sound, Pete has been quoted, "Between Faz and Benny, I tried to come up with my own style. I tried to combine Faz's fat mellow sound together with Goodman's drive and technique."

The years since then have not been easy for Fountain. Like so many along the Gulf Coast, his primary home in Bay St. Louis, Mississippi – along with the entirety of its contents and memorabilia – was totally destroyed by Hurricane Katrina in August 2005. This had a severe impact on his life in so many ways, not least in terms of his health. For the first time in 45 years he missed participating in Mardi Gras with his Half-Fast Walking Club (HFWC) in February 2006. In the following month he had open-heart (quadruple by-pass) surgery, from which he recovered successfully (even performing at the New Orleans Jazz & Heritage Festival later in

May). Loyola University of New Orleans awarded him an honorary degree that spring as well.

Nevertheless, he resumed his regular gig at the Hollywood Casino in Bay St. Louis and was back living there in a renovated home. His last performance at the Hollywood was in December 2010. He put his property up for sale and moved back to his old home in the Lake Vista neighborhood of New Orleans, where he continues to reside today.

Pete resumed his participation with the HFWC at Mardi Gras in 2007, 2008, 2009, 2010, 2011, and, as of this writing, 2012. The group observed its 50th anniversary in 2010, and it was an honor for me to be part of that special occasion.

Fountain and his family celebrated his 80th birthday with a festive party at the Rock 'n' Bowl Club in New Orleans in July 2010. The hall was filled with hundreds of his admirers, and, of course, Pete "tooted" for them.

Fountain's health remains fragile, but he expresses no interest in retiring. Since his major heart surgery, he suffered two minor strokes and a severe case of the shingles. As of this writing, he was playing very few gigs apart from his annual appearances at Mardi Gras, French Quarter Festival (he's played at all of them since the beginning) and the New Orleans Jazz and Heritage Festival ("Jazzfest"). Tim Laughlin, Pete's "best protégé" (as he puts it), has always been at his side in his public performances in the last few years. "He is my man," Pete often says publicly.

I can only say, in conclusion, that I join his many other admirers in wishing Pete the very best and looking forward to his appearance at Jazzfest 2012.

Equipment

Pete played his Leblanc France Pete Fountain model clarinet with a large 15 mm bore and gold-plated keys on some 40 albums and countless live performances. Fondly known as "Old Betsy," he gave the instrument to his buddy Tim Laughlin in 2009, replacing it with a modified version known as the Leblanc Fountain "Big Easy" model, with an O'Brien mouthpiece and ligature. He uses M.A.R.C.A. (#2 1/2) reeds.

For further reading

- Charles Suhor, "Pete Fountain," *Downbeat* 28 (1961) 20–21
- Pete Fountain with Bill Neely, *A Closer Walk, The Pete Fountain Story*, Henry Regnery, Chicago, 1972
- Nick Compagno, "A Closer Talk with Pete Fountain," *The Clarinet* 20:1 (1992) 34–38
- Thomas W. Jacobsen, "Tim Laughlin, Second Banana or Heir Apparent?," in *Traditional New Orleans Jazz, Conversations with the Men Who Make the Music*, LSU Press, Baton Rouge (2011), 41–52
- John Swenson, "A Half-Fast Walk with Pete," *OFFBEAT*, April 2011, 44–48

Selected recordings as leader/featured soloist

- Pete Fountain's New Orleans** (1959, Coral CRL 57282)
- The Blues: Pete Fountain with Charles "Bud" Dant's Orchestra** (1959, Coral CRL 57284)
- Mr. New Orleans** (1963, Coral CRL 757440)
- Pete's Place: Recorded Live at Pete Fountain's French Quarter Inn** (1964, Coral CRL 757453)
- Cheek to Cheek** (1993, Ranwood RDS 1009).



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by Diane Barger,
Artistic Director

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 on the horizon for clarinet pedagogy and performance. The roster of artists and presenters will sure to astound you, and the incredible CF® exhibitors will be conveniently housed in the Embassy Suites ballroom directly across the street from all the conference activities. ClarinetFest® will be located 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 are 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.

It has been my pleasure to serve as your Artistic Director for ClarinetFest® 2012,

and I look forward to welcoming each of you to Lincoln, Nebraska this August. In the meantime, keep your eyes on the horizon and make sure to visit the conference website where you will find the most up-to-date information on all ClarinetFest® activities: www.clarinet.org/clarinetfest2012/index.asp

SCHEDULE OF EVENTS (Subject to change)

Wednesday, August 1, 2012

Kimball Recital Hall

1 p.m. I.C.A. Board of Directors Recital, Gary Whitman, Keith Koons, John Cipolla, Maxine Ramey, Kathy Pope
2:30 p.m. Chamber Feature 1: Christian Ellenwood, Lynn Musco, Jeremy Wohletz, Meaghan Kawaller
4 p.m. Horizon Highlights 1 – *Clarinet Characters Converge*: Allison Storochuk, Amanda McCandless, Chuck Willett, Michael Rowlette, Anne Watson

Westbrook Recital Hall #119

12 p.m. Research Presentations Part I
3 p.m. Research Presentations Part II

Westbrook Music Building #130

4:30 p.m. College Clarinet Choir Rehearsal

Westbrook Music Building #132

4:30 p.m. Festival Clarinet Choir Rehearsal

Embassy Suites Atrium

5:30 p.m. Clarinet Enthusiasts: Capitol Clarinets Duo
6 p.m. Clarinet Enthusiasts: Texas Tech University Clarinet Trio

Lied Center for the Performing Arts

7 p.m. Antonio Tinelli
9 p.m. Michael Lowenstern

Thursday, August 2, 2012

Kimball Recital Hall

8:30 a.m. Horizon Highlights 2 – *Rolls, Reeds and Riffs*: Karem Simon, Jesse Krebs, David Carter
10:30 a.m. Julia Heinen and William Powell
11:30 a.m. Piero Vincenti
1 p.m. John Masserini
2 p.m. Paris Conservatory Winner: Sabrina Moulaï
3 p.m. Karel Dohnal
4 p.m. 775 Clarinet Ensemble

Westbrook Recital Hall #119

9:30 a.m. Heritage Lecture 1 – Bonade: *From Heritage to Horizon*: Larry Guy

11 a.m. Heritage Lecture 2 – Bonade:

The Signature Sound of Daniel

Bonade: Shannon Thompson

1:30 p.m. Heritage Lecture 3 – Bonade:

Rose 40 Etudes – “Daniel Bonade”

Style: Janice Minor

3 p.m. Fred Ormand Master Class

Carson Theater

8:30 a.m. Young Artist Competition Semi-Finals

1 p.m. Orchestra Audition Competition Finals

Westbrook Music Building #130

8 a.m. College Clarinet Choir Rehearsal
12 p.m. I.C.A. State Chairs Meeting
2 p.m. Pedagogy Round Table: Larry Guy, Deborah Chodacki, Denise Gainey, Richard MacDowell

Westbrook Music Building #132

8 a.m. Festival Clarinet Choir Rehearsal
10:30 a.m. Lecture Series 1 – *Making Musical Connections: Creative Teaching with Young, Beginning Clarinetists*: Janette Harriott, Amy Walworth

Embassy Suites Atrium

5:30 p.m. Clarinet Enthusiasts: Atlanta Clarinets

Lied Center for the Performing Arts

7 p.m. Alexander Fiterstein
8:30 p.m. Corrado Giuffredi, David Krakauer and Friends

Friday, August 3, 2012

Kimball Recital Hall

8:30 a.m. Horizon Highlights 3 – *Voltaic Virtuosity – Music for Clarinet and Electronics*: Stephan Vermeersch, Christy Banks, Gail Zugger, Matthew Miracle, Alexey Gorokholinski
10:30 a.m. Horizon Highlights 4 – *Dreaming, Dancing, Delighting*: Scott Locke, Steven Becraft, Elizabeth Gunlogson, Martin Castillos, Rebecca Rischin, Ironwood Trio, Melena McLaren, Gregory Oakes

1 p.m. Horizon Highlights 5 – *Low, Lyrical, and Luscious*: Connie Rhoades, Steve Hanusofski, Anthony Costa, Sqwonk bass clarinet duo
2 p.m. Gabor Varga

3 p.m. Students of Robert Marcellus: Deborah Chodacki, John Weigand, Kathleen Jones, Dennis Nygren, David Bell, Richard MacDowell
4:30 p.m. Frank Kowalsky Tribute Recital: Paul Votapek, Elizabeth Crawford, Sean Osborn, Kevin Schempf, Deborah Bish

Westbrook Recital Hall #119

9:30 a.m. Heritage Lecture 1 –
Marcellus: *The Teaching Techniques of Robert Marcellus*: Dennis Nygren, John Weigand

10:30 a.m. Heritage Lecture 2 –
Marcellus: *Robert Marcellus Master Classes: Panel Discussion*: Kathleen Jones, Gregory MacAyeal, Patty Massey, Dennis Nygren, Ron Odrich, Richard Shanley, Gregory Smith, Robert Walzel, John Weigand, Gary Whitman

1 p.m. *A Tribute to the Life and Music of Robert Marcellus*: video presentation by Gregory Smith

2:30 p.m. Jessica Phillips Rieske Master Class

Carson Theater

9 a.m. High School Solo Competition Finals

1:30 p.m. Wesley Ferreira

3 p.m. Allan Vaché Jazz Improvisation Master Class

Westbrook Music Building #130

8 a.m. College Clarinet Choir Rehearsal

10:30 a.m. David Krakauer Master Class

12 p.m. I.C.A. National Chairs Meeting

1:30 p.m. Lecture Series 3 – *The "Jewish" Clarinet*: Kurt Bjorling

3 p.m. Lecture/Demonstration 1 – *Klezmer Music for Clarinet, Guitar and Piano: A Participatory Lecture/Demonstration*: Tom Puwalski

Westbrook Music Building #132

8 a.m. Festival Clarinet Choir Rehearsal

Embassy Suites Atrium

5:30 p.m. Clarinet Enthusiasts: Manhattan Bassoon Trio

6:00 p.m. Capitol Clarinets Duo

Lied Center for the Performing Arts

7 p.m. Duos with Wind Ensemble

Concert: Laura Grantier, J. Blake Arrington, Robert Spring, Cheryl Ani, Cindy Wolverton, Sqwonk bass clarinet duo, Christopher Grant, Michelle Urzyniok

9:30 p.m. Allan Vaché, jazz concert with The Noteables

Saturday, August 4, 2012

Kimball Recital Hall

8:30 a.m. Horizon Highlights 6 – *Fast, Furious, Frantic*: Laura Armstrong, Patrick Hanudel, Pat O'Keefe, Joshua Gardner, Richard Spece

11 a.m. Students of Kalmen Opperman:

Adam Ebert, Eric Ginsberg

1 p.m. McAllister *Epic Concerto* Recital: Tim Sutfin, Peggy Dees Moseley, Kimberly Cole Luevano

2:30 p.m. Heritage & Horizon – *Traditional and New Works for Bassoon Clarinet and Bassoon Clarinet*: Sauro Berti, Peter Wright

4:00 p.m. I.C.A. Competition Winners' Recital

Westbrook Recital Hall #119

9 a.m. Lecture Series 4 – *Kalmen Opperman: A Legacy of Excellence*: Denise Gainey

10:30 a.m. Heritage Captstone: Bonade/Marcellus – *Lessons with Daniel Bonade and Robert Marcellus—the Memories and Long-Term Effects on a Jazz Clarinetist*: Ron Odrich

1 p.m. Corrado Giuffredi and Ricardo Morales Master Class

3:30 p.m. Horizon Highlights 7 – *Visions: Virtual and Virtuosic*: Karen Dannessa, Gi-Hyun Sunwoo

Carson Theater

9 a.m. Young Artist Competition Finals

1:30 p.m. Chamber Feature 2: Mary Nan Jordan, Mary Druhan, Tod Kerstetter, Osiris Molina

Westbrook Music Building #130

8 a.m. College Clarinet Choir Rehearsal

10 a.m. Lecture Series 5 – *Reeds: The Mystery Revealed!*: Stephan Vermeersch

12 p.m. I.C.A. General Business Meeting

1:30 p.m. Horizon Lecture 1 – *What it Takes to be an Artist in the 21st Century*: Lisa Canning

3 p.m. David Bourque Bass Clarinet Master Class

Westbrook Music Building #132

8 a.m. Festival Clarinet Choir Rehearsal

11 a.m. Lecture Series 6 – *Reeding 101: A Method for Making Reeds by Hand*: Douglas Monroe

1 p.m. Military Round Table Discussion: Matthew Kanowith

3 p.m. Lecture Series 7 – *Clearly Classy Clarinets and Show & Tell Session*: Deborah Check Reeves

Embassy Suites Atrium

5:30 p.m. Clarinet Enthusiasts: University of Utah Clarinet Quartet

6:00 p.m. University of Florida Clarinet Duo

Lied Center for the Performing Arts

6:15 p.m. I.C.A. Awards Ceremony

7 p.m. Clarinet and Strings Concert: David Campbell, Karel Dohnal,

Dennis Smylie, Jan Jakub Bokun with the ClarinetFest® String Quartet/Quintet; Gregory Smith, Jessica Phillips Rieske, Eddy Vanoosthuyse with Lincoln's Symphony Orchestra, Ed Polochick, conductor

Sunday, August 5, 2012

Kimball Recital Hall

8:30 a.m. Horizon Highlights 8 – *Traditional Titles Twisted*: Carina Washington, Karen Benda, Jeremy Cohen, Melissa Koprowski, Katrina Phillips, Yasmin Flores

10:30 a.m. Urval Ensemble

11 a.m. Vientos y Pasos Clarinet Quartet

12:30 p.m. Houston Symphonic Band Clarinet Ensemble

1 p.m. Eastern Kentucky University Clarinet Choir

1:30 p.m. Chicago Clarinet Ensemble

2 p.m. Contra Clarinet Feature: Ben Stonaker

3 p.m. College Clarinet Choir Concert: Alan Stanek, conductor

4 p.m. Festival Clarinet Choir Concert: Robert Walzel, conductor

Westbrook Recital Hall #119

9 a.m. Horizon Lecture 2 – *Single Reed Success: Teaching a Combined Clarinet and Saxophone Studio*: Christopher Barrick, Lori Ardovino, Christy Banks, Michelle Kiec, Jessica Lindsey

10 a.m. Lecture/Demonstration Series 2 – *The Brazilian Choro: A Perspective Through History and Clarinet Performance*: Maurita Mead

10:30 a.m. United States Army Field Band Clarinet Quartet

11 a.m. United States Coast Guard Clarinet Quartet

11:30 a.m. United States Marine Corps Clarinet Quartet

1:30 p.m. *A Tribute to the Life and Music of Robert Marcellus*: video presentation by Richard MacDowell

Westbrook Music Building #130

8 a.m. College Clarinet Choir Rehearsal

10 a.m. Horizon Lecture 3 – *Using Technology in the Clarinet Studio*: Adam Ballif

Westbrook Music Building #132

8 a.m. Festival Clarinet Choir Rehearsal

11 a.m. Horizon Lecture 4 – *Pedagogy 2.0: An Exploration of 21st-Century Innovations in Clarinet Teaching*: Rachel Yoder, Kellie Lignitz

CLARINETFEST® 2012

PRELIMINARY ARTIST ROSTER

(subject to change)

Clarinet Soloists

Cheryl Ani
Laura Armstrong
Blake Arrington
Steven Becraft
David Bell
Karen Benda
Sauro Berti
Deborah Bish
Jan Jakub Bokun
David Campbell
David Carter
Martin Castillo
Deborah Chodacki
John Cipolla
Jeremy Cohen
Anthony Costa
Elizabeth Crawford
Karen Dannessa
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
Elizabeth Gunlogson
Patrick Hanudel
Steven Hanusofski
Julia Heinen
Mary Nan Jordan
Meaghan Kawaller
Tod Kerstetter
Keith Koons
Melissa Koprowski
David Krakauer
Jesse Krebs
Lee Livengood
Scott Locke
Michael Lowenstern
Kimberly Cole Luevano
Richard MacDowell
John Masserini
Amanda McCandless
Malena McLaren
Matthew Miracle
Osiris Molina
Ricardo Morales

Peggy Dees Moseley
Sabrina Moulaï
Lynn Musco
Pat O'Keefe
Gregory Oakes
Fred Ormand
Sean Osborn
Jeff Pelischek
Kathy Pope
William Powell
Maxine Ramey
Connie Rhoades
Jessica Phillips Rieske
Rebecca Rischin
Michael Rowlett
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See you in Lincoln!

Memoriam

William D. Kushner 1924-2012

by Jan Fillmore Scott

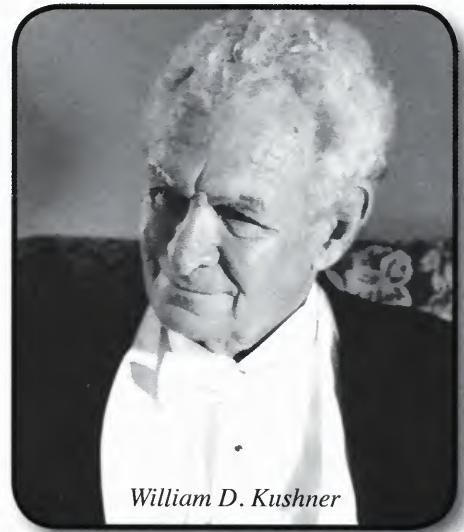
In 1990, I accepted the faculty clarinet position at McNeese State University. My husband and I were skeptical that we would make Lake Charles, Louisiana our home. We have made our home here for the past 22 years. Our initial fears about this part of the country having very few cultural outlets were misguided, and the fears were put to rest with the knowledge that William "Bill" Kushner had pioneered two very fine orchestras in the Lake Charles Symphony and the Rapides Symphony. Maestro Kushner wore many hats during his tenure with both orchestras: musical director, musician contractor and librarian. Since arriving in Lake Charles in 1990, I have held the principal clarinetist position in both orchestras. I soon learned this was the "hot seat" as the conductor was a very fine clarinetist himself. Many other fine musicians have preceded me in this position, and I am sure they would have their own stories to tell. I will say being in the "hot seat" has its rewards. The literature that the Maestro chose each season always had great clarinet parts! One summer while my husband and I were teaching at the Sewanee Summer Music Festival, Mr. Kushner called me. He wanted to let me know that the next season would feature the longest clarinet solo in orchestral literature. I started naming off all the standard pieces but was wrong on all accounts. He then told me we would be playing the tone poem, *En Saga* by Sibelius. I don't believe I have played that piece since. Each season would hold something new and exciting.

Mr. Kushner was a world traveler and loved attending performances. I remember once he returned from visiting his son Eric in Vienna, and he called to tell me he had heard a performance of the Mozart *Clarinet Concerto*. He wanted to share his ex-

perience with me, and his excitement was genuine and refreshing. It was as if he had heard it for the first time. I will truly miss those phone calls. We often would discuss the many recordings of various clarinet concerti, many of which were part of his vinyl recording collection. Benny Goodman's recording of the Mozart *Concerto* was one of his first clarinet records as well as his favorite Mozart recording. He was a student of the clarinet and loved attending clarinet recitals. For many years, we played duets and performed at various events in the Lake Charles community. Those were very special times. When my husband and I formed Pastiche Chamber Ensemble, he was very supportive and instrumental in obtaining our commission of the music from the musical *Caroline or Change* by his son Tony Kushner and Jeanine Tesori. The last phone call I received from him was an inquiry about one of my high school students who had gone to audition at Northwestern University. He took an interest in all of my young clarinetists and would follow their careers. He also enjoyed showcasing young local talent with the Lake Charles Symphony Young Artist competition. Mr. Kushner was the musicians' musician, the ultimate professional. He made Lake Charles a better place to live and make music.

The following was the obituary that was written by the family for the *Lake Charles American Press*:

William David Kushner, clarinetist and, for 40 years, conductor of the Lake Charles Symphony, and a native of Lake Charles, Louisiana, died peacefully at home on March 11, 2012. He was 87 years old. The son of Sam Kushner and Lily Donn



William D. Kushner

Kushner, he was born on March 14, 1924, and grew up with his brother, Donn, part of a large and remarkable Lake Charles family. After graduating from the Juilliard School of Music in New York City, Mr. Kushner was a clarinetist with the Houston and New Orleans Symphonies, the New York City Opera and Metropolitan Opera orchestras in New York, and, in 1958, with the Lake Charles Civic Symphony, as it was then called. In 1967 Mr. Kushner became the conductor of the Rapides Symphony in Alexandria, Louisiana, which he led from 1968 until his retirement in 2002. From 1978 to 2008, he became conductor of the Lake Charles Symphony. Mr. Kushner taught music at McNeese State University for 17 years. He founded and owned Kushner Building Materials. He was a lifelong member of Temple Sinai in Lake Charles. During World War II, he served in the Army as a member of the Second Coast Artillery Band. In 1946, he married Sylvia Deutscher, a bassoonist, who died in 1990. Their three children, Lesley, Tony, and Eric survive him, along with his daughter-in-law Maighread McCrann and his son-in-law Mark Harris. He is also survived by his wife of 17 years, Marsha Kushner, his stepdaughter Laura Moise (Ed) and his stepson Mark Ford. Mr. Kushner is also survived by three nephews, Daniel, Roland and Paul Kushner, six grandchildren, Ciara and Orla Kushner, Madeleine and Lily Moise, and Natalie and Nicholas Ford, and a large and loving extended family.

MAX BRUCH'S DOUBLE CONCERTO FOR CLARINET AND VIOLA

by Nicolai Pfeffer

Obtaining the orchestra parts for a large number of pieces for clarinet and orchestra is difficult, and is a common problem for clarinet players. As a result, many compositions, including Max Bruch's¹ *Double Concerto for Clarinet and Viola*², Op. 88³, are rarely performed in public.

This situation is quite unfortunate – on the one hand audiences may have the impression that the clarinet does not have a recognizable solo repertoire (besides the wonderful concertos of Mozart and Weber), and on the other hand, some really interesting pieces for clarinet and orchestra tend to be unavailable for listeners and clarinetists alike.

Regarding the Bruch *Concerto*, we are without a doubt talking about a valuable addition to the romantic solo repertoire for both the clarinet and the viola, written by a renowned composer of that period. Listening without prejudice, we immediately hear a warm, romantic score for an unusual soloistical (and even orchestral⁴) instrumentation that deserves to be performed regularly by professional and nonprofessional ensembles. This assertion is especially true since the alternative scoring for violin (instead of the clarinet) allows for different instrument combinations.

Nevertheless, the *Double Concerto in E-Minor* was lost for many years in unjustified obscurity. This neglect may be attributed to the work's anachronistic character and the fact that Bruch's compositions were banned from being publicly performed in Germany during the National Socialist Era⁵. Even though the conservative Cologne composer Bruch, a true admirer of Schumann and Mendelssohn, and himself a composer of masterly craftsmanship, was 73 when he composed the concerto in Berlin in December of 1911, he was still composing in the style of his most popular work, the *G-Minor Violin Concerto* of 1868⁶. Bruch, who was known during his lifetime mainly for his choral compositions, was a traditionalist and resolutely and uncompromisingly defended his romantic appreciation of art. This defence led to controversial discussions with some of the most eminent composers of his time, including the New Germans Wagner and Liszt, followed by their

successors Reger and Strauss, and finally resulted in a decline of Bruch's recognition towards the turn of the century.

As with the *Eight Pieces* (Op. 83⁷) – a set of trio compositions for the clarinet, viola and piano – the *Double Concerto* was written expressly for Bruch's son Max Felix Bruch⁸, a gifted clarinetist whose playing was sometimes compared to that of Richard Mühlfeld⁹, the famous clarinetist from the Meiningen court orchestra. In 1912, Max Felix gave the first performance of Op. 88¹⁰ from the manuscript parts together with Bruch's friend, violist Prof. Willy Hess¹¹, at the seaport in Wilhelmshaven, Germany. Another performance of the work was later given at the Berlin *Hochschule für Musik* (College of Music) on December 3, 1913. The work breathes the same air as Bruch's earlier compositions (even borrowing themes and melodies¹²) and many works by Mendelssohn and Schumann. But in 1913, music had already moved on to the revolutionary styles of Debussy¹³, Scriabin¹⁴, and the composers of the Second Viennese School, Schönberg¹⁵, Berg¹⁶ and Webern¹⁷. Igor Stravinsky's ballet *Le Sacre du Printemps*¹⁸ debuted in Paris only two months after the premiere of Bruch's *Double Concerto*. *Sacre*, for example, provoked a musical debate such as had never been caused by any of Bruch's compositions. Moreover, nobody expected a musical sensation from

this 73-year-old conservative composer whose creative energies were running low.

Hence, the first performance of the *Double Concerto* was described as "harmless, weak, unexciting, first and most of all too restrained, its effect is unoriginal and it shows no master-strokes" in the *Allgemeine Musikzeitung*¹⁹, criticism that may be justified in the light of the controversial premiere of *Sacre* and other works of the time.

Max Bruch's Op. 88 was first published in 1942 by the Simrock successor Rudolf Eichmann in Berlin 22 years after the composer's death. Since then, it has always been rather complicated or even impossible to rent the orchestral parts or a full score, since the publishing company has been sold several times and the number of copies published was quite limited due to the events of World War II. Additionally, it was assumed that the original autographs were destroyed during the last stages of the war. Fortunately, the manuscript of the full score showed up at Christie's auction house in London in 1991 and was finally bought by the Cologne *Max Bruch Archiv* after the British conductor and Bruch expert Christopher Fifield²⁰ had verified its authenticity. The *Max Bruch Archiv* belongs to the Musicology Department of the University of Cologne and is – believe it or not – in my direct neighborhood. It hosts a vast collection of important Bruch autographs including, for example, his second *Violin Concerto*²¹, the second²² and the third *Symphony*²³ as well as pictures and letters to or from his contemporaries and correspondence with the Simrock publishing company²⁴.

Back in 2004, when I began my clarinet studies at the Cologne *Musikhochschule* (College of Music), I got the opportunity to perform the *Double Concerto* with orchestra, but it was still not possible to buy or rent the performance material. This circumstance is why I began preparing a new Urtext edition of the *Concerto* on my own. Comparing Bruch's manuscript score from the institute with the Berlin first print of 1942, I realized that there were many discrepancies between the two sources. What was even more surprising was the fact that the editor of the first edition, Otto Lindemann²⁵, had made some significant changes in the manuscript score himself with a green pencil, which were later to be found in the printed editions of both the orchestra score as well as the piano reduction. The reduction was based on Bruch's lost manuscript but had also been significantly altered by Lindemann.



Max Felix Bruch
(Berlin, 1910, at a reception
honoring his father's 70th birthday)

Page 1 of the manuscript of the Double Concerto

With the autographs of the piano reduction and the solo parts still lost, it seems an impossible task to determine who in the end was responsible for the abundance of different markings regarding dynamics, phrasings, and articulation between the printed editions of the score, the piano reduction, and the parts. The deviations between the manuscript, the first print of the orchestra score, and the first print of the piano reduction are probably due to either a belated revision by the composer himself or to arbitrary engraving at the publishing house. Concerning Bruch's original intentions, the only remaining reliable document is the manuscript of the full score of the *Double Concerto*, which therefore served as the main source for my new edition. All major differences between the sources are listed in an editorial comment.

I'm very happy that the first urtext edition of Max Bruch's *Double Concerto*²⁶ (including the full score, orchestra parts and a revised piano reduction) is now available through the renowned C. F. Peters publishing company in Frankfurt. The sheet music of the *Concerto* is now sold and rented worldwide through their website. Thus I hope to provide musicians with a clearly arranged and practically oriented edition that gives justice to Bruch's original score. A new, revised edition of the *Eight Pieces* (Op. 83²⁷), following the Cologne manuscripts, has been published by the Munich publishing company Edition Diewa and can be ordered through the German sheet music service from Stephan Zerluth²⁸ in Munich.

ABOUT THE WRITER...

Twenty-five-year old German clarinetist **Nicolai Pfeffer** studied clarinet performance with Prof. Ralph Manno at the Cologne *Musikhochschule* and with Prof. Howard Klug at the Indiana University Jacobs School of Music. In addition to his many chamber music and solo performances, he works as an educator and music editor for various major publishing houses in Germany.

Feel free to E-mail him at info@nicolaipfeffer.com

ENDNOTES

- Max [Christian Friedrich] Bruch: born January 6, 1838 in Cologne; died October 6, 1920 in Berlin-Friedenau. Bruch was a German composer, teacher, and conductor. He received his first musical training from his mother, the music teacher and soprano Wilhelmine Bruch (née Almenräder, 1799–1867). His father, August [Carl Friedrich] Bruch (1799–1861) was vice president of the Cologne police. Bruch studied in Cologne with Ferdinand [von] Hiller (1811–1885) and Carl [Heinrich Carsten] Reinecke (1824–1910). Bruch received numerous academic awards, such as a professorship at the Berlin *Hochschule für Musik*, Dr. mus. h.c. (honorary degree) of the Cambridge University, the Berlin Honorary Doctor of Theology and Philosophy for his 80th birthday, and many others.
- Doppelkonzert für Klarinette und Bratsche mit Orchester* op. 88 (1911), Berlin: Eichmann, 1943
- Prof. Dr. Dietrich Kämper: *Catalogue of Works*, in "Max Bruch Studien. Zum 50. Todestag des Komponisten," (in: *Beiträge zur Rheinischen Musikgeschichte Heft 87*, Cologne 1970)
- The orchestration is curious: The piece starts with a chamber music scoring, adding more and more wind instruments as it progresses.
- After having composed his *Kol Nidrei* for cello and orchestra op. 47 (1881) – a set of variations on two Jewish themes – it had been erroneously reported during the Third Reich that Max Bruch was Jewish. Bruch himself was Protestant, the grandson of the famous evangelical cleric Dr. Phil. Christian Gottlieb Bruch (1771–1836).
- Konzert Nr. 1 g-moll für Violine und Orchester* op. 26 (1864–1867), Wiesbaden: August Cranz, 1868
- Acht Stücke für Klarinette, Bratsche und Klavier oder Violine, Violoncelle und Klavier*. Berlin/Leipzig: N. Simrock, 1910. First published in eight separate booklets.
- Max Felix Bruch (1884–1943) studied composition with his father in Berlin, but began his career as a clarinetist and conductor. Later he became the German representative of an international gramophone company.
- Richard Mühlfeld (born February 28, 1856; died June 1, 1907) was a German clarinetist who inspired Johannes Brahms (1833–1897) and other important contemporaries to write chamber works and solo concertos for the clarinet. Please also see: Mühlfeld, Christian (Goltz, Maren/Herta Müller): *Richard Mühlfeld, the Brahms clarinetist*, Balve: Artivo Music Publishing, 2007
- First performance on March 5, 1912, in Wilhelmshaven, Germany
- Prof. Willy Hess (born July 14, 1859; died February 17, 1939) was a German violin virtuoso and violin professor at the Berlin *Hochschule für Musik*.
- The second theme in the second movement of op. 88 derives from the first movement of Bruch's *Suite No. 2 for Orchestra* (Nordland Suite, 1906, WoO)
- Claude-Achille Debussy (born August 22, 1862; died March 25, 1918)
- Alexander [Nikolayevich] Scriabin (Russ. Александр Николаевич Скрябин) (born December 25, 1871; died April 27, 1915)
- Arnold Schönberg (born September 13, 1874; died July 13, 1951)
- Alban [Maria Johannes] Berg (born February 9, 1885; died December 24, 1935)
- Anton [von] Webern (born December 3, 1883; died 15 September, 1945)
- Engl. *The Rite of Spring* is a 1913 ballet with music by the Russian composer Igor Stravinsky (1882–1971), original choreography by Vaslav Nijinsky (1890–1950) all under impresario Serge Diaghilev (1872–1929). It was premiered on May 29, 1913 at the *Théâtre des Champs-Élysées* in Paris and involved one of the most famous classical music riots in history.
- Allgemeine Musikzeitung Nr. 50*, 1913
- Christopher Fifield, conductor and musicologist, is the author of the excellent biography: *Max Bruch – His Life and Works*, London: George Braziller, 1988
- Konzert Nr. 2 d-moll für Violine und Orchester* op. 44 (1878) Berlin: N. Simrock, 1878
- Symphonie Nr. 2 f-moll* op. 36, (1870, dedicated to Joseph Joachim) Berlin: N. Simrock, 1870
- Symphonie Nr. 3 E-Dur* op. 51 (1887) Wiesbaden: Breitkopf & Härtel, 1887
- My special thanks go to Prof. Dr. Wolfram Steinbeck and Thomas Fischer for granting me an impressive insight into the Cologne Max Bruch Archiv.
- Otto Lindemann (1879–1946) was a Berlin music editor and arranger. Lindemann was well known for his piano arrangements and reductions, and potpourris of popular works by Johann Strauss (son), Franz Lehár and Jacques Offenbach amongst others.
- Doppelkonzert op. 88 für Klarinette (Violine) und Viola mit Orchester*, edited by Nicolai Pfeffer, Frankfurt: C. F. Peters, 2010
- Acht Stücke op. 83 für Klarinette, Bratsche (Violine, Violoncello) und Klavier*, edited by Nicolai Pfeffer, Munich: Edition Diewa, 2010
- www.zerluth.de/artikel/katalog/clarinette/volltext/Pfeffer/komponist/Bruch/schwierigkeitsgrad_kein_einschliessen/1/nur_neuheiten/0/nur_antiquariate/0/ergebnisse_pro_seite/50/seite/1/orwww.koebel.com/english/8-stucke-op-83.html?__from_store=german

An Orchestral Stage:

A Cultural Sketch from the Life of Orchestral Musicians

by Simeon Bellison

PART X

[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 11

While Jivoglot was paying the coachman at the gate of his house, the cobbler's apprentice rushed out to him and whispered, "Ossip Polikarpovich, listen to what I saw. Hurry up, and I'll tell you all about it. There was a call for musicians yesterday...." Jivoglot, under the impression that the youngster was telling him of a new order, and feeling that there was plenty of time ahead to arrange it, listened casually, while he waited for the coachman to give him the five kopeks change. He gave the coppers to the boy, and said, "Here, this is for you. Beginning next year, I will make it ten."

He handed the boy his bundle of music and the stands, and they went into the house together. While Jivoglot undressed, the boy made his report. He related how, by mere accident, he had happened to see a gentleman in a silk hat coming to Jivoglot's house and how Freda had taken him to her house instead. Jivoglot became intensely interested, sat up and urged the boy on. "Go on, Panteliushka, go on. What happened then?"

As Panteley awkwardly proceeded to tell his tale, Jivoglot's expression changed. He listened intently and seriously to every word. By the time the report was finished, Jivoglot was raging with anger against Freda.

"Do you know, Panteliushka, if she made a deal with the gentleman?"

"I don't know, Ossip Polikarpovich, all I know is that she was running around like a lunatic after he left."

Jivoglot howled with rage. "Just wait, Freda, you express train! I'll blow some of your steam off!"

It was not the first case of its kind. Jivoglot had no doubt that the gentleman had come to hire musicians from him, and that Freda had lured him away. He paced the room in agitated silence. After a while, he looked at his watch then hastily washed, combed his hair, dressed and returned to Chilikin's. On the way, he considered every possible form of revenge. He raved to himself, cursed Freda, and became more disagreeable with every step and every oath.

When he reached Chilikin's, he went straight to the bar. The saloon was not as crowded as usual, and Chilikin was not very busy. He saw that Jivoglot was greatly excited.

"What brings you back so soon, Ossip Polikarpovich? Some business, I suppose." "I have come to beat up Berkenstein! Isn't that business?..Let me have the medium-sized one," he added, pointing to a glass. He swallowed the liquor in one gulp and confided a list of grievances to Chilikin. "I can't stand it any longer. He sucks my blood like a leech. Not a day goes by that he doesn't take a job away from me. You know yourself how hard it is to build up a name. Why, there isn't a place in Moscow where they don't know Feodorov. And here he comes and reaps what I have sown.... Five years ago, I lived in Sobolevka alley, well, what do you think? He moved there too, damn him, and he put his sign up right opposite mine. Then I moved here, and now it is the same story." Jivoglot spat angrily on the floor. "You just wait, you demon, I'll teach you a lesson today that will make you move to the ends of the earth to get away from me. Another drink please."

Jivoglot emptied the second tumbler. He sat at a table, ordered tea, and waited impatiently for Berkenstein to appear.

The musicians drifted in and went to their tables. Each one who greeted Jivoglot was treated to an explanation of his wrath. He cursed Berkenstein repeatedly and unmercifully, and asked everybody, "Now is that fair? How long must I suffer from him?"

The musicians answered him evasively. It was unwise on general principles to take sides openly with or against any of the agents. Nevertheless, Jivoglot managed to find out that Freda had called on some of them the night before and had asked them to play at a birthday party, but they had all refused because they had previous engagements.

Jivoglot was convinced that Freda had stolen a job, which was rightfully his. He squirmed restlessly in his chair, darting glances at the door every time it was opened. Suddenly, he got up, and exclaimed. "Trinity is dear to God!" And went to the bar to have a third drink.

While Chilikin was filling the glass, a man stumbled through the door of the adjoining room and fell down near Jivoglot's feet. Lioshka, though totally drunk, had suddenly become curious to know what was going on in the main room. Not recognizing Lioshka's bruised and dirty face, Jivoglot kicked the fellow aside and reached for his drink.

Lioshka, however, recognized Jivoglot. He raised himself to his bruised knees and shouted with all his strength: "You one-eyed devil, what right have you to push anyone? You're rich and don't want to mix with the ordinary crowd any more, do you? But how did you get all that money? Through our labor - not yours!"

Jivoglot raised his blue spectacles and, bending over Lioshka, finally recognized him. "Oh, it's you, Lioshka. Where did you get that beautiful make-up?"

"It started last night at the Spaniard's birthday party, and wound up today at

Chilikin's," Lioshka was shouting, but his mouth was swollen and the words were heavy and thick. "Don't worry, it's not your money I'm spending. You would strangle yourself for one kopek, Jivoglot. The other one is different. Berkenstein --where is he? Let me embrace him." He banged his fist on the floor. "He spent every bit of three rubles this morning to buy us vodka, he did...and he promised us the same for tomorrow. But you, how about you? All you think of is robbing us to pile up money to put in your coffin..."

From the moment Lioshka began his tirade, an absolute silence reigned in the room. Everyone was listening to him, and his every word carried to the farthest table. The musicians grinned silently, and looked at one another with delight every time Lioshka said something to Jivoglot that they did not dare to say. Ordinarily a musician did not fight with an agent, or argue with him in the presence of outsiders. Lioshka was giving them a surprise. Such a scene had never before been known to occur at Chilikin's.

There is a Russian Proverb, which says: "What is in the sober man's mind, is on the drunken man's tongue." The other musicians whispered encouragement to Lioshka. "Give it to him Lioshka. Serves him right, the one-eyed devil!" But Lioshka was incapable of realizing that he was momentarily the general favorite, a hero to them all.

At first, Jivoglot listened to his arraignment as though it were not worth his while to quarrel with a drunkard. It was the mention of Berkenstein's name that caught his attention.

When Lioshka praised Berkenstein so highly for his treat and in the same breath accused Jivoglot of saving money for his coffin, he could no longer restrain himself; his features grew distorted with rage. Never before, through the many years of his career, had he heard such talk from a musician. He would have torn Lioshka to pieces then and there if they had been alone. As the tirade went on, Jivoglot finally lost control of himself; he grabbed Lioshka by both arms and stood him up on his feet. Holding him by the neck with one hand and pushing him to the bar, Jivoglot seized a glass of vodka with his other hand. To show that Lioshka had been denouncing him unfairly, he shouted so that everyone could hear him: "Here, drink if you can hold any more!"

Lioshka turned a vacant face, and without realizing the seriousness of the situation, said thickly, "No, I am not going to drink. I have enough of my own. I'd be doing the musicians an injustice. To make up for this glass, you'll go without eating three days, and then you will make up for it at our expense. Look at that Berkenstein woman -- a mere female -- yet she gave the three of us twenty rubles yesterday. You would hang yourself before you would pay such a fee."

"Oh, now I see why you're so proud of yourself," interrupted Jivoglot.

"No, wait -- that was a lie. All we got was ten rubles. Because...you see, we started the Austrian and I was a little bit loud on the tambourine, so the little statues on the wall -- they began to dance. Then they jumped from the wall to the floor -- one, then another. And the boss, see -- a banker -- a greedy little fellow, well naturally he got mad, and threw us all out to hell. If not for that, the whole twenty would have been ours."

Lioshka had forgotten the oath he took before the icon. He told the whole story of the previous night. He went on to praise Berkenstein again for his treat and ended with a full explanation of the circumstances that had prompted it.

Thus by mere accident and at no cost to himself, Jivoglot learned everything that Berkenstein was so eager to keep secret even at the cost of several rubles. Lioshka mumbled an occasional curse on Jivoglot, but the latter no longer listened or paid him any attention. He was too busy with Freda, her husband, and the job that had been taken away from him. He figured out that it would have netted him twenty rubles, forgetting that, since there were no available musicians that night, he could not have accepted the job anyhow; or, if he had, the result would have been the same as it was in Freda's case. Suddenly, without any provocation, Lioshka swung his fist several times around and yelled: "Here, Jivoglot! I am going to smash your face!"

Just as he aimed his blow, Jivoglot moved swiftly behind him, seized him firmly by the collar, kicked him through the same door by which he had made his sudden appearance, and slammed it after him. Having rid himself of Lioshka, Jivoglot returned to the bar, gulped down the glass of vodka, which he had poured for Lioshka, took a bit of black bread, and went back to his table.

No one dared approach him. He poured tea into his glass, removed his spectacles, and after taking a handkerchief from his pocket wiped them automatically. He sat and stared gloomily into space. The musicians stole sidelong glances at him and whispered to one another: "Now he got what was coming to him. He doesn't enjoy it does he? Serves him right, the blood-sucker!"

It was nearly eleven o'clock in the morning and the musicians were leaving, but Jivoglot remained in his chair and waited for Berkenstein. But Berkenstein, sensing trouble in spite of his precautions, had decided not to go to Chilikin's that day. Exhausted from his night's troubles and drinking, he was sound asleep at home with Freda's assurance that he would not be awakened until evening.

When Chilikin's clock struck one, Jivoglot realized that Berkenstein would not come and that it was useless to wait for him any longer. He went to the bar, had a few more drinks, paid his bill and said to Chilikin, "The swine! The Holy Spirit must have warned him that he would be beaten up today, so he stayed away. Very well, he won't escape for long!" Then, his thirst for revenge unsatisfied, Jivoglot walked slowly, and a bit unsteadily, home.

He had almost reached his own gate when he saw Freda running across the street towards her house with a basket on her arm. She had seen him coming and was not eager to meet him, but it was too late. Jivoglot snatched a piece of ice from the ground and threw it at her shouting, "Just wait, I'll teach you a lesson for taking my work away from me!"

Fortunately for Freda, he missed his aim, and she escaped unhurt. Safe at home, she puzzled over his threat. "Is it possible," she wondered, "that he's found out what happened last night? When I was talking to the Frenchman, I was certain that no one saw me. So how could he know?....No, that cannot be -- I am only imagining things."

However, she was so frightened that she awakened her husband to tell him her suspicions. Berkenstein, half asleep and hardly comprehending what she was saying, mumbled drowsily: "No, no, that is impossible." Then he turned over on his other side, yawned and fell asleep again.

Jivoglot, having arrived home exhausted, also went to bed and slept

soundly until the next morning. When he awoke on the following day, he sat up in bed and tried to reconstruct step by step all that had taken place at Chilikin's. Slowly and in fragments, the events of the preceding day pieced themselves together until the completed picture presented itself to him. Finally, he shook himself and began to study the situation soberly and to lay plans for immediate action.

He decided not to go to Chilikin's that day so that the commotion created by Loshka would have a chance to quiet down a bit. Besides, there was no special business that day, and he could afford to stay away. His mood had calmed considerably, and his wrath against Berkenstein was accordingly less intense. He realized that Berkenstein personally was not to blame, and there was no use in beating the man for something he hadn't done. On the contrary, it would definitely hurt his standing among the musicians and would surely damage his business. Yet he was reluctant to abandon his thirst for revenge. In order to discourage similar occurrences in the future and also not let the wrong done him go unpunished, he decided to bring a legal action against Freda.

Some three weeks after that fateful evening, a policeman appeared at Berkenstein's house and handed him a summons in which his wife was called to the Court of Justice as defendant in the case of Fedorov versus Berkenstein.

Freda had never before had dealings with the police and was mortally afraid of them. In order to conceal her fear from the officer, she became bold and informed him in a haughty tone: "I fear not peace court und polizeiman too. Mine man selfst served Mr. MajestatZar."

"The matter will be judged at court," the officer answered curtly; and, leaving the summons, departed.

The roles were now reversed. Instead of Jivoglot's being furious with Freda, she was embittered against him. She was horribly embarrassed. Embarrassed first of all because of the difficulty she had in making herself understood in Russian, and second because of the idea of having to appear in court. Besides, she feared the courtroom as much as she feared the police. To her mind, the police existed only to do harm. Moreover, she felt ashamed in front of her neighbors on Drachovka, ashamed of having a lawsuit with a "Jivoglot," especially

with herself as defendant. Therefore, she wasted no time in announcing the impending trial to everyone and inventing all sorts of stories in her defense. Stories that might dispose the public in her favor and prove in advance how unjust Jivoglot was in his charges. She would gladly have paid a fine not to have to go to court, but that might later be interpreted as an admission of guilt and perhaps cause unpleasant consequences.

All of Drachovka, especially the musicians, buzzed with interest in the case. Wherever people gathered the affair was a general topic of conversation, supplemented daily with details gleaned from either Freda's or Jivoglot's adherents. As a result, the substance of the case became very complicated and distorted. The case acquired such dimensions that it seemed to appear as a matter of national importance. All of Drachovka eagerly awaited the day of the trial.

(to be continued)

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HÅKAN ROSENGREN'S COMMISSION OF CONCERTO FOR CLARINET BY FRANK TICHELI

by Cynthia Doggett

Participants in ClarinetFest® 2011, held in Northridge, CA, had the pleasure of hearing clarinet soloist Håkan Rosengren's electrifying performance of Frank Ticheli's *Concerto for Clarinet*, conducted by the composer and accompanied by the Cal State Northridge Wind Symphony. Commissioned by Mr. Rosengren in 2005, the orchestral version of the score had its world premier in Vilnius, Lithuania with the National Symphony of Lithuania in April 2010, its U.S. premier with JoAnn Falletta and Texas Festival Orchestra at the International Festival-Institute at Round Top, TX in July 2010, and the wind ensemble version was premiered with the CSUF Wind Symphony under the baton of Mitch Fennell in October 2010.

Concerto for Clarinet is a tribute to the styles of three iconic American composers: Gershwin, Copland and Bernstein. Each movement references one composer, communicating the essence of each composer's style without resorting to mimicry. Although the concerto references the styles of other composers, the entire work expresses the voice of Frank Ticheli. The integrity and accessibility of the writing, combined with its orchestration for three different settings, offer clarinetists numerous opportunities and plenty of incentive to program the work, which is poised to become a standard in the clarinet repertoire.

I recently had the pleasure of interviewing Håkan Rosengren and Frank Ticheli about this project. Our conversations covered the origins of the commission, the development of the composition and the premiers of the orchestral and wind ensemble versions. The following text is a combination of interviews that took place between February and June 2011.

CD to HR: What drew you to Frank Ticheli as a composer?

HR: I wanted an American concerto and a piece of music that had all the craftsmanship that I've come to expect from American composers. The best American composers are fantastic craftsmen; they know how to use the instruments, and they orchestrate really well. I wanted to find someone who knew how

to use the clarinet, and who understood the soul of the clarinet. I also thought that it was interesting to see if I could find a composer who often incorporated different styles of music in his compositions.

In the beginning of 2003-2004 I started pondering the commission of a clarinet concerto from an American composer. I wanted to figure out who could write a piece that would live beyond just the first couple of performances; a work that would take its place as a major classic in the repertoire in the years to come, and become a work for future generations to play. So, I was exploring many composers' various works, for orchestra, especially, to listen to instrumentation, and to understand their musical philosophies and aesthetics. I landed on the music of Frank Ticheli.

CD to FT: How much did you know about Håkan Rosengren and his playing when he approached you with the commission?

FT: Well, when he first approached me I'd only known about him by reputation. I didn't know him very well personally, though we got to know each other more intimately through the creative work, just working together and talking about the piece.

CD to FT: Were there things about his playing that inspired you as you wrote the clarinet solo part?

FT: Oh, absolutely, yes. His flawless tech-

nique, his eloquent musicianship, all of those wonderful things. Also his recording of the Nielsen concerto; some of his CDs that he loaned me were really inspiring.

Once an agreement to collaborate was established between clarinetist and composer, the final vision for the commission was solidified and the overall form of the project was determined: the composition would consist of three movements, and would be scored for clarinet and orchestra, clarinet and wind ensemble, and a score reduction for clarinet and piano. Other than requesting orchestrations for both large ensembles and piano, Mr. Rosengren, trusting the workmanship of Frank Ticheli, afforded the composer complete artistic freedom.

CD to HR: How much communication did the two of you have during the formational process of the concerto?

HR: We met every time Frank had written some thematic material, and then I went up to see him and I played the material. He also e-mailed me much of the thematic material. I played it and then e-mailed him back saying, "You can write whatever you want, I know that I can learn it. You should use your own integrity." That was the principle. He was asking me: "Does this work? Does that work?" I said that, basically, everything "works" – it doesn't mean that it's easy – but it can work. There's always a way of learning things. That's how I operate. I trusted that he knew



Håkan Rosengren in performance

what he was doing, so I didn't feel that I had to control anything. That's the reason why I take the initiative to commission a work: because I like the writing, the integrity, and the conviction of the composer. I have to be able to trust the composer.

CD to FT: *The piece is arranged for band and for orchestra. Did you conceive of it as a band piece arranged for orchestra, or vice versa? Or was it from the beginning conceived of as a piece for both?*

FT: *From the beginning as a piece for both, because in the contract it stipulated that he wanted both versions. So, I had to think about a work that would function well in either medium. So, that had some influence on some of my creative choices. But I wrote the orchestral version first, and then made the wind band arrangement after that.*

CD to FT: *Were there any particular compositional challenges posed by writing the piece for both band and orchestra?*

FT: *Well, you just have to be careful not to make decisions that will shut one medium out. For example, I tried to avoid too much high, quiet, string writing; although there is some in the second movement. Having too much of that would've compromised the band version, because that's one thing an orchestra does better than a band...that really super high register pianissimo writing that strings can do so well. At the same time I avoided too much low-end intensity, which, for me, can be much more powerful in a band than an orchestra. For example, saxophones playing fast and loud down low won't really transfer well to an orchestra. You can give it to cellos and bassoons, but it's not the same [laughing]. Beyond that I was just trying to write a piece, using my own skill as an orchestrator to bring it to life as best I could.*

The clarinet concerto is a three-movement work, with fast and technical outer movements and a slow lyrical middle movement. Movement one, "Rhapsody for George," is infused with the sound of George Gershwin. Movement two, "Song for Aaron," is reminiscent of the slow opening section of Copland's *Concerto for Clarinet*. Movement three, "Riffs for Lenny," is a frenetic tip-of-the-hat to Leonard Bernstein. Frank Ticheli describes the movements as follows:

FT: *In "Rhapsody for George" there certainly is that paraphrase at the beginning (I had to get permission from the Gershwin estate to quote that paraphrase), and there are hints of Gershwin in there as well. There's the rhythm of I've Got Rhythm, although it's my pitches so it kind of sneaks into the piece. Other than that it's really nothing about Gershwin; but I was certainly thinking, "OK, as a tribute to George Gershwin I'm going to keep this in that wonderful New York jazz world." So, that stayed in the back of my mind. There's certainly a Copland-esque quality to [the second movement]; the harmonies are very wide open. In the third movement, which is called "Riffs for Lenny," I imagined Bernstein on a podium, or on a pulpit preaching about music passionately. Again, there are no quotes. Other than the Gershwin paraphrase, there are no quotes; no quote of Copland, and no quote of Bernstein in the third movement. But, I was imagining Bernstein doing what he did throughout his life: teaching and preaching, and inspiring people about the joy and power of music. And so the clarinet is kind of seducing and inviting the audience all the time with the playing. It's very sultry and sexy, these bends and glissandi, and so forth. But the band behind the soloist has got this sort of nervous, "boppy" energy. And that's Bernstein's inner wheels turning, because he was always a high energy, high tension person. So, you've got this very smooth, sultry façade in the solo, and you've got this more nervous, energetic background in the band representing both sides of the Bernstein coin.*

CD to FT: *Obviously you know the music of those three composers very well. Did you choose them because they're personal favorites, or because of their connection with clarinet?*

FT: *I chose them because all three of them have something in common: They've all written iconic clarinet music. There's nothing more widely recognized than that opening of Rhapsody in Blue for clarinet. If you think "What's the most famous clarinet riff you've ever heard?" most people will probably say something like Rhapsody in Blue seven times out of 10. And, of course, Copland's wonderful clarinet concerto, and then Bernstein's Prelude, Fugue and Riffs. Those are all iconic works featuring the clarinet, so that's why I chose the*

three of them. And, of course, they're all American. So, I was just thinking of a way to pay tribute to my past while writing a piece that had its own identity, that wasn't just tied to them, but also had its own unique personality. So, in short, it's a tribute, it's not emulation.

CD to FT: *Was there an initial germ of an idea that got you started on this composition?*

FT: *Yes, the first idea came to me in a dream. I was sort of worrying about what the piece would be, and doing what we composers do: worrying, worrying, and worrying [laughs]. Out of that came a dream. I dreamt that I had a composition lesson with my old composition teacher Leslie Bassett. He was my teacher back in the 1980s, so we're talking, my goodness, 30 years ago now. In the dream he basically said to me, "You could have non-stop 16ths like this!" And he tapped his baton like a magic wand and out of the floor came a clarinet soloist. Then he tapped it again and an orchestra came out of the floor. Then he swished his wand, and the clarinetist began playing these very jazzy, non-stop 16th notes. In the dream he said, "Of course he has to breathe, so let the 16ths go into the ensemble!" He swished his baton again and the 16ths went from the clarinetist into the ensemble, and then back again to the soloist, back-and-forth. So there's this kind of ebb and flow between soloist and ensemble of non-stop ribbons of 16th notes. I woke up, and I knew I had my piece! That's how the first movement goes, really; it's non-stop 16ths. I added to that, coming and going, an eighth-note walking bass to enhance further a kind of jazz-influenced sound. You've got this walking bass in the double bass pizzicato, with all of the 16ths that go non-stop. So, a dream inspired the piece.*

Working in the manner outlined above, Ticheli completed *Concerto for Clarinet* in 2010. Premieres of the orchestral and wind band versions took place in that same year. Håkan Rosengren has extensive experience premiering commissioned works, so I questioned him about the unique challenges posed by preparing for the premier of *Concerto for Clarinet*.

CD to HR: *What adjustments were necessary as you switched from the orchestral version to the band version, if any?*

HR: It was such a brilliant instrumentation, from one to the other, that there weren't any major adjustments for me as a soloist. But that probably also had to do with what the band played, because they played extremely well. In the band version I could hear very distinctively the faster note values; I could hear the runs, and I could hear many things a little bit more clearly. But, in general, the instrumentation was such that I didn't feel like I had to play much louder or much softer, or so forth. Maybe in the soft sections I had to play with a little bigger soft because the clarinet and flute sections have similar colors to you as a clarinet soloist. You might have to lift the sound a little bit in volume.

Of course, it also depends on the conductor and the ensemble.

CD to HR: What are some of the greatest challenges of the piece as a clarinetist?

HR: You have to have good hands to play this piece, and you have to practice very slowly and be patient... but that's kind of a given. The actual challenge of playing a virtuoso material is to not lose track of the overall concepts of phrasing and declamation. You must ensure that the interaction between the clarinet soloist and ensemble doesn't unravel because you're so busy making it through the technical passages. I think that's part of the difficulty.

Of course one always has to make slight adjustments in regard to balance. Another considerable challenge with this music is that it takes a huge dynamic range to be able to play this piece. One has to be able to play very soft, but one also has to be able to play a very "big" soft – without sounding like you're playing loud. It's quite demanding in that sense. You can't go in and play the entire concerto with a chamber-like attitude; you have to play it operatic in some places.

The rhythmic aspect can be somewhat deceptive; some things do not sound as they are written. There are a lot of off-beat rhythms, and it is very easy to get thrown off. There is also the connection with the jazz idiom, which is fairly obvious, so you have to understand that the color of your sound has to sometimes bend in different directions.

CD to HR: Do you have any suggestions for clarinetists about to embark on learning the piece?

HR: Well, you can purchase the first publication for clarinet with the piano reduction! This is something I asked Frank for early on. The idea is that it should be available to buy for every student, every professional, everybody who wants to have a copy of this music should be able to buy it, just like you buy Mozart or Nielsen. If they are serious about performing the piece they need to find a pianist who will truly study and learn the music.

CD to HR: Do you think that this is a piece a talented undergraduate could perform, in addition to graduate students and professionals?

HR: I think that definitely a talented undergraduate could start looking at it, just like any other piece in the repertoire. There is much to be learned from it. I love that it uses the clarinet in a traditional way; the techniques are not extended techniques. It's more like taking the traditional values of playing the clarinet and music-making to a very sharp edge. A true challenge for a talented student!

CD to HR: So they could really learn to push their technique with this piece?

HR: Yes, absolutely. It's not traditional scales. It's a bit modal, whole tone scales and so forth. It's trickier than Baermann! [laughs]

CD to HR: The second movement, the Copland movement, sounds quite difficult in terms of control.

HR: Yes, the slow movement is tonally very difficult. It reminds me a little bit of the difficulties one can run into tonally in the slow sections of Debussy's Rhapsody, and also in the beginning of Copland's concerto.

CD to HR: Is there anything else you'd like to say about any of the movements of the concerto?

HR: Only that together they form a wonderful whole. Of course you could play one movement separately, but they stand together very strongly. If you only hear one movement you'll still find it interesting, but the entire piece really makes a strong impression.

CD to FT: What would you like clarinetists to know about this composition?

FT: Well, just that I'm as proud of this as I am of any work I've ever composed. And I mean that sincerely; I'm really happy with this work. I can't wait for it

to get out there and have its life. That life is going to be shaped not by me, but by all of those players you're talking about – all the soloists. They're the ones who are going to shape the evolution of the work, and I can't wait to see how that unfolds.

This collaboration between Ticheli and Rosengren has produced a work of quality, integrity and depth. Mr. Rosengren's stipulation that it be scored for orchestra, band and piano has ensured a wide array of clarinetists the opportunity to perform the work. Individually and collectively we have the chance to "shape the evolution" of this concerto through our performances, in front of large ensembles and in chamber music settings.

Both the piano reduction and the band version for Ticheli's *Concerto for Clarinet* are now available from the Manhattan Beach Music by visiting frankticheli.com. Scores and parts for the orchestral version are available from the composer at ticheli@usc.edu. Mr. Rosengren's recording of the concerto is available for purchase at www.amazon.com, www.amazon.co.uk, www.cdbaby.com and iTunes. To learn more about Håkan Rosengren visit www.hakanrosengren.com. To learn more of Frank Ticheli visit www.frankticheli.com.

ABOUT THE WRITER...

Cynthia Doggett is associate professor of music at Central College in Pella, IA. Dr. Doggett regularly appears throughout the U.S. as a recitalist and clinician, most recently serving as clarinet faculty and Festival Coordinator for Jonathan Cohler's International Woodwind Festival. Recent international appearances include a performance of electro-acoustic works at the 1st European Clarinet Festival, (Kortrijk, Belgium), and giving master classes in Romania at the National Conservatory of Music (in Cluj-Napoca and in Bucharest). An advocate for new music, Cynthia was recently awarded an Iowa Arts Council grant to fund the commission of *Sonata for B-flat Clarinet and Piano* by Nikola Resanovic. Dr. Doggett earned her D.M.A. and B.M. from the University of Wisconsin, her M.M. from Kent State University, and did post-graduate studies at University of Akron. Her primary teachers include Linda Bartley, Andrea Splitberger-Rosen and Håkan Rosengren. Cynthia Doggett is a Yuan Gao Royal Musical Collection performing artist.

Stanley Hasty

His Life And Teaching

by Elizabeth Gunlogson

PART IV

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

THE RETIRED YEARS

After a rewarding 30 years in Rochester, both professionally and personally, the Hasty's entered the retirement years. The couple, never ones to be inactive, greeted this new phase of their lives with enthusiasm. Hasty acknowledges, "I've never lacked for things to do."^a Establishing a new routine for the pair, however, would take some negotiating. After a career regimented with commitments such as lessons, rehearsals, etc., Hasty did not want to be tied down to a strict schedule. June, on the other hand, had always enjoyed being involved in various women's groups and volunteered frequently at their church. In order to make time for one another, the couple designated Tuesday as "Stan Day." June leaves that day open each week and Hasty gets to pick the day's activities, for example attending a book review, lecture, or museum as well as where they will have lunch. June admits, "Stan would love to go out to eat every day but not me."^b

Once his full-time responsibilities at Eastman ceased, Hasty found himself in high demand as a pedagogue.

What I discovered after I left the school was that I was no longer under a contract and that news got out pretty quickly. I was asked to do an awful lot of stuff all of a sudden because I was available, if I wanted to be.^c I soon found myself doing many things. I was doing a lot of lecture recitals all over the country and master classes, certainly.^d

June and Hasty relocated to California for the fall semester 1985–86 of the school year. There Hasty filled in for David Shifrin at the University of Southern California.^e Then during the 1988–89 school year, Hasty taught full time at the Juilliard School in New York City, commuting from Rochester each week. "They were having trouble there between two of the faculty

members and they asked me to fill in for a year."^f Hasty quickly noticed a different atmosphere at Juilliard in contrast to the resident faculty institution of Eastman.

It was very interesting when I was going to Juilliard. I usually went on Saturday, stayed overnight, taught Sunday and then came back. This one night [while] I was in New York, [I had] taught Saturday, and was going to stay overnight so I went to a concert of one of my students. Nathan Williams was a doctoral student then and giving his doctoral recital. I went and it was crowded. There were students [in attendance] unlike a lot of the student concerts here [at Eastman]. It was a good concert. I enjoyed it and congratulated him afterwards. I didn't have to put anything down that I had done anything. About two weeks later in my paycheck I get twenty-five dollars for going to that recital [laughs]. Isn't that funny? I had no idea that they had to pay you to get you there. That's kind of insulting if you have to pay them twenty-five dollars...Isn't that something?^g

On 17 September 1989, Eastman hosted a memorial entitled, "A Celebration of the Life and Career of Robert Sprenkle (1914–1988)." For the event Hasty joined with other Eastman faculty Bonita Boyd (flute), Richard Killmer (oboe), David Van Hoesen (bassoon) and Verne Reynolds (horn) in a performance of J. S. Bach's *Prelude in B-flat Minor* (WTC XXII), arranged by Van Hoesen.^h

In 1990, the couple relocated to a "cozy home which overlooks Ellison Park in the hilliest, greenest section of Rochester."ⁱ After the departure of their four children the Harvard street residence had seemed too big for just the two of them. To take advantage of the additional time retirement offered, the couple set up a workshop in the basement for their individual projects. June spent her time creating stained glass pieces. Trained as an artist, her designs are well known throughout Rochester and are proudly displayed in the homes of many

Hasty students. June keeps busy by creating new designs, accepting commissions here and there and producing enough art for an annual December sale.^j Hasty, on the other hand, has always been interested in woodworking.

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

Through the years this hobby has produced a number of keepsakes for the Hasty family, including a large grandfather clock, proudly displayed in their living room, as well as smaller mantle clocks for the couple and each of their four children. Hasty's passion for woodworking often overwhelmed him and could only be satisfied by the completion of a new project. The result of one of these episodes was a new shed for the couple's backyard. Inspired by Hasty's creation, June designed stained glass windows to enhance the structure.^l

In August 1993, Harold Wright, principal clarinetist of the Boston Symphony Orchestra, died unexpectedly.^m In addition to his orchestral duties, Wright had also taught clarinet at the New England Conservatory. After his death the school called Hasty. "They asked me to fill in for that season and I did."ⁿ Therefore, during the 1993–94 school year Hasty traveled weekly to Boston to teach Wright's former students. Then on 25 October 1993, Hasty's former student, Peter Hadcock, died tragically of a heart attack.^o At the time of his untimely death, Hadcock had been serving as principal clarinet of the Rochester Philharmonic Orchestra and teaching at Eastman. As a result, Hasty was called upon to help fill the void by taking on four of Hadcock's students. It was not an ideal scenario, but Hasty felt a



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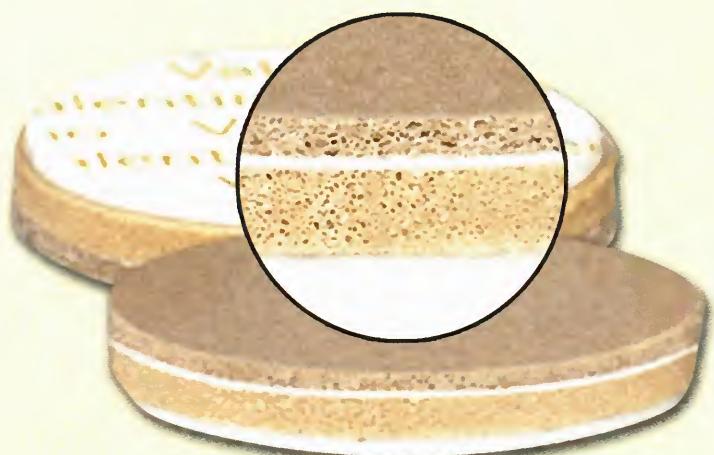
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responsibility to the students.

The circumstance wasn't to my liking. I didn't really like doing that for two reasons. First of all it was sad, because of the reason I was doing it. Secondly I was doing something which I didn't want to do at all which was going back to a situation where one of my ex-students was the professor of clarinet. I had purposely stayed away from that situation ever since I'd retired. That wasn't ideal but I felt like I had to do it. They needed somebody. It was a late thing that happened. I wasn't even in the country at the time, we were traveling in Italy. Bob Freeman called me while we were in Venice [to ask me] if I would fill in. So I wouldn't have done it by choice.^p

Though the circumstances leading up to the two temporary, one-year positions were tragic, Hasty was able to focus on the positive. "Both instances were better than institutional teaching, all I did was give them lessons. I didn't have to grade them. I didn't have to hear exams. I didn't have to do anything."^q

In 1994, Hasty was hired by the Asian Youth Orchestra to serve on its artist faculty. The 100-member, all Asian orchestra is comprised of instrumentalists between the ages of 15 and 25 who have been selected through a highly competitive audition process. Each summer they assemble for six weeks, beginning with a three-week rehearsal camp.^r Hasty was required to attend the orchestra's morning rehearsals and then teach private lessons in the afternoon. June often spent her mornings with Hasty and her afternoons sightseeing either by herself or with other coaches' wives. After the rehearsal camp, the orchestra embarked on a three-week tour;

the couple was invited to accompany the ensemble and accepted.^s

During Hasty's first summer with the orchestra (1994), the rehearsal camp was located in Hong Kong and was followed by a tour of China, Japan and Taiwan. The following summer (1995), they again began in Hong Kong and then toured throughout Taiwan and Japan before arriving in the United States where the students performed on both coasts. In 1996, the orchestra returned to Hong Kong and then visited the countries of Malaysia, Japan, Taiwan, Vietnam, Thailand, Singapore and the Philippines. In the summer of 1997, the ensemble met in Kauala Lumpur, Malaysia and then toured throughout China, Japan and Singapore. Hasty's final year with the orchestra (1998) was spent in Crans-Montana, Switzerland followed by a European tour of Switzerland, Holland, Belgium, Germany and Italy.^t

Beginning in 2002 and continuing through 2005, Hasty taught at the Aria International Summer Music Academy.^u The academy provides advanced instrumentalists aged 15 to 32 with private lessons, master classes and chamber music opportunities.^v During Hasty's second year at the festival, he participated in a video program entitled, *The Hasty Legacy*. Created by the academy's host institution, Ball State University, the documentary focuses on the pedagogical methods of Hasty and two of his former students, Elsa Ludewig-Verdehr and Michael Webster, also instructors at the festival.^w Hasty, worried that the taping might interfere with the teaching of his academy students, established strict guidelines for the film crew to follow.

I said, "What I'll do is one afternoon I'll bring my whole class over there and we'll have our regular lessons in the television studio." They

set up a little cozy scene on one side of a big room and I just gave my lessons. I [told them], "I don't want anybody interfering in anyway. You can't say anything. You can't request anything, nothing." So they just set up four cameras [and] kept them on all the time, at every angle. They could see the music I was dealing with, with the student, they could see me and they could see a head on view of everything. I just gave a regular lesson, five times. Then they interviewed me, which [is] part of it, just a little background stuff.^x

Hasty's former students still continue to request his services, and he often performs master classes at their teaching institutions. For example, during the spring semester of 1999, while Frank Kowalsky was teaching at the Florida State University campus in London, England, Hasty replaced him at the university's main Tallahassee campus. He provided lessons for graduate students, master classes for undergraduate students and a reed class. Subsequently, in January 2004 he presented a master class at Rice University for Michael Webster.^y

In their later years, the Hasty's remain very positive people. They are curious about new things, always learning, traveling, exploring and discovering new passions. The couple is quite active in their local Episcopal church and participate in many church activities. To help keep them fit for such an active lifestyle, they both exercise regularly enjoying walking, stationary bicycle and aerobics classes. Family is very important to them and they spend a good deal of time with their four children and five grandchildren. During the Hasty's many travels they have spent time in Italy, Asia, France and Canada.

In their marriage, the Hasty's admit to being departmentalized in their roles. June has always taken on the more traditional female responsibilities and Hasty the male duties. However, the real success of their nearly 60-year union lies in their daily attention to kindness, compromise and flexibility. An example of this flexibility came about on a recent visit with their family. After a large meal, Hasty observed the other men in the family helping to wash dishes and asked June, "Is that something that you would like me to do?" She was excited by the offer, and began doing them every day.

In 2005 Hasty was recognized for his professional accomplishments by his high school alma mater and inducted into the

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Bison Alumni Wall of Fame. "The 'Wall of Fame' recognizes McCook High School graduates of at least 10 years who have contributed significantly to their profession and community."^{aa} During the summer of 2006, the International Clarinet Association paid tribute to Hasty with a series of events at its annual convention in Atlanta, Georgia. Included was a tribute session where his former students shared stories of their time with Hasty, and a special recital featuring clarinetists Larry Combs, Ken Grant, Ted Gurch, Elsa Ludewig-Verdehr, Tom Martin and Michael Webster. The performers, all former students of Hasty's, displayed a virtuoso level of technique and musicianship, a fitting tribute to their teacher.

Three years later, Ohio State University chose Hasty to be the featured artist for their Johnstone Woodwind Master Series. The four-day event, hosted by OSU professor of clarinet and former Hasty student James Pyne, featured master classes, performances and lectures by numerous Hasty students. These included David Bellman, Bruce Curlette, Russell Dagon, David Etheridge, Ken Grant, Maurita Murphy Mead, Kevin Schempf, Elsa Ludewig-Verdehr and Michael Webster. Additionally, Hasty himself presented three master classes.

On May 7, 2010 the Eastman School of Music hosted a 90th birthday celebration for Hasty. It was a large gathering of many of his former students and Eastman School of Music colleagues. Students came from across the United States and abroad to celebrate Hasty's life, share stories and honor their mentor. The event was a wonderful tribute to a truly amazing man who had such an enormous influence on so many.

During the summer of 2010, the International Clarinet Association once again paid tribute to Hasty at its annual conference in Austin, Texas. The event, "Stanley Hasty: A Celebration of His Life and Work," was hosted by two former students, Richard MacDowell and Nathan Williams. The afternoon's festivities began with a presentation of Hasty's life and teaching by this author, including photographs and recordings. This was followed by a special recital featuring a number of former Hasty students: Scott Anderson, Deborah Chodacki, Ken Grant, Diana Haskell, Lee Livengood, Eric Mandat, Michael Webster and the Webster Trio, and Nathan Williams. The recital concluded with the world premiere performance of Eric Mandat's *Three Studies*. The piece, composed specifically for the occasion, illustrated

different aspects of Hasty's clarinet teaching. It was obvious by the conclusion of the conference that Hasty's contributions to the clarinet community have and will continue to have a lasting impression.

ENDNOTES

- a D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.
- b June Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.
- c D. Stanley Hasty, interview by author, 8–9 July 2002, Rochester, New York, mini disc recording.
- d Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.
- e D. Stanley Hasty, "Questions," private e-mail message to Elizabeth Gunlogson, 29 September 2006.
- f Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.
- g D. Stanley Hasty, interview by author, 8–9 July 2002, Rochester, New York, mini disc recording.
- h A Celebration of the Life and Career of Robert Sprenkle 1914–1988, Eastman School of Music, concert program, 17 September 1989, Kilbourn Hall, Rochester, New York.
- i Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 35.
- j D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.
- k Ibid, 41.
- l D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.
- m *The Clarinet* 21:1 (November–December 1993): 38.
- n Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.
- o *The Clarinet* 21:1 (November–December 1993): 40.
- p Michael Webster, "Hasty at 80," *The Clarinet*, 27:2 (March 2000): 47.
- q D. Stanley Hasty, interview by author, 8–9 July 2002, Rochester, New York, mini disc recording.
- r Asian Youth Orchestra, www.ayohk.com, accessed 7 August 2006.
- s D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.
- t Asian Youth Orchestra, www.ayohk.com, accessed 24 September 2006.

- u D. Stanley Hasty, interview by author, 22 September 2006, Rochester, New York, mini disc recording.
- v Aria International Summer Academy, www.bsu.edu/web/cfa/music/aria, accessed 4 November 2006.
- w *The Hasty Legacy*, Ball State University, 2005, DVD.
- x D. Stanley Hasty, interview by author, 10 November 2003, Rochester, New York, mini disc recording.
- y Ibid.
- z D. Stanley Hasty, interview by author, 6 March 2006, Rochester, New York, mini disc recording.
- aa Bison Alumni-McCook Senior High School, www.mccookalumni.com/vol27_WallofFame.html, accessed 15 February 2006.

2012 I.C.A. OFFICER ELECTION RESULTS

The I.C.A. held an on-line election from March 15 through May 1, 2012. The election was administered by Madeleine Crouch & Co. in Dallas, TX. The election results are as follows:

PRESIDENT-ELECT

Maxine Ramey,

The University of Montana – 233

Eddy Vanoosthuyse – 146

SECRETARY

Caroline Hartig,

Michigan State University – 239

Mary Alice Druhan – 137

TREASURER

Tod Kerstetter,

Kansas State University – 194

Denise A. Gainey – 181

The new officers will begin their term on September 1, 2012. We thank all of the candidates for their willingness to participate in the election and for their continuing membership in and service to the I.C.A.



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A color photograph of a middle-aged man with dark hair and a warm smile. He is wearing a white button-down shirt and is positioned behind a large stack of yellow bamboo canes. The background is a lush, green, tropical setting with palm fronds. The lighting is bright and natural, suggesting an outdoor daytime environment.

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Michele A. Zukovsky

Clarinetist Michele Zukovsky has appeared many times as soloist with the Philharmonic, both at the Hollywood Bowl and at the Music Center. She has been a guest soloist with many orchestras around the world, including the world premiere performance of John Williams' *Clarinet Concerto* with the Boston Pops. Zukovsky also performs regularly at the Philharmonic's Chamber Music Society concerts, and she has participated in several premieres as a soloist with the orchestra's New Music Group.

She has collaborated with a number of chamber ensembles, most notably the Angeles and the St. Petersburg String Quartets, and she appears frequently in New York with the "Concerts at the Y," Ravinia, Lincoln Center and "Mostly Mozart" ensembles. Zukovsky is active as a teacher of master classes throughout the world, and she is currently on the faculty of the Thornton School of Music at the University of Southern California. She studied clarinet with her father, Kalman Bloch, himself a former principal with the Los Angeles Philharmonic.

Michele Zukovsky has recorded for London/Decca, Avant, Nonesuch, Philips and Summit Records. Her recent Summit

recordings present works by Martinů with the Bohemian Ensemble of Los Angeles.

* * * * *

Working for the same employer for 50 years is not the standard American mode – job change is part of the culture. But then there's Michele Zukovsky. Michele has just celebrated 50 years with the Los Angeles Philharmonic, and as the principal clarinet with the orchestra she's still going strong.

She came into the Philharmonic as associate principal to her father Kalman Bloch, and the family affair was just fine with the orchestra and the public; and the critics. ("The admirable ...clarinetist [Zukovsky] met this impossible solo challenge [*Clarinet Concerto* by John Corigliano] as if it were just another reedy bagatelle. She was dazzling." – Martin Bernheimer, *Los Angeles Times*, Feb. 10, 1979.)

Michele's luminous, always-on-target playing was an important part of the Los Angeles Philharmonic's performances – at the Dorothy Chandler Pavilion, then at the Walt Disney Concert Hall, on national and international tours, and in chamber music concerts. Her memory book lists outstanding solo concerto performances



with conductors past counting, but including, of course, former music directors Zubin Mehta, Carlo Maria Giulini, André Previn and Conductor Laureate Esa-Pekka Salonen.

Michele was not the kind of performer to sit back and glory in her triumphs. There came a time when she decided she could raise her towering standard even higher through a dramatic action – in very quick time she mastered the German-system clarinet and made it her own. A very difficult and risky transition for a clarinetist who grew up and became a successful professional using the French system; but Michele Zukovsky is not your traditional musician.

As it must for an orchestral clarinetist who has her day as soloist, Zukovsky has had her way with the Mozart and Copland concertos, among others, and such contemporary works as the Corigliano. The Gershwin *Rhapsody in Blue* opening and any



number of prominent orchestral solos finds this clarinetist rising above the very good to a truly memorable stratospheric height. Long may she keep those reeds vibrating.

— Orrin Howard

[Orrin Howard was Director of Publications for the Los Angeles Philharmonic for more than 20 years. Ed.]

* * * * *

Michele Zukovsky joined the Los Angeles Philharmonic at 18 in 1961. I first met her in 1967 during my first year of study with her father Kalman Bloch, the principal clarinet of the Los Angeles Philharmonic. I was in awe of her and when I did hear her play, I was impressed with her sound and technique. She was a personable and attractive young woman.

During the early 1970s, Michele switched from her Buffet Boehm clarinet to the Oehler clarinet made by Herbert Wurlitzer because her husband Charles Zukovsky had studied the German clarinet when he lived in Vienna. As she was searching for a concerto to play with the Philharmonic she briefly borrowed some concertos (Krommer and Kurpinski) but settled on a tried and true work, Weber's *Concertino*. I heard her very fine performance with the Philharmonic at a concert during a tour of southern California. Over the years, her playing steadily improved and I always listened to her distinctive, beautiful sound and elegant musicianship with pleasure when going to the Philharmonic concerts at the Dorothy Chandler Pavilion in Los Angeles. In later years, she also played the five-key clarinet in an early music wind ensemble with her husband Charles, a very accomplished musician and excellent player on the five-key clarinet. Michele has reached the enviable milestone, that of playing 50 years in the Los Angeles Philharmonic and has performed in many exceptional concerts including the world premier of John Williams' *Clarinet Concerto*.

I admire Michele as a person and as a musician. My best wishes for her professional and personal future.

— Albert R. Rice

* * * * *

I've known Michele since we were kids in the late 1950s, both studying with her father Kalman Bloch. She is the baby of the two of us, by about six months.

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Kalman was a student of the great Simeon Bellison. So Michele and I inherited that kind of rigor. We played together in honor orchestras and the YMF Debut Orchestra for several years. She always had, and still does have, a great sense of humor and grace. The two of us attended the University of Southern California together, when she "got the call" to join the Los Angeles Philharmonic with her father. And the rest is history, so they say. Between the two of them, Kalman and Michele have put in nearly 100 years with that orchestra. Our paths separated for many years until her father joined me for a couple of concerts with my orchestra, the La Mirada Symphony, and I started playing in Kalman's clarinet quartet, the Los Feliz Ensemble. Michele would sub with us on many occasions, and we renewed our friendship.

Of course I had heard her play many times over the years and had always marveled at her consummate artistry and knowledge of the solo and orchestral repertoire. Her dad was the same way, so Michele inherited this knowledge honestly. She has a beautiful sound on those Wurlitzers, and I believe that she is the only clarinetist in a major U.S. orchestra



Before a performance of the Weber Concertino at the Aspen Music Festival (age 17)

using that setup. I am amazed just how fast she can change a reed with that string ligature! Faster than I can with a Bonade.

The quartet is still performing, with Michele playing her father's part on 3rd. That's what he would have wanted. We last performed at last summer's I.C.A. Festival in Northridge, CA, during a tribute concert for her late father.

Michele, I treasure your friendship and thank you for 50 years of outstanding clarinet stewardship with the Los Angeles Philharmonic.

— James Lythans, DMA
Anaheim, CA

* * * * *

As a budding clarinetist growing up in Southern California, I was fortunate enough to attend a steady stream of concerts by the Los Angeles Philharmonic. There I heard clarinet playing that was just plain mesmerizing. Michele's sound and musicality were signposts for me during that formative time.

In 1981 I couldn't have been more honored to join the Los Angeles Philharmonic clarinet section. As I began my tenure in the orchestra I tried to figure out, week after week, now as an insider, how I could possibly make a sound like Michele's. Over 30 years later I'm still trying to unravel that one.

Michele's impact on me, on our orchestra, and on countless other musicians does not stop with her magnificent playing. She is a warm, generous, nurturing den mother to so many of us. Never short on humor, she raises guffaws during rehearsals on a ridiculously regular basis. (She's also been known to offer much needed advice to conductors from time to time.) After 50 years in the orchestra Michele still dedicates herself, with endless thought and energy, to the highest musical standards. I can't imagine what our lives in the Los Angeles Philharmonic would be like without her. And I'm hoping we never have to find out.

— David Howard, Bass clarinetist,
Los Angeles Philharmonic



*At the family home
(1947)*

* * * * *

Congratulations to Michele on her great achievement of 50 years in the Los Angeles Philharmonic. She was a trail blazer for women when she entered the orchestra, joining her father Kalman Bloch, a legendary clarinetist.

Bravo, Michele.

— Naomi and Stanley Drucker

* * * * *

I first met Michele Zukovsky in 1994, shortly after I had begun clarinet study with her father, the late Kalman Bloch. It was backstage at a recital at Pomona College. I arrived late, but was allowed to stand backstage as long as I remained silent. I peeked through the curtains to see the performers, expecting to see Mr. Bloch with a pianist. I did a Harpo Marx double-take when I saw an attractive lady playing the Martinů *Sonatina* and Poulenc *Sonata* with a gorgeous sound and impeccable phrasing. I then recognized her as Michele, with the great Zita Carno on piano. (Kalman got sick at the last minute, and Michele subbed for him.) I introduced myself to them after the concert. They were both very friendly, and over the ensuing years, Michele and I became close friends.

I had a lesson with her once – only a half-hour, but very memorable. She went deeply into phrasing, making each phrase unique while maintaining the spirit of the movement, to make the whole piece sing. She showed a wonderful, joyous spirit that inspired me even further.



Years later, Mr. Bloch started a clarinet ensemble, and I was asked to join. Michele subbed with us many times, and I can still hardly believe I played with two of the all-time greats. I am beyond privileged to know Michele and count her as my friend.

— David Gilman

* * * * *

I have had the privilege of knowing Michele Zukovsky since 1982 when I had the wonderful opportunity to meet her at what was then the ClariNetwork Conference (the equivalent of today's I.C.A. ClarinetFest®'s) which was held in Washington D.C. As a winner of the Young Artist Competition, I was given the opportunity to have a lesson with a renowned clarinetist of my choice. I had long been an admirer of the great Michele Zukovsky and had every recording she had ever made including solo and orchestral. I was thrilled to finally meet the legendary clarinetist who had inspired me greatly. When I met her, it was immediately evident that this brilliant, gifted clarinetist and artist was also an amazing teacher and human being, full of grace, kindness, encouragement and generosity. From that point on, anytime we were in the same area, I would have a lesson with her, or talk with her by



phone and seek her infinite advice and wisdom. I still have the long tone exercises and accompanying warm-up guide she wrote for me at the Back Bay Hilton in Boston when the LA Philharmonic was on tour, and I share it with all of my students as well. Michele and I have maintained contact for more than 30 years. She is not only one of my most favorite clarinetists/artists and musicians of all time, but I consider her to be one of my greatest mentors as well and a true friend. She has truly inspired me in so many ways as a clarinetist and human being. Thank you Michele, you are truly one of a kind and loved by us all!

— Caroline A. Hartig
Associate Professor of Clarinet
Michigan State University

* * * * *

Here's a short vignette from when Michele came to UCLA a few years ago to do a master class which I think shows her candor and sense of humor.

One of my clarinet students (who was preoccupied with orchestral excerpts) was going to play Beethoven's 6th for her, but first she asked, "Since there's more than one recording by the conductor of the orchestra I'm trying for, how can I tell what's on his mind behind the screen that day?" Without missing a beat, Michele said, "Never try to guess what's on a conductor's mind...you may find they don't have one. Instead, just give it your best shot!"

I still wish I'd had that class videotaped because Michele was so funny and perceptive, and she actually got her clarinets out and played for my students that day.... something that is not done by very many of our master class guests these days.

— Gary Gray, Professor of Clarinet,
Chair of Woodwind Studies, UCLA

* * * * *

Congratulations, Michele. It was 30 years ago the first time I listened to her. She played Ravel's *Ma mere l'oye* with the L.A. Philharmonic at the Royal Theatre in Madrid. What a wonderful experience! Beautiful sound, special legato, sensitivity, phrasing and with elegance. How much I learned that day!

ClariNetwork International Conference, 1978 (Michele is standing in the back row, fifth from the left.)



A few years later Michele was invited to give master classes in Spain, so I made the application for it immediately. Meeting her personally was as impressive as it was musically. She is a humble, pleasant, kind and natural person. When I teach, many things I tell my students I learned from her and I tell them.

I met Michele at some ClarinetFests® and again in Madrid, and it was always a pleasure listening to her. When she plays, the music is the artist and through her you are touched. Especially now that she has

completed 50 years as a professional in the L.A. Philharmonic while I was in the Madrid Symphony Orchestra (Opera) for four years and principal clarinet for 26 years in the National Orchestra of Spain, I would like to say to you – bravo! You have been a model for me despite the distance you are from me, and congratulations on your musical and personal qualities. Many thanks.

– Enrique Pérez Piquer, Solo Clarinetist
Orquesta Nacional de España,
Madrid, Spain

* * * * *

Michele is a natural – a wonderful musician. The clarinet is an extension of her personality

– Monica Kaenzig, Clarinet and E-flat Clarinet, Mauk/Nunis Chair
Los Angeles Philharmonic

* * * * *

I first met Michele at the time we were both finalists at the audition for principal clarinet of the Boston Symphony Orchestra and, while neither of us won the audition (Harold Wright was chosen to no one's surprise.), we decided to make the best of it and went for a fine meal at the famous Durgin Park restaurant and have been good friends since.

Another memory of Michele was a particularly fine interpretation of the Hindemith *Sonata* at one of the I.C.A. conferences with Michele and the excellent pianist Zita Carno.

Congratulations on your 50-year tenure, Michele...I guess it turned out to be a steady job!

All the best,

– Larry Combs

* * * * *

Michele has been not only one of our dearest customers for a very long time but is also a great friend and supporter to the whole company. It is people like her who make our work truly rewarding. We would like to congratulate her for this remarkable achievement, even though we have sometimes wished for her to be with a German orchestra so that we could hear her play more often.

Kind regards,

– Bernd Wurlitzer, Herbert Wurlitzer
Fine Woodwind Instrument Makers Inc.,
Neustadt/Aisch, Germany



Zubin Mehta, Michele and Kalman Bloch (2008)



The clarinetists of the Los Angeles Philharmonic (1975):
Franklin Stokes, Michele Zukovsky, Merritt Buxbaum
and Kalman Bloch

THE CLARINET AS A DEFINING INSTRUMENT OF TURKISH MUSICAL CULTURE

by Boja Kragulj

With a declaration of independence in 1923, the clarinet fast became a key feature of the new Turkish musical scene – it may well enjoy greater popularity in Turkey than anywhere else in the world: an instrument of rock-star status, ever present on television, on city-streets, on stage. A unique style of performance with unique performers, it is unfortunate this style of clarinet performance remains underexposed outside native borders. Should you hear with my ears, you would know the Turkish clarinet carves a deep niche worthy of rapt attention in our varied and accomplished field of clarinet performance.

The production of microtones numbering as high as 32 per octave and achieved primarily through embouchure manipulation is merely one unique feature of the performing style. The Turks also make use of G clarinets, vibrato or glissandi that rival that of a vocalist and a repertoire that is non-derivative of the Western Classical tradition but instead relies on the eclectic monophony of the wax-wan Ottoman Empire. In recognizing these differences one begins to understand how our community has missed the astonishing sounds of the instrument coming from Turkey: it is dif-

ficult to believe these are clarinets, but indeed they are.

Within Turkish borders, the clarinet reigns supreme as the instrument of an entire nation – understanding the genesis of this anomaly is no small endeavor. The following research catalogs the history of the clarinet and its rise to fame in Turkey via two broad categories: 1) influences from the West on the Ottoman Empire that formally introduced the clarinet, and 2) Atatürk's establishment of the Turkish Republic and Turkish Radio Television (TRT) broadcasts that correlate with the development of the clarinet as a new instrument of the "folk."

Alla Turca fashion becomes Alla Franga necessity; how the West influenced the East as the Ottoman Empire fell

As Catherine Schmidt-Jones writes, "The primary influence of the Ottoman Empire on Western music, including a significant influence on the composers of the First Viennese School, came through the Ottoman military bands.¹ The most lasting effect of this influence has been on the band tra-

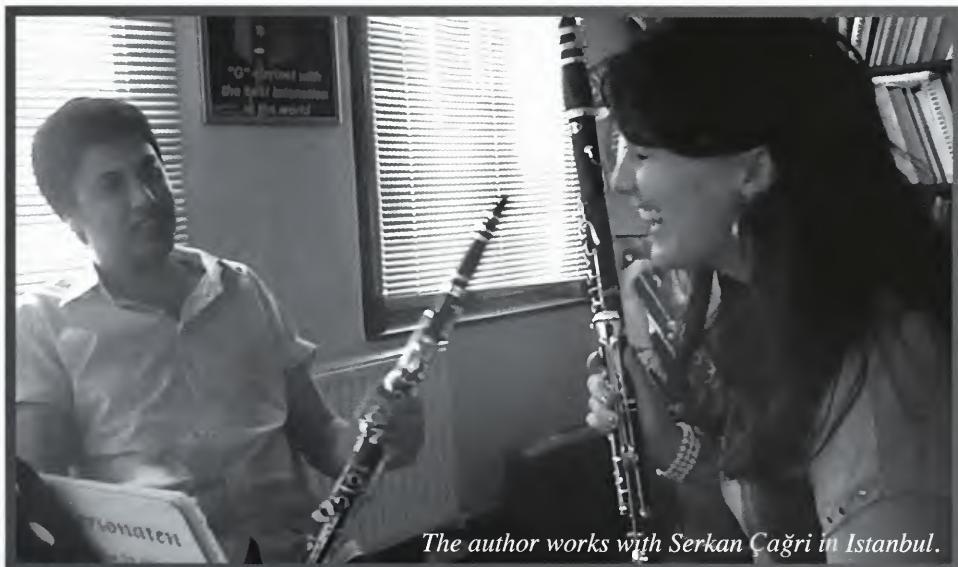
ditions of Western Europe and the U.S." (Schmidt-Jones 2010, 1). Several authors have explored how janissary bands influenced the composition of Western Classical music.² Far less is written, however, on the topic of how the West influenced music in the weakened Ottoman state and newly founded Turkish Republic of the 20th century.

Once the janissaries were disbanded in 1826 by Sultan Mahmud II, ruler of the Ottoman Empire from 1808 until his death in 1839, European style marching bands were developed in their place with the inclusion of clarinets. Mahmud invited Giuseppe Donizetti (1788–1856) to establish these early bands in the empire (Reisman 2008, 7). Donizetti was likely the first person to bring clarinets from Germany into Turkey. As Emre Aracı (2002) reports, there are "... copies of invoices and payments for musical instruments ordered for the court in Constantinople..." These records are currently stored in Topkapı Palace in Istanbul (54). The author's own investigation of these records confirms the order of G clarinets from Germany for the Ottoman royal court. Albert Rice writes the following:

The clarinet d'amour was called various names in printed sources and in music. The earliest known music, Gossec's 1760 Missa pro defunctis (published in 1780 as Messe des morts) includes parts for clarinettes G...advertisement[s] imply that the clarinet d'amour was also known under the name of G clarinet... At the Turkish court of Mahmud II from 1828 to 1839, the low G clarinet, called "ask klarineti" ("love clarinet," either the clarinet d'amour or alto clarinet, was introduced by the teacher and composer Giuseppe Donizetti Paşa (Rice 2009, 27).

Our research corresponds with that of authors writing in Turkey; the clarinet formally entered the Ottoman palace in the 1820s (Çağrı 2006, 36 and Şen 2008, 8–9) although the G clarinet was not commonly used until the late 19th or early 20th century (Çağrı 2006, 37). Because these G clarinets were made in Germany they were likely Albert-system instruments. To this day, Albert-system G clarinets are used in Turkish performance and are still ordered from Germany.³

As early as 1827, numerous Turkish students traveled to Paris to study music



The author works with Serkan Çağrı in Istanbul.



Serkan Çağrı plays for an adoring public in Edirne, Turkey

(Aracı 2002, 51). One of Klosé's students, "Francesca," arrived in the Ottoman palace (circa 1850) to teach Boehm-system clarinet (Şen 2008, 8), although today the Boehm clarinet is used primarily for Western Classical performance and to train very young students whose hands are too small to cover tone holes on a G clarinet.⁴ While a student at the Notist Group in Istanbul, I met a six-year-old boy who was taking lessons with Serkan Çağrı on a Böhm instrument: Serkan explained that the student would eventually play a G clarinet and that it was more important to develop his ability to hear at this point in his studies.

In addition to introducing the G clarinet, Donizetti popularized Western Classical Music in the late 19th-century Ottoman state by first forming an ensemble *Muzika-i-Hümayun* to perform Western and Ottoman classical music followed by the collaborative development of the *Muzika-i-Hümayun Mektebi*, a school for the training of palace musicians (Woodard 1999, 14–15). Following the trends of the palace musical culture, Western Classical opera performance eventually became commonplace; operas by Rossini, Verdi, and Gaetano Donizetti were all premiered in Turkey shortly after their European debut, with original scorings for orchestra and clarinets: these operas included Verdi's *Il Trovatore*, *Un Ballo in Maschera*, *Rigoletto* and Gaetano Donizetti's *Lucrezia Borgia* (Reisman 2008, 7–12).

As Classical clarinet performance found its beginnings in Turkey, so a new tradition of Turkish folk clarinet performance also began. These distinct approaches to clarinet performance emerged almost simultaneously at the end of the 19th century. Early attempts to incorporate the clarinet as an instrument of Turkish folk music were not highly successful, primarily because it is more difficult to produce microtonal pitches on the clarinet as opposed to stringed instruments. The clarinet did, however, quickly gain acceptance for use in villages outside palatial borders; as early as 1860, the G clarinet was present in the countryside of modern day Turkey (Şen 2008, 9).

Atatürk's establishment of the Turkish Republic, TRT, and the clarinet as the new instrument of the "folk"

Once the Ottoman Empire officially ended its reign at the beginning of the 20th century, new borders were drawn and the Turkish people declared their independence as a republic in 1923. Under the leadership of Mustafa Kemal (1881–1938) Atatürk, the Turkish culture was newly defined as that which belonged to its citizens; the citizens of Turkey were, however, a diverse people with a diverse musical past. As Macfie (1998) identifies, residing within the borders of the newly founded Turkish republic were, for example, large numbers of Greeks, Kurds, Armenians, Arabs and

Jews. Atatürk knew Constantinople as a cosmopolitan and multi-cultural city long before he became the president of Turkey; it was his dream to propagate a cosmopolitan tradition for the nation at-large (Kinross 1964, 22), a decision that would ultimately affect the clarinet's life nationwide.

Atatürk worked to establish a new Turkish national identity through the unification of Western ideals and the retention of all folk culture that fell within the country's newly formed borders. "...Attempts at redefining and reconstructing the folk and folk culture are to be seen as the main tenets of the process of constructing the category of nation" (Degirmenci 2006, 51).

In order to achieve a new culture of music, monophonic Ottoman music education was outlawed in both public and private schools as early as 1927 and was banned from radio broadcast in 1935. This allowed for the expansion and diversification of ensemble instrumentation, again a critical development for the clarinet. While the modal system of Ottoman music was retained, Atatürk actively recruited Western artists to advise the development of new Turkish cultural centers including schools of music: Paul Hindemith arrived in 1935 to open the Ankara School of Music (Degirmenci 2006, 57–58) and Béla Bartók arrived soon after to complete research and begin cataloguing folk melodies (Woodard 1999, 10).⁵

By quickly closing Ottoman institutions and establishing democratic educational institutions in their place, including schools for the study of fine arts and music, Atatürk carried out a powerful plan for the establishment of a new Turkic musical identity (Reisman 2008, 14 and 19). Ziya Gökalp, political social scientist and advisor to Atatürk, said the following about Turkey's newly formed musical identity: "Our national music...is to be born from a synthesis of our folk music and Western music. Our folk music provides us with a rich treasury of melodies. By collecting them and arranging them on the basis of Western musical techniques, we shall have both a national and modern music." (Gökalp 1959, 300) Atatürk defined all that fell within the newly formed borders of Turkey as "Turkish." From its beginnings, therefore, the Turkish folk culture was multi-cultural: a conglomeration of many folk musical cultures became a unique Turkish musical culture. The clarinet was thus primed to enter the culture as an instrument of both the Ottoman and folk past, and in this way, to be a culturally defining instrument of the new Republic.

The Turkish national identity was in effect resurrected and newly assembled from the multi-national remains not only of the Ottoman elite, but of the folk culture that co-existed during Ottoman decentralized reign and was sustained during the Empire's slow collapse. The influx of technology from the West upon establishment of the Republic was an important means by which a Turkish national identity was synthesized: the clarinet was introduced to the Turkish public via radio and television broadcasts concomitant with governmental effort to define the national musical culture. These early broadcasts were an important means by which a Turkish identity blossomed, and the sole means by which the clarinet was introduced to the entire country as "Turkish."

The establishment of Turkish radio (initiated by the founding of Ankara's station in 1927 and followed by an Istanbul station founded in 1949) allowed the broadcast of folk songs collected by Bartók and other scholars. It was TRT stations that brought Turkish clarinet performance to a wide audience (Çağrı 2006, 36), popularizing the performance genre and initiating the placement of the clarinet as a defining instrument of Turkish popular culture.

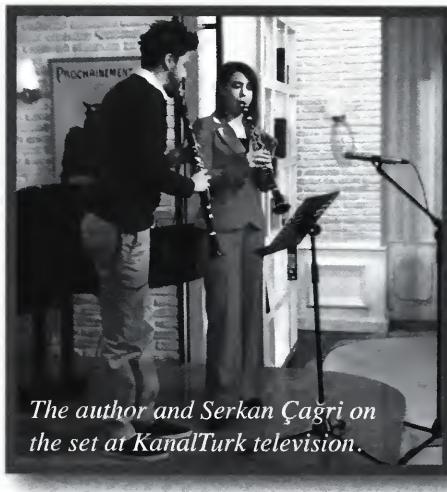
The father of Turkish clarinet performance is Ibrahim Efendi:

it is not known where or when Efendi was born – he passed away in Baghdad in 1925 (Çağrı 2006, 36). Efendi was the first to successfully apply the Turkish *maqam* system using microtones on the clarinet. Although Efendi did not perform on TRT, he caught the attention of Mesut Cemil, the chief executive of TRT music broadcasting who subsequently hired Turkish clarinetist Şükrü Tunar to perform in Istanbul (Çağrı 2006, 37). Tunar's performances on TRT radio, nationally broadcast, inspire clarinetists through the present day. With the ability to manipulate pitch, the clarinet joined the ranks of popular string instruments in Turkey. Records from TRT show the consistent use of clarinet in radio broadcasts beginning in the 1920s through modern times.⁶

The popular evolution of Turkish clarinet performance is likely linked to its widespread dissemination via media sources – the instrument found its beginnings with the rise of the new Turkish state and was popularized through a medium that dispersed the newly defined musical culture of Turkey, TRT. Atatürk's goal for the new republic was an abandonment of the Ottoman past in favor of a merged Western and newly defined Turkish folk culture. The Turkish folk culture is diverse and includes as many cultural traditions as the nationalities that comprise it – Armenian, Greek, Middle Eastern, etc. Because the clarinet never belonged to the official ensembles of Ottoman classical music (rather fortunately), it was an ideal instrument with which to showcase Turkey's new Folk-West merge that began in the 1920s:

To create the best synthesis for Turkey's culture, Atatürk underlined the need for the utilization of all available elements in the national heritage, excluding most of the Ottoman elements. Included were ancient indigenous cultures...Atatürk [stressed] the folk arts of the countryside calling them the wellspring of Turkish creativity (Reisman 2009, 46).

The clarinet was thus ideally primed to become a defining instrument of Turkey. Introduced through the Ottoman Empire but not included in Ottoman traditional ensembles, it was not excluded in the formation of a new nation but rather promoted. From both within Ottoman walls and throughout the countryside, Turkish



The author and Serkan Çağrı on the set at KanalTurk television.

clarinet performance was born and grew simultaneously with the birth and development of the Turkish nation. An instrument important to Western Classical traditions developed a unique voice in Turkey. It is as though the clarinet is Turkey's voice, speaking something about the creation of a new culture through retention of the past with an amalgamation of Western influence. In this country, the clarinet lives on and continues its reign supreme.

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ABOUT THE WRITER...

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ENDNOTES

1 These Ottoman military bands were known in the West as "janissary" bands, but are in the historic Ottoman Empire known as *meterhane* or *davulhane*. Scholars often interchangeably use the terms.

2 See, for example: Matthew Head. 2002. *Orientalism, Masquerade, and Mozart's Turkish Music*. London: Royal Musical Association; Paul Christiansen, 2008. *The Turk in the Mirror: Orientalism in Haydn's String Quartet in D minor, Op. 76, No. 2 ("Fifths")*.

3 Serkan Çağrı. 2010. Interview by author. Istanbul, Turkey. July 5.

4 Serkan Çağrı. 2010. Interview by author. Istanbul, Turkey. July 10.

5 Bartók's collections were published in book form as *Turkish Folk Music from Asia Minor*, edited by Benjamin Suchoff. Princeton University Press, 1976.

6 TRT still produces and broadcasts programs that feature the clarinet, most notably those hosted by Serkan Çağrı. But TRT is no longer an exception; that is, the clarinet can be seen or heard on numerous television channels and across genres (folk, pop, rock) on the radio.

The Clarinet's Role in the Hungarian *Verbunkos*: Leó Weiner's *Peregi Verbunk* with a Dash of Paprika

by Jessica Vansteenborg

Hungarian music is often an audience favorite with its lively rhythms and exotic harmonies. Many classical composers, especially in nearby German speaking countries, were influenced by Hungarian folk music and by Gypsy music. The most familiar Hungarian music comes from the dance tradition of the *verbunkos*, which often featured the clarinet. It is fitting then that Leó Weiner wrote a version of *Peregi Verbunk* for the clarinet. *Peregi Verbunk*, Op. 40 (1951) is the most frequently performed Hungarian work in the repertoire for clarinet and piano, and knowledge of Hungarian folk music and Gypsy performance will aid in the performance and instruction of *Peregi Verbunk* and other *verbunkos* influenced works.

Before considering *Peregi Verbunk* in detail, some background is necessary concerning the cultural history of the *verbunkos*, its distinguishing musical characteristics, its relationship to folk music and Gypsy performance style and, of course, the very important role of the clarinet in this tradition. Leó Weiner's life and compositional style will be considered next, because he may not be well-known to all. Once a foundation has been set for understanding the connection of the *verbunkos* tradition to *Peregi Verbunk*, some suggestions on performance practice will be provided. Most of the performance considerations described are drawn from interviews and lessons with József Balogh, prominent Hungarian clarinetist in classical and folk styles. Though there are many possible interpretations of any piece of music, it is satisfying to learn how the style originated and how a Hungarian, steeped in the cultural tradition, might play this music.

Gypsy Music and Hungarian Music

Verbunkos tunes originated in traditional Hungarian peasant music; however, hired Gypsy musicians were its purveyors and they infused traditional Hungarian tunes with their own style, which subsequently

became well-known abroad as the national music of Hungary. It is important to distinguish between the music played by Gypsies and the traditional music of Hungarian peasants.

The Gypsy style differed in the purpose of the music, which was professional performance. Peasants used music for recreation and traditional ceremonies, while musicians hired by the upper classes and nobility were Gypsy. Consequently, Gypsy musicians were virtuosic and played in a more Western style, but with the exoticism their employers expected. Gypsies more frequently used major and minor keys, as well as the Gypsy scale. The Gypsy scale is easily understood as an harmonic minor scale with a sharp fourth scale degree. It does not necessarily have to function as a scale though, and often is simply visible in the prominence of augmented second intervals. The Gypsy scale beginning on E appears in the example below:



Example 1A: Notes of the Gypsy scale used in *Peregi Verbunk*

The same scale, known as *makam* in Arabic and *ahavurabu* in Hebrew, is also used in Middle Eastern and Klezmer music.^a

The augmented second is foreign to the Hungarian peasant tradition. The oldest Hungarian peasant songs are pentatonic, and still retained pentatonic melodic elements after the exposure to and influence of major and minor keys. Peasants were less often virtuosic, though some were skilled musicians. Very showy virtuosity has always been a trademark of the professional Gypsy musician.^b Music reading was rare for both groups who participated in an oral musical tradition, with ornamentation and improvisation as part of performance practice.^c

Peasants played traditional instruments such as zither, folk flutes, bagpipe and violin, whereas the professional Gypsy

musician was more likely to play violin and other strings, or clarinet. Gypsies also played the cimbalom, a type of hammer dulcimer, which is now called the national instrument of Hungary.

Verbunkos History

The *verbunkos* was used as propaganda by the Austrians to cajole young peasant men into enlisting in the hussar army through passionate music and dance. The practice occurred from about 1720–1820 and was at its height around 1760.^d To attach some meaning to these dates, it is helpful to remember that Franz Joseph Haydn (1732–1820) was employed at the Esterhazy court from at least 1761–90, and was working on early symphonies. The word *verbunkos* came from the German *verbung*, meaning vow. *Verbung* later acquired the connotation of “enlistment” and “verbunkos” referred to the dance and later, the music for that dance.

Bence Szabolcsi, a Hungarian music historian, claims “everything known abroad since 1780 by the name of Hungarian music, consisted without exception of the music of the *verbunkos*.^e His statement describes the effect of hired Gypsy musicians representing Hungary in trips abroad. The *verbunkos* was the source of the style *hongrois* art music composers used in order to add an exotic flavor to their music. For example, Johannes Brahms' *Hungarian Dances* WOO1, and Joseph Haydn's “Rondo all'ongarese” from the *Piano Trio h XV: 25* are derived from the *verbunkos*. *Verbunkos* was the primary material Liszt used for his Hungarian-inspired compositions.

The *Verbunkos* Sound

So what was the sound these young Hungarians heard as they were being recruited? Because of the military origin, *verbunkos* music and dance have a martial character. This brusque style is created through dotted rhythms, punctuated by sharp, heavy accents. The Gypsy scale/augmented second interval is used frequently. Clas-

sic *verbunkos* includes a slow section, called *lassu*, and a fast section called *friss*, literally meaning “fresh.” The slow section exhibits *hallgató*, or widely arched, free melodies without words. *Hallgató*, meaning, “to be listened to,” evolved from Gypsy performances of traditional Hungarian songs. The phrase structure of these melodies was much more akin to Germanic art music of the time than to Hungarian folk music. But it was made exotic in performance with wild rhapsodic ornamentation, *rubato* and flourishes between phrases. The second movement of Brahms’ *Clarinet Quintet, Op. 115* is an excellent example of *hallgató*.^f In the *friss*, virtuosic passages abound, especially featuring strings of triplets.^g Western composers frequently imitated this technique in *style hongrois* music.

A distinctive feature of traditional Hungarian dancing is *bokázó*, a step where the dancers click their heels at the end of a phrase. Hungarians were known for centuries for their horsemanship. The dancers would still be wearing their spurs after a day of work, and the metal added percussion to the dance step. The term *bokázó* signifies not only heel clicking, but also the cadence pattern it accompanies. *Bokázó* is one of the most distinctive Hungarian musical elements, and Liszt, who called it *cadence magyare*, frequently used it.^h The example below shows one instance of Liszt’s use of *bokázó*. It is the violin solo in the Benedictus of the *Coronation Mass*.



Another *verbunkos* element, which composers of art music frequently borrow for exotic effect, is the *choriamb* rhythm. In poetry, *choriamb* describes a phrase containing syllables with long-short-short-long stress. A *choriamb* is notated in the example below:



Bartók lists this rhythm as one of the most common in Hungarian music.ⁱ

Instruments and the Traditional Gypsy Band

In his June 2005 article in *The Clarinet*, Paul Globus says, “no other instrument

comes as close to the Hungarian soul as does the clarinet.”^j So it should come as no surprise that the clarinet, along with its Hungarian folk relative the *tárogató*, often was used as a solo instrument in the recruiting dance and remains a staple in present-day Gypsy bands. The instrumentation of a traditional Gypsy band varies, but typically consists of violin, viola (or second violin), bass, clarinet and cimbalom. The violinist is called the *primás*, and is the leader of the band. The *primás* stands in front of the band and acts as conductor while playing the melody line, usually with improvised embellishments. The bass and viola are the foundation of the group, responsible for laying down a regular danceable beat.

Strong downbeats and stress on the third beat in 4/4 meter create a back and forth effect called *diúvő*, which comes from *dövele*, meaning “two” in the Gypsies’ language.^k The clarinet and cimbalom both play the melody at times, but usually

they provide color through florid improvisation. A Gypsy band can sound out of sync to an ear unaccustomed to Hungarian traditional music. The improvised lines do not always line up perfectly, but the faithful *diúvő* and accomplished leadership of the *primás* assure that all members are together, and the listener may be momentarily surprised to hear the musicians come back together for perfectly matched phrase endings.

Leó Weiner

Leó Weiner (1855–1960) attended the Budapest Academy of Music from 1901–1906. In 1908, he was appointed professor at the Academy, teaching Chamber Music, Theory and Composition. Weiner



Example 1B: Clarinet solo introduction



Example 2: Tune 1



Example 3: Tune 2 (beginning after the repeat)



Example 4: Tune 3

was a contemporary of Béla Bartók and Zoltán Kodály, and all three studied at the Budapest Academy; however, Weiner was not a modernist and retained more of the traditional German style than his peers. In some of his works, he used authentic folk music, embracing the growing nationalist movement. Weiner's period of greatest folk music composition spanned from 1931 to 1951.¹

Peregi Verbunk

Weiner used the material from *Peregi Verbunk* in three published works. It began as one movement in the solo piano work, *Magyar Parasztalok*, Op. 34, was later orchestrated as *Divertimento No. 5*, Op. 39 and finally was arranged for clarinet or violin and piano in 1951. Later, the composer arranged it for woodwind quintet and for string quintet. Weiner dedicated the clarinet and piano version to György Balassa, his clarinet colleague at the Budapest Academy. *Peregi Verbunk* is an example of the *lassú*, or slow *verbunkos*. The tempo is moderate, slower than a *friss*, which is played as fast as possible. The piece begins with an introduction (Example 1B), followed by three *verbunkos* tunes (Examples 2, 3 and 4), which are then embellished with sweeping arpeggios in a variation (excerpt shown in Example 5), and further developed in an extended cadenza (excerpt shown in Example 6). A coda incorporating previous material concludes the piece.

Martial Style

Throughout the work, the clarinetist must resist the temptation to play this music too prettily – it should be rather rough and accented. The mood of the *verbunkos* is demonstrated in the opening strain of *Peregi Verbunk*, shown in Example 1. While this is a lyrical theme, it should be played like a traditional Hungarian dancer: nimble, but with heavy boots.

Tune 1 is heard again in the variation section (Example 5) and it is embellished much in the same way a Gypsy performer would: packed with scales and arpeggios. The *sforzandi* at the ends of measures 2 and 4 in Example 5 should be strictly observed. The final B at the end of the second line of Example 5 is short and forceful as indicated, in contrast to the B at the end of the third line.^m The variation section shows the opposing characters of the *verbunkos*: the dignified military heritage and the freedom of Gypsy improvisation.

Example 5: Variation, first nine measures

Bokázó

Weiner uses the trademark *bokázó* cadence several times in *Peregi Verbunk*. *Bokázó* appears in much the same way in the final measure of Tune 1 and the final measure of Tune 2 shown in Examples 2 and 3. These should be played jauntily, envisioning the dance step with percussive clicking of spurs on the dancers' heels.

Rhythm

In order to reveal and accentuate the traditional style of *Peregi Verbunk*, the performer should observe several characteristic *verbunkos* rhythms. The rhythmic motive of dotted eighth to 16th note followed by straight eighth notes in Tune 1 (Example 2, measures 2, 4, 6 and 7) is

common to *verbunkos* tunes. The clarinet plays the *choriamb* rhythm, long-short-short-long, in the opening measure of Tune 2 (Example 3). In Tune 3, a variation on the *choriamb* rhythm occurs in the fourth measure of Example 4. Motion should lead to the B above the staff and it should be slightly accented to emphasize the syncopated *choriamb*. Tune 3 (Example 4) is a simple melody, for which Weiner supplies the clarinetist with varying ornamentations to mimic the improvisatory playing of a Gypsy fiddler.

Gypsy Scale

Peregi Verbunk is written in major and minor keys, yet some allusion to the Gypsy scale gives the music exotic flair. Example 1 shows the Gypsy scale alone and how it

Example 6: Cadenza (excerpt)

appears in the introduction, played in full. Notice the defining augmented second between the G-natural and A-sharp. Later, in the cadenza, the Gypsy scale of the opening passage is developed (Example 6, second measure of line 3). Another common Gypsy violin technique is characterized by extreme dynamic shifts from *fortissimo* to near silence. For example, consider the first measure of line 4 in the cadenza (Example 6) and the repeated figure, which is a fragment of the Gypsy scale from the previous measure. Here the clarinetist should make the most extreme dynamic contrast possible.⁹

Use of Rubato

The only place in the piece where *rubato* can be used freely is in the opening two measures (Example 2). The clarinet is a *capella* here so in order to grab the audience's attention and establish a dramatic mood, *rubato* is both acceptable and appropriate. For the remainder of the piece, it must be remembered that this is dance music so any use of *rubato* cannot stretch the beat. Maintaining the *dúvő* bass line in the piano at a consistent tempo allows the dancers time to properly complete their steps.

Following the introduction of the three tunes of the piece, Weiner gives the soloist the opportunity to demonstrate his or her technical prowess with a sweeping *hallgató*¹⁰ variation (Example 5). This is a written-out example of the style of improvisation a clarinetist or a *primás* plays in a Gypsy band. Because the piano part in the variation section consists solely of chords on the beat, many performers assume that the soloist is to play with a free tempo since it is easy for the accompanist to follow. Though this is typical practice for some music, it is not traditional Gypsy band performance practice. The piano's simple accompaniment is the solid *dúvő*, and the tempo should not waiver.¹¹ For a good example of this technique, listen to József Balogh's recording with pianist, József Gábor. Mr. Balogh fits all the notes into the regular beat, in the manner of Gypsy-style improvisation.¹²

Clarinetists in all parts of the world are fortunate to have the musical legacy of Hungarian music and Gypsy improvisatory playing, and familiarity with the style is sure to add an extra spark to performance of *Peregi Verbunk*. Having now gained a basic understanding of *verbunkos* music, a performer's ability to recognize its influence in classical compositions

such as *Peregi Verbunk* will follow. The same principles may be extrapolated for other clarinet music composed with the inspiration of Gypsy performance, particularly Bartók's *Contrasts*, in the clarinet solos in Kodály's *Dances of Galanta* and in Liszt's *Hungarian Rhapsodies*.

Clarinetists should also consider listening to some authentic Hungarian Gypsy performers to observe their use of the Gypsy scale, *hallgató*, *bokázó*, *rubato*, characteristic rhythms, and most importantly, the style and exuberance these performers bring to their music. Particularly inspiring are József Balogh's band, Judrom, which can be found at www.Judrom.hu, and Sándor Lakatos, who has some excellent recordings, mostly on the Hungaraton label. Hungarian folk dance groups have a strong YouTube presence, and are worth a quick search to see how Hungarian dances look. Perhaps after listening to these artists, clarinetists may even be inspired to dabble in Gypsy style improvisation.

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ENDNOTES

a József Balogh, lesson with author, July 27, 2009.

b Kodály, *Folk Music of Hungary*, 8.

c Bence Szabócs, *A Concise History of Hungarian Music*, trans. Sara Karig (London: Barrie and Rockliff, 1964), 55?

d Szabócs, *A Concise History of Hungarian Music*, 56.

e Ibid., 53–54.

f Bellman, "Hungarian Gypsies and the Poetics of Exclusion," 83.

g Szabócs, *A Concise History of Hungarian Music*, 56.

h Dezsö Lagány. "Erkel." In *Grove Music Online*. Oxford Music Online, <http://0-www.oxfordmusiconline.com.library.unl.edu/subscriber/article/grove/music/08938pg1> (accessed March 27, 2009)

i Bartók, *Hungarian Folk Music*, 29.

j Paul Globus, "The Clarinet in Hungary: an Enduring Love Affair," *The Clarinet* (June 2005), 71.

k József Balogh, lesson with the author, July 17, 2009.

l John S. Weissmann, "Guide to Contemporary Hungarian Composers," *Tempo*, New Series 44 (Summer 1957) 25.

m József Balogh, lesson with the author, July 22, 2009.

n Ibid.

o József Balogh, lesson with the author, July 22, 2009.

p József Balogh *Contrasts*, FonTrade, 1990, CD recording

Frank Kaspar's Cicero Mouthpieces: The Stradivari Interview

by William B. Peatman

Introduction

The playing characteristics of a clarinet are dependent upon many factors not the least of which are the mouthpiece and the reeds used. Clarinet manufacturers no longer have a monopoly on the mouthpieces which are ultimately used with their instruments. A considerable number of manufacturers offer a variety of mouthpieces with wide ranging claims as to their virtues resulting from their most ostensible geometric parameter, the lay. In the United States, the mouthpieces of the late Frank Kaspar of Chicago and Cicero, Illinois were much esteemed, and are still considered by many to be the "gold standard" of mouthpiece manufacture and design.¹ In particular, in addition to the lay, it is the mouthpiece blank from the French manufacturer Chedeville and the modifications that Kaspar performed on them which is felt to be decisive in the sound produced by his mouthpieces.

Because of the respect that Kaspar's mouthpieces have earned over the decades it is a challenge to determine their influence on the geometry of some of present day mouthpieces used by professional musicians. Here we assess this influence by looking in detail at three of Kaspar's mouthpieces and comparing their internal and external geometry with that of four American and one French mouthpiece. These mouthpieces have been provided by qualified performers and are of top quality.

For this study the "Stradivari Interview"² was applied. For many decades, the remarkable stringed instruments of Antonio Stradivarius (1644–1737 Cremona) have been extensively examined in order to discover the source of their unique characteristics. The opportunity to interview the master himself no longer being available, as if he would divulge his secrets anyway, it has been possible to learn many of his secrets by determining the materials used, their origins, the composition of the lacquers and bonding materials, the processes evident from tool marks as well as by measuring every possible geometrical parameter on those

instruments. In other words, one "interviews" his creations.

While the advent of numerically controlled machines makes it possible to reproduce the lay of a mouthpiece to within several micrometers, the internal geometry, which plays at least an equally important role in the playing characteristics, and especially on the sound, is another matter. Over the past 25 years the measuring instruments and methods employed here have been developed in order to precisely determine the detailed internal and external dimensions of a clarinet mouthpiece. The precision of these measurements exceeds the manufacturing tolerances so that even the smallest differences between mouthpieces become evident. The main parameter that could not be measured here was the composition of the mouthpiece, here only designated as hard rubber. A study of English and German mouthpieces has appeared elsewhere³.

The Measurements

The parameters that are measured are shown in Figure 1, "Definition of terms."

Basically, everything shown here is measured. The instruments that have been

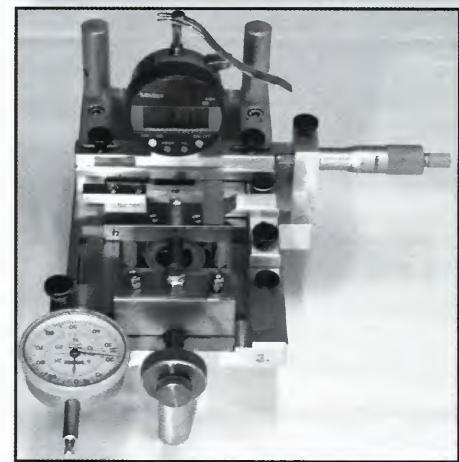
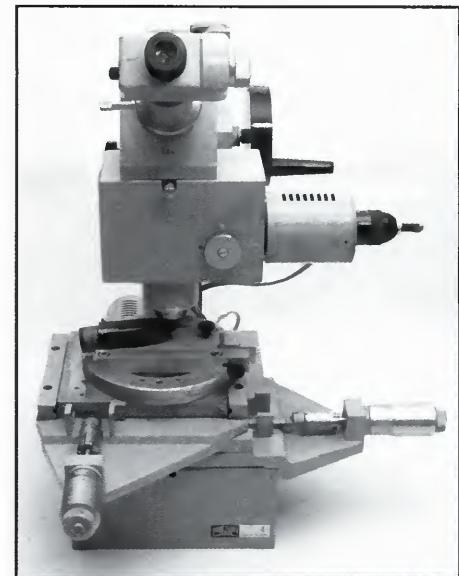


Figure 2: The instruments used for the measurements: Top, a measuring microscope and bottom, the MM5b Mouthpiece measuring machine².

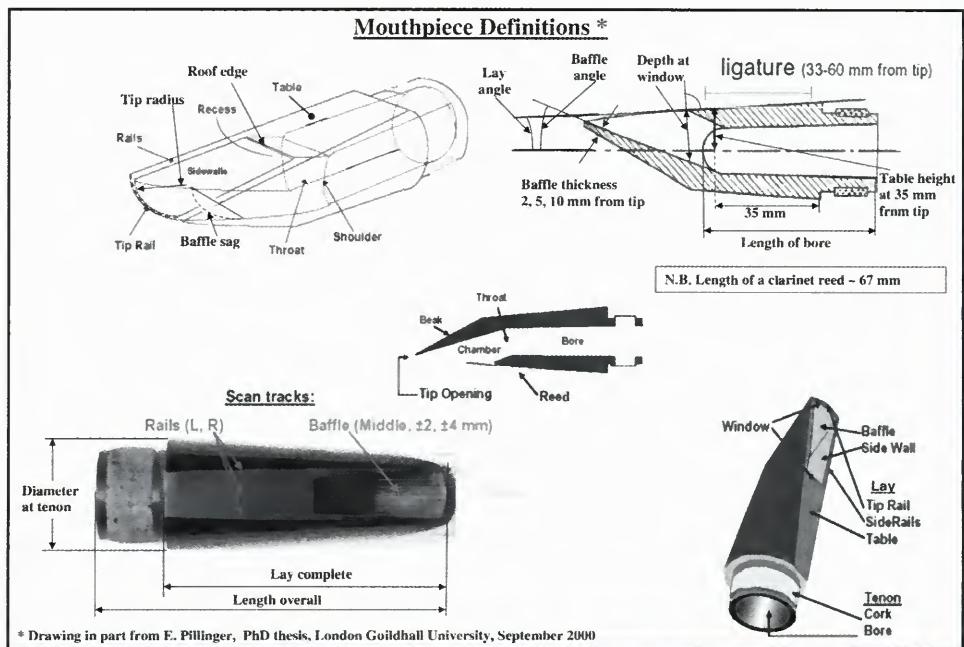


Figure 1: Definition of terms [4a]

Mouthpiece Measurements

| 1a. Micrometer: lengths (mm) | | Depth of chamber | 1b. Micrometer Measurements (mm) | | | | | | |
|--------------------------------------------|--------|----------------------|--------------------------------------------------|------------------------------------------------------------------|---------------------------|----------------|------------------|-----------|-------|
| Overall length | 88,63 | | Bore ¹⁶ ID at 0: (mm) [11,88] | 15,08 | Chamber widths | Width at Table | | | |
| Lay complete | 72,15 | | Bore ID at 10: (mm) [14,72] | 14,85 | Max. | Min. | | | |
| Width at tenon | 28,21 | | Bore ID at 25: (mm) [14,28] | 14,49 | 8,0 | 8 | | | |
| Width at 35 mm | 24,1 | | Bore ID at 40: (mm) [14,08] | 14,09 | Max. length of bore: (mm) | 55,76 | | | |
| Diameter: Table at tenon | 27,25 | | End dia. of bore: (mm) | 13,72 | Roof Edge: (mm) | 0,7 | | | |
| Tenon diameter | 21,99 | 15,13 | | | | | | | |
| 2. Baffle Thickness (Dig. dial gauge) (mm) | | | 3b. Microscope Rail and Window Measurements (mm) | | | | | | |
| Distance | 2 | 5 | 3mm | 10 mm | 20 mm | 30 mm | | | |
| mm | 1,60 | 1,97 | R-out | 12,00 | 12,35 | 12,44 | 12,23 | 23,85 | |
| Weight (g) | 25,87 | Volume | R-in | 12,53 | 12,91 | 13,53 | 14,07 | 13,15 | |
| Weight w. Tape | 25,98 | Weight $\pm 0,03$ ml | L-in | 24,51 | 24,13 | 23,51 | 22,81 | 18,50 | |
| Weight w. Tape, H ₂ O | 37,52 | | L-out | 25,11 | 24,69 | 24,56 | 24,49 | 18,52 | |
| Weight without lipsaver: (g) | 25,57 | | | | | | | | |
| 5. Measurements with 0,8 mm wide tip (μm) | | | | | | | | | |
| Position | L-Rail | Middle | R-Rail | Position (L) 4 mm | (L) 2 mm | Middle | (R) -2 mm | (R) -4 mm | |
| mm | -5,37 | 0,00 | 5,37 | 22,52 | 20,52 | 16,52 | 16,52 | 14,52 | |
| A | B1 | C1 | D1 | End (Tip) | - | 15,00 | - | - | |
| 0,0 | 1916 | 1916 | 1916 | Flat: out | 15,80 | 15,36 | 15,31 | 15,43 | 15,94 |
| 0,5 | - | 1918 | - | Flat: in | 16,38 | 15,96 | 15,96 | 15,96 | 16,39 |
| 1,0 | - | 2122 | - | End of Window (mm): | - | - | - | - | - |
| 1,5 | - | 2336 | - | Carriage offset w. gauge A (mm): | 47,42 | - | - | - | - |
| 2,0 | 1734 | - | 1647 | 1st. Meas. | 0,45 | 0,02 | 0,00 | 0,05 | 0,53 |
| 5,0 | 1406 | - | 1332 | 4. Measurements of the Baffle with 0,8 mm dia measuring tip (μm) | - | - | - | - | - |
| 8,0 | 1136 | - | 1082 | Gauge A baffle limits at ca.10 mm | Ref. L-Rail: 2mm | 1718 | Ref. R-Rail: 2mm | 1634 | |
| 11,0 | 922 | - | 884 | Left | 10,68 | 19,99 | 15,34 | 10,68 | 35,00 |
| 14,0 | 758 | - | 730 | Right | 1917 | 2112 | 2150 | 2050 | 2050 |
| 17,0 | 650 | - | 620 | Middle | 2120 | 2320 | 2360 | 2260 | 2260 |
| 20,0 | 592 | - | 572 | End (Tip) | 2211 | 2428 | 2470 | 2386 | 2386 |
| 23,0 | 554 | - | 536 | Ref. L-Rail: 2mm | 25,63 | 2876 | 2930 | 2844 | 2844 |
| 26,0 | 525 | - | 504 | Ref. R-Rail: 2mm | 31,00 | 2879 | 3107 | 3168 | 3168 |
| 29,0 | 488 | - | 476 | Ref. Middle: 35 mm | 31,07 | 3345 | 3412 | 3314 | 3014 |
| 32,0 | 458 | - | 448 | Ref. End: 71 mm | 34,00 | 3340 | 3586 | 3552 | 3236 |
| 35,0 | 430 | 428 | 420 | Ref. Side: 35 mm | 35,00 | 3829 | 3967 | 3794 | 3469 |
| 38,0 | 404 | 400 | 390 | Ref. Side: 40 mm | 37,57 | 3815 | 4072 | 4153 | 3698 |
| 41,0 | 376 | 372 | 362 | Ref. Side: 45 mm | 40,00 | 3815 | 4072 | 4153 | 3698 |
| 44,0 | 348 | 341 | 332 | Ref. Side: 50 mm | 42,50 | 2653 | 2876 | 2930 | 2844 |
| 47,0 | 316 | 310 | 300 | Ref. Side: 55 mm | 45,00 | 2879 | 3107 | 3168 | 3014 |
| 50,0 | 280 | 273 | 264 | Ref. Side: 60 mm | 47,50 | 3107 | 3345 | 3412 | 3236 |
| 53,0 | 242 | 236 | 226 | Ref. Side: 65 mm | 50,00 | 3340 | 3586 | 3552 | 3014 |
| 56,0 | 202 | 194 | 186 | Ref. Side: 70 mm | 52,50 | 3586 | 3829 | 3967 | 3469 |
| 59,0 | 158 | 152 | 144 | Ref. Side: 75 mm | 55,00 | 4072 | 4153 | 4034 | 3698 |
| 62,0 | 124 | 113 | 106 | Ref. Side: 80 mm | 57,50 | 4298 | 4569 | 4656 | 4165 |
| 65,0 | 84 | 74 | 68 | Ref. Side: 85 mm | 60,00 | 4781 | 5063 | 5157 | 4658 |
| 68,0 | 46 | 38 | 30 | Ref. Side: 90 mm | 62,50 | 5267 | 5563 | 5663 | 5163 |
| 71,0 | 16 | 1 | 0 | Ref. Side: 95 mm | 65,00 | 5758 | 6059 | 6184 | 5670 |
| | | | | Ref. Side: 100 mm | 67,50 | 6242 | 6558 | 6667 | 6175 |
| | | | | Ref. Side: 105 mm | 70,00 | 6727 | 7054 | 7168 | 6682 |
| | | | | Ref. Side: 110 mm | 72,50 | 8191 | 8530 | 8661 | 8549 |
| | | | | Ref. Side: 115 mm | 75,00 | 9623 | 9976 | 10124 | 9864 |

Figure 3: Data sheet for the measurements

used for these measurements are shown in Figure 2: a measuring microscope and the mouthpiece measuring machine, MM5B [2]. The digital gauges on the latter are accurate to $\pm 1 \mu\text{m}$ while the dial gauge, used only to determine the long axis of the measurements, to $\pm 50 \mu\text{m}$. The measurements made with the digital gauges are reproducible to $\pm 5 \mu\text{m}$, as determined by repeated measurements.

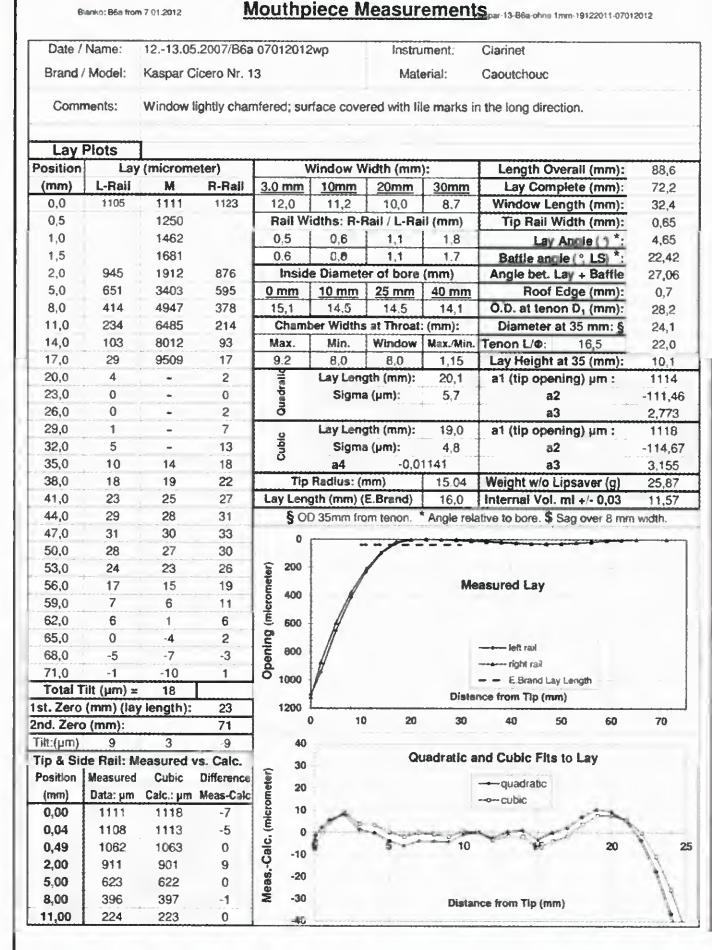
The parameters measured for the Kaspar Cicero 13 mouthpiece are given in Figure 3, the data sheet for recording the raw data. These are subsequently entered into a PC for data workup and evaluation.

Measurements on a Frank Kaspar Cicero, No. 13 Mouthpiece

The raw data, Figure 3, are evaluated and the results shown in Figure 4, the lay and overall parameters and in Figure 5, the baffle measurements.

On the basis of such measurements, the following questions can be answered regarding a particular mouthpiece:

- What kind of formula best fits the measured lay data, quadratic (parabolic) or cubic?
- How good is the mathematical fit to the lay (quadratic, cubic)?
- Are the deviations only at the tip and the zero point?
- How does the lay merge into the table, smoothly or abruptly?
- How symmetric are the left and right rails?
- Is the table planar or concave or irregular?
- Is the baffle symmetric (five tracks: middle, $\pm 2 \text{ mm}$, $\pm 4 \text{ mm}$.)



Mouthpiece Measurements

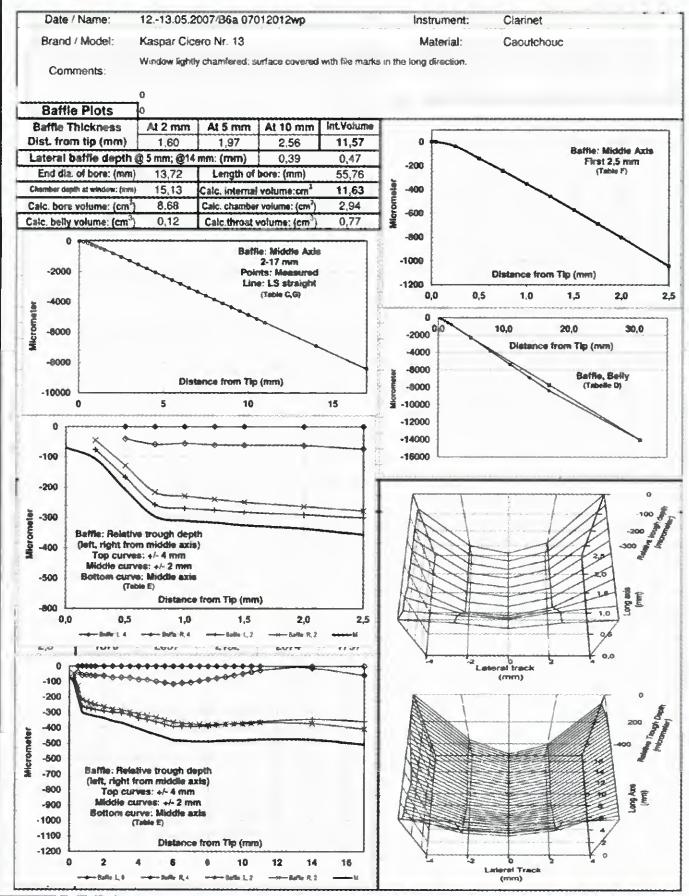


Figure 5: Baffle Data for F. Kaspar Cicero, No. 13

the Kaspar No. 13 mouthpiece. The data are summarized in two tables, one for the lay, Table 1, and one for the body and baffle, Table 2. Hence, the measurement data of various mouthpieces can easily be compared with each other. In addition, where applicable, the data from the F. Kaspar mouthpieces are averaged. This does not apply to the lay values which are a function of the model. By this means, one can determine how consistent Kaspar was in reproducing his mouthpieces.

The Lay

With the exception of the Vandoren mouthpiece, all of the lays measured here were nearly perfect quadratic (parabolic) curves. In Figure 4 the quadratic and the cubic curves are essentially identical. Hence, the additional parameter used in the cubic formula is superfluous. Acoustically, a quadratic curve has been considered to be the best one for clarinet mouthpieces.⁵ Variations from this, however, can be found, especially for the Viennese school of clarinet performance.³

The length of the lays is given here in three forms: 1) according to the measured data where the curve actually contacts the table in 3 mm steps, 2) according to the fit and 3) according to the system of E. Brand

which for practical reasons defines the lay length to be determined by the position of a 0.0015" (38 μ m) feeler gauge,⁶ i.e. not where the curve actually touches the table. The first of these is also a practical value. In Figure 4 one can see that the point at which the measured curve touches the table is 23 mm from the tip. But at 20 and 26 mm the curve is only two micrometers from the table, i.e. insignificantly different. In addition, the ligature clamps the reed to the table, undoubtedly making the lay length somewhat shorter than 23 mm, by some undetermined value.

Typical of the Kaspar mouthpieces are the unsymmetrical rail heights. Considering the craftsmanship of Kaspar, this was certainly his intent. It may be that with this feature the mouthpieces speak more freely. Also typical was his strict adherence to a quadratic curve. Most of the other mouthpieces measured here also follow this example. The Smith, Bay (California) and Vandoren mouthpieces deviate slightly at the tip, opening up two or three hundredths of an inch more over the first 1–2 mm than according to the parabolic curve. This is a very common practice in Germany.³

Aside from the basic curve of the Kaspar mouthpieces, i.e. quadratic, the other strong features of the lay are the angle of the lay with respect to the bore axis, 4.7° and the angle between the lay and the baffle, 27.1°. These values differ from those of the other mouthpieces, indicating that the blanks used were different in this regard. The lateral depth of the baffle ("sag") is possibly a characteristic of the blank, although it may have resulted from a deliberate filing of the baffle by Kaspar. The rail widths, the tip width and the tip radius were effected by Kaspar and were not a fundamental characteristic of the blank. His customers must have preferred thin rails!

The Body and Baffle

The data in Table 2 give the clearest description of the blanks used by Kaspar. Most of the averaged data have a small spread suggesting just one source of the blanks, presumably from Chedeville.

| Maker | Model | | | Average values, where applicable | CWF | 1+ MC-M | H2 MC-L | H30 Profile 88 of recent vintage |
|------------------------------------------------|--------|--------|-------|-------------------------------------|-------|------------|------------|----------------------------------------|
| | No. 13 | No. 14 | "L" | | | | | |
| Frank Kaspar, Cicero | | | | | | | | |
| Frank Kaspar, Cicero | | | | | | | | |
| Frank Kaspar, Cicero | | | | | | | | |
| Clark W. Fobes | | | | | | | | |
| Gregory Smith, Evanston, IL | | | | | | | | |
| Charles Bay, Ithaca, NY | | | | | | | | |
| Charles Bay, CA | | | | | | | | |
| Vandoren | | | | | | | | |
| Nominal lay length (manufacturer's value): mm | | | | | | | | |
| Measured lay length (at zero height): mm | 23 | 26 | 26 | | 26 | 20 | 20 | 130 |
| Measured lay length (system E.Brand): mm | 16,0 | 17,5 | 16,5 | | 16,5 | 15,0 | 16,0 | 19,0 |
| Measured Tip Opening: hundredths of mm | 111 | 118 | 109 | | 104 | 100 | 114 | 129 |
| Average opening at 2 mm: hundredths of mm | 91 | 96 | 88 | | 85 | 77 | 92 | 105 |
| Lay symmetric? | n | n | y | | y | y | y | 92,1 |
| Lay curve: Quadratic or Cubic (q or c)? | q | q | q | q | q | q | q | c |
| Lay length in fit: mm | 20,1 | 21,6 | 21,1 | | 21,9 | 19,0 | 19,8 | 23,2 |
| Tip opening in fit: hundredths of mm | 111 | 117 | 108 | | 104 | 99 | 114 | 127 |
| Table form: Plane, Concave, Irreg. (p.c.) | c | c | p | | p | c | p | p |
| Lay zero point well defined? | y | y | y | | y | y | y | y |
| Lay angle r.e. bore: deg. | 4,65 | 4,83 | 4,72 | 4,73 | 5,56 | 5,39 | 3,74 | 4,44 |
| Baffle angle r.e. bore: deg. | 22,42 | 22,17 | 22,38 | 22,32 | 23,23 | 24,15 | 20,40 | 24,70 |
| Angle between lay and baffle: deg. | 27,07 | 27,00 | 27,10 | 27,06 | 28,79 | 29,54 | 24,14 | 29,14 |
| Lateral depth of baffle at 5 mm: mm | 0,39 | 0,39 | 0,35 | 0,38 | 0,35 | 0,30 | 0,43 | 0,40 |
| Lateral depth of baffle at 14 mm: mm | 0,47 | 0,43 | 0,41 | 0,44 | 0,41 | 0,37 | 0,49 | 0,41 |
| Rail width at 3 mm (Av.): mm | 0,5 | 0,6 | 0,6 | 0,6 | 0,8 | 0,7 | 0,4 | 0,5 |
| Rail width at 10 mm (Av.): mm | 0,6 | 0,6 | 0,7 | 0,6 | 1 | 0,9 | 0,5 | 0,7 |
| Rail width at 20 mm (Av.): mm | 1,1 | 1,1 | 1,2 | 1,1 | 1,6 | 1,5 | 1 | 0,9 |
| Rail width at 30 mm (Av.): mm | 1,7 | 1,6 | 1,8 | 1,7 | 2,3 | 2,2 | 1,8 | 1,5 |
| Tip rail width: mm | 0,65 | 0,45 | 0,38 | | 0,49 | 0,54 | 0,33 | 0,61 |
| Inside corner Tip/Side sharp(s) or rounded(r)? | r | r | r | r | r | r | r | s |
| Tip radius: mm | 15,0 | 14,0 | 12,8 | | 14,2 | 15,6 | 12,4 | 16,0 |
| Window edges broken? | y | y | y | y | y | y | y | y |
| Window edges chamfered? | y | y | y | y | y | y | y | y |

Table 1: A summary of the data relating to the lay

| Maker | Frank Kaspar, Cicero | Frank Kaspar, Cicero | Frank Kaspar, Cicero | Frank Kaspar, Cicero | Clark W. Fobes | Gregory Smith, Evanston, IL | Charles Bay, Ithaca, NY | Charles Bay, CA | Vandoren |
|---------------------------------------------------------------|----------------------|----------------------|----------------------|----------------------------------|----------------|-----------------------------|-------------------------|-----------------|-------------------------------------|
| Model | No. 13 | No. 14 | "L" | Average values, where applicable | CWF | 1++ | MC-M | H2 MO-L | M30 Profile 88 of recent vintage |
| Length overall: mm | 88.6 | 88.4 | 88.3 | 88.43 | 89.1 | 89.1 | 89.7 | 89.2 | 89.5 |
| Lay complete: tip to end of table: mm | 72.2 | 72.0 | 71.8 | 72.00 | 72.5 | 72.5 | 72.8 | 72.5 | 72.9 |
| Window length: mm | 32.4 | 32.5 | 32.4 | 32.43 | 32.3 | 32.7 | 33.1 | 33.6 | 32.0 |
| Window width at 3 mm: mm | 12.0 | 12.1 | 11.6 | 11.90 | 12.0 | 12.1 | 11.8 | 11.8 | 12.1 |
| Window width at 10 mm: mm | 11.2 | 11.3 | 10.9 | 11.13 | 11.4 | 11.3 | 11.0 | 11.3 | 11.0 |
| Window width at 20 mm: mm | 10.0 | 10.0 | 9.7 | 9.90 | 9.9 | 9.8 | 9.7 | 9.2 | 9.5 |
| Window width at 30 mm: mm | 8.7 | 8.7 | 8.7 | 8.70 | 8.6 | 8.6 | 8.3 | 8.9 | 8.1 |
| Throat width top (Table): mm | 8.0 | 8.0 | 7.9 | 7.97 | 8.3 | 8.1 | 8.0 | 7.8 | 7.8 |
| Throat width bottom: mm | 9.2 | 9.1 | 8.8 | 9.03 | 9.0 | 8.9 | 8.7 | 9.2 | 8.8 |
| Ratio of throat widths: Bottom/Top | 1.15 | 1.14 | 1.11 | 1.13 | 1.08 | 1.10 | 1.09 | 1.18 | 1.13 |
| Throat form: Parallel, Trapezoidal, Barrel.. | p | p | p | p | p | p | p | p | p |
| Diameter at tenon: mm | 28.2 | 28.2 | 28.1 | 28.17 | 28.0 | 28.0 | 27.8 | 28.4 | 28.3 |
| Diameter 35 mm from tenon: mm | 24.1 | 24.0 | 24.2 | 24.08 | 24.5 | 24.3 | 24.1 | 24.5 | 24.4 |
| Lay height over axis at 35 mm from tip: mm | 10.1 | 10.0 | 10.2 | 10.09 | 9.7 | 10.1 | 10.8 | 10.4 | 10.3 |
| Diameter of tenon: mm | 22.0 | 22.0 | 22.1 | 22.01 | 22.0 | 22.0 | 22.1 | 22.2 | 22.2 |
| Length of Tenon: mm | 16.5 | 16.4 | 16.5 | 16.45 | 16.6 | 16.6 | 16.9 | 16.7 | 16.6 |
| Thickness of beak at 2 mm: mm | 1.60 | 1.71 | 1.66 | 1.66 | 1.45 | 1.52 | 1.61 | 1.60 | 1.67 |
| Thickness of beak at 5 mm: mm | 1.97 | 2.06 | 2.06 | 2.03 | 1.60 | 1.58 | 2.13 | 1.69 | 2.00 |
| Thickness of beak at 10 mm: mm | 2.56 | 2.62 | 2.66 | 2.61 | 1.68 | 1.70 | 2.94 | 1.80 | 2.50 |
| Roof edge: mm | 0.7 | 0.8 | 0.7 | 0.73 | 0.6 | 0.6 | 0.4 | 0.4 | 0.5 |
| Weight without lip saver pad: g | 25.87 | 25.67 | 26.37 | 25.97 | 25.75 | 26.15 | 26.82 | 26.33 | 26.81 |
| Bore diameter at 0 mm: mm | 15.10 | 15.10 | 15.10 | 15.10 | 14.90 | 15.00 | 15.00 | 14.92 | 14.90 |
| Bore diameter at 10 mm: mm | 14.90 | 14.90 | 14.90 | 14.90 | 14.70 | 14.70 | 14.80 | 14.64 | 14.70 |
| Bore diameter at 25 mm: mm | 14.50 | 14.50 | 14.50 | 14.50 | 14.30 | 14.50 | 14.50 | 14.30 | 14.40 |
| Bore diameter at 40 mm: mm | 14.10 | 14.10 | 14.10 | 14.10 | 13.90 | 13.90 | 14.30 | 13.97 | 14.00 |
| Bore Diameter at chamber: mm | 13.72 | 13.63 | 13.52 | 13.62 | 13.58 | 13.54 | 14.01 | 13.72 | 13.64 |
| Bore length (to chamber): mm | 55.8 | 55.6 | 55.9 | 55.74 | 54.9 | 55.0 | 57.1 | 53.9 | 55.2 |
| Chamber depth at window: mm | 15.1 | 15.1 | 15.3 | 15.16 | 14.7 | 15.1 | 14.6 | 16.1 | 14.4 |
| Calculated bore volume: cm ³ | 8.68 | 8.65 | 8.70 | 8.68 | 8.34 | 8.44 | 8.98 | 8.23 | 8.46 |
| Calculated volume of baffle belly: cm ³ | 0.12 | 0.11 | 0.10 | 0.11 | 0.20 | 0.22 | 0.04 | 0.21 | 0.07 |
| Calculated volume of throat: cm ³ | 0.77 | 0.75 | 0.67 | 0.73 | 0.91 | 0.85 | 0.66 | 0.94 | 0.92 |
| Calculated chamber volume, inc.belly, throat: cm ³ | 2.94 | 2.89 | 2.79 | 2.87 | 3.11 | 3.16 | 2.67 | 3.33 | 2.81 |
| Total calculated Internal volume: cm ³ | 11.62 | 11.54 | 11.49 | 11.55 | 11.45 | 11.60 | 11.65 | 11.56 | 11.27 |
| Chamber Volume = Meas.Total.Calc.Bore: cm ³ | 2.89 | 2.91 | 2.83 | 2.88 | 3.09 | 3.20 | 2.59 | 3.44 | 2.85 |
| Measured Internal volume: cm ³ | 11.57 | 11.56 | 11.53 | 11.55 | 11.43 | 11.64 | 11.57 | 11.67 | 11.31 |
| Machine marks on lay and/or table? | y | y | y | y | y | y | y | y | y |
| Reamer/File/Emerypaper marks on bore? | y | y | y | y | y | y | y | y | y |
| File/Emery marks on throat walls and/or baffle? | y | y | y | y | y | y | y | y | y |
| Mouthpiece material | caoutchouc | caoutchouc | caoutchouc | caoutchouc | caoutchouc | caoutchouc | caoutchouc | caoutchouc | caoutchouc |

Table 2: A summary of the data relating to the body and baffle

He reworked them considerably: the tenon was always recorked, the bore was reamed with his own specially dimensioned reamer, the side walls and baffle of the chamber were reworked and much of the hard rubber material was filed away, again to his own specifications. Then the lay was cut using a large fine cut flat bastard file. Finally, the table was made more or less concave.⁷ (See figures 4 and 5.)

The difference in overall length of 0.7-1.1 mm has to be considered in view the value of the total internal volume, the latter of which is critical for tuning [4b]. It is the difference in internal volume distribution that is noteworthy: Kaspar's bores have a volume larger than the others while the chambers are smaller, except for the Bay, Ithaca mouthpiece and the Vandoren. The total volume lies in the middle of the others. The distribution will certainly affect the sound. Kaspar's mouthpieces were extensively used and hence compatible with Buffet clarinets with a normal bore of 14.8 mm at the top and 14.6 mm at the middle joint, used in Chicago through-

out his career.^{8,9} The larger bore would be compensated for in the lower register by the shorter length of the mouthpiece. It should improve sonority in the upper register while tending to tune slightly sharp – a question of delicate compensation.

The effect of the smaller baffle/lay angle should be equivalent to having a higher baffle, i.e. it should add brightness to the upper tones. A baffle that is too high near the tip will lead to a shrill/brittle tone, something for which Kaspar mouthpieces are not known. The rolloff of the baffle in the first few mm apparently avoids this (Fig. 5). A further feature of the baffle is the “belly” in the baffle, the slight sag deviating from a straight middle axis and its associated volume (Fig. 5 and Table 2). Several other mouthpieces have bellies of volume twice that of Kaspar's, which would be expected to darken the sound. All of the mouthpieces have a more or less constant lateral sag (Figure 5, “trough depth”), much like a gutter on a house roof. Because of the hand work involved in forming the baffle from the blank, the

baffle is often quite irregular and asymmetric laterally. For the mouthpieces studied here, all are remarkably uniform and no more asymmetric than the Kaspar No. 13 (Fig. 5, curves on the left, perspective drawings on the right). The combined effect of these various differences is difficult to judge. All of these mouthpieces have their adherents.

The dimensions of the window of the mouthpieces measured are nearly the same and the throats as well, with nearly parallel walls of a ratio of the widths of typically bottom/top(table)=1.1. In contrast, German and old Boosey and Hawkes 1010 mouthpieces have a value of typically 1.3-1.4 and are very visibly trapezoidal. Usually their internal volume is about 12 cm³.

The beak is much thicker for the Kaspar mouthpieces than for the others. There is continuing speculation as to this parameter as well as of the role of a rubber pad (“lip saver”). For those who feel that these two factors deaden the sound, how does one explain the wonderful tone of a double lip player like the late Harold Wright? Another factor that should be mentioned is the breaking of sharp corners and edges, something emphasized by Arthur Benade in his studies on the acoustics of clarinets.¹⁰ Most of the mouthpieces studied here have their edges broken and the windows chamfered.

Conclusions

There is a great number of parameters that go into designing a clarinet mouthpiece. Most of these parameters are worked out empirically by the individual makers or taken over by them from successful models of other makers. This is certainly true for Frank Kaspar and his developmental work in Chicago and Cicero. His particular forte, however, was to be able to recognize the real effects of variations and to filter out the presumed or imagined effects. Along the way, he had the cooperation of excellent musicians. The result: his mouthpieces are amazingly reproducible in their unusually good playing qualities. Equally reproducible is the geometry he produced which attests to his craftsmanship. Even some 40 years after his heyday and 20 years after his passing, his mouthpieces are still highly regarded.

The other mouthpieces studied here are similar to Kaspar's in many regards. Mainly the length, the distribution of internal volumes, the thickness of the beak and the different angles of the lay and the

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baffle differ significantly from those of the Kaspar mouthpieces. How these differences affect their performance goes beyond the scope of this study!

Acknowledgments: These studies have been encouraged by several friends, including the late Nick Shackleton of Cambridge, Thomas Reichle of "Die Holzblaeser" in Berlin, Ed Pillinger of London and David Ross of El Paso to whom we are thankful.

ENDNOTES

- 1 Frank Kaspar, Chicago and Cicero, Illinois. ca. 1903–1989. He was the nephew of Frank L. Kaspar of Chicago and Ann Arbor, Michigan. Cicero is a suburb of Chicago. F. Kaspar moved his company from the Chicago Loop to his home in Cicero in 1963.
- 2 William B. Peatman, "The Stradivari Interview: The correlation between the geometry of a clarinet mouthpiece and its performance," *Proceedings: Colloquium Clarinet Collection of Sir N.J. Shackleton*, Edinburgh June 23–25, 2007.
- 3 a. William B. Peatman, "Das Stradivari Interview: Mundstücke für Deutsche Klarinetten, Teil 1," *rohrblatt*, Falkensee 26 (2011) Heft 1, S. 23–26; b. William B. Peatman, "Das Stradivari Interview: Mundstücke für Deutsche Klarinetten, Teil 2," *rohrblatt*, Falkensee 26 (2011) Heft 2, S. 6–11
- 4 a. Edward Pillinger, "The Effects of Design on the Tone and Response of Clarinet Mouthpieces," (Doctoral Thesis, London Guildhall University, September 2000), p xiv; b. *Ibid*, pp 132–133
- 5 a. Friedrich Roesch, "Die Musikwoche," Berlin, 2.4.1938 Nr. 14. Here Roesch cites E. Schmidt, the famous German acoustician; b. Walther Krueger, "Zur Funktion von Mundstueck und Rohrblatt bei Klarinetten," in *rohrblatt*, 16 (2001), Heft 1, S. 26.
- 6 Erick D. Brand, *Band Instrument Repairing Manual*, Elkhart, Indiana, 7th Ed., June 1976. pp. 117–124.
- 7 W. B. Peatman, conversations with the late Frank Kaspar in Cicero, 1964.
- 8 While F. Kaspar, Cicero, had many customers all over the U.S., the symbiotic relationship with Chicago musicians was very strong.

- 9 For the larger bored German Oehler clarinets used in the Chicago Symphony Orchestra by R. Lindemann and subsequently by G. Weber (alternatively with Buffets), German mouthpieces were employed.
- 10 Arthur H. Benade, *Fundamentals of Musical Acoustics*, 2nd. Ed. Dover, Mineola, NY, 1990, pp. 500–501.

ABOUT THE WRITER...

William Burling Peatman was born in 1939 in Larchmont, NY. B.A. Harvard College; MS and PhD, Northwestern University (1961–1969); Post Doc. University of Chicago, 1970; Professor for physical chemistry at Vanderbilt University (1970–1979); Sabbatical in Munich, Germany (1975–1976). Moved to Berlin, Germany in 1979. Honorary Professor of Physical Chemistry at the Free University of Berlin, Deputy Scientific Director of the Berlin Electron Storage Ring for Synchrotron Radiation, BESSY, 1979–2005.

Clarinet instruction with George Weber of the Chicago Symphony Orchestra (1961–1969). Participation in various classical music ensembles in and around Chicago during this time. Contact with Frank Kaspar, Chicago Loop and Cicero. Interest in clarinet mouthpieces developed since this time. In Germany, switched to jazz and performed in several amateur jazz bands (1980–present). Construction of the mouthpiece measuring machines: MM1-MM5b and development of the detailed measurement techniques reported here.

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STEPPING to the RIGHT of STAGE FRIGHT

by Michele Gingras and Jill Bolte Taylor, Ph.D.

As I embark upon the 40th year of my love affair with the clarinet, I feel ready to share a well-kept secret: stage fright was an unwelcome third party between us for years. Thankfully, I have turned my fear of performing around and can honestly say that all I feel now when I am on stage is love.

I was raised by my mother, along with my twin sister and older brother in the '60s in French Canada. In those days, our finances were tight and our school lent my sister and me a couple of plastic clarinets. By the age of 11, we were playing in the band and were devoted to it. By the second week of practice, I found myself crying out of frustration for not sounding the way I wanted. I remember pulling myself together and thinking: "Just keep practicing, and it will be fine." Although this seemed quite young to take things so seriously, I planned on dedicating my life to playing the clarinet professionally from the very start.

And then it happened. I was scheduled to be on stage for my first concert and was both excited and well prepared. But right before I stepped on stage I was shocked to discover that performing in front of people terrified me. I asked my teacher if I could bow out, but she wouldn't hear of it.

For obvious reasons performance anxiety did not fit into my plan of becoming a professional musician at all. I would have to figure out how to conquer this fear because I knew in my heart that I didn't choose music – it chose me. For the next couple of decades I enjoyed a rewarding musical life despite the fact that performing live was often daunting. I learned that although I felt tremendous anxiety immediately prior to and during a performance, the positive audience response kept me going back for more.

Eventually, in 1986, I joined the faculty at Miami University in Ohio and I continued to perform as a soloist, as well as a chamber and orchestral musician. During the '70s and '80s, little if anything was written about performance anxiety and how to manage it. During the last decade more material on the subject has appeared in professional journals, and I started including the topic in books and articles. In 2008, I collaborated with Dr. Harvey Thurmer at Miami on the conceptualization and creation of a virtual audience room that allows performers to practice their repertoire under simulated concert stage conditions (<http://arts.muohio.edu/school-fine-arts/about-school/creativity-learning/-virtual-audience>). Students report immediate benefits from using the system.

As an applied teacher, I have noticed that some students are reduced to tears during the week before their solo recitals due to performance anxiety. Because my earlier years were plagued with stage fright, one of my main goals has been to help them enjoy the process of music making to the fullest of their potential. It is essential that performing musicians enjoy playing their instruments for others so their message can be shared in the most beautiful, convincing, unhindered and expressive way possible.

As performing musicians we undergo various stages of preparation that include researching and choosing repertoire, practicing technical passages, refining the musical material, playing repetitively through the entire program to build endurance, rehearsing with collaborative musicians, playing through the dress rehearsal and finally performing the concert. Emotionally, some students begin with excitement and enthusiasm as they choose their

recital repertoire, however as technical challenges gradually become problematic, their anxiety increases and peaks at about a week before dress rehearsal. Other students report their playing was virtually flawless in the practice room, and are surprised to see a noticeable difference when they perform the same material for listeners. Why is it so many of our best musical experiences occur when we are by ourselves? What is going on in our brains when we are practicing alone versus when we are performing on stage and what can we do about it?

I currently have the privilege of collaborating with Dr. Jill Bolte Taylor on the topic of stage fright. She is a published neuroanatomist and an expert on brain function. When I conversed with Dr. Jill about stage fright and what goes on in our brains during (1) learning/practicing, (2) playing through entire pieces and (3) performing in front of an audience, she had this to say:

"Information streams in through our sensory systems as energy. Although sound has many attributes processed by our minds such as pitch, intensity, and beauty, at a scientific level sound can be reduced to *energy*. Fundamentally, sound is the product of atoms and molecules bombarding one another in space. These vibrating particles beat upon our tympanic membrane, and then vibrate three tiny bone ossicles. The wavelength of sound is transmuted through fluid canals, eventually causing a membrane covered with hair follicles to be rubbed against a specialized membrane that stimulates the auditory nerve in the brain. Hair follicles at one end of the membrane translate a neuronal code indicating higher frequency sound and the opposite end indicates lower tones.

"Sight, sound, touch, taste and smell are all energy systems that feed information to our brains on a moment-by-moment basis. These various forms of sensory stimulation are integrated and organized within our nervous system and are immediately processed by the structures of our limbic system which place an emotional filter on our perception of the experience. Eventually, information is passed from our emotional system to our higher thinking centers. What this means is that at a biological level, we are really feeling creatures that think, rather than thinking creatures that feel.

"Deep inside the temporal lobes of cerebral hemispheres are limbic structures

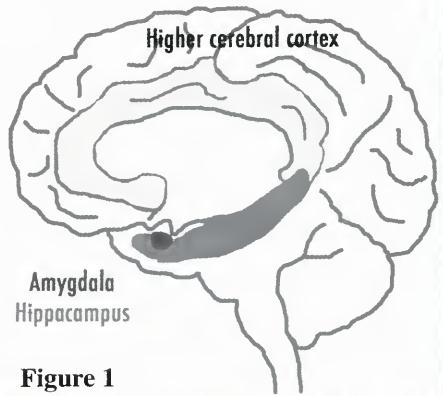


Figure 1

including the amygdalae and the hippocampi (Fig. 1). Our amygdalae (one in each hemisphere) are asking the question moment-by-moment: 'Am I safe?' We feel safe when enough of the information streaming in through our sensory systems feels familiar. When we feel safe, our hippocampi turn on and we are capable of learning and memorizing new information. When we do not feel safe, however, our amygdalae ring alarm and we move into a state of self-preservation. Our autonomic response to fight, flee or play dead takes precedence and our anxiety levels soar off the charts. Anxiety may manifest as stage fright for performers when either our amygdalae summon alert, or when the brain chatter generated by our left-brain language centers torment us with unwarranted fearful thoughts and memories.

"While cells in our higher cortical right brain are capable of 'taking new pictures' and understanding what occurred yesterday does not dictate what will occur today, our deeper limbic system does not mature, which leaves us vulnerable to old programming. Like Pavlov's dogs, we can get caught in old neurocircuitry that responds with an automatic response to specific thoughts or circumstances. In the case of stage fright, it is possible for us to subconsciously run a paralyzing mind-

set by running an old circuit that was developed in another time and place based on a negative previous experience. Even as adults and seasoned performers, when we experience any type of uncertainty or insecurity, our old programming remains available to take over and move us instantly into panic mode.

"Although I am not a professional musician, I am a professional performer as a public speaker. When I address an audience of thousands of people, I am fortunate to experience absolutely no performance anxiety. I believe one of the secrets to my success is my ability to master the various stages of preparation necessary for a dynamic and fear-free performance.

"Stage 1 of preparation is learning and memory. In order for me to learn new material I must have calm amygdalae (low anxiety) and actively engaged hippocampi (learning and memory). I place myself in an environment that feels safe and undergo the repetition I need to learn the new vocabulary and phrases, much as musicians work out fingerings and technical passages. During every phase of development, of course, we are utilizing the skill sets of both of our cerebral hemispheres, however, working new material in a structured and linear fashion is a key skill of our left-brain. When we set ourselves up for success by choosing a learning environment in which we feel safe, we are able to learn more efficiently and competently.

"Once I have practiced the material enough to move to the next level, I must repeat (play) the routines over and over again to master them (stage 2 of preparation). In the beginning, I will work on segments and progress to longer and longer subroutines. Eventually, I will speak (play) the entire presentation, exercising my voice for endurance since many of my talks last as long as two hours. During these sessions, I am generally alone or in the company of my dogs, so I am happy and relaxed. My amygdalae feel safe and I am projecting my gifts into the world with all my enthusiasm and without fear. I know I have practiced and played enough when I have worked all the kinks out of the program and everything flows with grace. I move my body consciously to support the communication of my message, and by choreographing my performance I integrate the wiring between my mind and body to help me remember key points of

reference. By then, in my neurocircuitry, I have drifted away from the detail-based linearity of my left-brain and shifted into the bigger picture 'playing' circuitry of both hemispheres. I call this 'Stepping to the Right' of my left-brain fear, into the present moment power of my right mind.

"Once the material is performance ready it is then time for me to make my mindset performance ready (stage 3). For this I must be willing to pay attention to what is going on inside my brain if I am going to consciously choose which thought patterns I am going to run (confidence, joy, love), and which circuits I am going to inhibit (fear, anxiety).

"Because we have two hemispheres inside our head, we have two fundamentally different ways of looking at ourselves in relation to the outside world. Through the filter of our left-brain, which contains our dominant language centers, we define ourselves as individuals separate from those around us. Without the constraint of language and our ability to say, 'I am an individual separate from you,' our right brain offers the perception that we are energy beings having an energy experience (Fig. 2). I can consciously choose to run the circuitry of my right mind at any moment, and so can you. As human beings we have the power to choose where our mind is at on the temporal scale. We can shift into the past and think about the last thing we ate or we can bring our mind to the present moment and feel the weight of our clothing against our body.

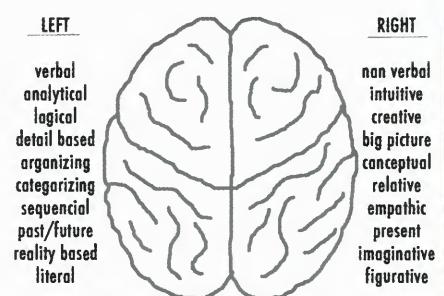


Figure 2

"When we realize we have the power to choose what thoughts we want to think or what emotions we want to run then we become aware that we are making decisions constantly, whether they be consciously or subconsciously. When I choose to run the circuitry of my right mind and bring my consciousness to the present moment, I al-

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.

low myself to shift my perception of myself away from my individuality to being a part of the energetic whole. Shifting into the present moment allows me to release myself from both the tormenting brain chatter of my left-brain as well as the old limbic patterns of fear and negative emotion related to me as an individual.

“None of this is to say that my amygdala are not on fire when I step on stage. The fire of excitement and enthusiasm permeates my soul but it is not a negative or debilitating experience, as stage fright can be. Instead, it is a calling to alertness that fuels my performance with a beaming energy that is attractive and enticing to the brain circuitry of those in my audience.

“By consciously taking responsibility for the input coming into my brain immediately prior to a performance, I set the stage within my mind for clarity and no confusion. Some of the ways I do this include avoiding big energy people and those who exhibit any type of anxiety. I often walk on a treadmill so I can generate energy in my body, and listen to my favorite music to regulate the volume of noise around me. On the day of a performance, in an effort to decrease visual stimulation, you may catch me wearing sunglasses indoors and more often than not, if I am out in public, I will be wearing earplugs. I am always careful to eat and drink things that are familiar and always monitor the amount of sugar and caffeine they contain. I consume bananas, turkey and milk to promote the metabolism of the neurotransmitter serotonin, which has a calming effect on me. It is important for me to stay energetically open so I never cross my arms, nor will I ever chew gum as this tightens my jaw muscles, which are actively related to my stress circuitry.

“When I own my power as a living being and offer the gift of my well-trained talents with an open heart and enthusiastic mind, the brains and hearts of my listeners open to the beauty of what I have to offer (thanks to the mirror neurons in their frontal lobes). Our artistic genius comes through when we perform with love rather than fear.”

Dr. Jill and I have put together this list of suggestions to help alleviate stage fright:

Preparation Before the Day of a Performance:

- Imagine there is a live audience listening to you at all times.



Michele Gingras (left), Dr. Jill Bolte Taylor (right) (photo by Kip May)

- Invite your friends and colleagues to listen to you in the practice room.
- Video record and assess your practice sessions.
- Audio record your playing in front of others.
- Schedule plenty of rehearsal time on stage before performances.
- Practice with live or recorded accompaniment as much as possible.
- Perform in front of others as often as possible.
- Encourage your listeners to distract you by walking around or making noise while you practice in front of them.
- Build up endurance and confidence by practicing entire programs without pause.
- Attend other people’s recitals and make mental notes.
- Choose clothing that makes you feel professional, comfortable and confident.
- Practice being aware of when you are in your right brain.

Preparation on the Day of a Performance:

- Avoid caffeine and sugar before a performance.
- Plan light meals during the day.
- Eat bananas, turkey and drink milk 30 minutes before the performance.
- Recognize the audience is open and eager to hear your musical message.

- Project a sense of assertiveness and positive attitude while on stage.
- Talk to your audience between pieces.

Lastly, learn your music using tools that will integrate multiple neural circuits including visualization, movement, muscular and photographic memory and sound. Cross-referencing information in this way will increase your chance of success should stage fright occur during performance.

ABOUT THE WRITERS...

Michele Gingras is Distinguished Professor of Music at Miami University in Ohio and author of *Clarinet Secrets* and *More Clarinet Secrets*. **Dr. Jill Bolte Taylor** is a world-renowned Harvard-trained brain scientist who was named one of Time Magazine’s “100 Most Influential People in the World” in 2008. She wrote *My Stroke of Insight*, a New York Times Bestseller® that is being translated into 30 languages.

View Dr. Jill’s TED Talk about the right- and left-brain: www.youtube.com/watch?v=UyyjU8fzEYU

Watch the amazing video “Ode to the Brain! by Symphony of Science,” featuring Dr. Jill: www.youtube.com/watch?v=JB7jSFeVz1U

Michele Gingras’ initial writings on how to surmount stage fright have appeared in the Autumn 2007 issue of Britain’s *Clarinet and Saxophone*. The article, “Braving Stage Fright,” is posted under “publications” at www.michelegingras.com.

I remember meeting Carles Riera when I was 22. I had just bought the instrument I had always been dreaming of: the basset horn (a Leblanc model that I still have). However, I did not know anybody who played this instrument in Spain. We are talking about around the '80s when people were playing the emblematic trios of Mozart for basset horns with standard clarinets. Fortunately, I was told that there was a man in Granollers, a city near Barcelona where I live, who played this instrument. His name was Carles Riera, a clarinetist who studied historical clarinets in England and Switzerland and, at that time, was studying in the Netherlands. I did not know anything about the clarinet in Europe, so I asked for his address and went to his house without thinking. It could have been considered an imposition, but nothing could be further from that as it was very pleasant for him to find somebody else who was also interested in this instrument. He kindly invited me into his house, and we played duets for basset horns that afternoon. From then on for more than 20 years we shared many projects, concerts, travels and emotions, and he transmitted to me a great deal of knowledge about music and life. He had a particular taste for art and he showed a great ability for living in harmony (harmony reigned in his life), and he was one

Memoriam

Carles Riera

by Albert Gumi

of the most important influences in my life. But we should go back some years...

Carles Riera was born in 1956. He studied architecture and, in finishing his degree, he decided to go further with his abilities on the recorder and, in doing so, discovered the passionate world of historical clarinets. Carles decided on music, not architecture, although he could have built excellent buildings (I am sure of it), he has served us as a reference point. So with this objective and supported by his wife, Esperança, Carles met Colin Lawson, Hans Rudolf Stalder and Eric Hoeprich—who were decisive in Carles' career.

Carles had an outstanding musical and creative mind and his career was very var-

ied. His versatility led him to play the chalumeau with The English Consort, conducted by Trevor Pinnock, recording the CD **Vivaldi: Concerti con molti istromenti** (Deutsche-Grammophon/Archiv). Paradoxically, this title and repertory were the last of his career, in this case with Fabio Biondi and Europa Galante (Virgin Records). With him he made many recordings of his favorite musicians, Mozart and Haydn.

As a collaborator with prestigious ensembles of historical performances, he played at the Frick Collection in New York, the Sydney Opera, the Queen Elizabeth Hall in London, the Concertgebouw in Amsterdam, the *Palais Garnier* and *Théâtre des Champs-Élysées* in Paris, the Philharmonia Hall in Cologne, Santa Cecilia in Rome and the Metropolitan of Tokyo, in addition to other halls in Canada, Europe, the Phillipines, Indonesia and New Zealand. He made recordings with some of them, and the one of Mozart's *Serenade*, K. 361 with the Orchestra of the 18th Century, conducted by Frans Brüggen, (Philips) was famous. In addition, he was principal clarinet in **Le Concert des Nations** conducted by Jordi Savall. Also outstanding was his recording of Mozart's *Serenade*, K. 361 with *Nachtmusique*, conducted by Eric Hoeprich, for the Glossa Label.

From the beginning, Carles devoted himself to pedagogy. As a speaker, he attended conferences, organized courses and was the author of many articles in newspapers or science magazines. He worked as a musical advisor for dictionaries and encyclopedias. Carles designed a pedagogical set full of sources for young musicians, and his contribution to this area is enormous, including, for instance, "Tiempo y



Albert Gumi, Carles Riera and Emilio Ferrado

*The Salmoe Trio
in performance*



sonido" (*Ediciones Fundación La Caixa*), "Audición I" and "Audición II" (*Dinsic Ediciones*), etc. These works became a reference point for developing music education in Spain during the past 25 years.

He occupied the chair of director of the Granollers Music School, and he was the managing director of the relevant course about historical performances financed by the La Caixa Foundation. He was also professor of clarinet and pedagogy at the Liceo Conservatory of Barcelona and managed several teaching programs for the aforementioned Foundation "La Caixa," the City Orchestra of Granada, Gran Canaria Philharmonic Orchestra and the Baroque Orchestra of Mallorca. In all of the activities he was involved in, one could feel his quality, sensibility and good mood.

However, his most loved activity was chamber music. He was a founding member of the Stadler Trio, a specialized ensemble that played original bassoon made in the 18th century. This ensemble developed an international reputation of the first rank. I had the satisfaction of belonging to this excellent ensemble, and the musical and human time side by side with Carles and Hoeprich was one of the best of my life. Those experiences, like the first concert at the Concertgebouw in Amsterdam, the recitals in places where Mozart played, the night walks in Prague after the performance, the incredible restaurants we frequented—all of them are unforgettable.

But I especially remember playing our last concert together. It was celebrated in the *Patio de los Arrayanes* (La Alhambra, Granada) on a warm summer night. Carles was fighting with an illness, which made the performance even more moving. The concert was recorded by the French channel *Mezzo*, so we are fortunate to have that magical date in digital form.

Another initiative of Carles was the Salmoe Trio together with Emili Ferrando, Lecturer at the Superior Conservatory of Valencia. This ensemble began playing music for bassoon with modern instruments, but it soon became an expert chamber group with the full family of clarinets. One of our programs was entitled, "Three musicians, six hands, 12 notes and 24 clarinets!" The expectation between children and professionals when

we played our instrument collection was surprising. I will never forget it.

With respect to the modern instrument, he appeared with the Chamber Orchestra *Teatre Lliure* of Barcelona and the City of Granada Orchestra, both conducted by Josep Pons or with the Royal Filharmonía of Galicia, conducted by Antoni Ros Marbá. He also made recordings of contemporary music with the ensemble *Vol ad Libitum* (**Compositors de Barcelona**, Dino Classics) which shows the interest of this versatile musician in whatever musical context he performed. He was at the peak of his career when he passed away November 4, 2009 at the age of 53.

I was lucky to have met him. I have grown as a musician and as a person as we shared our passion for the clarinet and pedagogy. I have learned from him not only music but a way of life. Where one might see trouble, he only saw an answer to it. He always was patient and cheerful. In Eric Hoeprich's words: "Carles always is in a good mood and many times in a very good mood!"

While staying beside his bed in the hospital, I talked with Carles during his last few days. We had a very good time remembering playing together and a time of serenity and intensity when he told me about his projects. He asked me to continue with them, and I will try it with devotion. His memory will be in my heart every day. Carles was a happy clarinetist who made everyone else happy who met him. God rest his soul.

ABOUT THE WRITER...

Albert Gumí is a clarinetist and professor at the *Escola Superior de Música de Catalunya*.

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5th National Congress 2nd European Clarinet Congress Madrid 2011

A Report by Carlos Casadó

Last December the 5th National Congress and 2nd Clarinet European Congress took place in the Royal Conservatory of Madrid. It was organized with the initiative of the ADEC (Association for the Study and Development of the Clarinet), a new institution organized a few years ago which tries to spread every event related to the clarinet. Together with its president, Justo Sanz (Lecturer at the RCSMM and Principal Clarinet of the Madrid Community Orchestra), the dynamic of this association has stimulated not only the pedagogic field of the clarinet but performance too. During this event we attended recitals of soloists and ensembles, competitions for young clarinetists, conferences, expositions of different instruments, accessories and music scores and master classes.

As Justo Sanz said in his welcoming message, in this year's edition of the event welcomed also with joy was the European Clarinet Association (ECA), chaired by Matthias Müller, which met during the same event as the II European Congress. This Association planned the organization



of the First Contest/Master Class, and the German woodwind magazine '*rohrblatt*' organized the II ECA (European Clarinet Association) Research Competition '*rohrblatt*'.

But let's go by parts and see how their programming made this event one of the

most important events on the international clarinet scene.

Guest Artists

Representing the Spanish musicians we heard José Franch-Ballester with pianist Pablo Zinger who presented the inaugural concert of the Congress with works by Gershwin, Piazzolla, John Novacek and Luigi Bassi's *Gran Duetto on "La Sonambula"* joined by the E-flat clarinet player Miguel Civera. Cristo Barrios then played the *Three pieces for clarinet and piano*, an interesting work by his pianist Gustavo Diaz Jerez. Pedro Rubio gave a recital with works from his research on the Spanish repertory of the 19th century, with works by Jesús de Monasterio, Henry Fischer, Henry Calvist and Hilarión Eslava. Justo Sanz also included another Spanish composer, Pedro Iturralde, with his famous pieces *Memories*, *Aires Romanians* and *Tribute to Trane*. Josep Fuster's recital included *Andante and Allegro* by Chausson, *Clair matin* of Jeanjean and Reinecke's *Fantasiestücke*, Op. 22.

From other countries, Sauro Berti presented a recital of works for bassoon



Clarinetist Justo Sanz and pianist Sebastian Marine



Ann Evans and Henri Bok

and piano, which provided a good opportunity to raise awareness of works for this instrumental combination.

The presidents of the European Clarinet Association and the International Clarinet Association, Matthias Müller and Keith Koons respectively, also took part in a very different way. While Müller focused his recital on contemporary music of his own composition (*Tremolo, Audition for fun and Step 1/Step 2 for Sensor Augmented Bass Clarinet*), Keith Koons performed the *Sonatine* of Pierre Gabaye (1931–2000), the concert etude *Hommage à Bach* by Kovács and Bernstein's *Sonata*. Kovács was also the composer chosen by Radovan Cavallin for his recital, which

included pieces such as *Ich begrüsse Sie, Herr Johann Strauss* and *Sholem alekhem rov Feidman* for clarinet and piano. For his part, Ben Redwine chose pieces by Gershwin, two habaneras (Ravel and one of his own composition) and *The Duck and Spanish Dancer* by Melvin Solomon.

There were two recitals of clarinet and accordion music with the duo of Corrado Giufreddi and César Chiacchiatella, and Jan Jakub Bokun and Michal Moc with fabulous pieces by Henghei Gualdi, Roberto Molinelli, Mula Sajevich, Richard Galliano, Michel Garson and Tony Brown/Joseph Colombo. Another special concert was performed by the Duo Evans, made up of Henri Bok (bass clarinet) and Eleri Ann

Evans (saxophone), which presented works from the group of composers from Oslo NMK (*Ny Musikks Komponistgruppe*).

The Portuguese clarinetists Manuel Carvalho and Candida Oliveira presented two concerts which included standards of the repertoire and some newer pieces, such as *Langará* by Alexandre Delgado and Joly Braga Santos' *Improviso*.

Piero Vicenti and Borislav Yotzov each presented a recital. Vicenti played interesting music by Cavallini, Magnani, Bucchi and Kovács, while Yotzov included pieces as suggestive as their titles: *The Hope, The Revelation, The Awakening* and *The Song* composed by himself and Hristo Yotzov.

Finally, England's Julian Bliss starred in his performance of pieces by Debussy, Poulenc and Messager.

As for works for the bass clarinet, the Congress had the participation of Rocco Parisi, Paolo di Gaspari and Harry Sparnaay, who performed excellent pieces, such as *Jackdaw for bass clarinet and computer* of W. Siegel; *Rotazzione, giratondo semiserio its spunti di Nino Rota* for solo bass clarinet; *Emma di Antiochia* by Saverio Mercadante for bass clarinet and piano; *Wind South* for bass clarinet, Sergio Fidemraizer's electroacoustic music and *Text für eine Bassklarinettistin* by Hans Otte.

The pianists who assisted in these recitals were Pablo Zinger, Gustavo Diaz Jerez, Isabel Hernández, Ana Benavides, Sebastián Mariné, Marsida Koni and Naomi Fujiya.

During this portion of the Congress various ensembles also took part offering a varied sampling of the genius found in



Harry Sparnaay



Jury members' recital

the various instrumental combinations. The Stark Quartet performed in collaboration with the AdZel Duo (Mariam Adam and Stephanie Zelnick), two dynamic clarinetists who combine American and Judío-Arabic cultures in concerts that were a tapestry of art and sound.

The clarinetist Florian Popa collaborated with The Musica Nova Chamber Group, a group formed by members of the Orchestra Philharmonic of Bucharest and the soprano Mª Ángeles Rodríguez, which included pieces of contemporary music. In turn, Florian Popa played *Rendezvous (with Benny)* by Alan Schulman with the String Quartet, Leonor. During this program the well-known Spanish Bohem Clarinet Quartet from Madrid also performed.

First ECA Competition/ Master Class ECA

This high-caliber competition emphasized certain features to allow the contestants to not only compete but also to receive comments from the members of the jury concerning their performances. The members of the jury also presented recitals.

The Congress appointed members of the jury for the competition which included Guy Dangain, Matthias Müller, Arkadius Adamski, Nicholas Cox, Antonio Fraioli, Nuno Pinto, Céleste Zewald, Stephan Vermeersch, Kyrill Rybakov and Javier Balaguer.

The contest required during the first phase the submission of a recording consisting of Stravinsky's *Three pieces* and the *Fantasiestück* of Schumann; in the second phase the *Study clarinet* by Miguel Wirtz and the *Seven Variations, Op. 33* by Weber were required; in the semifinals, applicants presented a recital of 30 minutes including a work for solo clarinet (could also be for low clarinet) and one of the following pieces: Brahms, *Sonata in E-flat Major*; Debussy *Rhapsody*; Poulenc, *Sonata*; Lutosławski, *Dance Preludes*; Bernstein, *Sonata* or Salvador Brotóns, *Sonata*. The finale consisted of the interpretation of the Brahms *Quintet, Op. 115* and the *Concerto* of Matthias Müller. The contest included the participation of 28 candidates from Poland (5), United Kingdom (1), Spain (4), Turkey (2), Taiwan (3), Macedonia (1), Japan (1), Switzerland (2), USA (2), South Korea (2), Russia (2), Portugal (1), China (1) and Israel (1). The jury



Nicholas Cox (England) with pianist
Mariana Gürkova (photo: Keith Koons)

awarded the following prizes: First prize, 2000 Euros, not awarded; Second Prize, 1000 Euros, **Francisco José Gil** (Spain); Third prize, 500 Euros, **Szymon Fortune** (Poland). There were also several special prizes: Schwenk & Seggelke Prize: Francisco José Gil Ortiz; Vandoren Prize: David Jarzynski; Selmer Prize: Livio Russi; Lomax Prize: Francisco José Gil Ortiz & Szymon Fortune; Metropolis Prize: Hila Zamir; ClarSax-Popa Prize: Francisco José Gil Ortiz and Szymon Fortune.

The assisting collaborators for the contest were pianists Cristina Esclapez and Mariana Gürkova, the String Quartet "Breton" and bassist Francisco Ballester.

Jury Members' Recitals

In addition to the aforementioned recital by Matthias Müller, other members of the jury also presented recitals. Arkadius Adamski played the Brahms *Sonata in E-flat Major*; Nicholas Cox played two pieces from the mid-20th century, the *Three Nocturnes* of Iain Hamilton and Roger Fiske's *Sonata*; Antonio Fraioli performed with the Stark Quartet; Nuno Pinto played Portuguese works by Ricardo Ribeiro (*Intensités*), Clotilde Rosa (*Divertimento*) and the excellent *Langará* by Alexandre Delgado; Céleste Zewald played works by Escher, Reger and Bernstein; Kyrill Rybakov's program consisted of Marius Constant's *For Clarinet* and the popular *Moonflowers Baby* by Kupferman; Finally, Stephan Ver-

meesch starred in a concert with his own works which used E-flat clarinet (*Apresciar*), bass clarinet (*Samplix*), clarinet and soprano clarinet, in the premiere of *Clarinet and bells* for clarinet and desk bells. He closed his program with *Black*, for solo bass clarinet, by Marc Mellits.

II Prize ECA Research 'rohrblatt'

The German woodwind magazine '*rohrblatt*' organized a research competition in order to present a series of lectures at the Congress to promote research in the field of clarinet. The first prize consisted of 300 Euros and guaranteed publication of the paper in the first issue of the magazine '*rohrblatt*' in 2012. The jury was made up of Dr. Andrés Zarzo, Dr. Heike Fricke and Wolfgang Lohff.

Guest lecturer Daniel Martínez Babiloni also took part contributing a discussion of Spanish clarinetist-composer Jesus Villa-Rojo², in particular his *Quintet for clarinet and strings*.

There were six papers presented:

Stephan Vermeersch, "Reeds: The Mystery Revealed!"

Carlos Javier Fernandez Cobo, "The German Clarinet School in the First Third of the 19th Century – Backofen, Müller and Blatt"

Fernando José Silveira, "The Good Musician Should Be Able to Play at Any



Eric Mandat with bass clarinetists Stephan Vermeersch (Belgium), Nuno Pinto (Portugal), Pedro Rubio (Spain) and Rocco Parisi (Italy) (photo: Keith Koons)

Pitch Level: Concerns About Clarinet Pitch

Peter Geisler, "To Play or Not To Play?"

Approaches to Research on Historic Clarinets Based on the Kandern Findings 2008-09"

Cristo Barrios, "Stravinsky and his Clarinet Writing"

Antonio Galindo Agúndez, "Conflicts in Contemporary Music Interpretation. Brunner-Lachenmann: A Case Approach"

The jury awarded the winning prize to Antonio Galindo Agúndez.

Other Participants

In addition to the artists specifically invited by the Organization of the Congress, there was also a large number of other participants which allowed young performers to hear a sample of their work and career training and/or profession.

Young participants, aged 8 to 14, were also given an opportunity to perform with performances of works by Debussy, Kovács, Yuste, Bartók and Weber, adapted to their level of training. Here we heard Daniel Huertas, David Martínez, Alberto Sánchez, Jennifer Sanz and Alfonso Sáiz.

Other participating soloists were clarinetists Miguel Ángel Gómez and Julio J. Sanz, members of the Municipal Band of Madrid, with works by Sutermeister, Debussy and Iturralde; Gonzalo Esteban and Cristina Martín played *Gran Duetto on "Sonambula"*; the versatile Marcel Chirilov played works by Widor and Eddie Daniels, and Javier Llopis the Paniz-

za's *Dance with Varizoni* for E-flat clarinet and other pieces by Piazzolla and Kovács.

As for ensembles the quartet comprised of Miguel Ángel Gómez, Gonzalo Stephen, David Mora and Francisco Javier Martíne premiered Daniel Gilabert's *Three current in key swing songs*. In addition there was the Quartet Llevant, with works by Arbonelli, Fraioli, Brusca and Gilman, and the Barcelona Clarinet Players, with a monograph of Helmut Hoedl.

Other invited ensembles were the *Berliner KlarinettenChor* with excellent works by Gordon Jacob, Paul Harvey, Gordon Lewin and Howard J. Buss; the low clarinets group made up of Stephan Vermeersch, Rocco Parisi, Matthias Müller and Pedro Rubio was joined by clarinetist Eric Mandat in a performance of his work *Shadows for flames*; and the ensembles from the conservatories *Victoria de Los Ángeles* in Madrid and Torrelavega (Santander), as well as the Greek Orpheus Clarinet Choir, also took part.

Epilogue

The *Ensemble de Clarinets de Madrid* had the honor of closing the Congress. Directed by Vicente Lloréns and composed of numerous members of orchestras, professional music bands and teachers from conservatories in the vicinity of Madrid, it provided a performance up to the standard that the occasion deserved. Well deserved tributes were also made to Maximo Muñoz, 90 years old and former principal clarinet in the Orchestra of Radio Televisión Española, Francisco Fort Fenollosa, principal clarinet and conductor of the Municipal Music Band of Valencia, and to the extraordinary clarinetist Ramón Barona, principal clarinet of the ORTVE.

Congratulations to all for this magnificent Congress.

ENDNOTES

¹ Author of "Bartolomé Pérez Casas, His Works for Clarinet and Piano," published in *The Clarinet*, Vol. 35, No. 3 (June 2008)

² Jesús Villa Rojo was the subject of an article, "Jesús Villa Rojo: The Contemporary Clarinet," published in *The Clarinet*, Vol. 37, No. 2 (March 2010), written by the musicologist Noelia Ordiz.

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The 2012 I.C.A. Composition Competition

*A Report by Eric P. Mandat with
Michael Norsworthy and Gregory Oakes*

This year's I.C.A. Composition competition for bass clarinet and piano attracted 19 entrants from six different countries. This article will profile the winning composition, *The Broken Mirror of Memory* by Paul Cantrell from Minneapolis. In addition, we'll give you a "teaser" of several other works that the members of the committee (Michael Norsworthy, Gregory Oakes and I) found particularly noteworthy. We have included contact information for the composer of these works with the hope that many of you will be interested in these composers and their works and in further disseminating this high quality new clarinet music.

All of the works submitted are now at the I.C.A. Research Library at the University of Maryland.

The Broken Mirror of Memory, Paul Cantrell

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Paul Cantrell is a composer, pianist, poet and software designer living in Minneapolis. He describes his music as "shaped by the vast-and-minute scale of the mountain landscape, and the stark extremes of Minnesota's seasons." Cantrell studied computer science, mathematics, music composition and piano performance at Macalester College. His mentor in both composition and piano was Donald Betts, and he also studied composition and orchestration with Carleton Macy.

Cantrell gives the following notes on *The Broken Mirror of Memory*: "Entanglement, soliloquy, tango, fugue: each movement poses a problem from which the next unfolds. Themes continually resurface, transformed, as the music reinvents its own past – the endless process Gabriel García Márquez described as 'piecing together the broken mirror of memory from

so many scattered shards.' The coda gathers everything together, grappling, burning down – and then, from the embers, a simple benediction emerges, present all along, now laid bare. We discover in retrospect that the music's destination has always been its source."

The music itself is at once poignant and parodic, touching the soul, yet coyly elusive. Each movement is highly expressive, even romantic, replete with rhapsodic sweeping gestures; the harmonic language teases tradition, while maintaining a disembodied distance from readily recognizable tonic-dominant relationships.

The work is laid out in four parts: Allegro molto agitato, Largo misterioso, Moderato con moto and Molto adagio cantabile, with no break between the second and third parts. The first part features churning five- or six-note arpeggiations in the piano; the bass clarinet alternately emerges then submerges from this thick driving texture.

The second part, Largo misterioso, begins with very slow rocking major sevenths in the piano. Loud damped low notes signal an extended bass clarinet monologue; another damped piano bass note ushers back the rocking sevenths, this time with the bass clarinetist softly singing and playing – marked "ghostly" in the score – until several more damped punches lead directly into the third part, Moderato con moto, an angular almost-major-almost-minor piano ostinato over which the bass clarinet sings a soaring romantic melody. This melody is embellished in the piano with the bass clarinet providing marcato commentary. The middle section features a softer, less rhythmically forward reflection on the preceding material, which is eventually subsumed by the return of the marcato material. The third part ends with

a "ghostly and indistinct" disintegration of the ostinato.

The fourth part, Molto adagio cantabile, is a slow and deeply expressive canon, almost hymn-like at first, then gradually probing more corporeal intensities, and eventually building to a ponderous thick-chorded summation of much of the material from the rest of the piece. A final heartfelt statement of the hymn-like tune ends this profound and deeply moving work.

The Broken Mirror of Memory was written for clarinetist Pat O'Keefe, who will premiere the work with Cantrell at this year's ClarinetFest® in Lincoln. O'Keefe is co-artistic director for the St. Paul-based contemporary music ensemble ZEITGEIST, and a member of the faculty at the University of Wisconsin-River Falls. He is also an ardent improviser, and he has studied Turkish and Brazilian music with clarinetist Selim Sesler and master drummer Jorge Alabe, respectively. This is a performance not to be missed!

Below, in alphabetical order by the composer's last name, are several other pieces which we found particularly enjoyable.

Concentric Circles, James Bishop

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This three-movement work, with evocative titles of "Point of Origin," "Ripples, on Water" and "Dance of the Night Sky," takes the listener on an epic tour that belies its 15-minute length. The rhythmically intense first movement darts from the lowest to the highest ranges of the bass clarinet while still leaving room for some subtle dynamic manipulation to temper the drive. The accented, 7/8 meter that punctuates the movement creates an accented drive that, underscored by the pulsing piano, pushes toward an energetic low C ending. Unfolding gently, the second movement emerges from an introspective character to a singing, soaring line that highlights the beauty of the higher range of the instrument while the piano gives a steadily moving underscoring throughout. But perhaps the most exciting moments of this piece come in the third movement, which deftly and virtuosically maneuver through three octaves of the bass clarinet in an idiomatic way that, closely mirrored by the piano part, builds to a satisfying, exciting finish.

Dialogues, Stylianos Dimou

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Dialogues for bass clarinet and piano by Greek composer Stylianos Dimou is a substantial work of approximately 14 minutes for the advanced bass clarinetist and pianist. The work is heavy in mixed meter, extended techniques (for both players) and aleatoric writing that will require substantial preparation and rehearsal. The bass clarinetist should be prepared with multiple extended techniques including multiphonics, breathless playing, color trills, slap tongue and lip glissandi. The pianist is required to pluck, strum, play with mallets and in clusters. The overall effect is rhapsodic and sounds like a back and forth improvisation between the two players that is rich with color and texture. If you're up for a challenge, this may be the work for you!

Concert Piece for Bass Clarinet and Piano, Mark Hollingsworth

mholling@ecok.edu

Concert Piece for Bass Clarinet and Piano by American composer Mark Hollingsworth begins with a high-energy section featuring driving 16th notes punctuated by syncopated piano chords. The bass clarinet uses special tone color fingerings to create a percussive effect which accentuate the rhythmic vitality. A slower, rubato section follows, with the bass clarinet playing a gentle melody spiced with quarter tones over flowing triplet arpeggios in the piano. An extended virtuosic cadenza for the bass clarinet leads to a rollicking "tarantella" finale in 5/8. The special fingerings for the bass clarinetist are given, and the music is relatively easy to put together between the two performers. This work is a very enjoyable and accessible piece for performers and audiences alike, but with plenty of technical challenges and room for interpretive bravado for the adventurous professional duo.

Sonata, Rezso Ott

ott.rezso@gmail.com

Hungarian composer Rezso Ott's *Sonata* for bass clarinet and piano is a straightforward work suitable for advanced students and beyond. Range wise, it exploits mostly the lower end of the instrument. A low-C instrument is required and the bass clarinetist and pianist will both need solid

technique and good rhythm to successfully navigate this substantial four-movement work. Minimal extended techniques are required including slap-tongue and frullato from the bass clarinetist. I think this is a nice showcase for the bass clarinet, as it shows off the instrument and its flexibility, from slow, lyrical and soft to fast, high and loud. Highly recommended for the serious bass clarinetist as a part of a tour-de-force recital program.

Suite in memory of Chief Joseph (Image Music XI-C), Greg Steinke

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Greg Steinke has scored yet another hit for clarinetists with his *Suite in memory of Chief Joseph* (Image Music XI-C). Steinke describes this 15-minute work as growing "out of a continuing fascination with and study of Northwest Native Americans. The work, for Steinke, represents "musical excursions into the Northwest's history, geography and ethnology." The work is divided into three main sections, with three subsections in the middle part: Prologue: Wallowa Echoes (Thunder in the Mountains); Memories: On the Clear Water, Camas Meadows – Henry's Lake, and Wallowa – Never to Return; Epilogue: Colville. Lip portamenti are featured in the bass clarinet part, and scraping of the strings with the fingernail, hitting the low strings with the hand, and silently depressing keys to create harmonics are used in the piano part to create a variety of colors and moods that are highly evocative. Both the Prologue and Epilogue are very free,

and utilize most of the color effects. The three subsections in the middle "Memories" section are all quite fast, and feature well articulated attacks from both parts. There are some improvised sections in Wallowa – Never to Return for the pianist ("thunder sounds"). While the rhythmic intricacies of the measured movements are not tremendously difficult to put together, considerable musical maturity is required to maintain a sensitivity to Steinke's encouragement for the movements to "be enjoyed as is but with reflection upon the implications suggested." This is a significant addition to our bass clarinet and piano repertoire from a composer who continues to produce important works for us.

An Easterly Wind, Ron Wray

wrayr@uah.edu

The plaintive beginning of this piece unfolds organically into elegant runs that lie nicely in the fingers, making them sound impressive without being as hard as they might seem. The mood becomes darker and more sinister as the movement drives to a close. After its meandering beginning, the bass clarinet finds its direction in the second movement by way of chromatically-sequenced trio of notes that create a sense of exigency without pushing too hard toward its placid ending. The agile third movement contrasts effectively with the second and, with some more extended piano solos, gives some welcome timbral contrast. The bass clarinet spirals through exciting chromatic figures that push toward a sudden and powerful ending.

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A Conversation with METROPOLITAN OPERA Orchestra Clarinetists

by James Schoepflin

In February, the final installment of Wagner's monumental *Ring Cycle* in the opulent new Metropolitan Opera production created by Robert LePage was seen in theaters around the world through the Live in HD program. Fortunately, the four clarinetists who had performed in the *Götterdämmerung* telecast were available for an interview during a recent visit to New York. It seemed a propitious time to focus on the unique lifestyle of these musicians, now among the most widely-heard pit clarinetists in the world. Acting Co-Principal Jessica Phillips Rieske, Acting Second Clarinetist Dean LeBlanc, frequent sub Pavel Vinnitsky, and bass clarinetist James Ognibene generously welcomed us to the cafeteria of the MET for a lively discussion about their experiences playing Wagner's *Ring Cycle* and a multitude of other topics. We regretted that Co-Principal Anthony McGill was unavailable. Steve Williamson, still officially a member of the MET clarinet sec-

tion at the time of this interview has recently announced his decision to remain with the Chicago Symphony.

Jessica won the second clarinet and E-Flat clarinet position in 2001. She graduated *cum laude* from Barnard College and holds degrees from Columbia University and the Manhattan School of Music. During the current season, she has been acting co-principal. Her teachers included Ricardo Morales and David Weber. She plays a Backun Cocobolo B-flat and Morrie Backun has recently created for her a matching cocobolo A clarinet, which is just being broken in. She also has a Leblanc Legacy spare set with Backun bells and barrels. She plays the Backun "Met" model mouthpiece (which she helped to design) with the new BG Duo ligature and plays on Rico Reserve reeds (4.5). She has two E-flats. For the majority of playing she uses a Recital model extensively customized by Morrie Backun, but she also has a Buffet RC Prestige which she uses for the

"screamin' high stuff." She uses the same Rico Reserve reeds (4) for the E-flat with the Backun barrel with the "flat back" that she helped Morrie design and Backun tulipwood or cocobolo bells. On the E-flat, she plays a Backun P+ mouthpiece that she also helped to design. She also plays an Esprit C clarinet with Backun bell and barrels.

Dean LeBlanc started substituting with the orchestra in 1998, and then became an associate musician in 2004, and this season he is acting second clarinet. He graduated from the Eastman School where he studied with Kenneth Grant and the Manhattan School of Music where he studied with Ricardo Morales. When asked about his equipment, nonplussed, he answered: "I play the BLUE DAZZLER! That way it is such an easy transition from the MET orchestra to my summer marching band gig." (Interviewer loses control of the situation momentarily.) When the laughter dies down, he admits to playing Selmer Signature clarinets with Backun bells and barrels and the Backun "Met" model mouthpiece. His bass clarinet is a Selmer 37 with a Clark Fobes mouthpiece. His C clarinet is Ricardo Morales' serial number one – the original prototype for the Opus Model. He uses Carl Jackson ligatures and Vandoren V-12 reeds (4). He also has a Buffet R-13 E-flat clarinet with a Johnston mouthpiece.

Pavel first started subbing in the orchestra in 2008, but also has an active freelance career in and around New York City. He was most recently appointed principal clarinet in the Stamford Symphony. Pavel has studied with Boris Fisherman in the Ukraine, Richard Lesser, the former principal of the Israel Philharmonic, and with David Shifrin at Yale University. He plays Buffet R-13 clarinets with a Backun "Met" model mouthpiece, Vandoren V-12 (4) reeds, although he has recently been trying out some Selmer Signature clarinets. He owns a Buffet bass clarinet with a Clark Fobes mouthpiece, traditional Vandoren reeds (3.5) and a Bonade ligature. He also plays a Buffet E-flat clarinet with a Vandoren B40 mouthpiece, a Vandoren Optimum ligature and Vandoren traditional and V12 E-flat reeds (3.5). And he recently acquired a Leblanc C clarinet.

Jim Ognibene completed his undergraduate degree in music education at Indiana University and a master's in music from Youngstown State University's Dana School of Music. His teachers were Robert



(L to R) Dean LeBlanc, James Ognibene, Jessica Phillips Rieske and Pavel Vinnitsky.

Marcellus, Earl Bates, Anthony Gigliotti and Tommy Thompson. He studied bass clarinet with Larry Bocaner and Al Zetzer. He was a member of the United States Marine Band, “The President’s Own,” and his first orchestral position was with the Charlotte Symphony. He joined the MET Orchestra in 1986. He mostly plays on a Selmer 33, but also has a newer Privilege bass clarinet. He uses either his B30 Vandoren mouthpiece refaced by Bill Street, or a Clark Fobes mouthpiece, with Vandoren 3½ reeds and a Bonade ligature. His B-flat clarinet is a Buffet R-13 with a Richard Hawkins mouthpiece, and his A clarinet is a Selmer Recital; he uses Vandoren V12 (3.5) reeds and an inverted Bonade Ligature. His bassoon is a Leblanc. He also drives a Prius. (Laughter again erupts.)

Although Anthony McGill was unable to join us for the interview, he graciously provided comments by e-mail. He won his position as co-principal in 2004, after receiving his B.M. degree from the Curtis Institute of Music in 2000. His primary teachers include David Tuttle, Sidney Forrest, Julie DeRoche, Larry Combs, Richard Hawkins and Donald Montanaro. He is a winner of the Avery Fisher Career Grant, previously served as associate principal of the Cincinnati Symphony and performed for the inauguration of President Barack Obama. He plays Buffet RC Prestige clarinets, a Backun “Met” model mouthpiece, a Carl Jackson ligature and Rico Reserve reeds.

* * * * *

James Schoepflin (JS): *Have there been surprises for any of you about your job here at the MET?*

Jessica Phillips Rieske (JPR): I think there are surprises nearly every night here. Singers do something unexpected and we must immediately follow them. It is a matter of pride for all of us that we can usually follow the singers wherever they go. But I think the real surprise for me is when I stop to listen, I hear how amazing the MET Orchestra sounds on a nightly basis.

James Ognibene (JO): When I arrived in 1986, I discovered there was this thing called the “bassoon,” an instrument I knew nothing about, and then I was told that I would need to establish a very close relationship with it! (Laughter ensues.) Actually, there are many

beautiful and challenging bassoon parts in our repertoire, including *Der Rosenkavalier*, *La Clemenza di Tito*, *Capriccio* and *Elektra*.

JS: *Do you ever tire of playing the standard repertoire so frequently?*

Dean LeBlanc (DL): I just love to play the Puccinis (All agree enthusiastically.) I can play *La Bohème* a hundred times and am still totally enchanted by it!

JPR: Just by having different casts and different conductors, the experience is always different, even if it is the same music, so it never really gets old.

JO: I totally agree. One might think that playing *La Bohème* so much one would become tired of it, but actually I, and I think we all, just love playing the Puccini operas time and time again.

JS: *Who decides who is going to play what?*

JPR: Jim will always play either bass clarinet or bassoon if the opera calls for that. (Jim interrupts to remind us that he is “permanent last chair” having lost all challenges to move up. More laughter.) If there is no bassoon, he will sometimes play second clarinet, depending on what else is going on during the week. If there is E-flat clarinet, then I usually play that part. It just comes down to what is best for the section for each opera at the given time. The principal will have an opinion and we all talk about it and come to a consensus. We also try to keep things balanced so no one player gets hugely overloaded. There are seven shows a week and each contracted player is responsible to play four, so we must have some flexibility.

JS: *Please share comments about the experience of performing the HD telecasts, particularly such huge projects as the Ring Cycle. Do you approach a telecast differently than an in-house-only show?*

JPR: Well, this year *Faust* was on the telecast schedule and I played principal. On Facebook or in person people would say to Anthony, “Wow you sounded so great in *Faust*!” When he told me, we shared a good laugh about it and he said, “You’ve created quite a sensation with *Faust* but I’ve gotten all the credit for it.” My answer to him was, “That’s just fine with me because in the future when I get nervous and

mess up, everybody will think it was you!” (More laughter) For the radio broadcasts, there is always some anonymity, so I don’t get really nervous, but we never know when our faces will appear in the telecasts, so honestly I must say I do sometimes get nervous. I was especially for the *Götterdämmerung* telecast!

DL: There’s definitely more of an adrenaline rush for the telecasts. I don’t think we approach how we play any differently, but we have just a little more nervousness or heightened awareness. Plus, you have to make sure to get to the restroom before you start into *Das Rheingold*, which is two hours 45 minutes without an intermission. And you must eat something so your blood sugar doesn’t crash.

JO: There is one minor but annoying issue. The HD Telecast crew has built a track for one of the High Definition cameras that goes left to right, directly above our heads. This track overhang bounces sound around and alters the way we hear each other and ourselves.

Pavel Vinnitsky (PV): The camera movement also brings you back to reality, in case you forgot momentarily that this was a telecast, and then, suddenly, there it is! There are little slots in the track and we have joked that we would sometimes like to stick something into the slot to derail the camera (more laughter).

JS: *What kind of practice routines are compatible with your busy playing schedules?*

JO: Every week is different. Often it means staying up until 1:00 or 2:00 in the morning, both practicing and preparing for the next day’s challenges. If I haven’t played bassoon for a while, extra preparation with reeds and other things must be done no matter how late it is.

DL: Sometimes during intermissions I pull out another part and just study it. Sometimes I don’t even have the clarinet in hand. Especially with the Wagner operas, I’ve found that often it is not as helpful to practice so much as to simply study the music. Then when you get to it, you have not completely worn your face out with practice.

PV: With a young son at home, I get him to bed and then take the train back here to the MET where I can practice as much

as I need to. Or, sometimes I just stay after shows to get in the requisite practice.

DL: Since the MET is always open, we're able to come here to practice whenever we need to.

JPR: There is definitely a learning curve. Initially, I was practicing constantly, learning the repertoire and styles of Verdi, Strauss, Puccini, Wagner, but then after a few years on the job, you start to know the standard repertoire enough so preparation is less time consuming. And for all those students who may read this, if you know all your scales, triads and thirds perfectly, you can pretty much play anything. That is what gets me by! I think each one of us has come in at the very last moment to fill in for someone else and sight-read an opera. Once you know the style, and you have your scales under your fingers, it makes it a lot easier to listen and play in those high intensity situations.

JS: Jessica – it is exciting that you will be performing the Mozart Clarinet Concerto at ClarinetFest® 2012 in Lincoln, NE in August. Will you play it on basset clarinet or your standard A clarinet? And do you have any other general comments about such things as added notes, ornamentation, and articulation?

JPR: I gave a lot of thought to the idea of borrowing a basset clarinet, but then decided that I preferred being more of a "populist" player, meaning using the instrument that is accessible to everybody. I love hearing the concerto played on the basset, but not everyone can do that, so I thought it would be nice to play it as it has evolved in modern playing, instead of looking back historically. As for style, the MET Orchestra is all about the art of the vocal line, and the unique lyricism of the human voice, so that is the style I hope to bring to the concerto. We've all heard the Mozart a zillion times, and each time is a unique revelation. So I hope to emphasize the lyrical side. Mozart was drawn to the clarinet late in life at the same time as he was writing all those great clarinet parts for the late operas. I've been talking about this with some of the vocal coaches here at the MET, so I am trying to integrate those concepts into my interpretation. I also change certain notes so it more closely

simulates the effect one might achieve if playing on a basset clarinet. And of course some ornamentation is fairly acceptable too.

JS: Any unique, unusual pit stories that you might care to share with the readers?

DL: One conductor was conducting from the harpsichord. The crew had somehow not properly attached the music rack so his entire score and the music rack collapsed onto the keyboard making a horrible sound. He did his best to keep conducting while trying to rectify the mess. We were all beside ourselves wondering what would happen. But the orchestra just kept on playing

JPR: I have three categories of things that happen in the pit: (1) baton mishaps, (2) singer mishaps and (3) clarinet section mishaps. There have been a number of flying or broken baton occurrences. And sometimes a singer may miss an entire beat or more. And there are the clarinet squeaks or "mishaps" that usually are followed by laughter (more laughter).

JO: Yes, when the singer does something like that, the whole orchestra will have to instantly adjust to the singer to correct for the mistake.

DL: And there's really nothing a conductor can do about that. It just happens. Usually in something we all know so well that we can just adjust...

JPR: We had one conductor (whom we adore) who somehow got his baton stuck in the score. He wrestled with it for about 30 bars, finally got it unstuck, then realized it was completely broken. But he just whipped out a replacement from under the podium and carried on as though nothing happened!

The interview concluded with a group of stories about unusual pit happenings. The group consensus was that only five times in recent memory had the orchestra entirely stopped during a performance because of some unmanageable happening on stage. One such instance was in *Tristan und Isolde* when the barge on which Tristan was being carried broke and came flying downstage. In *War and Peace*, a rather infamous stop occurred when 300 extras were on a dome-shaped stage (Napoleon's retreating army), and one extra, blinded by the snow, accidentally slid off the dome into the pit exactly where the

clarinets would normally have been sitting. But in this case, he fell on a string player, luckily breaking only her bow. (No one was injured.) And, of course, there are various other stage mishaps that are usual to the opera, like small stage fires and singer illnesses. All agree there is really never a dull moment!

On a much more serious note, all players expressed their profound appreciation for what Maestro James Levine has done to develop the orchestra over the years, presenting concerts in Carnegie Hall as a concert orchestra, and a yearly chamber concert series with the MET Chamber Ensemble. They also expressed their appreciation for the current primary conductor Fabio Luisi who has stepped in to carry out huge projects such as Wagner's *Ring Cycle* on fairly short notice.

On a personal note, we had great fun with this wonderful group of unassuming, talented, non-judgmental, fun-loving musicians. Their sense of camaraderie, lack of ego and genuine collective aspiration to be the best clarinet section in the world was truly impressive.

Later that evening, we sat in the first terrace to enjoy the gorgeous and prominent clarinet playing in *Khovanshchina*. The following night, we saw the beautiful production of *Madama Butterfly* which we had seen earlier in our hometown theater in Washington. These successive nights confirmed that there is nothing quite like being there in person to enjoy the phenomenal acoustics of the MET. Special thanks to Jessica for facilitating our interview, and thanks to each of these busy players for generously sharing some of their story with the clarinet world!

ABOUT THE WRITER...

James Schoepflin retired in 2005 from Washington State University. He was the original publisher of *The Clarinet* when the International Clarinet Society was formed in Denver nearly 40 years ago. With the Mühlfeld Trio he performed at ClarinetFest® in Toronto and later in London. He became an I.C.A. Honorary Member in 2010. He and his wife Nancy live in Spokane, Washington where they regularly attend the HD Metropolitan Opera telecasts, pursue their passion for international travel and practice/perform two-piano and piano duet music on their matching Steinways.

NEWS FROM SOUTH AMERICA

by Ricardo Dourado Freire

The column "News from South America" was initiated in the December 2010 issue. During the first year we covered clarinet events that took place in Argentina, Colombia, Bolivia, Brazil, Costa Rica, Peru, Venezuela and Uruguay. Every event presented a variety of clarinet music from each country, and I was particularly astonished by the variety and quality of some pieces that were almost unknown, even among Latin American clarinet players.

There are some difficulties for clarinet players in performing the music from Latin America. First of all, the publishing business is very small for classical music. The publishing companies are few and rarely interested in printing pieces for winds, so most of the repertoire is shared by performers. Players would invite composers to write a piece for clarinet, or many times a composer was inspired by a clarinet player to write clarinet pieces, as in the examples of Stadler – Mozart or Mühlfeld – Brahms.

The clarinet repertoire in Latin America is wide and rich with very interesting pieces composed in each country. This column will focus this year on the repertoire produced since the 18th century and identify some important pieces based on a survey with clarinet players from each country. The lists presented here are not intended as a complete or final evaluation of the repertoire. But rather they are suggestions of some interesting pieces for clarinet players to consider.

This repertoire list was provided by clarinet players from Mexico, Brazil and Costa Rica, who selected the most significant pieces in the repertoire from their

countries. Luis Mora and Iván Martínez contributed from Mexico. Fernando Silveira, Cristiano Alves and Joel Barbosa helped me select the most important works in the Brazilian repertoire. Ana Catalina Ramírez provided a list with the pieces from Costa Rica. I appreciated their valuable contribution for this publication.

Mexico

Zarabandeo by Arturo Márquez is one of the most played clarinet works in Latin American nowadays. It had been recorded by Luis Rossi, Luis Humberto Ramos, Jorge Montilla and Javier Vinasco and was presented at many clarinet events during 2011. It represents a cross relationship be-

tween Mexico and Spain. The *Zarabanda* originated in Mexico, was brought to Spain during the 16th century and became a popular dance among the courts of Europe. The piece was dedicated to Luis Huberto Ramos who has been commissioning many pieces by Mexican composers, including 10 pieces for clarinet and string quartet. *Zarabandeo* is a masterwork for clarinet that represents the synthesis of folk elements and contemporary compositional techniques in the music from Latin America.

The repertoire from Mexico was mostly composed during the second half of the 20th century. *Tres piezas* by Blas Galindo was written for clarinet and orchestra in 1962, and *Variaciones* by Leonardo Vélez in 1968. Most of the pieces were written since 1985 and there are some new interesting pieces composed since 2000.

Solo Clarinet

Mario Lavista (1943) *Madrigal* (1985), 8'
Gabriela Ortiz (1964) *Divertimento* (1986)

Clarinet and Piano

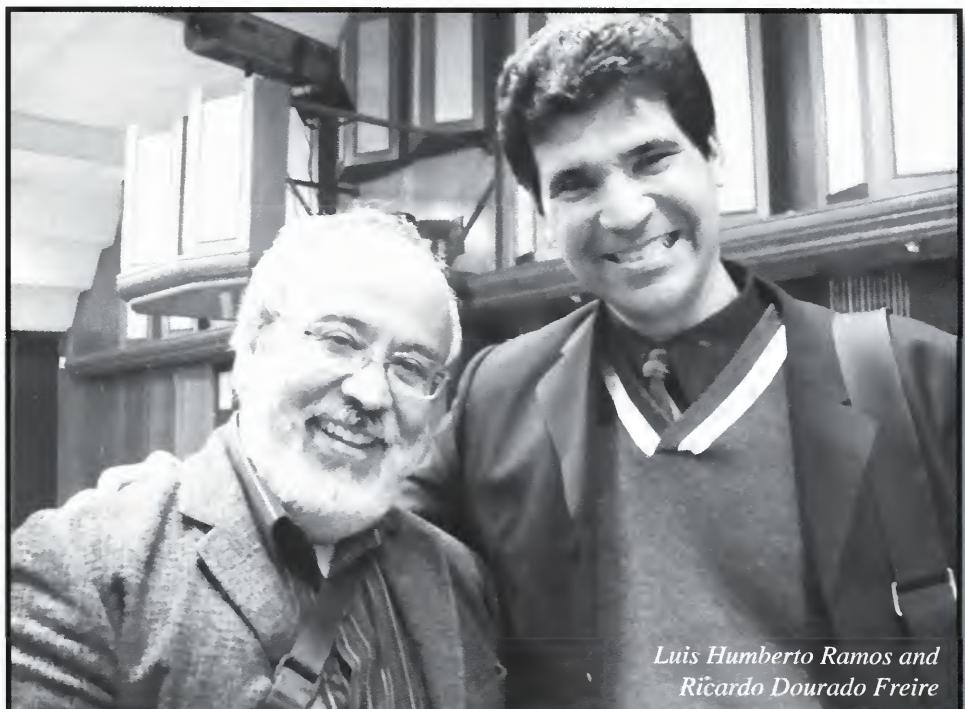
Leonardo Coral (1962), *Sonata* (2003), 12'
José Francisco Cortés (1983), *Candro Urbano*

Ignacio Baca Lobera (1957), *Invención No. 6* (1997), 7'

Arturo Márquez (1950), *Zarabandeo* (1995), 10'

Horacio Uribe (1970) *Cristales* (2000)

Diana Syrse Valdés (1984), *Nota Roja* (2007)



Luis Humberto Ramos and
Ricardo Dourado Freire

Hebert Vázquez (1963), *El Trauco*
Leonardo Velázquez (1935–2004), *Variações* (1968), 7'

Clarinet Quartet

Arturo Márquez (1950), *Portales de madrugada* (1997), 5'

Clarinet and String Quartet

Joaquín Gutiérrez-Heras (1927–2012), *Quinteto* (1989), 15'

Jorge Torres-Sáenz (1968), *I see beyond wind dimness* (2002), 13'

Mariana Villanueva (1964), *Anamnesis* (1996), 17'

Clarinet and Orchestra

Blas Galindo (1910–1993), *Tres piezas* for clarinet and orchestra (1962), 15'

Brazil

When Napoleon invaded Portugal in 1808, the King of Portugal moved to Brazil with his entire court. The Real Chapel was established in Rio de Janeiro and it once had 150 musicians included on the payroll. Theaters were built in Rio de Janeiro and a strong Italian opera tradition started. During the second part of the 19th century it was popular to write instrumental pieces

that resembled the bel canto school. *Aria* by Carlos Gomes was composed in 1857, and it reflects the desire to use the clarinet as a singing instrument. Jose Lino Fleming (1840–1888) also composed in the same style a *Concertino* and a *Notturno* which explore the singing qualities of the clarinet.

During the 20th century, the clarinet was chosen by many composers as a vehicle for the expression of the nationalistic movement. Players like Antão Soares, Jayoleno Santos, Leonardo Righi, Luiz Gonzaga Carneiro and Paulo Sérgio Santos were important models for composers and played most of the premières of new pieces for clarinet. José Botelho was the principal inspiration for many important clarinet pieces including Mignone's *Concertino*.

Solo Clarinet

Guilherme Bauer (1940), *Três Peças* (2001)

Bruno Kiefer (1923–1987), *Monólogo* (1981)

Osvaldo Lacerda (1927–2011), *Melodia* (1974); *Improviso* (1992)

Gilberto Mendes (1922), *Cinco Peças* (1958)

Ronaldo Miranda (1948), *Lúdica* (1983)

Claudio Santoro (1919–1989), *Três Peças* (1947); *Fantasia Sul-América* (1983)

Clarinet and Piano

Antonio Carlos Gomes (1836–1896), *Aria* (1857)

José Lino de Almeida Fleming (1840–1888), *Notturno*

Osvaldo Lacerda (1927–2011), *Quatro*

Peças para Clarineta e Piano (1978);

Valsa - Choro (1962)

Ernest Mahle (1929), *Sonatina* (1974);
Sonatina (1976)

Marlos Nobre (1939), *Desafio XI para Clarineta e Piano, Op. 31* (1968)

Marisa Rezende (1944), *Anima* (2001)

José Siqueira (1907–1985), *Sonatina* (1978); *Três Estudos* (1964)

José Guerra Vicente (1906–1976), *Sonata* (1962)

Edmundo Villani Cortes (1930), *Luz* (1991); *Águas Claras* (1995)

Clarinet and Tape

Pedro Kroeger (1960), *Amore et Dolore* (1996)

Tim Rescala (1960), *Ponto, linha e traço* (1989)

Clarinet and Orchestra

José Lino de Almeida Fleming (1840–1888), *Concertino*

Mozart Camargo Guarnieri (1907–1993), *Choro para Clarineta e Orquestra* (1956)

Osvaldo Lacerda (1927–2011), *Variações sobre uma Velha Modinha* for clarinet and string orchestra (1973)

Hudson Nogueira (1968), *Concerto* (2000)

Francisco Mignone (1897–1986), *Concertino* (1958)

Ernest Mahle (1929), *Concerto* (1988)

José Siqueira (1907–1985), *Concertino* (1965)

Ernst Widmer (1927–1990), *Concerto*, Op. 116 (1979)





Ana Catalina Ramirez

Costa Rica

Costa Rica had Benjamín Gutiérrez as the first composer interested in the clarinet. He composed a clarinet concerto when he was only 21 years old, followed by a clarinet *Sonata* and *Interlúdio* for clarinet and piano. The young generation of clarinet players has been an inspiration for young composers, and there is a series of new pieces by Carlos Escalante Macaya, Luciano Eliecer Brenes Aguilar and clarinetist-composer Vinicio Meza.

Solo Clarinet

Carlos Escalante Macaya (1968), *Ricer-care para Clarinete Solo* (2011)

Fulvio Villalobos Sandobal, *Sueños, Romanza para clarinete en sib* (1995)
Luis Diego Herra Rodríguez (1952), *Agua de Mil Reflejos* (1995)
Vinicio Meza (1968), *Dos Melodías para Clarinete Solo* (1995)

Clarinet and Piano

Benjamín Gutiérrez (1937), *Sonata; Interlúdio* (2011)
Luciano Eliecer Brenes Aguilar (1979), *Sonata Eunice* (2010)
Nelson Ramírez, "Cuento numero 5" para Clarinete en Do y Piano (2010)
Vinicio Meza (1968), *El puente de los suspiros*

Clarinet and Strings

Luciano Eliecer Brenes Aguilar (1979), *Se fué la luz-Una escapadita nocturna* (2008)

Clarinet and Orchestra

Benjamín Gutiérrez (1937), *Concerto* (1959)
Bernal Flores, *Mar y Nieves. Poema sinfónico*
Carlos Escalante Macaya (1968), *Concerto* (2012)
Luciano Eliecer Brenes Aguilar (1979), *Serenata para la mejor Sección de la*

Orquesta, for two clarinets, bass clarinet and orchestra (2002)

Future installments of this column will bring lists of clarinet repertoire from Colombia, Cuba, Ecuador, Peru and Venezuela. This project will continue with the repertoire from Argentina, Chile, Paraguay, Uruguay and Central America. The final column will bring a survey with the selection of the most significant pieces from Latin America.

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News from France

by Jean-Marie Paul

I am proud to succeed Guy Deplus as the I. C. A. National Chairperson for France. Thanks to Mr. Deplus and the I.C.A. team for their confidence in me. In between the issues of *The Clarinet*, you will find some fresh news about France in the page devoted to National Chairmen on the website www.clarinet.org. I am, of course, at your disposal if you have individual questions (repertoire, history, artists, etc.) at jmpaul@vandoren.fr

Paris Conservatory Entrance Auditions, March 1-2, 2012

Program. Two works for clarinet alone: Krystof Maratka: *Sylinx* (Lemoine), Alain Margoni: *Etude N°1 to Richard Strauss* (from *10 Etudes*, Billaudot); Two works with piano: Pierre Sancan: *Sonatine*; Spohr: *Concerto No. 3 in F minor*, 1st movement, ed. Breitkopf.

Jury. (The President is usually a director of a conservatory or a conductor.) Clarinetists: Jean-Pascal Post (*Nouvel Orch. Philh. Radio-France*), Christian Gossart (*Orchestre de Lille*), Pierre Brégeot (*Orchestre de Strasbourg*), Sébastien Batut (*Orchestre de Bordeaux*).

Fifty students played at the competition.

1st Cycle Entrance (for the first year)

1. **Paul Dujoncquoy**, (jury unanimous), 1st named, a student of Christian Viduvier, Reims Conservatory
2. **Madoka Tsuruyama**, (jury unanimous), a student of Florent Héau, Rueil-Malmaison Conservatory, near Paris

Conservatory, Romain Guyot's class),
3. François Tissot (Lyon CNSM Conservatory)

N.B. Rotterdam Philharmonic Orchestra: Olivier Patey (The second French clarinetist to join the orchestra along with **Julien Hervé**). **Amaury Viduvier**, clarinet (Paris Conservatory), has been named a laureate of the Yamaha Foundation (January) along with a flutist and a bassoonist.

International Competitions

FMAJI, International Competition of Deuil la Barre (near Paris), February 18–19, 2012
<http://fmaji.com/concours.htm>

First Round A: Weber: *Concerto No. 2*, 1st mvt.; Messiaen: *Abîme des Oiseaux*; Round B: works required for the Paris Conservatory audition (see above); Finale: Mozart, *Concerto*, Mvts. II & III

1st Grand Prize (unanimously): Floriane Tardy (third year, Paris Conservatory, Philippe Berrod's class)

Special Prize of the jury: Benjamin Fontaine (16 years old)



Floriane Tardy, First Grand Prize winner, FMAJI competition

Concours du Meilleur Espoir Aquitain (Southwest)

February 11–12, **6èmes Rencontres des clarinettistes en Aquitaine** (This year in Salies de Béarn-Pyrénées area)

The winner was **Enzo Ferrarato**, a student of Richard Rimbert (Bordeaux) and Dominique Vincent (Saintes). The program was similar to the entrance audition for the Paris Conservatory. (www.clarinette-bordeaux.com)



(Photo: J.M. Paul)

*Lancelot Competition Prize winners (left to right):
Franck Russo, Sang Yoon Kim, Giovanni Punzi.*

February 12, Velizy International Competition (near Paris)

Jury: Michel Lysight, composer, Jean-Marc Fessard (Brussels Conservatory) and Sylvie Hue (Garde républicaine)

2nd Grand Prix: first named **Yuka Togashi, Cédric De Bruycker and Toru Ishikawa**

3rd Grand Prize: **Bethsabée Hatzfeld, Mayuka Lecarpentier, Ambroise Daulhac**

Jacques Lancelot International Clarinet Competition

First Prize: **Sang Yoon Kim** (Korea) studied at the Paris Conservatory with Michel Arrignon and presently with Yehuda Gilad, Coburn, L.A.

Second Prize: **Giovanni Punzi** won second prize in the 2010 Debussy Competition, Paris; presently a student in his first year at the Paris Conservatory in Philippe Berrod's class

Third Prize: **Franck Russo**, First Prize (mention very good) recipient at the Paris Conservatory in 2011, now in chamber music. He also won two other prizes, the Public and Young Talents prizes. (www.concours-jacques-lancelot.org/results-of-the-competition-21944d193bb8c6ad8e0adc0d2fdd9392.html)

Premieres of New Works

January 28, Paris. Quatuor Vendôme (N. Baldeyrou, F. Amet, A. and J. Chabod, clarinets). Guillaume Connesson: *Prelude and Funk* for clarinet quartet. They also played one of their other commissions: Karol Beffa's *Feux d'artifice*. You may have heard them in the 2011 ClarinetFest® in L.A. All of their commissions have been recorded on a CD to be released before summer 2012. (<http://quatuorvendome.com>)

February 24, Paris. Piotr Grella-Mozejko, *Simoum* (2011) for clarinet alone; Szymon Kaca, clarinet (Poland, former student of Jean-Max Dussert at the

Boulogne Conservatory)

March 16, Levallois-Perret (near Paris). Jean-Philippe Calvin: *Danses Concertantes* for Wind Quintet and Band; ArteCombo, *Quintette à vent* (Annelise Clément, clarinet); *Harmonie de Levallois*, Vincent Renaud, conductor. www.artecombo.com and www.harmonielevallois.com/

2012 French Composers Anniversaries

(To provide ideas for concert programs...)

Birthdays

Claude Debussy (1862–1918). 150 years (*Rhapsodie, Petite Pièce, etc.*)

Maurice Emmanuel (1862–1938). 150 years (*Sonate for flute, clarinet and piano, etc.*)

Jean Françaix (1912–1997). 100 years (*Concerto*, chamber music)

Other Anniversaries

Henri Busser (1872–1973). 140 years (*Pastorale for cl. & pno* (1912), *Aragon, Cantegril*)

Arthur Honegger (1892–1955). 120 years (*Sonatine cl. in A & piano*, 1922)

Darius Milhaud (1892–1974). 120 years (pieces for cl. & pno, *Concerto*, chamber music)

Germaine Tailleferre (1892–1983). 120 years (*Sonate cl. solo, Arabesque cl. & pno*, chamber music)

Patrice Sciortino (b. 1922). 90 years (pieces for one clarinet to clarinet choir, bass cl., cl. & pno, cl. & accordion, etc.)

Antoine Tisné (1932–1998). 80 years (pieces for cl. alone, cl. & pno, chamber music)

Christian Lauba (b. 1952). 60 years (*Rituels for cl. alone, etc.*)

Philippe Manoury (b. 1952). 60 years (Duos with soprano voice, with marimba; trios with piano, etc.)

Anniversaries of Death

Jules Massenet (1842–1912). 100 years (*Aria* from the *Cid* for sop, cl., pno)

Jacques Ibert (1890–1962). 50 years (chamber music).

Gabriel Fauré (1877–1962). 50 years (*Trio for vln or cl., vlc, pno, etc.*)

N.B. There are also anniversaries of works. For instance the Poulenc *Sonate* for clarinet and piano is 50 years old (1962)



(Photo: J.M. Paul)

Lancelot Competition Jury (left to right): Michael Rusinek (USA/Canada), Olivier Patey (France), Calogero Palermo (Italy), Koichi Hamanaka (Japan), Valdemar Rodriguez (Venezuela), Philippe Berrod (France), Michel Arrignon (France, President)

BOOK REVIEWS

by Albert Rice

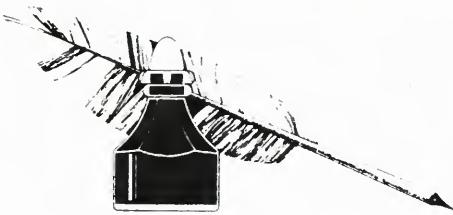
Adriano Amore. *Ernesto Cavallini: Il Principe del Clarinetto (Ernesto Cavallini: Prince of the Clarinet).* Pesaro: Accademia Italiana del Clarinetto, 2011, 126 pp., 9 ills., ISBN: 9788890444616, € 15.

Amore has devoted several years of research on the repertory and history of the clarinet in Italy. Earlier, he published two useful books on the clarinet in Italy: *La Scuola Clarinettistica Italiana: Virtuosi e Didatti* (2006; *The Italian Clarinet School: Virtuosos and Teachers*) and *Il Clarinetto in Italia nell'Ottocento* (2009, *The Clarinet in Italy in the Nineteenth Century*). Both are available from www.adrianoamore.it/author.htm. He has also published a number of articles concerning the clarinet and clarinetists since 1993.

This is the first full-length biography of Ernesto Cavallini (1807–1874), the most well-known and important Italian clarinetist of the 19th century. An enthusiastic preface is by Piero Vincenti, the President of the *Accademia Italiana del Clarinetto*. The book begins with a two-page list of 36 archives and libraries. In nine chapters (pp. 11–66), Amore discusses Cavallini's family, life, press death notices, artistry as a player, orchestral playing, teaching, compositions, dedications of compositions and the clarinets he played. This is followed by a detailed catalog of 66 works by Cavallini (pp. 68–111) listing: title, dedication, first performance, manuscript, first edition, other editions, reduction for piano and clarinet (if an orchestral work), transcriptions, discography and notes. The six-page bibliography is impressive, with primarily Italian and English sources.

The writing is straightforward, factual and detailed. The chapter on Cavallini's life (pp. 13–40) describes Cavallini's concerts, many of the operas in which he performed including several solos especially written for him, his tours to cities throughout Italy, to Paris, his work in St. Petersburg during the 1860s and his eventual return to Italy when he taught at the Conservatory of Music in Milan from 1871 to 1874. Cavallini's proficiency as a player is emphasized by the names given to him by reviewers: the "Paganini of the Clarinet," the "Rossini of the Clarinet," and the

REVIEWS



"Liszt of the Clarinet." Particularly interesting chapters are those on his playing of operas in various orchestras, his compositions for students, for orchestra chamber music the diffusion of his music. The short chapter on the instruments he used is important because it reveals that during the 1840s Cavallini played on a 14-key clarinet, the professional model advocated by players of the time, but that at times he would also use an older five-key clarinet to demonstrate his technical ability. According to his obituary, beginning in his student days, he played a 12-key clarinet made by Piana in Milan. This is an important point since many other authors have uncritically assumed that Cavallini only played the five-key clarinet. The catalog of Cavallini's music is one of the most useful parts of the book.

What is not discussed in any detail is Cavallini's expert use of the reed-above embouchure. That is, playing with the reed pressed against the upper lip as almost every clarinetist played during most of the 18th and the first quarter of the 19th centuries. The illustrations are reproduced clearly in black and white. This is an important book for libraries and clarinetists and represents excellent scholarship by Amore.

by John Cipolla

Thomas Liley. *Eugene Rousseau: With Casual Brilliance.* The North American Saxophone Alliance, 2011. www.saxalliance.org/store/eugene-rousseau-casual-brilliance, \$25.

Thomas Liley's informative book about the internationally recognized saxophone pedagogue and performer, Eugene Rousseau (b. 1932), is published by The North American Saxophone Alliance. The book is divided into a biographical section and

a teaching section. The biography encompasses Rousseau's early years growing up in Blue Island, Illinois, progressing to the Chicago Musical College, Northwestern University, his military service, Luther College, University of Iowa, his Fulbright study, Central Missouri State College, Indiana University and finally to his current teaching position at the University of Minnesota. The teaching section offers some of Rousseau's teaching concepts – through the eyes of a number of his students – on tone production, tuning, technique, articulation, high notes, various saxophones and on performance. The book's appendices include works by Rousseau, works written for him, recordings by him, programs of his concerts, a listing of his students and a family tree. The book concludes with an index consisting mainly of saxophonists' names, rather than a more extensive index of people, subjects, etc.

This book makes a worthy contribution to saxophone pedagogy through the discussion of topics listed above – all of which are presented in an organized fashion by a very devoted former Rousseau student. The book portrays Rousseau as a very precise, methodical, clear-thinking and inspiring teacher with a very thorough understanding of the mechanics and acoustics of how the saxophone and other woodwind instruments work. This work does a good job at describing pedagogical concepts in a methodical, organized way. Taking these concepts a step further, it would be interesting if this book also connected these pedagogical ideas directly with performing situations that reach beyond the solo saxophone recital situation or saxophone quartet. An example of this is the chapter on tuning, which does an excellent job of describing details of altering saxophone pitch compared to other saxophones or a fixed pitch. It would be helpful to see how these ideas can be connected to help players in ensemble situations play more in tune with various types of instruments (a string section in an orchestra, for instance, where the pitch can tend to be quite high). Another example is in the chapter on Tone. There are many excellent ideas in this chapter – air speed, embouchure details, reed/mouthpiece considerations. It would also be helpful to include in this discussion the seemingly simple concept of listening as a primary tool for development of tone. Student and professional

saxophonists all assess their tone quality in an immediate way by hearing and comparing themselves to others. And thinking beyond assessing one's own sound, the inclusion of some thoughts about how to use these concepts to learn to blend one's sound with other players (saxophones and other instruments as well) in an ensemble situation to achieve a unified section sound would be helpful to developing players and less-experienced professionals.

This book is relevant to clarinetists who have an interest in the saxophone from a pedagogical perspective. But, there is little mention of the clarinet other than a few times such as in the beginning when it is noted that Rousseau majored in clarinet at the Chicago Musical College, or when Rousseau notes that there are many differences between the clarinet and the saxophone. Clarinetists will probably find the teaching section of this book, along with repertoire/programming ideas, interesting and helpful if they teach saxophone students. This book was enjoyable to read and I recommend it for those who have an interest in the saxophone as a concert instrument.

MUSIC REVIEWS

by Luigi Magistrelli

Nunzio Ortolano. *Romanza* for clarinet and piano. *Clarineti all'Opera* for two clarinets. Edizioni Musicali Wicky.

Nunzio Ortolano is a very active and enterprising Italian composer who has written approximately 100 works for a variety of genres and instrumental combinations, including wind band, brass groups, string ensembles, chamber music and music for theatre. The Italian publishing house Wicky Music, located in Milan, has supported him since 2001 with many publications of his works. In Rome, Ortolano met with the well-known Italian clarinetist Calogero Palermo (principal clarinet in Paris in the *Orchestre National de France*) and dedicated to him some fine compositions that Palermo recorded and which are now available on CD from Edizioni Musicali Wicky. The two pieces here reviewed are also present on that CD. The writing of these pieces is quite conventional but somehow demanding and effective. It is clear that they are tailored for the very good *cantabile* and technical qualities of

Calogero Palermo. The *Romanza* for clarinet and piano is a rather short and pleasant piece starting with a very *cantabile* theme similar to a sweet lullaby, which is a sort of introduction to a technical cadenza with demanding skips for the clarinet, followed by fast scales again triplets with repeated skips with a slow and recitative-like conclusion. *Clarineti all'Opera* is a cheerful parody of operatic themes (with citations from operas by Puccini and Verdi), full of irony and lightness in the writing. The two clarinets are treated in the same soloistic manner with demanding passages. We find also a *cantabile* middle part with a short section bearing the interesting direction of the composer: "almost free, like a vocalise with a lot of irony." The last part of the piece requires much energy and spirit in order to make a good impact on the audience. The dedication of *Ortolano* is again for Calogero Palermo and also Swedish clarinetist Helena Nyman Panofsky, principal clarinet in the Göteborg Opera Orchestra. This is a good work, perhaps to be used also as an encore piece!

by Alice Meyer

Robert Fontaine. *Phrase' et colonne d'air: Etudes et technique d'interprétation pour clarinette. (Phrasing and Air Column; Clarinet Technique and Interpretation).* Gérard Billaudot (U.S. Agent, Theodore Presser), 2008, \$41.95.

Robert Fontaine is a multi-faceted musician. He holds the position of principal clarinet in the *Orchestre Philharmonique de Radio France* and is currently pursuing a solo career. He has performed many new works and has an impressive list of recordings. In addition to performing, he has taught at the Paris Conservatory and is responsible for both an historic and contemporary music collection published by Billaudot. *Phrasing and Air Column* is a 55-page private lesson with Mr. Fontaine.

The book is divided into two sections – "Phrasing" and "Training the Air Column." "Phrasing" contains 22 etudes, each composed using a specific motive or passage that is found in clarinet repertoire, either orchestral or solo. Many of these passages are from excerpts that are found on audition lists. Pieces that are represented include Beethoven's *Symphony No. 6*, Stravinsky's *Firebird* and Brahms'

Symphony No. 2. Fontaine is very clear as to how each passage should be played. Suggestions precede each etude for phrasing, breathing and dynamics. "Training the Air Column" contains 12 etudes concerned with sustaining sounds and breathing. Specific instructions are included as the etudes explore different note values and rhythms.

Throughout the book, Fontaine seeks to develop musicianship. He expresses the need for *deliberate* phrasing and gives the player practical knowledge in how to achieve this. In doing so, Fontaine is certainly showing his command of beautiful clarinet playing and practical teaching. This book is best suited for advanced players, as only a player with a good command of the clarinet can grasp the material presented. It is not a typical etude book, but one that deals with concepts rather than technical development. This is an extraordinary book and could be extremely helpful. All of the text is written in both French and English. The book has a laminated cover. The pages are printed on good quality paper, and the print type is easy to read. There are etudes that require a page turn, but because of the nature of the book, this is not an issue.

by Osiris Molina

Maurice Faillenot. *42 Characteristic Studies for B-flat clarinet.* Gérard Billaudot (U.S. Agent, Theodore Presser), G 8627 B, 2009.

Maurice Faillenot (1920–2010) composed numerous works for winds representing all genres and ability levels, with an emphasis on music for amateur musicians. His contributions for clarinet consist of at least six works for clarinet and piano, as well as unaccompanied and chamber works. The *42 Characteristic Studies* is an intermediate-level etude book consisting of studies in predominantly 2/4, 4/4 or 6/8 time. The tempi are conservative and most are in simple binary form. The studies draw from European dance forms, including the Sicilienne, Waltz and Minuet.

Each etude is one page in length and employs a charming melodic style. These studies are appropriate for casual sight-reading for the amateur or good for tuning work with a drone as they do not employ any non-standard harmonic trajectories. The key signature never goes beyond

three flats or two sharps, and the studies alternate between fast and slow rhythmic values, emphasizing the necessity of constant subdivision. The progressing middle school student will find these etudes useful and the high school student will use these to prepare for auditions and All-State-level sight reading.

Faillenot's studies are innocent, charming pieces that emphasize diatonic scale and arpeggio patterns. Many etudes of this difficulty level emphasize technical touchstones for the advancing musician, but Faillenot is dutiful in his demand for artistic shape. This helps to make these etudes more than simple finger wiggling. The *Characteristic Studies* are a fine compliment to intermediate studies for the instrument.

by Gregory Barrett

L. Bender. *Drei Duos für Klarinette und Fagott.* Edited by Fritz-Georg Höly. Edition Kunzelmann, Adliswil, Switzerland, 2000. Distributed by Edition Peters. \$16.50

Edition Kunzelmann has an extensive catalog of clarinet solo and chamber music centered on well-known composers from the 19th and late 18th centuries. This edition of three duets for clarinet and bassoon, from approximately 1832, sits comfortably in the midst of this repertoire, though L. Bender is now so little-known as to not even possess a full first name. What he does still retain is a voice between the classical and romantic. Classical forms, melodies and harmonies are stretched a bit, with chromatic passing notes and frequent shifts to closely related key areas. Bender also uses diminished sonorities, Neapolitan harmonies, highly ornamented lines and varied rhythmic patterns. The level of ornamentation, especially in the clarinet part, raises the difficulty of the music to moderately advanced.

These are fun works to play because of the variety in his material and the relatively equal nature of the clarinet and bassoon parts. The varied nature even carries forth to the structure of the duos. The first duo is in three movements with a lengthy Allegro non troppo movement in F major followed by a note-dense Andante concluding with a sprightly Polonaise. The second duo has only two movements, an Allegro in B-flat major and a 6/8 Rondo-Allegro in the same key. Duo III is a

hybrid; the first movement is an Allegro moderato in E-flat major and the second movement links an Andantino and a Presto Fugato into one.

Delightful music, and from Kunzelmann's catalog you can fill two entire programs of duets for clarinet and bassoon with their other offerings of works by Danzi, Devienne, Göpfert, Hoffmeister and Tausch.

Giacomo Meyerbeer. *Quintet für Klarinette, 2 Violinen, Viola und Violoncello (Sonate pour la Clarinette avec accompagnement de 2 Violons, Alto & Violoncelle).* Score and five parts. Edited by Dieter Klöcker. Bärenreiter-Verlag, Kassel, Germany, 2001.

Who else but Dieter Klöcker would have the perseverance to track down Heinrich Baermann's great-granddaughter in Basel, Switzerland to locate the only surviving source for this unique composition by Meyerbeer? As a young man Meyerbeer studied composition with Abbé Vogler and thus joined a circle of other Vogler students including his lifelong friend Carl Maria von Weber. And just as Weber composed a *Quintet* for Heinrich Baermann on the occasion of his name-day, so, according to Carl Baermann, did Meyerbeer. The result, which had been lost for decades, is a two-movement work for B-flat clarinet where the clarinet leads the action and the other instruments are mostly there for support. The writing for the clarinet is not as virtuosic as in the Weber *Quintet*; the difficulty level is only moderate to advanced. Meyerbeer alternately spins melodies, lets the clarinet traverse the full range of the instrument in passage work, and gives the clarinet the opportunity for a few soliloquies. The Allegretto Scherzando second movement is dancelike and contains interesting sections where the speed of the clarinet notes increase for a contrasting effect as well as a central Adagio with dotted figures that brings Weber's style to mind.

Meyerbeer became known as a great orchestrator in his operas, especially with his use of many members of the different woodwind families for specific effects. He wrote for piccolo F clarinet and a quintet of five C clarinets in *Il crociato in Egitto* from 1824, and in *Les Huguenots* (1836) he made prominent and dramatic use of the bass clarinet. In this quintet we are witness to the genesis of this later flowering. Partake and enjoy.

Antonín Dvořák. *Quintett Es-Dur, op. 97* arranged for clarinet (in A and B-flat) and string quartet by Matthias Kreher. Friedrich Hofmeister Musikverlag, Leipzig, Germany, 2008.

This is a clever idea to enlarge the body of works for clarinet and string quartet: start with a quintet for strings and then substitute a clarinet for one of the strings. In this case Matthias Kreher does not simply have the clarinet play one of the two viola parts; instead the clarinet is given the leading role in the ensemble by often commandeering the most important melodic line from violin 1, violin 2, viola 1, or viola 2. The instrument whose line was taken by the clarinet will then take the part of one of the other four top string parts in order to preserve Dvořák's original texture. The violoncello part is almost unchanged from the original.

Dvořák, the viola-playing composer, wrote the *Quintett Es-Dur*, in 1893 in the United States. Like his *String Quartet no. 12 in F, op. 96* ("The American"), it is marked by a melodic nature and a relative simplicity of material.

Yes, clarinetists often have the opportunity to perform Dvořák's D minor *Wind Serenade*, and if you are not too much of a purist, how wonderful to have another work from Dvořák.

Richard Wernick. *Telino's Acrobats* for Unaccompanied Bass Clarinet (1999). Theodore Presser, King of Prussia, Pennsylvania, 2006. \$9.95

With the accelerating popularity of the bass clarinet over the last few decades, composers have embraced its large playing range and extended techniques. To perform the most challenging works is a large jump for the typical clarinetist. How to get there? One way is through a progression of pieces that are a step up in difficulty from most band and orchestral bass clarinet parts, yet not so fiendishly difficult that an extended range fingering chart and a key to extended technique notation must be consulted every measure. Wernick's *Telino's Acrobats* is such a work.

Wernick (b. 1934) won the 1977 Pulitzer Prize in Music for his work for mezzo-soprano and orchestra, *Visions of Terror and Wonder*. His contemporary music consultant position with the Philadelphia Orchestra and his tenure at the University

of Pennsylvania put him in the sphere of many top performers, including the Juilliard quartet which championed his works. As in other works by Wernick, *Telino's Acrobats* is contrapuntally conceived and is created from small cells of pitches that develop in logical fashion. A bass clarinet with a low C is required but the top range stops at F, three ledger lines and a space over the treble staff. No special effects are called for except *pp* possible (with muffled tone). The biggest challenge for most will be the frequent large leaps – the acrobatics of the title. The leaps help delineate the voices in movement 2 “Chromatic Duo in Contrary Motion” and in 3 “Canons in Two and Three Parts.” Movement 4 “Scherzo Rotations: Duo in ration 3:2” makes use of tempo modulations where the speed of the notes remains the same even though the speed of the beat changes. The first and last movements are both Theme and Variations on the same theme. The angular theme is based on two pitch collections, each reducing to an augmented triad. This harmonic ambiguity sets the atonal style of the entire work. Each movement is concise, with frequent opportunities to show off dynamic control and to enjoy the lowest notes on the instrument.

Ferdinand Thieriot. *Quintet in A Minor*, Opus 80 for oboe, clarinet, horn, bassoon and piano. Substitute parts for two violins, viola and cello included. Rosewood Publications, Bradfield, Berkshire, U.K., RP37, 2000. £16.75

Ferdinand Thieriot (1839–1919) was a North German composer, teacher and choral conductor. He was a student of Brahms' teacher Eduard Marxsen and Josef Rheinberger. This four-movement quintet, of nearly 30 minutes, is full of late Romantic sentiment. The piano and wind forces are equal in importance though the clarinet (in A and B-flat) begins both the first and second movements. The *Intermezzo* second movement includes a contrasting 3/8 *Presto*. The *Adagio* third movement pairs the clarinet in flowing counterpoint to the oboe's lead. In a four-measure solo the piano plays rapid scalar and arpeggiated figures pitting six against four that makes it sound like a miniature mechanical music box. Memorable melodies are included in this work of medium difficulty.

Rosewood Publications has an extensive catalog of chamber works focusing

on modern editions of works no longer under copyright and facsimile (photocopied) editions of works out of print and found in only a few libraries. Their online catalog is well-organized and works can be ordered direct.

Luigi Gatti. *Musica Istrumentale*, Quartetti per Clarinetto, 2 Corni e Fagotto. First Edition edited by Günter Angerhöfer. Friedrich Hofmeister Musikverlag, Leipzig, 2010.

Gatti was born in 1740 in the Duchy of Mantua, met Leopold and Wolfgang Amadeus Mozart during their first concert tour of Italy in 1770, and from 1782 until just before his death in 1817 was the *Kapellmeister* in Salzburg. With clarinet in B-flat and horn parts in E-flat, these nine short unassuming movements, of various tempi, almost without exception find the clarinet in the melody role with the other instruments providing support. The music can be handled by good high school players and a selection of a few movements would provide a good chamber music experience for young college-level performers.

Philippe Sagnier. *5 Inventions “Kitsch”* pour Trio de Clarinettes en Sib. Editions Combre, Paris, 2001. Distributed by Theodore Presser in the U.S. Score and three parts. \$31.95

These five lovely movements are of easy to medium difficulty with the range never exceeding altissimo D. Contrapuntally conceived, but without the harmonic bite of a J. S. Bach *Invention*, there are a few meter shifts in each piece but the focus stays on melody. The three parts are fairly equal. Very attractive.

Armando Ghidoni. *Concert-Trio* pour Clarinette en Sib, Violoncelle et Piano; *L'Étoile Inconnue*, Trio pour Flûte, Clarinette en sib (ou Saxophone alto) et Piano (ou Harpe); *Jazzy Celtic Suite* pour Clarinette en sib et Piano (ou Harpe); *Sérénade & Fantasie* pour Clarinette en Si bémol et Piano; *Train de Plaisir Polka* pour Saxophone, soprano ou tenor ou alto, ou Clarinette in si bémol et Piano. Alphonse Leduc, Paris, 1999–2009. North American distribution by Alphonse Leduc – Robert King, Inc.

Italian-French composer Ghidoni's *Nocturne et Sicilienne* and *Concerto pour*

clarinette et orchestra à cordes were reviewed by Alice Meyer in *The Clarinet*, Volume 35/4. These five new publications give a wider view of the evocative musical world of Armando Ghidoni. Each of Ghidoni's compositions is immediately appealing, whether it is an updated version of Johann Strauss' *Train de Plaisir Polka* in an elementary-level setting for clarinet and piano, or a professional-level atmospheric work such as the trio *L'Étoile Inconnue*. *Sérénade & Fantasie* is a five-minute work at the elementary level in which the *Sérénade* is a cross between the “Adagio” of Mozart K. 622 and a jazz lounge pianist, while the *Fantasie* is what Papagena and Papageno from *Die Zauberflöte* might sound like in the same contemporary setting. The *Concert-Trio* is a fresh sounding, rhythmically varied 17-minute work. One feature marking many of Ghidoni's compositions is the possibility of using harp instead of piano. This gives an air of authenticity to the “Celtic dance” and “Celswing” movements of his *Jazzy Celtic Suite*. Wonderful music. Wind quintets will also want to perform his *Badaluk-Concerto*.

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Many other interesting new works and arrangements have been received by *The Clarinet*. These include the following:

Carl Maria von Weber. Complete Works: Series VI: Chamber Music Volume 3: Chamber Music with Clarinet. *Variations on a theme from the opera “Silvana” for clarinet and piano*, op. 33; *Quintet for clarinet, 2 violins, viola and violoncello B flat major*, op. 34; *Grand Duo concertant for clarinet and piano E flat major*, op. 48. Includes CD-ROM with digital edition of the *Quintet*. Schott, Mainz, 2005. Hardbound scholarly edition of the full scores with notes in German and English concerning the origins and provenance of each work. Includes reproductions of manuscripts and early editions. 316 pp.

Patrick Hagen. *Arien und Songs für moderne Klarinette, Heft (Vol.) 2, für Klarinette und Klavier*. Friedrich Hofmeister Musikverlag, Leipzig, 2009. Ten short atmospheric pieces of medium difficulty with evocative titles (in German). Includes some flutter tongue, slap tongue, interesting tremolos, quarter tones, glissando and other simple

extended techniques. Good first forays into this type of literature. Pieces are not dissonantly off-putting. See Paul Roe's review of Heft (Vol.) 1 in *The Clarinet*, Volume 38/3.

Robert Elkjer. *Clarinet Duets, Vol. 1.* Elkjer Music Publishing, 2008. www.robertelkjer.com. Elkjer's arrangements for two clarinets of *Bop Minor*; *Tango for Two*; *Swing Low, Sweet Chariot* and five others. Parts only. Computer engraved but with some handwriting.

Gary Schocker. *Still Airheads for Flute and B-flat Clarinet.* Theodore Presser, 2011. \$11.95 Six-and-a-half-minute suite of five movements in contrasting tempos and styles by well-known composer of flute and clarinet works. Moderately advanced, rhythmically vital music. One score included; no separate parts.

Helmut Hödl. *Klezmer Clarinet Duets.* Universal Edition, Vienna, 2010. Twelve pieces, some familiar (*Bei mir bist du schean*), some not so well known, in pleasing arrangements of moderate difficulty by the principal clarinetist of the Vienna Volksoper. One score included; no separate parts. 32 pp.

Astor Piazzolla. *3 tangos pour quatuor de clarinettes*, edited by Florent Héau; *9 tangos pour quatuor de clarinettes*, arr. Jean-Pierre Labaste. Gérard Billaudot Éditeur, Paris, 2007 and 2010. Two separate publications, each including score and parts. The intermediate level collection, *3 tangos (Contrabajando*, composed with Anibal Troilo; *La misma pena*, composed with Homero Exposito, *Adios nonino*) contains alternate E-flat and bassoon parts for clarinets 1 and 3. Bass clarinet is the fourth part in both sets. The pieces of *9 tangos* are slightly more difficult, though still intermediate level – includes the timeless *Oblivion*.

DVD/CD REVIEWS

by John Cipolla

Bridges, Eddie Daniels Plays the Music of Frank Proto featuring Ensemble Sans Frontière. www.liben.com/200308.html \$22.

Virtuoso clarinetist, Eddie Daniels – known for his adept ability to cross over between classical and jazz styles – collaborates with composer Frank Proto, former Cincinnati Symphony Orchestra bassist and composer-in-residence and former New York City High School of Performing Arts classmate, on a DVD-CD project featuring an intriguing array of original Proto compositions and arrangements for clarinet and strings, written exclusively for Daniels. The DVD contains a live concert performance as well as excellent footage of the studio sessions producing this project. The CD contains Proto's *Sextet for Clarinet and Strings*; *Sketches of Gershwin*; *Prelude No. 1 to I Loves you Porgy*; *Prelude No. 2 to Fascinating Rhythm*; and *The Man I Love*. The DVD also contains printed music, interviews, program notes and biographies.

Proto's music seamlessly shifts from swinging Gershwin, with a contemporary harmonic twist (Daniel's engaging occasionally chromatic, yet harmonically grounded and well-crafted improvised lines), to sometimes atonal, rhythmic and angular compositional ideas that challenge the listener's ability to predict what is coming next in the music. Daniels is in top form on this DVD-CD project. He plays with a looseness and joyfulness that he has honed and refined through his many musical experiences in his illustrious career as a NYC studio musician, concert soloist, jazz soloist and teacher. Clarinetists will enjoy the excellent video footage of Daniels and the string ensemble, not to mention the first-class performances.

CD REVIEWS

by Bradford Behn

Rota Centenary. Leslie Craven, clarinet; Michael Pollock, piano; Stjepan Hauser, cello; Yoko Misumi, piano. Brahms: *Sonatas*, Op. 120, nos. 1 & 2; Nino Rota: *Sonata in D Major* for clarinet and piano; and *Trio* for clarinet, cello and piano. DINMORE RECORDS DRD 224. Total time 70:00. www.lesliecraven.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. DIN-

MORE RECORDS DRD 225. Total time 78:46. www.lesliecraven.co.uk



Leslie Craven had me with his earlier CD, **Expressions**. It is a wonderful collection of melodic, heartfelt music, played with graceful skill, virtuosic flare and depth of understanding. His rich orchestral perspective no doubt influenced his keen sense of balance, color and intonation, in a pleasingly supple way. It resonated with me so much that I longed for an addition to his CD offerings.

I am delighted to report the double pleasure of two new Leslie Craven CDs. Much like as in his previous recording, "beautiful music" was at the core of his concept, so Craven and Dinmore Records produced two collections of accessible and melodic masterpieces, performed with graceful elegance. Recorded during an intense week-long effort at Wyastone Concert Hall in December 2010, both CDs combine to a generous two-and-a-half hours of music. **Romantic Trios** and **Rota Centenary** offer a wonderful glimpse into the English school of clarinet playing (with Craven's modern twist), and are supported by a top-level group of collaborating artists who

put Craven to task, and the result is a joy to hear.

While listening to such well-refined and tender musicianship, it is impressive to note the difficulties of this CD project. As is typical in the Welsh December, temperature and climate vary widely from day to day. But one would hope for stable conditions within the work place, certainly the concert hall. Sadly this was not to be. During their recording sessions at Wyastone, temperatures varied from as low as 50 degrees, to as high as 84 degrees, and of equal potential deterrent, the humidity was horribly low at 17%. But to the credit of recording engineer Paul Arden-Taylor the true professionalism of musicians Craven, Hauser, Pollock and Misumi, the trying conditions of the sessions did not seem to deter their level of performance.

Rota Centenary presents both Brahms clarinet sonatas and the lesser-known Nino Rota *Sonata* for clarinet and piano, as well as Rota's *Trio* for clarinet, cello and piano. Starting with Brahms, the stage was set for the week's effort. Their interpretation is expansively contoured, with an open approach that is never pressed. Pianist Michael Pollock shows command and comfort with the challenges of the music, while masterfully establishing the framework for Craven to comfortably express his vision of the works. From the first phrase, the tone, character and caliber of performance is established. They chose not to assert an aggressive style over a pastoral and expansive quality which allowed them to intertwine in an elegant meander. Their tender and singing tone invited Craven's vibrato and full range of color to effortlessly shine through. Lighter than Brahms, Rota's works are a most welcome addition nonetheless. Perhaps most notable for his movie score *The Godfather*, Rota is a master melodist and doesn't disappoint here. The three-movement sonata flows with a wonderful legato line that is buoyant, sometimes urgent but always graceful. Craven and Pollock clearly value a singing approach that respects the intent of the composer. Rota's *Trio* adds cellist Stjepan Hauser and changes to Yoko Misumi on piano. This is a wonderful work with a quirky energy. It glows with a pressing urgency that is rich with expression, color and variety of melodic content. Hauser's resonant sound, flawless intonation and always-expressive

approach seem to inspire the ensemble, while Misumi enthusiastically creates a rich textured fabric for Craven and Hauser to weave their thread.

Romantic Trios is a full plate of works by Beethoven, Brahms and Bruch. Craven, Hauser and Misumi start with a sweet clear performance of the Beethoven *Trio*. The trio's classically construed compositional style is brought to life with just the right amount of effervescence to let it shine. Misumi's crisp technical perfection crackles with excitement; while never heavy, her performance is simply sublime. The Brahms brings Hauser and Craven's depth of expression and understanding of intonation to new heights as they display their musical insight. Bruch's trio pieces, usually heard with viola, sometimes with violin and in this case played on cello, is a massive work. Misumi again with her marvelous performance on the piano sets the stage for Hauser and Craven to sing. An enigmatic piece, the work holds up under many different interpretations with variable scoring. Here is a wonderfully clean and simply expressive interpretation which lets the beauty of the notes come alive without unnecessary intervention.

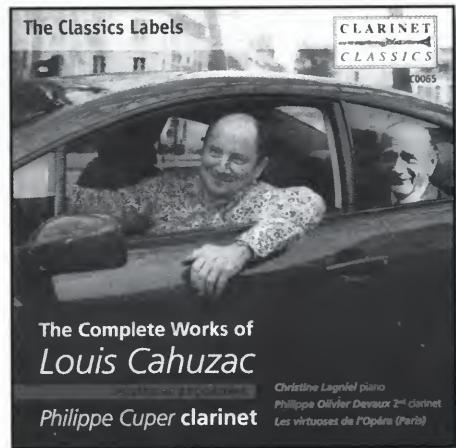
Leslie Craven is an English clarinetist residing in Wales, who is the principal clarinetist of the Welsh National Opera and who also teaches at the Royal Welsh College of Music and Drama. He has performed with many orchestras around the world, from South Africa to London. Of particular interest is that Les Craven has a great deal of experience in the recording industry and can be heard in films including *Howards End*, *Mickey Blue Eyes* and *The Wicker Man*.

by Julia Heinen

The Complete Works of Louis Cahuzac.

Philippe Cuper, clarinet; Christine Lagnier, piano; Philippe Olivier Devaux, clarinet; *Les virtuoses de l'Opéra* (Paris); Christophe Guiot and Thibault Vieux, violins; Noëlle Cuper, viola; Philippe Feret, cello; Catherine Leroy, double bass. Louis Cahuzac (original works and arrangements): *Concertino* (from the Baermann *Quintet*, Op. 23); *Pastorale cévenole* (with strings); *Arlequin*; *Cantilène*; *Variations sur un air du pays d'Oc*; *Etude*; *Fantaisie variée sur un vieil air champêtre*; *Sonata Classique Nr 1*; *Sonata Classique Nr 2*; *Pas-*

torale cévenole (with piano). CLARINET CLASSICS CC0065. Total time 74:37. www.clarinetclassics.com



I hate red-eye flights. I'm not a good flier during the day but can make good use of the time on planes to catch up on more mundane work. Not on red-eye flights. The glow from my computer is disturbing to other passengers and their enviable ability to sleep on planes. Pressed with looming deadlines on a recent trip, I was at a loss for something to do on my overnight flight and thought of Philippe Cuper's **The Complete Works of Louis Cahuzac** compact disc that I needed to review. In the quiet darkness of the plane cabin, I had the pleasure of listening several times to this wonderful collection of works played exquisitely by Mr. Cuper.

This CD contains some more well-known works of Cahuzac, but also some unusual and even more rarely programmed works. The disc opens with an arrangement of the Baermann *Quintet*. This delightful work, including the more often played middle movement, should warrant many more performances in this clarinet and piano version. The second work is a rare recording of *Pastorale cévenole* for clarinet and strings. Its dark and reflective mood and exotic melodies are an unusual departure for Cahuzac, further enlightening the listeners that he is a substantive composer deserving to be heard. The often heard *Arlequin* is Cahuzac and Cuper at their best. This impish and clever rendition is, in my opinion, the definitive performance of this work. Next is an elegant and polished performance, including some interesting variance of the published score, of the *Cantilène*, followed by the *Variations sur un air du pays d'Oc*. Cuper's razor-sharp technique

is crystal clear, however it is never the focus of the performance. His musicianship and every expressive idea can be conveyed with ease due to his technical command of the instrument. An unusual solo etude is next, again demonstrating that Cahuzac is a substantive composer. Cuper's skill in performing the wide leaps is impressive. The *Fantaisie variée sur un vieil air champêtre* has a wonderful sense of bravura from both Mr. Cuper and Ms. Lagniel. The two three-movement *Sonate Classique* works by Etienne Gebauer and presented here as clarinet duets, are beautifully played. Philippe Olivier Devaux blends sounds so well with Mr. Cuper that it is impossible at times to tell them apart. The *Pastorale cévanole*, now in a clarinet and piano version, is given a soulful performance, dark and brooding, with the perfect amount of rubato – a truly fine recording of this wonderful piece of music.

The playing by Mr. Cuper is simply put, divine. His beautiful sound, consistent throughout every note, reminds me of sparkling jewels, emitting an unending spectrum of colors whichever way they are turned. His enviable technique, never used as a flashy display, is perfect. His consummate musicianship and attention to every phrasing nuance makes listening to this compact disc a joy from the first to the last note.

Mr. Cuper's recording colleagues are equally wonderful. They are true artists and collaborators in this collection of works. I heartily applaud their performances.

I am reconsidering my lifelong dislike of overnight plane travel thanks to this beautiful compact disc. Thank you, Mr. Cuper for making my trip a very enjoyable one.

by Julianne Kirk Doyle

Zarabandeo. Luis Rossi, clarinet; Nelson Harper, piano; and Susan Shin, piano (bonus track). Guinga: *Nitido e Obscuro* for solo clarinet; Arturo Márquez: *Zarabandeo*; Astor Piazzolla (arr. Rossi): *Night Club 1960*; Arthur Benjamin: *Jamaican Rumba*; Carlos Guastavino: *Tonada y Cueca*; Pablo Camacaro: *Señor JOU* for solo clarinet; Donato Lovreglio: *Fantasia da Concerto* on themes from *La Traviata*; Heitor Villa-Lobos (arr. Rossi): *Choros No. 1*. GEORGINA RECORDS GR-1106. Total time 50:18. www.vcisinc.com and www.muncywinds.com



Luis Rossi was born in Argentina to parents of Italian descent. He studied in England but has spent most of his career in South America as one of the most important clarinetists and teachers of his generation. The music on this album represents a collection of Rossi's musical influences, including Latin American, English and Italian compositions by Guinga, Márquez, Piazzolla, Benjamin, Guastavino, Camacaro, Lovreglio and Villa-Lobos. This recording is of a live recital performance in 2002 given at Indiana University's Auer Hall. Pianist Nelson Harper proves a very sensitive collaborator to Rossi's brilliant performance, and engineer Miguel Bahamonde has balanced the album perfectly. The Villa-Lobos work is offered as a bonus track from a performance at the New England Conservatory.

Nitido e Obscuro by Guinga for solo clarinet opens the album. This composer, from Rio de Janeiro, who is also a dentist, works in the field of popular music based on traditional Brazilian folk rhythms. The work features a rhythm from Bahia, showing the influence of African percussion. Mexican composer Arturo Márquez's *Zarabandeo* for which the album is titled, is a very energetic work incorporating two of the composer's favorite dances, the *Tangueo* and the *Danzoneo*. The composer hopes that the relationship of the clarinet and piano is similar to that of the people and music in these dances. The piece exhibits multiple sections and moods giving the listener an image of the different dance styles. *Night Club 1960* by Argentinean Astor Piazzolla is arranged by Rossi and is one of the pieces of the popular set titled *L'Histoire du Tango*. *Tonada y Cueca* by Argentinean composer Carlos Guastavino is dedicated to Luis Rossi. A *Tonada* is a

slow song and the *Cueca* is a lively folk dance, the national dance of Chile. Both songs embody rhythms from western Argentina. Pablo Camacaro is a composer, arranger and *cuatro* musician from Venezuela. *Señor JOU* for solo clarinet is a dance from the Venezuelan state of Zulia. Heitor Villa-Lobos is considered the most significant creative figure in 20th-century Brazilian art music and is most popular for his guitar music including the *Choros No. 1* which Luis Rossi arranged for clarinet and piano for this performance.

One of two composers programmed here that are not of Latin American descent is Australian-born Arthur Benjamin who spent most of his career in England. He traveled to the West Indies while serving as an examiner for the Royal Schools of Music, and during his travels he discovered the tune on which *Jamaican Rumba* is based. Rossi gives a delightful performance of this rumba. Benjamin's reward from the Jamaican government for writing this composition was "eternal fame and a barrel of rum." The other non-Latin composer is Italian flutist Donato Lovreglio. His *Fantasia da Concerto* on themes of Verdi's *La Traviata* is one of three works Lovreglio wrote for clarinet and piano in the 19th-century opera-fantasia style and is the best known of the three.

Luis Rossi's elegant performance on this album exhibits beautiful colors, contrasting styles and heartfelt characters, and his arrangements are very well adapted for the instrument. This is a tremendous collection and presentation of music for clarinet.

by Lori Ardvino

Appunti di Viaggio (Notes from a Journey). Antonio Fraioli, clarinet; and friends (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; Elio Tatti, contrabass); Quartet de Llevant (Santi Llopis, Hector Diez, Toni Ventura, clarinets; Josep Vicent Someno, bass clarinet; and (in two tracks), the Stark Quartet (with Fraioli, Vinibaldo Baccari, Simone Saccoccia, clarinets; and Sergio Brusca, bass clarinet). Astor Piazzolla: *Tango – Etude*; Ernesto Cavallini: *La Bacana*; Agos-

tino Gabucci: *Improvviso*; Roberto di Girolamo: *Blue Blues*; Remigio Coco: *Percorsi del Suono*; Maurizio Billi: *Aforismi*; A. Fraioli: *Rhythm Changes for Clarinets*; Paul Harvey: *Irish Jig*; Elisabetta Capurso: *Microstructures*; Pedro Iturralde: *Funky*; Artie Shaw: *Interlude in B-flat*; Dina Slama: *Musical Humors*; Martina Romani: *Do You Know the Answer?* ACCADEMIA ITALIANA DEL CLARINETTO AIC 004. Total time 58:34. www.accademiaitalianaclarinetto.com



This CD contains a plethora of the most visceral and electrifying music that showcases the uninhibited artistic expression of Antonio Fraioli. Most of the works on the CD, with the exception of the Cavallini, are jazz oriented. In his own transcription, Fraioli partners with Stephanie Zelnick on legendary clarinetist Ernesto Cavallini's *La Bacana* for two clarinets and strings in a dashing performance by the pair, demonstrating remarkable technique passages of flashy brilliance alternating with spontaneity in the rhapsodic interludes, closing the work with dexterous virtuosity.

Fraioli's interest in jazz is clear, establishing a modern swing style, such as in *Funky*, by Pedro Iturralde, also transcribed by Fraioli. This piece opens with a walking bass line, soon followed with a gentle swing solo line, Fraioli displays a richly colored tone and liquid phrasing. Likewise *Blues Blues* by Roberto di Girolamo features walking bass accompanied with rich jazz harmonies. The Stark Quartet lends itself well to these works, bringing out the vivid colors that make them appealing. My favorite quartet work is *Rhythm Changes for Clarinets* by Fraioli. Opening this time with a virtuosic cadenza-like introduction featuring the bass clarinet that

drives to a flashy line, soon joined by the other clarinets. The first thing that hit me was Charlie Parker's influence, with tunes like *Scapple from the Apple*. Fraioli's interest in Bebop is palpable.

Of the unaccompanied works, *Percorsi del Suono* by Remigio Coco, which features solo clarinet with recorded clarinet, as well as *Microstructures* by Elisabetta Capurso for clarinet and clarinet recorded on magnetic tape, are both more avant-garde in style. *Microstructures* stands out, with extensive use of key clicks, vibrato, squawks and timbral trills, multiphonics, extreme range of dynamics, making this work dramatic and compelling.

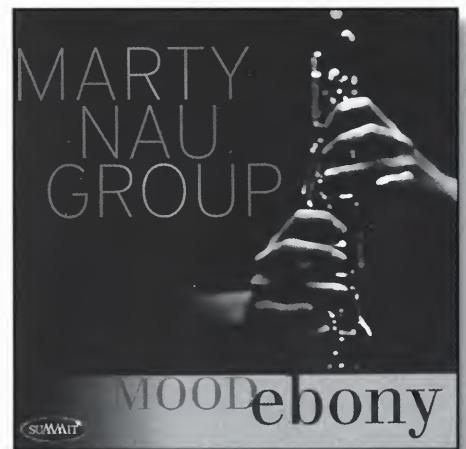
Charming and impressive is the synchrony between the oboe and clarinet in *Musical Humors* by Dina Slama. Fraioli's pairing with oboist Roberto Stivali proves to serve him well. A hint of Scott Joplin's *The Entertainer* makes an appearance at the close of this work.

The remaining solo clarinet works clearly exhibit a great range of musical skill in the cool melodies, agile figures and scale patterns. Fraioli's pleasing tone and breath control result in smooth melodies and subtle dynamic changes.

Antonio Fraioli's expressive command of the instrument enters completely into the spirit of this electrifying music. This CD is an eclectic mix that flashes between modern jazz, bebop, swing, avant-garde and classical styles. Antonio Fraioli is an exceptional musician. I highly recommend this CD for those who are looking for entertaining and challenging clarinet music.

by Randy Salman

Mood Ebony – Marty Nau Group. 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); Brooks Tegler, drums (two tracks). Benny Goodman (arr. Scott Silbert): "Slipped Disc"; Charles Tobias & Max Stewiner: "As Long As I Live"; Phil Woods: "Smoke-Dreams"; "Doctor Tee"; "Ballad for Hank"; Thad Jones: "Three in One"; Dizzy Gillespie: "Night In Tunisia"; Marty Nau: "Bossa for Eddie"; "Blues for Benny"; "You Came Into My Life". SUMMIT RECORDS DCD 555. Total time 52:50. www.summitrecords.com



A retired member of the Navy Commodores, Marty Nau is a well-known alto saxophonist in the Washington, D.C. area. He is a Juilliard-trained clarinetist and a student of Vincent Abato. **Mood Ebony** features him exclusively on clarinet in a fine program of originals and a wide variety of compositions and arrangements by Phil Woods, Benny Goodman, Dizzy Gillespie and Thad Jones.

I first heard Marty Nau on his 1997 CD **Strings Attached**, a recording of full orchestral arrangements for alto saxophone and strings by Scott Silbert. Marty's playing is excellent on this recording, but often nearly identical to his acknowledged idol Phil Woods.

The **Mood Ebony** recording features several arrangements for multiple clarinets (overdubbed). Marty Nau plays all the B-flat parts, while Scott Silbert handles the bass clarinet duties. Especially noteworthy is the opening Benny Goodman classic "Slipped Disc" for multiple clarinets. This piece showcases Marty's well-honed technique and ability to swing. Eddie Daniels is credited as being a huge influence, but it is clear that Marty Nau is no mere imitator. Nau definitely creates his own style and sound. Other compositions for multiple clarinets include a very creative version of Dizzy Gillespie's classic "Night In Tunisia" with an ostinato bass clarinet line and two beautiful compositions by Phil Woods, "Smoke Dreams" and "Ballad for Hank." Both of these pieces demonstrate Marty's beautiful sound, admirable control and consistent intonation.

Instrumentation changes up even more when "Bossa for Eddie," a composition by Nau, arranged for clarinet, bass and piano is introduced. Another original, "Blues for Benny," uses clarinet, piano, drums, vibes

and bass clarinet in place of the expected bass. Phil Woods' composition, "Doctor Tee," is a duo for clarinet and piano featuring pianist Wade Beach.

All of the musicians on this recording do an excellent job of accompanying and soloing. The two vibraphone solos add some very nice contrast. Both of the Redd brothers contribute fine solos on the standard "As Long As I Live," and Marty's swing original "Blues for Benny." Pianist Redd and bassist Tommy Cecil are featured on Thad Jones' classic "Three In One."

This is a very enjoyable recording and a wonderful opportunity to hear a fine clarinetist in a relaxed and interesting musical setting. Highly recommended.

by David Shea

Projecting Back – Duo Avanzando. David Carter, clarinet and bass clarinet; Ricardo Coelho de Souza, percussion. William Ortiz: *Loaisai* (1993, rev. 2010); Justin Writer: *Five Images from Early Earth* (2009); Beau Mansfield: *Money Revisited* (Homage to Laura Nyro) (2007); A. V. Brittan: *Landscapes* (2009); Beau Mansfield: *Projecting Back* (2008); Justin Writer: *Fantasia* (2006); William Ortiz: *Araguaco Coabey* (2009). Artists produced. Total time 64:39. www.davidcarterclarinet.com



Duo Avanzando is a clarinet and percussion ensemble consisting of David Carter, clarinetist and bass clarinetist, and Ricardo Coelho de Souza, percussionist. The duo was responsible for commissioning and inspiring all of the works on this CD.

Loaisai by William Ortiz is the opening track on this CD. The music is inspired by the sounds and impressions of the Lower

Eastside, Manhattan. The composer describes his own music as "sonorous graffiti," with this particular work being a "dialogue of urban melodies and rhythmic grooves." Carter and de Souza play as a great ensemble and create a laid back and fun introductory track for this CD.

Five Images from Early Earth by Justin Writer was written for Duo Avanzando and premiered in 2009. The music contains varied sections with evocative depictions, including both rhythmically complex and atmospheric passages. The performance shows a great attention to the sensitivity and nuances of this work, as the duo is successful at painting strange but beautiful musical images.

Money Revisited is a marimba solo that was commissioned by de Souza. The piece is inspired by jazz, fusion and pop music. De Souza performs brilliantly with technical virtuosity and dazzling energetic and rhythmic playing. He gives a very engaging and enjoyable performance.

Perhaps the most beautiful piece on this CD is *Landscapes* by A. V. Brittan. This piece is a series of movements depicting the different moods of "Moon," "Sea," "Sun" and "Evening." De Souza produces soothing and beautiful sonorities that support Carter's pure lyric melodies. One listens to this piece and relaxes, while enjoying the shimmer and poetic nature of the music.

Projecting Back by Beau Mansfield contains a great variety of textures and rhythmic grooves. This piece is presented as a series of scenes that flow seamlessly from one to the next. The performance is engaging and compelling and would be a great piece to hear live! The piece really plays to the performers' virtuosity and artistry, and it is easy to see why the duo selected this piece as the title track of the CD.

Fantasia by Justin Writer is a short unaccompanied work for clarinet. The piece alternates between slow austere sections and energetic technical passages. From a clarinetist's perspective, Carter is at his best on this work. He plays the piece with great sensitivity and appropriate flair when required. His tone is full and well controlled and he has no problems handling the technical demands of the piece.

The final work on the disc, *Araguaco Coabey* by William Ortiz, is a wild piece depicting an imagined musical ritual of a nightingale. Both performers chant and

play a variety of unusual instruments in addition to their regular instruments. Carter and de Souza do an outstanding job creating a vast array of colors and rhythmic patterns, while performing their solo lines with great dexterity and virtuosity. This was a perfect piece to end the CD as its complexity and exotic nature are over the top, leaving nothing more to say.

Overall, this is a very enjoyable CD. The recording quality is excellent, being very well balanced and not overproduced in the studio. Carter and de Souza perform well together and give very engaging performances. I very much recommend this CD to those who are interested in music of this genre. It would be a wonderful addition to any clarinet music library.

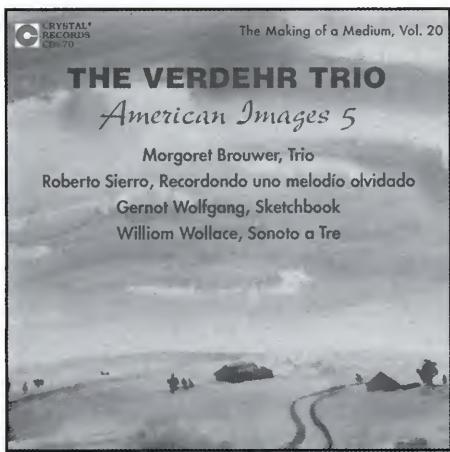
by Kimberly Cole Luevano

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 CD949. 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 melodía olvidada*; Gernot Wolfgang: *Sketch Book*; William Wallace: *Sonata a Tre*. CRYSTAL RECORDS CD970. Total time 62:09. www.crystalrecords.com

The Verdehr Trio is an acknowledged leader in the field of new music. For more





than 30 years, the trio has defined the personality of the clarinet-violin-piano trio, creating a large repertoire for the trio by commissioning more than 200 new works from some of the world's most prominent composers. Their efforts are entitled "The Making of a Medium" because this is truly what has happened through the years.

These discs exemplify the consistently high standard we have heard in the Verdehr's numerous recordings through the years. Recording quality is excellent. Balance among the three instruments is superb. The trio gives tremendous attention to detail in the music, performing with an enormous spectrum of colors and expressions. Rhythm is incredibly precise. It is gratifying to hear these works performed authoritatively and convincingly. Each of the compositions is compelling and virtuosic for all members; each is exceedingly well performed. Therefore, I thought it most useful to give a brief sense of the composer and feel of the compositions featured.

Ricardo Lorenz is currently on the faculty at Michigan State University and has lived in the United States since 1982 while maintaining close ties with Latin America. Lorenz writes: "Compass Points alludes to the fact that each of its movements was composed in a different geographical location." The first movement, "Verde que te quiero Verdehr," is both rhythmic and fluid, featuring fast-moving technical passages in alternation with expansive, lyrical lines. The second movement, "In memoriam Robert Avalon," is somber, cantabile soulful. "Scherzarengue" is based on the fast gestures found in *merengue*. The composition is colorful and fun.

Kevin Puts is a member of the composition department at the Peabody Institute in Baltimore, Maryland. *Three Nocturnes*

is a compelling, atmospheric and beautiful work. "Con moto" features the clarinet in endless, soaring lines over an arpeggiated violin part. "Flowing: non troppo lento" now features the violin in soaring lines with rhythmic underpinnings in piano and clarinet accompaniment in imitative counter melody. According to Puts, "Molto adagio" is a piano nocturne in the tradition of Chopin. The movement is slow and deliberate in contrast to the constant activity of the first two movements.

Augusta Read Thomas is a "University Professor" at the University of Chicago and was Composer-in-Residence with the Chicago Symphony from 1997 through 2006. Thomas writes: "Somewhat of a cross between 'Jazz' and 'Classical,' *Dancing Helix Rituals* can be heard as a lively dance made up of a series of outgrowths and variations." She even suggests that it may be performed with dancers. "Varied, colorful, crosscut, unexpected sounds are performed in a manner so as to feel inevitable in the way that a jazz improviser thinks spontaneously." Indeed, this work is energetic and really grooves.

Lee Hoiby studied composition at the Curtis Institute. His works have been recognized with numerous awards and grants. *Rock Valley Trio* is charming. Simple, gracious, flowing melodies trade among the three voices throughout.

Stefan Freund is on the faculty at the University of Missouri and cellist with the new music ensemble Alarm Will Sound. *Triodances* was inspired by folk dance, neoclassicism and the number 3. All meters of the work are either triple or compound meter; there are obviously three players, and key relationships in thirds exist. The neoclassical and clever "Freunet and (Verdehr) Trio" movement is "full of quotes, inspired by Stravinsky's *Second Suite for Orchestra*." "Pastorale," is, as suggested, slower and more reflective while "Tarentelly" is the most involved movement of the work featuring a "Mixed meter theme on a wild ride through swing gestures, ominous rumblings, triumphant climaxes and flashy runs."

Margaret Brouwer taught at the Cleveland Institute of Music and has received numerous awards for her compositions. Each movement of *Trio* is meant to represent an emotion or state of mind. "Joyful Moment" is indeed joyous and displays a bright spirit, perpetual activity in all parts and a glowing, sparkling color. Introspective in feel, "Reverie" "maintains a mood

of calmness, stillness and sadness." "Escaping" is active and electric with sharp punctuations and gestures.

Born in Puerto Rico, Roberto Sierra is professor of composition at Cornell University. The translation of Sierra's work, "Remembrance of a forgotten melody," gives great insight into the inspiration and structure of the work. Sierra states, "The way we remember and try to reconstruct a long forgotten melody is the concept that generated the form of the work." A melodic fragment is introduced then transforms and changes through rhythm, harmony and textural colors as it is "remembered."

Gernot Wolfgang resides in Los Angeles, California where he is active in the film and TV music industry as a composer, arranger and orchestrator. *Sketch Book* is a collection of three short programmatic pieces. Upbeat and cheerful "Green Island" is dedicated to jazz saxophonist Michael Brecker and contains improvisatory-like passages for all. Of "Night Breeze" Wolfgang describes, "A slight, warm breeze is rustling in the trees, accompanying the dialogue of the violin and clarinet." "Chromatic Train" contains obvious references to a train on a journey.

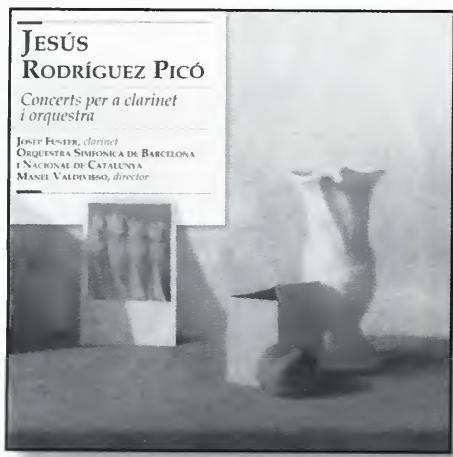
William Wallace taught at Rutgers University in New Jersey and McMaster University in Ontario, Canada. He writes, "Harmonically, *Sonata a Tre* is easy on the ears, with little dissonance. Its claim to this century lies in rhythm." "Allegro" is aggressive and serious, "Andante Sempli" repetitive, slow and languid, and "Dance," presto and vital.

These discs are fabulous additions to the clarinetist's library. The compositions are interesting, varied and significant additions to our repertoire. The Verdehr Trio's playing is stellar, demonstrating the very best in chamber music performance.

by Scott Locke

Jesús Rodríguez Picó – Concerts per a clarinet i Orquestra. Josef Fuster, clarinet; Barcelona Symphony Orchestra – the National Orchestra of Catalonia, conducted by Manel Valdivieso. Jesús Rodríguez Picó: *Concerto No. 1; Concerto No. 2; Concertino for clarinet and strings*. COLUMNA MÚSICA 1CM0261. Total time 47:56. www.columnamusica.com

Jesús Rodríguez Picó was born in Barcelona, Spain in 1953. Upon receiving



his degree in clarinet from the Barcelona Conservatory, he traveled to France to further his studies in contemporary music. In 1982, he was awarded the *Juventudes Musicales Composition Prize*. Since then, his more than 100 works, including chamber and symphonic works, have been performed and recorded throughout Europe.

Pico's first clarinet concerto, composed and premiered in 1989, is an 18-minute, single-movement work which alternates between free and metered sections of music. The opening section features some of the most abstract music of the concerto and includes lyrical but disjunct lines in the clarinet, along with the effects of flutter tonguing and glissandi. The harmony is astringent throughout the work.

Two fine dramatic moments occur in the concerto. The first prior to the cadenza is of a quasi-expressionist nature featuring the unusual combination of strings, vibraphone and timpani. The second comes during the concerto's fast tutti conclusion.

Throughout the performance, Mr. Fuster possesses a warm, voluble tone that stands out in relief to the often dense orchestral textures. His excellent flexibility allows him to navigate the numerous large leaps required in the work. While this concerto is not the most technically demanding modern concerto, it nevertheless

requires agility, rhythmic precision and the aforementioned effects which Fuster effortlessly demonstrates.

The second concerto is in two movements. Like the first concerto, the opening of the first movement is sectional, again alternating free and metered music. Throughout the movement the clarinet interacts frequently with the orchestra, weaving in and out of dense orchestral textures, or else when the orchestration is reduced, with the texture of a chamber group. Two short cadenzas are featured in the movement, one again involving disjunct intervals and the second more technically demanding.

The second, faster movement opens with alternating brass punches and short snippets from the clarinet in call and response. Wide descending glissandi in the clarinet create a colorful effect in the opening material. The cadenza, following an orchestral climax, is written in a similar, disjunct vein as those heard earlier. The tutti orchestra reaches another dramatic climax before the movement ultimately slows and fades.

As in the first concerto, the orchestral colors are striking, particularly the writing for percussion. The harmony remains quite dissonant, making the two concertos more appealing to connoisseurs perhaps, than to the average listener of music for clarinet. Mr. Fuster again delivers an outstanding and artful performance.

The final selection on the CD is the *Concertino* for clarinet and string orchestra. While this single-movement work features some of the qualities of the two concerti, it is less dissonant overall making it more accessible. The opening is lyrical, featuring contrapuntal lines in the high strings against a slower pizzicato part in the low strings. The clarinet interacts with gentle syncopations. The second section is a fast dance featuring a short, jazzy cadenza in the clarinet. A third lyrical section featuring two short cadenzas in the clarinet is followed by a last playful, fast dance and two final, more showy cadenzas.

Josep Fuster was born in Villanueva de Castellón, Spain. He studied at the conservatories of Valencia and Barcelona. He has taught clarinet and chamber music at the *Escola Superior de Música* of Catalonia since its creation and has been a member of the Barcelona Symphony Orchestra since 1993. He has numerous recordings to his credit, including solo works by Brahms, Weber and Rossini.

RECITALS and CONCERTS

STUDENT...

Pedro Garcia III, clarinet, Junior Recital, University of North Texas, March 3, 2012. *Concerto No. 1 in C minor*, Op. 26 (I), Spohr; *Soliloquies*, Bassett; *Dance Preludes*, Lutoslawski; *Sonata in F minor*, Op. 120, No. 1, Brahms

James Westbrook, clarinet, M. M. Recital, University of North Texas, March 11, 2012. *Sonatina*, Martinů; *Ritmorroto* (1995), Sierra; *Quintet in A Major*, K. 581, Mozart

FACULTY AND PROFESSIONAL...

John Warren, clarinet, Kennesaw State University, January 17, 2012. *Sonata for Clarinet and Piano*, Op. 120, No. 1, Brahms; *Sonata for E-flat Clarinet and Piano*, Osborn; *Trio*, Op. 114, Brahms. Soloist with the Kennesaw State University Wind Ensemble, November 21, 2011. *Desert Roads for Clarinet and Wind Ensemble*, Maslanka

* * * * *

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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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 air-mail delivery time outside of North America is 7–10 days.

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Connections through the clarinet – for amateurs and professionals and everyone

Fellow members,

The origin of the word “amateur” comes from the Latin word *amator*, meaning “lover.” We understand that an amateur is someone who engages in something on an unpaid basis, but the underlying meaning is *someone who loves what they do*. One sometimes hears the word “amateur” used in a negative way, but in the truest sense of the word, it is a compliment – we should all aspire to love what we do!

American composer Charles Ives (1874–1954) decided at a young age that he did not want to rely on his composing to make a living. To support his family, he worked in the insurance business. He chose to participate in music as an amateur, rather than as a professional. In this way, he was entirely free to compose as he liked, and the music he created was among the most experimental and innovative of the 20th century. He did not have to depend on other people liking his music

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the President's Message

by Keith Koons



or wanting to pay for it. I am sure that if he had tried to earn a living by composing, his music would have been much more conventional and much less interesting.

The same benefit can be realized by clarinetists who are not professional musicians: by having income from a different source, they can play as much or as little as they like, they can choose whatever repertoire they like, and they don't have to depend on pleasing other people. They don't have to play music they don't like just to pay the bills.

I can think of no better description of the I.C.A. than a group of people who love the clarinet!

People of any age can take advantage of various community bands and orchestras, church groups, music clubs, and other organizations to provide a playing outlet. Many areas in the U.S.A. have musical activities for senior citizens through the New Horizons organization, where bands, clarinet choirs and summer music camps provide an enjoyable activity. The audience at the 2010 ClarinetFest® in Austin, Texas was treated to an enthusiastic performance by the New Horizons clarinet choir from Rochester, NY.

Our outstanding journal, *The Clarinet*, is now giving additional attention to amateurs with the column “The Amateur Clarinetist” by Susan Steele. We appreciate her comments from this perspective.

Each year, ClarinetFest®, the official conference of the International Clarinet

Association, works to include amateurs among all of the clarinet enthusiasts who attend. There is a conference clarinet choir where anyone can join in, regardless of background. At this year's event in Lincoln, Nebraska (taking place August 1–5, 2012), Artistic Director Diane Barger has arranged for a performance venue for amateur groups at the daily manager's reception at the host hotel, Embassy Suites. Of course, all who attend will be able to enjoy the terrific performances, master classes, lectures, and camaraderie of fellow I.C.A. members. Plan now to attend and join in the fun!

In addressing the graduating class of the Juilliard School in May 2011, celebrated American composer John Adams said, “Never consider yourself sufficiently educated.” This should apply to *all* of us. On rare occasions I see a professional musician who is competent, but is doing things the way he/she always has, is closed to new ideas, and is not growing as an artist. I believe that membership in the I. C. A. is a great way for anyone – amateur *and* professional – to keep growing. Certainly, I learn something from every ClarinetFest® that I attend and every issue of the journal that I read.

The underlying idea is that participation in music – as a listener or player at any level – is an enrichment of one's life.

One of the many things that I love about our organization is its diversity. Our Association includes an entire “world” of



Richie Hawley

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www.osbornmusic.com/clarinettissimo.html

clarinet people: not only recreational clarinet players and enthusiasts (amateurs) and professional performers (as soloists and in orchestras, jazz groups, bands, military groups and chamber ensembles), but also young students, repair technicians, college professors, retailers, college students, people with clarinet-related products, retired professionals and others.

In my opinion, we gain strength through this diversity. You don't find this in certain other organizations that have a narrow, limited focus. This is the "power of association" – we all benefit from the contributions of others. Everyone can learn from everyone else, and people have connections with each other through their common interest in the clarinet. Attending a ClarinetFest® is stimulating for everyone, regardless of their level of involvement with the instrument.

In addition, many I.C.A. members have multiple involvements with the clarinet, and they may shift over time. A person might have previously been a professional player, but now is primarily a teacher. Someone might be a performer, a teacher and also a mouthpiece maker.

A person may first join the I.C.A. as a student, but then establish a career as a

professional performer or teacher. More than one-fourth of the current membership is in the student category.

Please encourage your fellow students, clarinetist friends and professional colleagues to join the I.C.A. if they are not members, so that they can enjoy the benefits of our association. If you know someone outside of the United States who has a passionate interest in the clarinet but cannot afford to join, please recommend that he or she apply for Associate Membership through the International Access Initiative. More information can be found at www.clarinet.org under Membership.

We need to continue to spread the word that the I.C.A. is not just for a limited number of people – but truly an association for all who love the clarinet.

What is the latest news?

If your state or national chair has submitted a report for display on the I.C.A. website, you can easily find out what is going on in your area! On the website, click either "National Chairpersons" (for outside the U.S.A.) or "U. S. State Chairs." You will then see a list of countries or states. If your chair has taken advantage of this new op-

portunity, you will see an additional link marked "Newsletter" below his or her name. Don't forget to send your latest news about the clarinet to your state or national chair, so that other people can read about it!

We will soon be starting an electronic newsletter, to be sent to all members who have an email address on file. Through the newsletter, members can find out the latest news about I.C.A. events, new CD releases, announcements of audition results, new job appointments and upcoming competitions and festivals throughout the world. Thanks to Chris Kirkpatrick for serving as the editor of this valuable service!

Future dates

I hope that many of you will be able to attend ClarinetFest® this summer in Nebraska, as noted above. For your long-range calendar: The 2013 conference in Assisi, Italy, is scheduled for July 24–28, 2013. The site for ClarinetFest® in 2014 is Louisiana State University in Baton Rouge. We are also making plans for 2015, when ClarinetFest® will take place in Madrid, Spain. I look forward to seeing all of you – amateurs and professionals – at one of our future conferences.

Clarinet Compact Discs



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

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

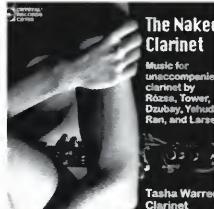


LARRY COMBS: CD731. Principal Clarinet 30 years, Chicago Symphony. Rosza, Sonata & Sonatina for Clarinet Solo; Rochberg & Schuller Trios for Clarinet, Horn, & Piano. "a showcase for Larry Combs...impressive virtuosity" Fanfare.

JONATHAN COHLER: CD733. Hindemith, Sonata; Honegger, Sonatina; Francaix, Th. & Var.; Vaughan Williams, 6 Studies English Folksong; Milhaud, Duo Concertante & Caprice; Bozza, Pulcinella; Kupferman, Moonflowers, Baby! "playing of real distinction" BBC Music

MICHAEL EDWARDS: CD735. Clarinet Sonatas by Saint-Saëns, Ladmirault, & Bjelinski. Martinu Sonatina; Rabaud Solo de Concours. "Clarinet fanciers will find a treat here." Fanfare Magazine.

CDS \$16.95. Add \$2.00 per order US shipping; \$5 Canada; \$10 other foreign (mention this ad). Visa, Master Card, Discover, US check. Order by phone, fax, mail, email, or on website.



Tasha Warren, Unaccompanied Clarinet: CD739. Rozsa, Tower, Ran, Dzubay, Yehuda, & Larsen.



THE WEBSTER TRIO Michael Webster, clarinet, Leone Buyse, Flute; Robert Moeling, Piano. **CD357: World Wide Webster.** Delightful transcriptions of the Slavonic & Hungarian Dances by Dvorak & Brahms; plus Debussy & Gottschalk. **CD356: Tour de France:** Music by Debussy, Saint-Saëns, Bizet, and Faure. "Delightful; exquisitely played." Fanfare Magazine.

MELVIN WARNER: CD332. Weber, Fantasia & Rondo, Grand Duo Concertante; Stravinsky, 3 Songs from Shakespeare; Penderecki, 3 Miniature; Martino, Set for Clarinet; Spohr, Six German Songs; Wm. O. Smith, Five Pieces. "One of the finest clarinet recordings I have yet to hear." Audio Magazine.

TRIO INDIANA: James Campbell, Eli Eban, Howard Klug, Clarinets (clarinet faculty Indiana University).



CD734: Music by Defaye, Schickele, Kulesha (with David Shea, clarinet, guest), Kibbe, and Fox. **CD736:** (with Alfred Prinz, Mitchell Lurie, & Min-Ho Yeh, guests). Music by Prinz, Heiden, Uhl, and Weill. "A marvelous group. Skillful musicians...a lovely ensemble of ravishing sounds." American Record Guide. "Expert and highly musical...enjoyable & satisfying hour." Fanfare Magazine.



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