

# The Clarinet

Volume 40 Number 4  
September 2013



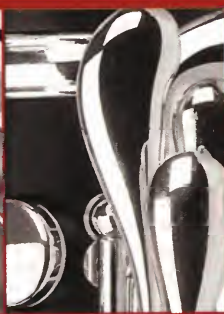




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# the clarinet

Volume 40, Number 4

September 2013

## ABOUT THE COVER...

*The Second Lesson* (1992), oil painting by Rudolph Tapiro, former principal clarinet, Oakland Symphony Orchestra (See also his painting *The Lesson* on the cover of the February-March 1994, Vol. 21, No. 2 issue.)

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### RATES & SPECIFICATIONS

The *Clarinet* is published four times a year and contains at least 48 pages printed offset on 70 lb. gloss stock. Trim size is approximately 8 1/2" x 11". All pages are printed with black ink, with 4,000 to 4,500 copies printed per issue.

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

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

### —ADVERTISING RATES—

Size	Inches	Single Issue (B/W)	Color
Outside Cover*	7.375 x 9.75	N/A	\$1,155
with bleed	8.625 x 11		
Inside Front Cover*	7.375 x 9.75	N/A	\$1,000
with bleed	8.625 x 11		
Inside Back Cover*	7.375 x 9.75	N/A	\$ 945
with bleed	8.625 x 11		
Full Page	7.375 x 9.75	\$485	\$ 800
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2/3 Vertical	4.8333 x 9.75	\$365	\$ 700
1/2 Horizontal	7.375 x 4.75	\$280	\$ 545
1/3 Vertical	2.2917 x 9.75	\$230	\$ 385
1/3 Square	4.8333 x 4.75	\$230	\$ 385
1/6 Horizontal	4.8333 x 2.25	\$135	\$ 270
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Published quarterly by the INTERNATIONAL CLARINET ASSOCIATION

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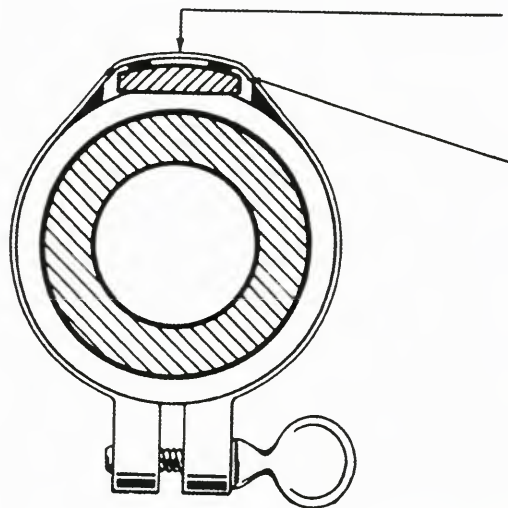
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# Letters

Dear Editor:

As a longstanding member of the I.C.A., I have grown to depend on the quarterly journal for a host of information, not the least is the review of newly published literature for the clarinet. In a recent past issue, Luigi Magistrelli reviewed a transcription by A. Manuel De Col of the famous Brahms Op. 115 quintet. The reviewer's comments inspired me to get this music, and my recent performance of this marvelous music with two excellent musicians was well received by individuals quite familiar with the original work. I hope that others pursue this new addition to the clarinet literature.

—Jules Elias

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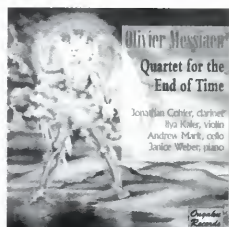
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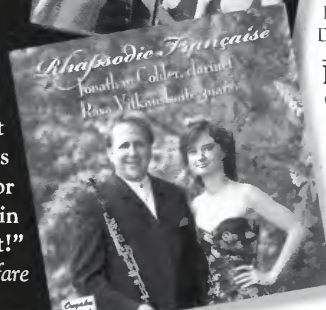
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# Master Class

by Robert Spring and  
Joshua Gardner

## FREEBIRDS

BY SCOTT McALLISTER

**F**reebirds was commissioned in 2009 by Robert Spring with endowed funds from the Smith Family Professorship foundation at Arizona State University. It was part of an ongoing conversation between Scott McAllister and Robert Spring concerning new music for clarinet and band following the release of the first recording of McAllister's *Black Dog* for clarinet and wind ensemble on the **Black Dog** CD released on the Summit Label, DCD 412. Scott and Bob have a love for hard rock and roll music. Bob asked for a double concerto for two clarinets and wind ensemble utilizing, in some fashion, hard rock as a starting point. The piece uses Lynyrd Skynyrd's *Free Bird*, as a thematic and harmonic starting point, and in the style of *Black Dog* and "X," uses the clarinets as "rock

band guitarists" in front of the band.

*Freebirds* utilizes theatrics and the stereo effect of the two clarinetists placed on opposite sides of the conductor. In the rapid sections of the piece, the virtuosic double guitar solos of *Free Bird* serve as a starting point for the fiery technique required for performance. The first performance was March 5, 2009, with Robert Spring and Joshua Gardner as soloists with the Arizona State University Wind Symphony, conducted by Gary Hill in Gammage Memorial Auditorium on the ASU campus. It was recorded two days prior on March 3 and released on the Summit Records label on the CD, **OnComing Traffic**, DCD 534.

*Freebirds* was received approximately one month before its recording and premiere. Practicing had to be organized and very succinct! As with all of our collaborations, we first learned everything individually. Each section has unique challenges for

both players. In order to make rehearsals as productive as possible, both players need to be completely confident with their individual part. Each section needs to be learned slowly while using a metronome. We hope the following notes will help expedite the learning process!

At the opening of the piece, the 64<sup>th</sup>-note figures required extremely slow practice (See figure 1). Note that the first entrance is at 60 BPM while the second 64<sup>th</sup>-note entrance is at 80 BPM. The latter is equivalent to 16<sup>th</sup> notes at 320 BPM! At this tempo, focusing mentally on each note is quite difficult, if not impossible. We found that the best way to assess whether we were playing all the notes was to focus on the bottom notes of the figures, which outline 16<sup>th</sup> notes. We also added one note at the end of each sequence to dovetail into the next entrance, played by the other performer.

The piece opens with a darkened stage with the soloists entering from opposite sides. The opening uses a series of "bird calls" (referencing the title) followed by a series of glissandos beginning on E<sup>3</sup> (low E) and stopping on C<sup>7</sup> (altissimo C), a range of almost four octaves! This is not unlike Gershwin's *Rhapsody in Blue* or the glissando in Artie Shaw's *Concerto* with the exception that the ending point is in the stratosphere of the instrument's range. The solution involves many of the same ideas used in the Gershwin and Shaw. The performer plays a quasi-chromatic scale until reaching D<sup>5</sup>

The image shows a musical score for measures 1 through 19 of the piece 'Freebirds'. The score is written for a single melodic line, likely for a clarinet, in 4/4 time. It begins with a mezzo-forte (mf) dynamic. Measures 11 and 13 feature extremely dense, rapid 64-note passages, each spanning two staves. Measures 15 and 18 show glissandos, indicated by long, sweeping lines connecting notes across the staff. The piece concludes with a piano (p) dynamic in measure 19. The notation includes various articulations like slurs and accents.

Figure 1. Measures 1–19



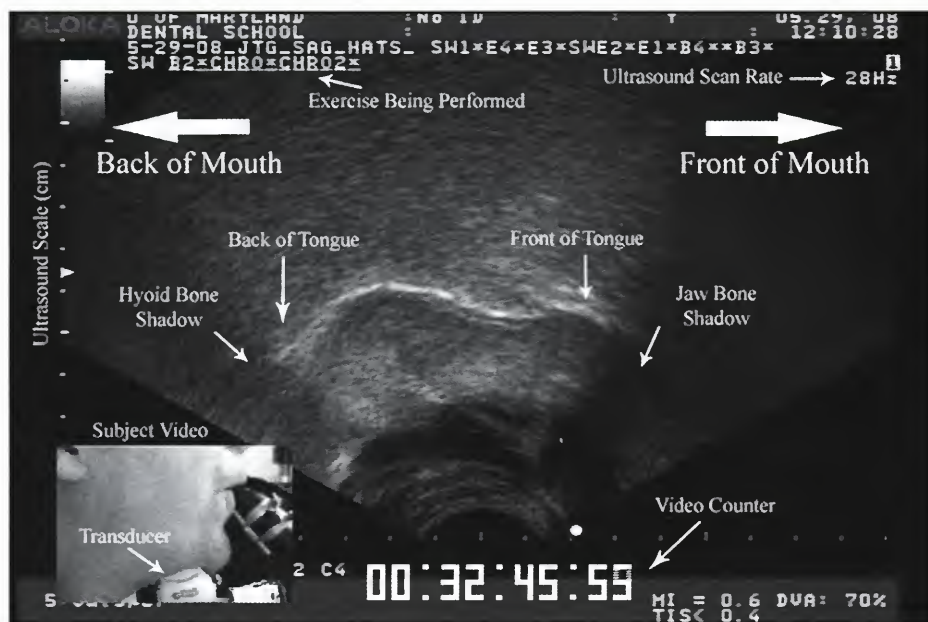


Figure 2. Midsagittal ultrasound image of the tongue while playing  $C^7$  (altissimo C). Note how the arch of the tongue is positioned in the back of the mouth.

(clarion D) and begins the glissando (or more specifically, portamento) from that point. One of the most frequent questions we have been asked about this piece is how to do this gliss. The first problem is figuring out how to get a smooth gliss to  $C^7$ , then it is a matter of what to do with the two parts which are written to be staggered; however, the exact rhythm is not specified by the composer (See figures 3a and 3b).

To address the first problem, discussion is needed concerning the technique required for a glissando. In order to gliss upward, one first needs to be able to gliss downward. This has very little to do with the embouchure. The primary mechanism for bending the pitch is tongue position. In order to lower the pitch, the tongue arch shifts forward quite a bit.

To practice this, play a  $C^6$  (just above the staff) and try to gliss down to a B-natural,

but avoid the temptation to lower the jaw or loosen the embouchure! Once B-natural is comfortable, try to gliss down to B-flat, A, A-flat, etc. It is possible to lower the pitch a perfect fourth or more with just the tongue! When you shift your tongue to a position to lower the pitch, you may notice that your tongue needs to move quite a bit before the pitch begins to lower. The tongue position at which the pitch begins to change is extremely important for ascending glisses. At this position, your vocal tract has begun to override the typically dominant resonance of the instrument, allowing you to lower the pitch. The performer will take advantage of this in combination with some special finger technique in order to raise the pitch. For this particular gliss, we play a fingered scale from  $E^3$  to approximately  $D^5$ . Once at  $D^5$ , all fingers (except the thumb) slide slightly off the tone holes – essentially half-holing ev-

ery tone hole. Acoustically, this destroys any strong resonance of the instrument allowing the vocal tract to take over. The tongue begins to shift from its forward position (mentioned above) to the position of the target note of the gliss – in this case, a  $C^7$ . The faster the tongue shifts positions, the faster the pitch changes. Since these glisses are metered (discussed later), coordinating the timing will require dedicated practice.

Interestingly, however not surprisingly, the tongue shape necessary to reach  $C^7$  following the gliss is the same as simply playing a  $C^7$ ! Figure 2 is an ultrasound image of the tongue while playing a  $C^7$ . Key to being able to play these glisses successfully is the ability to play a  $C^7$  reliably and consistently.

Since both parts have the same gliss, we opted to stagger the entrances by one beat, keeping the length of each gliss the same (with the exception of the last gliss in the second clarinet part, which needs to be only one beat so as to arrive at the  $C^7$  unison with the first clarinet part). In an effort to give some organization to the music, and frankly, to make it easier for editing in recording, we determined that each gliss should be three beats long, and we would begin each glissando one beat apart. With a metronome marking of quarter note = 60, the problem was metering the glissandi to arrive at the same point in the music each time.

The technical sections involved using a number of alternate fingerings. Beginning in m. 49, the tempo accelerates to quarter note = 80. This is one of the “guitar” solo effects found throughout the piece. The two solo parts must sound the same, and we used the same alternate fingerings as well as altissimo fingerings. “Open”  $D^6$  was used throughout this passage (See table 1).

At measure 69, the tempo increases to a quarter note = 160. This is where the



Figure 3a. Gliss figure in the first clarinet part

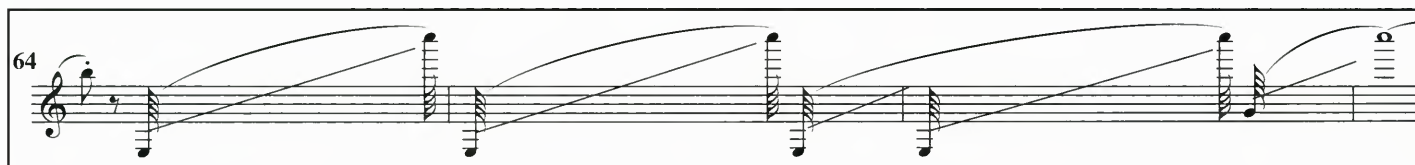


Figure 3b. Gliss figure in the second clarinet part



Figure 4. Measures 93–99. Note the canonic relationship between the two parts.

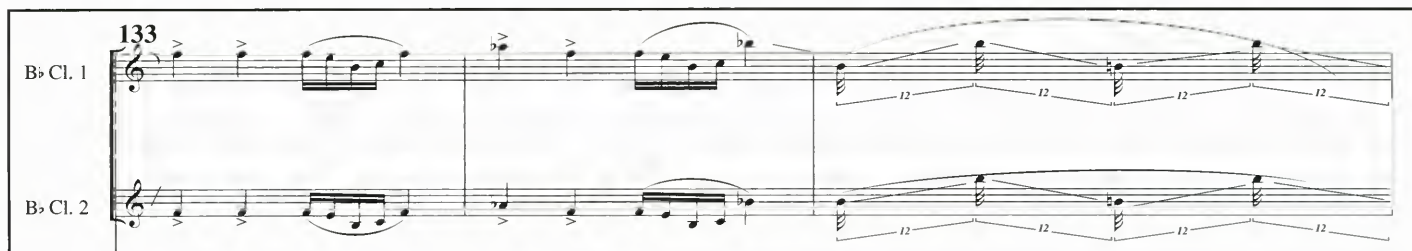


Figure 5. We changed the direction of one part during the sweeps in m. 135 to maximize the “dueling guitar” effect.



Figure 6. Measure 109 provides opportunities to use all the alternate fingerings listed in table 1.



Figure 7. Measures 112–113

“dueling guitar” effect from the rock song begins. It is imperative that the 16<sup>th</sup> notes are exactly synchronized. We began each rehearsal session with the metronome at a very slow tempo in order to hear each other

in these passages. As many of these passages are in canon (See figure 4), usually one beat apart, it is difficult at best to stay with your part and not match the other performer. By using a slow tempo at the beginning,

we were able to let our ears become accustomed to the other performer. Again, it is very important that each performer use the same altissimo fingerings in order to match pitch and timbre.

We also found that in m. 135 (See figure 5) and other passages of similar style, that we went in opposite direction on the sweeps to create the desired effect.

The slow, lyrical section at m. 205 offers a beautiful break from the intense fast sections. The tempo can stay steady throughout – any *rubato* should be kept within the beat. Since the two clarinet parts dovetail into one another, often with one part completing a phrase or phrase segment with a gliss, the glisses should begin early, leading (or falling) to the next entrance. Additionally, matching the general style of this section, the glisses should be elegant – not too fast while maintaining a controlled, beautiful sound.

In mm. 273–280, the tempo increases during the gliss sections – the same glisses used in the opening section (See m. 15 in figure 1). We used the same technique as

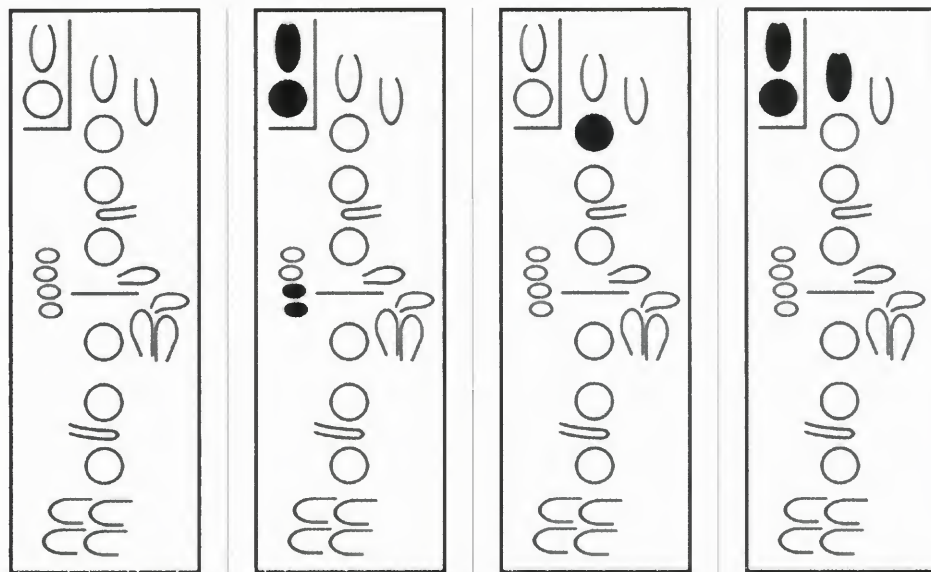


Table 1. Commonly used alternate fingerings.<sup>1</sup>



before, but rehearsed the section with a metronome going at the fastest tempo throughout to make certain we could keep the desired effect during the acceleration and arrive at m. 281 together.

The cadenza provided room for creativity. We wanted it to sound improvisatory while maintaining organization to avoid sounding chaotic. We opted for the jazz/rock technique of “trading fours” back and forth while the other person held the first note of the pattern. The number of times we repeated the pattern varied, but usually in each of them, it was six to eight times. We used a “growl” technique to create distortion, prevalent in Jimi Hendrix and Led Zeppelin recordings and performances. Essentially, this distortion is created by singing a note while playing.

## Alternate Fingerings

To facilitate some of the technical challenges in this piece, we used several alternate altissimo fingerings. Table 1 includes four alternate fingerings we used throughout the piece. As mentioned earlier, it is important that both clarinetists use the same fingerings since much of the material is in canon, so that pitch and timbre match.

Measure 109 (See figure 6) demonstrates the need for all four of these fingerings.

The “A-key” E-flat<sup>6</sup> fingering is terrific when coming from a C<sup>6</sup>, as in measure 13 (See figure 1).

The “side” D-flat<sup>6</sup> fingering is necessary in passages such as mm. 112 and 113 (See figure 7), when moving to a C<sup>6</sup> in quick succession.

We both had a terrific time learning and performing Scott McAllister’s *Freebirds*. If you are unfamiliar with Scott’s music, we encourage you to explore his works for clarinet. They are a thrill for both the performer and the audience. We certainly hope these notes and suggestions will help in your practice endeavors!

## ENDNOTES

- 1 Gardner, Joshua and Eric Hansen. *Extreme Clarinet*. Louisville, KY: Potenza Music, 2012. Images used with permission.

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# Teaching *Clarinet*

by Michael Webster

## GIMME FIVE (PART 2)

*Sixty-second in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University*

The only difficulty with rhythm is speed. For example, people with no musical training can keep a steady pulse. A mob shouting slogans can keep a steady pulse. A mother soothing her baby can keep a steady pulse. In each case, the pulse is relatively slow. Only when the pulse gets faster or is subdivided does keeping rhythm become difficult. As teachers, we can ease our students into that difficulty gradually, and never is this approach more effective than when dealing with odd meters. This article is a sequel to “Gimme Five” – *The Clarinet*, June 2010 – which discussed relating and notating duplets and triplets. For the dinosaurs among us, “We Got Rhythm” – *The Clarinet*, December 2002 – is another prequel.

We had better define odd meter. Any elementary music course will include differentiating two beats per measure from three beats per measure. A meter of three is so basic that we don’t call it an odd meter even though it is an odd number. Therefore, five beats per bar becomes our first odd meter, followed closely by seven beats per bar. Nine is an odd number, but the most typical expression of nine beats per bar is 9/8 meter, which has the regularity of 3x3 beats. Although 3x3 sounds about as odd as you can get, it is not commonly called an odd meter unless it is divided differently, such as 2+2+2+3 in Dave Brubeck’s famous *Blue Rondo à la Turk*. So the best definition of odd meter is: a meter containing a mixture of groups of two and three beats. One can always view 5/4 as being 2+3 or 3+2 and 7/4 as being 2+2+3, 2+3+2, or 3+2+2. It is rare to have an odd meter that defies division in twos and threes, such as the fa-

mous 11/4 measure in Stravinsky’s *Rite of Spring* – 11 equal *fortissimo* poundings.

Learning to play odd meters is easy, **if one starts slowly enough**. Ask anyone, regardless of age, race, gender or political persuasion to clap a slow steady pulse

while saying, “One, two; one, two, three” repeatedly and they will be able to do it. So, when teaching odd meters, start with 5/4, all quarter notes, no subdivision. Has a great composer written such a piece? Yes. Example 1 is a number from Tchaikovsky’s

**La Fée Saphir**  
(Sleeping Beauty - Act I, Variation 3) Tchaikovsky

**Vivacissimo**

Example 1



*Sleeping Beauty*, Act 3, Variation 3, called *La Fée Saphir*.

The tempo marking leaps off the page, like a ballerina: *Vivacissimo!* Tchaikovsky meant it to be fast, but we don't have to play it fast – at first. Start with the exercise above, clapping and counting; then do every combination: student clapping, teacher counting; student counting, teacher playing *La Fée*; student playing, teacher counting, etc. Practice 2+3 and 3+2. An accompaniment for piano is included because only the accompaniment tells us that the grouping starts 2+3, changes to 3+2, and finishes with five equal beats for the last eight bars. (Most likely, we'll hear this as 2+3 because this theme was grouped that way at the beginning.)

C major is the original concert pitch, and the notes are easy to play in D major on B-flat clarinet. The notes can be made even easier by putting the clarinet in C major in the low register. I recommend that version to beginning students as soon as they have learned low F-sharp. That will help overcome one difficulty with odd meter – its rarity in music through the early 20th century. If odd meters are played early on, they become second nature and are not such a big deal later. Exposure to frequent examples of odd meter at the early stages will reap a harvest of benefits when the advancing student is confronted with the complicated rhythms of more recent music.

In example 1, breathing is the only real difficulty because of the continuous motion of the quarter notes.

We are starting at a slow tempo, so snatching a breath between any two quarter notes works fine, probably at a bar line or at a phrasing point such as between the third and fourth quarters of the first ending. Then the speed game begins. How fast can we play it? The rhythm is so simple that we can expect a talented student to reach *Vivacissimo* fairly quickly. The faster the tempo, the harder it is to snatch a breath between quarter notes. Flutists do it frequently. Why can't we? Practice will teach each student his or her capacity. Quick breaths don't last long, so plan to breathe frequently. Continue to monitor the balance between inhaled and exhaled air to be sure that the air supply is always fresh. We can't think clearly when the brain is deprived of oxygen. I have followed the piano score in adding staccato dots only for the middle section. However, the quarters without dots should be played

**Confess Jehovah** Traditional

Example 2

with separation, perhaps not quite as short as with the dots.

Example 2 adds eighth-note subdivision. It is an old hymn entitled *Confess Jehovah* that I discovered in an American songbook. Lo and behold – 5/4 meter! Not only that, it reminds me of both *Ye Watchers and Ye Holy Ones*, a hymn written on the tune, *Lasst Uns Erfreuen*, and *Tis a Gift to be Simple*, popularized by Aaron Cop-

land in *Appalachian Spring*. To intone this bastion of Americana Copland chose the clarinet, of course. John Williams's version, performed at the 2008 Presidential Inauguration by Anthony McGill and friends, solidified that association.

The songbook contains dotted lines between the second and third beats to indicate 2+3, but I have always found dotted bar lines to be more confusing than help-

**Symphony No. 6 "Pathétique"** Tchaikovsky  
Mvt. 2 Excerpt

Allegro con grazia (♩ = 144)

\* con dolcezza e flebile: with sweetness and mournful

Example 3

ful. So, there is a choice: count “One, two; one, two, three,” or “One, two, three, four, five.” The rhythm is repetitive, the only difference from bar to bar being whether the fourth beat has two eighths or one quarter, so it should be a simple step up from *La Fée Saphir*.

For something more complicated, we return to Tchaikovsky. The second movement of his *Symphony No. 6*, “Pathétique,” is the most famous example of Romantic 5/4. It has the lilt of a waltz, but is missing a step for what would be every two bars of a waltz. Instead of “One, two, three; one, two, three,” we get “One, two; one, two, three.” Like *Confess Jehovah*, it is not necessary to supply an accompaniment because the division into two and three is constant and obvious.

Here the rhythm is quite a bit more complicated. As a result, I decided to trans-

pose it into the friendliest key for an intermediate clarinetist. After having played examples 1 and 2, students will have 2+3 emblazoned in their brains, so the only hurdle is to superimpose eighth notes, triplets and dotted rhythms. As usual, start slowly and work your way toward full tempo. Tchaikovsky’s metronome mark, quarter = 144, is actually quite leisurely, more like a *Ländler* than a waltz. Setting your metronome at 100, 120, or whatever seems appropriate for an individual student will help solidify the rhythms before gaining speed.

I recommend being quite strict about dotted rhythms relative to triplets. Be sure that the 16<sup>th</sup> notes are faster than the triplets, yet avoid double-dotting. There must come a time to dispense with the metronome and add a slight emphasis on the first and third beats to achieve a Viennese-style lilt. I must admit that I have become addicted to YouTube! There you will easily find a good performance of the “Pathétique” to play for students. Many are faster than Tchaikovsky’s metronome mark, so opt for a leisurely one if you can. You will also find innumerable Johann Strauss

waltzes to play. It is but a short trip from the Viennese waltz to “Gimme Five.”

## WEBSTER’S WEB



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In mid-April Mike Getzin, known to the clarinet community as the founder of the World Clarinet Alliance, [www.wka-clarinet.org](http://www.wka-clarinet.org), shared the very sad news that his 39-year-old son Leonard had died suddenly of a probable heart attack. Members of I.C.A. have benefited a great deal from Mike’s tireless efforts to keep us informed of each other’s activities through WKA, and we in turn send our thoughts, prayers, and condolences to Mike.

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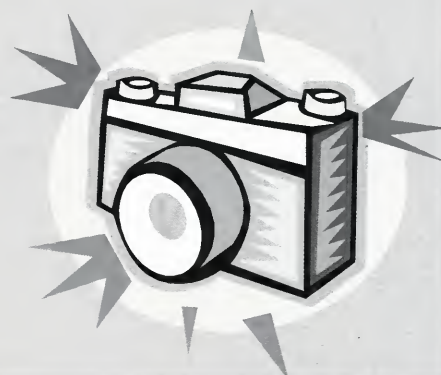
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# Audio

by William Nichols

# Notes

Clarinet Classics and British clarinetist Colin Lawson have again collaborated to produce a charming and interesting period-instrument recording, this time of chamber music of Mozart. A review of the two-volume release by Lawson of the sonatas for C clarinet and cello by J. X. Lefèvre appeared in these pages in December 2008, and in a brief follow-up regarding volume II in December of 2011.

In addition to the K. 581 A-major quintet, this new release includes three completed Mozart fragments and one very brief fragment: *Rondo in A*, K. 581a for basset clarinet in A and string quartet; *Allegro in B-flat*, K. 516c for basset clarinet in B-flat and string quartet; *Allegro in F*, K. 580b for clarinet in C, basset horn and string trio; and an eight-bar fragment, *Andante Rondo* for clarinet in B-flat and string quartet, which may have been the second movement of the would-be *Quintet in B-flat* (K. 516c).

Colin Lawson is one of the world's most distinguished players of 18<sup>th</sup> and early 19<sup>th</sup>-century clarinets. He has served as principal clarinetist of, among other ensembles, The Hanover Band, The English Concert and The London Classical Players. He has toured and recorded widely, appearing as a soloist internationally at major venues, and additionally has published widely in the field of historical performance practice and clarinet history. He also serves as Director of London's Royal College of Music.

Colin Lawson is joined here by The Revolutionary Drawing Room (Adrian Butterfield and Kathryn Parry, violins; Rachel Stott, viola; Ruth Alford, cello) and by basset hornist Michael Harris, a longtime member of the Philharmonia Orchestra and active freelance player of modern and historical instruments.

Of the three fragments heard here in modern completions, the *Allegro in B-flat*, K. 516c, while still not quite standard re-

cital fare, is the best known. This 1968 completed version comes from American scholar Robert Levin, and presents two versions of the clarinet part: one for the basset clarinet with extended range, and one with standard range. Having been published for more than 40 years, the movement has been programmed and recorded by numerous players – Karl Leister, Michele Zukovsky and Antony Pay immediately come to mind. Colin Lawson uses here a period (replica) basset clarinet in B-flat (a rare bird in the clarinet family – past and present) to perform this masterfully conceived and appealing piece.

The *Rondo in A*, K. 581a “has generally been regarded as an abandoned draft for the Clarinet Quintet K581.” It is heard here in its première recording of a recently completed version also by Robert Levin. The expected period basset clarinet in A is used in this six-minute gentle rondo.

The disc closes with musicologist Franz Beyer's completion of the *Allegro in F*, K. 580b for clarinet in C, basset horn and string trio. The substantial piece of nearly 13 minutes is delightfully rich in color added by the C clarinet and basset horn. While there have been several recordings of the *Allegro in F* available over the years, I suspect it is an unknown work, undeservingly so, to most of our readers.

The performances throughout the recording are idiomatically convincing and musically satisfying. The sound of these early clarinets and gut strings heard here transport the listener into an appealing intimate sweetness not often present with modern instruments. Intonation and balance are excellent. Colin Lawson again proves that he is a masterful clarinetist and practitioner of period-instrument performance. His embellishments in this lovely performance of the A-Major quintet are beautifully conceived and realized. Kudos to the players of The Revolutionary Draw-

ing Room, and to Michael Harris for the stunningly rich sound of his 1982 copy of a Heinrich Grenser basset horn (c. 1800).

This recording has much to recommend itself: a masterpiece by Mozart, some mostly unknown music by the master, excellent performances and a chance to hear four different Classical clarinets. Program notes (English only) are informative, and photos include artists and aforementioned clarinets. The release, simply titled **Mozart**, is CLARINET CLASSICS CC0068, available from [www.clarinetclassics.com](http://www.clarinetclassics.com).

\* \* \* \* \*

A new chamber music recording from Rick Sowash titled **Vistas (Music Celebrating American Landscapes)** presents three of his works: *World Enough and Time* for cello and piano; *Four Places on the Appalachian Trail* for violin, horn, cello and piano; and the most recent work programmed here, the *Trio #4* “Images of Mt. Emily,” (2011) for violin, clarinet and piano. This trio is played by violinist Nicholas Naegele, pianist Mark Tollefsen and clarinetist Jeff Carwile, an experienced performer and teacher who has taken quite a notable and circuitous career route.

After completion of a B.M. and M.M. (1989) in clarinet performance and further study in Chicago, Jeff Carwile worked in New York for Dean Witter Reynolds in the World Trade Center, moving to San Francisco after the 9/11 event, continuing a career in information technology while continuing clarinet study, performance and private teaching. Leaving the technology field some 17 years after receiving a master's degree in music, he began studies at the Cincinnati Conservatory where he became the graduate teaching assistant of Richie Hawley. He earned the Artist Diploma from CCM in 2011, completed a D.M.A. degree in 2012, and is an adjunct professor at Northern Kentucky University and the College of Mount St. Joseph, as well as maintaining an active private teaching and performance schedule.

Rick Sowash is known for music which draws its inspiration from the composer's native Midwest as well as many American locations and folk cultures. The *Trio #4* was written on commission from the Trio da Camera of LaGrande, Oregon, and is a 21-minute piece, cast in five movements, each bearing a descriptive title. Sowash's musical language is straightforward and



tunefully appealing. This work is generally gentle in character throughout, including the moderately lively country dance placed in the middle of the movement order. The fourth movement offers some very tender and touching movements, and the finale, "Harvest Time," presents a simple prayer, closing with a growing and optimistic hymn tune section, no doubt a hymn of thanksgiving. There is also no doubt that this is American music, and music which soothes and warms the spirit.

The performance by these artists leaves nothing to be desired, capturing the essentially simple nature of this music with a relaxed style and balanced presentation. From the first notes and throughout the piece it is apparent that Jeff Carwile is an accomplished clarinetist who possesses a stunning, beautifully colored and even tone, which is captured very well by this quite natural and clear recording.

This is an appealing trio which does not make excessive technical demands upon the performing ensemble, and is sure to please any audience. The release is from RICK SOWASH PUBLISHING CO. RSP 10, available from [www.sowash.com](http://www.sowash.com).

\* \* \* \* \*

## RECENT ARRIVALS

**From a Crack in the Wall.** Lori Ardivino, clarinet; Alan Goldspiel, guitar; Laurie Middaugh, piano; Melanie Williams, soprano. Lori Ardivino: *From a Crack in the Wall* for soprano and clarinet; *Eloquence II* for solo clarinet; *Bed Rid-dance* for soprano, clarinet and piano; James Jensen: *Three Pieces* for solo clarinet; Joseph Landers: *Seven Nocturnes* for clarinet and piano; Ed Robertson: *Intersections* for clarinet and piano; Alan Goldspiel: *Day at the Beach* for clarinet and guitar. Artist produced. Total time 57:23. [www.loriardovino.com](http://www.loriardovino.com)

**A place toward other places.** Richard Hawkins, clarinet; The Oberlin Contemporary Music Ensemble, conducted by Timothy Weiss. Elliott Carter: *Clarinet Concerto*; Benjamin Broening: *Clarinet Concerto*; William Albright: *Quintet* for clarinet and string quartet; Aaron Helgeson: *A place toward other places* for solo clarinet. Produced by the Oberlin Conservatory of Music OC 13-01. Total time (two discs) 90:45. [www.oberlin.edu/oberlinmusic](http://www.oberlin.edu/oberlinmusic) and iTunes

**Third Wheel – Music for Flute, Clarinet and Bassoon.** Karin Kantenwein, flute; Adrienne Geffen, clarinet; Rebecca Rivera, bassoon. Music by: Charles Fernandez, Robert Kyle, Kathryn Bostic, Ross Wright, Joe Sorce, Patricia Amore, Clifford J. Tasner and Lou Rovner. WEST COAST COMPOSER'S FORUM 122712. Total time 62:25. [www.amazon.com](http://www.amazon.com) and iTunes

**Cross Connection.** Robert Walzel, clarinet; Eric Stomberg, bassoon; Vít Mužík, violin; Igor Kopyt, violin; Dominika Mužíková, viola; Marian Pavlik, cello; Moravian Philharmonic Orchestra, conducted by Petr Vronský. Henry Wolking: *Gone Playin'* for clarinet and string orchestra; and *The Old Gypsy* for string quartet; James Scott Balentine: *Dùn Éideann Bliobh* for clarinet, bassoon and orchestra. NAVONA RECORDS NV5903. Total time 50:00. [www.navonarecords.com](http://www.navonarecords.com), distributed by [www.naxos.com](http://www.naxos.com)

**Bits & Pieces.** Sean Osborn, clarinet. Works for solo clarinet – G. Donizetti: *Studio Primo*; S. Osborn: *Bits and Pieces* and *Character Pieces*; I. Stravinsky: *Three*

*Pieces*; O. Messiaen: *Abîme des oiseaux*; E. Mandat: *Folk Songs*; H. Sutermeister: *Capriccio*; W. Osborne: *Rhapsody*; W. O. Smith: *Five Pieces*; D. Bermel: *Theme and Absurdities*. ALBANY RECORDS TROY1396. Total time 77:46. [www.albanyrecords.com](http://www.albanyrecords.com)

**Le Gai Paris.** Music of Jean Françaix: *Clarinet Concerto* with Philippe Cuper, clarinet and the Orchestra of Bretagne conducted by Jean Françaix; *Theme and Variations* with Jean-Luis, clarinet and Jean Françaix, piano. Remaining works: *Le Gay Paris* for trumpet and wind octet; *Divertimento* for flute and piano; *Sonatine* for trumpet and piano; *Five Exotic Dances* for saxophone and piano; *Divertimento* for bassoon and string quintet. INDÉSENS RECORDS INDE045. Total time 74:11. [www.indesensrecord.com](http://www.indesensrecord.com)

**Dolore.** Music of Gagik Hovounts (b. 1930): *Largo* (2009) with Philippe Cuper, clarinet and Roustem Saïtkoulov, piano. Remaining works: *Trio* for violin, cello and piano; *Dolore* for cello and piano; *Mémoires* for violin and piano; *Concerto* for piano and orchestra. SU-

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ONIECOLORI SC253542. Total time: 58:44. [www.suoniecolori.com](http://www.suoniecolori.com)

**Mystery Blues.** Gregory Agid, clarinet; Joshua Starkman, guitar; Max Moran, bass; Darrian Douglas, drums. Ten jazz tracks of tunes by Agid, H. Williams/A. Hickman, B. Strayhorn, A. Batiste, Douglas, and Moran. Artist produced. Total time 53:12. (after produced) [www.gregoryagid.com](http://www.gregoryagid.com)

**Duke at the Roadhouse.** Eddie Daniels, clarinet and tenor saxophone; Roger Kellaway, piano; James Holland, cello. Ten tracks of mostly Ellington tunes presented by Kellaway and Daniels, live in Santa Fe. IPO RECORDINGS IPOC1024. Total time 56:34. [www.iporecordings.com](http://www.iporecordings.com)

**Hommage.** Bruce Nolan, clarinet; and friends. Debussy: *Première Rhapsody*; Ravel: *Introduction and Allegro*; *Three Songs by Steven Mallarme*; Messiaen: *Quartet for the End of Time*; Berg: *Four Pieces*, Op. 5; Stravinsky: *Two Poems*; *Three Japanese Lyrics*; Morton Lauridsen: *Be Still, My Soul*. Artist produced. Total time (two discs) 105:38. [www.cdbaby.com](http://www.cdbaby.com), [www.amazon.com](http://www.amazon.com), and iTunes

**7 New Works – for Bass Clarinet & String Orchestra.** Gord Clements, bass clarinet; String Orchestra conducted by Timothy Vernon. Karel Roessingh: *Current*; Sylvia Rickard: *Clarion Calls*; Kenji Fuse: *Plagiarismes*; Misha Piatigorsky: *Clemency*; Gord Clements: *Hommage to Chatham*; Don Thompson: *Victoria Day*; Tobin Stokes: *Concertino*. RER MOOSIC PRODUCTIONS RMCD 012-1. Total time 48:07. [www.iTunes.com](http://www.iTunes.com) and [www.indiepool.com](http://www.indiepool.com)

**Schumann & Brahms/Clarinet & Piano.** Chad Edward Burrow, clarinet; Amy I-Lin Cheng, piano. Brahms: *Clarinet Sonatas*, Op. 120; Schumann: *Fantasy Pieces*, Op. 73. Artist produced. Total

time 54:10. [Amazon.com](http://Amazon.com), [CDBaby](http://CDBaby.com), and iTunes

**Bright Angel – American Works for Clarinet and Piano.** Kimberly Cole Luevano, clarinet; Midori Koga, piano; Lindsay Kesselman, soprano. Roshanne Etezady: *Bright Angel*; Abbie Betinis: *Nattsanger*; Joan Tower: *Fantasy* (... those harbor lights); Libby Larsen: *Licorice Stick*. FLEUR DE SON CLASSICS FDS 58019. Total time 61:53. [www.naxos.com](http://www.naxos.com) and iTunes

**Cuillin Sound.** Lynda Coffin, flute; Sarah Watts, clarinet/bass clarinet; Laurence Perkins, bassoon. Stefan Klaverald: *Liten Statymusik*; Leonardo de Lorenzo: *Divertimento No. 1*, Op. 24 and *Divertimento No. 2*, Op. 29; Traditional (arr. Perkins): *The Day Dawns*; Beethoven: *Variations on "Là ci darem la mano"*; Poulenc: *Sonata* for clarinet and bassoon; L. Perkins: *Variations on La Folia*; Eugène Bozza: *Sérénade en trio*; Charles Koechlin: *Trio*; Traditional (arr. Perkins): *From the Western Isles*. CUILLIN SOUND CUILL1001. Total time 77:42. [www.cuillinsoundmusic.co.uk](http://www.cuillinsoundmusic.co.uk)

**Timeless Shades.** Scaw: Sarah Watts, bass clarinet; Antony Clare, piano. Piers Hellawell: *Minnesang*; George Nicholson: *Darkness Visible*; Elizabeth Winters: *Ding Dong Bell*; Graham Fitkin: *Those sweet sweet melodies*; Thomas Simaku: *Soliloquy IV*; Stephen Davis-moon: *Timeless Shades of Green*; Marc Yeats: *child to the black faced night*; Iain Matheson: *Taking Shape*; Antony Clare: *Fall of the King*. CUILLIN SOUND CUILL1002 (two CDs). Total time 87:38. [www.cuillinsoundmusic.co.uk](http://www.cuillinsoundmusic.co.uk)

**Rainbow Sundae.** Westwood Wind Quintet: John Barcellona, flute; Peter Christ, oboe; William Helmers, clarinet; John Cox, horn; Patricia Nelson, bassoon. Nikolai Tschemberdschi: *Concertino* for

wind quartet; João Guilherme Ripper: *Wind Trio* for oboe, clarinet, bassoon; Arthur Berger: *Quartet in C Major* for winds; Walter Piston: *Three Pieces* for flute, clarinet, bassoon; Walter Hartley: *Woodwind Quartet*; Martin Scot Kossins: *Rainbow Sundae* for wind quintet. CRYSTAL RECORDINGS CVD759. Total time 60:49. [www.crystalrecords.com](http://www.crystalrecords.com)

**Einar Jóhannesson / Clarinet Concertos.** Einar Jóhannesson, clarinet; Iceland Symphony Orchestra; conducted by Hermann Bäumer (Mozart)/David Searle (Weber)/Petri Sakari (Debussy & Nordal). Mozart: *Concerto in A*, K. 622; Weber: *Concerto No. 2 in E-flat*, Op. 74; Debussy: *Première Rhapsodie*; Jón Nordal: *Haustvísa*. Recorded by ICELANDIC STATE RADIO ISO2. Total time 75:48. [amazon.co.uk](http://amazon.co.uk)

**High Autumn.** William Helmers, clarinet/bass clarinet; Wayne Wildman, piano; Philomusica Quartet, with Zachary Cohen, double bass; Jerry Dimuzio, baritone saxophone. This release presents seven clarinet chamber works by composer James Grant, including four compositions for clarinet and piano, two sextets with strings (one with clarinet / one with bass clarinet), and a duo for clarinet and baritone saxophone. POTENZA MUSIC PM 1028. Total time 62:28. [www.potenzamusic.com](http://www.potenzamusic.com)

**Bling Bling.** Diane Barger, clarinet; Mark Clinton, piano; Eka Gogichashvili, violin; Karen Becker, cello; Kate Butler, mezzo soprano. Music of Scott McAllister: *Bling Bling* for clarinet and piano; *Uncle Sam's Songbag* for mezzo soprano, clarinet and piano; *Funk* for violin, clarinet and piano; *Four Preludes on Playthings of the Wind* for solo clarinet; *Nine Bagatelles* for clarinet, cello and piano; *X<sup>3</sup>* for violin, clarinet and piano. POTENZA MUSIC PM 1024. Total time 78:57. [www.potenzamusic.com](http://www.potenzamusic.com)

**Dry Heat.** Robert Spring, clarinet; J. B. Smith, percussion (in *3 for 2*); clarinets: Jana Starling, Kelly Johnson, Amy Simmons; bass clarinets: Lisa Oberlander and Allison Storochuk; contra alto clarinet: Natalie Pascale (in *Music for Clarinets*). Eric P. Mandat: *Music for Clarinets*; *Sub(t)rains O'Strata's Fears* for solo clarinet; *3 for 2* for clarinet and percussion; Whitney Prince: *Dry Heat* for solo clarinet. POTENZA MUSIC PM 1026. Total time 53:57. [www.potenzamusic.com](http://www.potenzamusic.com)

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# 2014 YOUNG ARTIST COMPETITION

**Eligibility:** The competition is open to all clarinetists who shall not have reached the age of 27 by January 1, 2015, (i.e., born on or after January 1, 1988) and are not currently under major artist management.

**Application:** Application fee is \$65. Deadline for the submission of application and other application materials is **Friday, April 4, 2014**. Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.
- II. Recording Instructions: Please provide a high quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited, and only continuous performances of entire works or movements are allowed.
  1. **Stanford, Sonata, Op. 129 (movements II & III)**
  2. **Eric P. Mandat, Etude for Barney (publisher-Cirrus Music)**
  3. **Copland, Concerto**
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest in a separate **written and signed statement** that the recording is the playing of the contestant and has not been edited.
- V. **A summer mailing address, telephone number and email address** should be provided. **Email is the preferred means of communication. Please check your email regularly as this is how you will be contacted.**

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. **Do not include any identification on your audio files.** There should be no speaking on the recording such as announcing of compositions.

Preliminary judging will be by recorded audition. Semi-finalists will be chosen by committee. Notification will be sent by Monday, May 5, 2014. **Semifinal and final rounds will be held at the ClarinetFest® 2014, to be held in Baton Rouge, Louisiana, U.S.A., July 30–August 3, 2014.** Semifinalists will receive a waiver of registration fees for ClarinetFest® 2013. Travel and other expenses will be the responsibility of the contestant. Visa and travel arrangements are solely the responsibility of the contestant.

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

All recordings will become the property of the I.C.A.

## PRIZES

**First prize** – \$4,000 U.S. and a professional clarinet • **Second prize** – \$2000 U.S. • **Third prize** – \$1,000 U.S.

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

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



# Clarinetes

## Derek Bermel Appointed ACO Artistic Director

American Composers Orchestra (ACO) announced at its Spring Benefit at Tribeca Rooftop that composer and clarinetist Derek Bermel will be the orchestra's new Artistic Director, commencing with the 2013–14 season. Bermel has been ACO's Creative Advisor since 2009, and succeeds composer Robert Beaser who has been ACO's Artistic Director since 2000 and was ACO's Artistic Advisor from 1993. Bermel joins Music Director George Manahan, who has just renewed his contract with ACO for an unprecedented five years, in leading the ensemble in its mission to be a catalyst for the creation of new orchestral music.

ACO Board Co-Chair Astrid Baumgardner said of Bermel's appointment, "Multi-talented composer, clarinetist, and artistic leader Derek Bermel is one of the beacons of today's music scene. With his creativity, intelligence and charm, the orchestra is poised to scale new heights and make an important contribution to the contemporary music scene." Board Co-Chair Annette McEvoy added, "Derek has the talent, know-how, and creativity to

present compelling contemporary music for our dynamic audience, and I am thrilled that he will be leading us into the future."

Grammy-nominated composer and clarinetist Derek Bermel has been widely hailed for his creativity, theatricality and virtuosity. In addition to his new appointment with ACO, he will continue to serve as Director of Copland House's Cultivate! Program for emerging composers. Bermel, an "eclectic with wide open ears" (*Toronto Star*), is recognized as a dynamic and unconventional curator of concert series that spotlight the composer as performer. Alongside his international studies of ethnomusicology and orchestration, an ongoing engagement with other musical cultures has become part of the fabric and force of his compositional language.

## Memorial Service for Clark Brody to be held at Northwestern University

Faculty members of the Henry and Leigh Bienen School of Music at Northwestern University announced that colleagues, friends and former students will gather at Alice Millar Chapel (1870 Sheridan Rd, Evanston, IL 60208) on the campus of Northwestern University on Monday, September 30, 2013, to honor the life and career of clarinetist Clark Brody who died in November of last year. The service will begin at 12:00pm and conclude with a reception in Parks Hall directly adjacent to the Millar Chapel. The service will be open to the public.

Clark Brody served as principal clarinet of the Chicago Symphony Orchestra under four music directors, from his hiring in 1951 until his retirement in 1978. Prior to his joining the CSO, Brody was a member of the CBS Symphony Orchestra in New York City. In addition to his duties with the CSO, he was a lecturer in clarinet performance at Northwestern University from 1973 to 1993. He was

also a wind sectional coach for the Civic Orchestra of Chicago, the training program of the CSO. Many of his students hold positions in leading orchestras and universities around the country.

"The Bienen School faculty is pleased to honor the wonderful contribution Clark made to both our school and the Chicago musical community in such a fitting manner," said Dr. Frederick Hemke, Louis and Elsie Snyder Professor Emeritus of Music, at the Bienen School of Music. "Clark was a treasured member of our faculty and respected by everyone who came in contact with him. His soft spoken demeanor was especially effective as a teacher to our students."

"As the clarinet professor at Northwestern University, I have been fortunate to inherit an outstanding program that was already in place due to the efforts of my predecessors which included Clark," added Steve Cohen, professor of clarinet at the Bienen School of Music. "As a member of the Civic Orchestra of Chicago, I was able to enjoy his mentoring while sharing in the wealth of experience he had gained through his years of service with the CSO. We are honored to be hosting this memorial service that will commemorate his lengthy career as both a teacher and performer."

The memorial service will recap Brody's life and career with personal reminiscences by family, friends and colleagues. Several distinguished pupils of Brody are expected to participate in the service, and a clarinet ensemble of those who knew him will also perform. Former students who are interested in attending should contact the Bienen School at (847) 491-4776 for more information.

## Alexandr Manukyan Receives Prestigious Award

Alexandr Manukyan, clarinet and saxophone professor at the Yerevan State Conservatory in Yerevan, Armenia for 35 years and the I.C.A. National







*Serzh Sargsyan, president of Armenia, and Alex Manukyan*

Chair for Armenia, was recently awarded a gold medal "Movses Horenatchi" "for outstanding contributions to national music and culture." It was presented to him by Serzh Sargsyan, the president of Armenia, at the President's Palace. This medal is the highest-level award given by the Armenian government which awards it only for the most outstanding, eminent work in culture and music. The medal, established in 1993, is dedicated to Saint Movses Horenatchi, an Armenian scientist of the 5th century.

## **UNT Concert Features Sousa March with 23 Clarinets**

*Easter Monday on the White House Lawn – John Philip Sousa*

*A Report by Dennis Fisher*

**H**aving done this march many times before, I've always been intrigued by the ragtime nature of the style. Written in 1927, it was obviously at the forefront of popular music for the day. I've always been fascinated by the Sousa Band, and especially his instrumentation and the way he set the band up. His unique seating arrangement of having brass on his right (stage left), woodwinds on his left (stage right) with harp, tubas, euphoniums, flutes and percussion in the middle seemed to serve several purposes. In reviewing old photos of the band, it's clear that this unique arrangement accommodates a

stereophonic exchange that is not immediately evident in a traditional set up. It was probably especially effective in his extemporaneous "re-arrangements" of his march performances, with dynamic changes, instrument changes, etc. on repeats. It also placed frequent soloists, such as Herbert L. Clarke, Arthur Pryor, William Bell and Meredith Wilson, in key physical locations.

His instrumentation was also unique in that he utilized a very large clarinet section. As one of the initial movers and shakers in trying to standardize instrumentation of the band, he advocated large clarinet sections, which essentially substituted for the

violin/viola sections in the orchestra and in orchestral transcriptions. On one tour, he happened to use 23 B-flat clarinets. I set up the band in his original setup with his tour instrumentation for a concert on April 25, 2013, with the University of North Texas Symphonic Band. That necessitated recruiting additional clarinets, as the modern concert band utilizes far fewer than that. Even though I typically use a larger clarinet section than most, I was still eight players short, so it made perfect sense to "recruit" the clarinet faculty from UNT (along with recently retired faculty) to help fill those spots. So, in addition to my regular clarinet players, we included the following outstanding clarinet musicians to fill out the section: John Scott, Kimberly Cole Luevano, Daryl Coad (all UNT clarinet faculty); James Gillespie (emeritus clarinet faculty); and Eugene Corporon (UNT Director of Wind Studies). Without question, the sonority of a 23-member clarinet section is like no other – one that was once common, and is now only a memory. This re-creation was a wonderful trip down that memory lane.

## **CORRECTION**

In the "In Memoriam Clark Brody (1914–2012)" article in the March 2013 issue (pp. 62–64), the captions for the two photos were reversed by mistake. We regret the error and any confusion it may have caused. Ed.



*The clarinet section of the UNT Symphonic Band with the clarinet faculty. Dennis Fisher, conductor of the band, is at the far left.*

# Conferences & Workshops

## UNIVERSITY OF NEBRASKA—LINCOLN – SUZANNE TIRK PERFORMS AT 16<sup>TH</sup> ANNUAL MIDWEST CLARIFEST

*A Review by Renee Pflughaupt*

Diane Barger, Hixson-Lied professor of clarinet at the University of Nebraska–Lincoln, hosted the 16<sup>th</sup> Annual Midwest ClariFest on Wednesday, April 10, 2013, in Kimball Recital Hall at UNL. Suzanne Tirk, assistant professor of clarinet at the University of Oklahoma, served as guest artist and clinician.

Barger opened the festival with a zealous performance of Scott McAllister's *X<sup>3</sup>*, joined by Rebecca Fischer, violinist and artist-in-residence with the Chiara String Quartet at UNL, and Mark Clinton, professor of piano at UNL. The UNL Clarinet Studio followed with several lively arrangements for clarinet choir, including Freddie Mercury's *Bohemian Rhapsody* and Rimsky-Korsakov's *Dance of the Buffoons*.

Tirk led two master class sessions during the day, working with local students in high school, undergraduate and graduate studies. Her gregarious approach to teaching involved the entire audience, including several demonstrations of the Alexander technique to improve one's posture, confidence and performance.

During the noon hour, Richard Viglucci and David Kamran, doctoral students in Barger's studio, presented two short lectures. Viglucci shared tips for clarinet players who want to begin learning to play the bass clarinet, including advice on mouthpiece and setup options along with tuning issues. Kamran followed with a short presentation on performance anxiety and how to best combat and embrace it.

After lunch, Viglucci led all participants

in a clarinet choir reading session, wrapping up with a fast and furious performance of *Turkey in the Straw*.

A potpourri recital followed the final master class session, featuring high school students, the UNL clarinet studio and area musicians in chamber and unaccompanied works.

John Klinghammer of the Omaha Symphony Orchestra, with his dark, smooth tone and finesse, opened the recital with Meyer Kupferman's *Moonflowers*. Baby! Hattie Bestful, UNL freshman, followed with Bozza's operatic *Fantaisie Italienne*. Christina Ensign, UNL freshman, performed Cahuzac's quintessential *Arlequin*. Then Viglucci, showing the extent of the bass clarinet's abilities, performed Henri Rabaud's *Solo de Concours*, Op. 10.

The reflective performances of Kayla Krueger, UNL freshman, and Christopher Nichols from Concordia University sobered the mood with Osborne's *Rhapsodie* and Aurelio Magnani's *Elegia*, respectively.

Rosario Galante and Patrick Davlin from Creighton Prep High School then teamed up in a vibrant performance of Mendelssohn's *Concertpiece No. 2*, Op. 114. A spirited performance of Robert Washburn's *Suite for Woodwind Quintet* followed the duo, featuring Ensign on clarinet. Viglucci then returned with Stephanie DiMauro, a UNL flute doctoral student, with Benedetto Carulli's *Duetto*, "Ah! Fuggi da morte" dell'*Opera Poliuto di Donizetti*. Elizabeth Aleksander from Southeast Community College then made a forceful performance of Béla Kovács' *Hommage à Khatschaturian*.

The recital closed with the UNL Ventoux Winds quintet, featuring master's student Jennifer Reeves on clarinet. The quintet performed the first two movements of Poulenc's *Sextet for Winds*, ending with the fiery first movement, *Allegro Vivace*.

A guest artist recital featuring Tirk and pianist Jeongwon Ham closed the evening.

With works spanning from the traditional to the eclectic, Tirk exhibited incredible sensitivity and mastery of the clarinet. Opening with Pierre Gabaye's light-hearted *Sonatine*, Tirk then displayed raw emotion and gusto with Witold Lutoslawski's *Dance Preludes*. Her performance of Reinecke's *Introduzione ed Allegro appassionato*, Op. 256 held the same emotional vibrancy. Tirk closed with the gut-wrenching *Liquid Ebony* by Dana Wilson, bringing together all of the previous pieces' emotional energy and gusto into a single act.

The 17<sup>th</sup> Annual Midwest ClariFest is scheduled for next year on Saturday, April 5, 2014. Featured will be guest artists Robert Walzel, Dean of the School of Music at The University of Kansas, and Gary Whitman, professor of clarinet at Texas Christian University.

For more information, please contact Diane Barger at [dbarger1@unl.edu](mailto:dbarger1@unl.edu).

## FIRST CLARINET DAY AT THE UNIVERSITY OF MARYLAND, COLLEGE PARK

*A Report by Emily Robinson*

March 3rd, 2013, kicked off an exciting new event at the University of Maryland, College Park. Clarinetists of all ages and levels joined new clarinet faculty Robert DiLutis, the clarinet studio of UMD and local clarinet enthusiasts for a new local event for all clarinetists to enjoy. The day provided lectures, mass clarinet choir, performances, master classes and exhibits for attendees to explore a variety of aspects of the clarinet.

The day began with a recital that featured the clarinet faculty currently teaching at UMD. Performances were given by the graduate fellowship woodwind quintet SIREN, Paul Cigan of the National Sym-





*Guest Artists (left to right): Richard MacDowell, Ralph Skiano, Robert DiLutis, Rita Sloan, William Blayney and Lawrence Gilliard*

phony Orchestra, David Jones of the Kennedy Center Opera Orchestra and Robert DiLutis. The recital at the end of the day featured performances by the visiting guest artists, who each taught a masterclass during the course of the day. The program opened with Richard MacDowell and Robert DiLutis performing Luigi Bassi's work *La Sonnambula* for E-flat and B-flat clarinets, and William Blayney performed Ray Sprinkle's *Sonata* for clarinet and piano, which was followed by Lawrence Gilliard and Robert DiLutis performing the Krommer *Double Concerto*. The program ended with Debussy's *Première Rhapsodie* performed by Ralph Skiano. All the performers were especially thankful for the assistance of Rita Sloan, UMD faculty in collaborative piano, for her fantastic performances all day long.

In addition to the opening and closing recitals, attendees were able to visit exhibits provided by Ben Redwine, Buffet Crampon, Hammer Music Company, Vandoren and Dale Music, Co. William Blayney gave a lecture entitled "Historical Clarinet Recordings" giving clarinetists a chance to hear original recordings of some of history's greatest clarinetists from 1899–1940. Actor Lawrence Gilliard, from HBO's *The Wire*, gave a masterclass on how to use acting techniques to enhance musical performance. A mass clarinet choir gave all participants of all levels a chance to explore new music together.

The day was a rousing success with attendees receiving complimentary t-shirts, lunch and a post-recital reception. But the most exciting part of the day was the clarinet giveaway. In addition to many small prizes of reeds, mouthpieces and accessories, all graciously donated by the event's

sponsors, one lucky eighth grader, Joseph Li, a student of Albert Hunt, won a Buffet E-11 clarinet.

DiLutis commented that he "was happy that the event was so well attended by amateurs and professionals from all around the DC area." He is excited to do it again next year!

For more information on the University of Maryland, College Park, or UMD Clarinet Day, visit [umddclarinet.com](http://umddclarinet.com).

## TROY UNIVERSITY CLARINET DAY

The Sixth Annual Troy University Clarinet Day, which took place on March 30, 2013, was a huge suc-

cess. Ever-increasing interest in the event resulted in around 70 participants who attended master classes, recitals, and took part in the now traditional Clarinet Day Clarinet Choir performance. The event's host and organizer, Timothy Phillips, secured a group of guest artists from around the globe, including international soloists Robert Spring of Arizona State University and Sabine Grofmeier of Germany. Participants were also delighted by the presence of Wojtek Komsta from New York, Jonathan Holden from the University of Southern Mississippi (and newly appointed clarinet professor at Florida State University), Katrina Phillips from Alabama State University and current and former clarinet faculty at Troy University, Timothy Phillips, Will Casada and Julia Georges. Piano accompaniment for the event was provided by Francine Kay.

The day began with a recital featuring all of the guest artists and event faculty. After the morning recital, the middle portion of the day was filled with clarinet choir rehearsals and master classes given by Spring and Grofmeier. Several Troy University clarinet students performed for Dr. Spring who worked with the students on tongue placement and voicing and discussed the slow and conscientious practice needed for successful performances, among other topics. Sabine Grofmeier's master class was made up of performances by young Troy University students, as well as aspiring high



*Clarinet Day artists and participants*



school clarinetists. Grofmeier's main focus with each of the students to perform for her was to achieve a greater level of musicality within their playing. She worked to bring out their concept of phrasing, asking the students to try performing a few lines by memory so that they could direct more attention to the nuances of each phrase.

The day concluded with a final concert that featured several more performances by the guest artists, along with the Troy University Clarinet Choir, which is made up of Troy University students and the Clarinet Day Clarinet Choir, made up of the approximately 70 event participants.

Thanks to event organizer Timothy Phillips, the Sixth Annual Troy University Clarinet Day was a delight for all who attended. The day could not have gone more smoothly, and the participants enjoyed an educational and enriching experience.

## CLARINETOPIA 2013

**T**hirty-four clarinetists, two pianists, one violinist and one flutist convened at Michigan State University June 5–9 for the fifth annual Clarinetopia Seminar. Charles Neidich, Ayako Oshima, Elsa Ludwig-Verdehr, Guy Yehuda, Theodore Oien, Michael Webster and Leone Buyse performed faculty recitals and gave master classes for students who hailed from as far away as California, Manitoba, New York and Georgia.

The opening recital on Wednesday was shared by Yehuda, Webster and flutist Buyse, who also played aboriginal clapping sticks and crotales in *Bingyang* by Austr-

lian composer Ross Edwards, as well as piano in New Zealand composer Maria Grenfell's *Time Transfixed*. On flute, Leone played *Icicles* by Canadian composer Robert Aitken and Muczynski's *Six Duos* with Michael. Guy Yehuda included a work of his own, *Three Preludes for Solo Clarinet*, surrounded by Weiner's *Peregi Verbunk* and Bassi's *Rigoletto Fantasy*.

On Thursday Elsa and Walter Verdehr performed the new clarinet choir version of James Niblock's *Concerto No. 2* for violin and clarinet, followed by a retrospective of Verdehr Trio repertoire (clarinet, violin and piano) since the trio plans to retire this season after 40 eventful years commissioning and premiering well over 200 works. On Saturday evening Charles Neidich and Ayako Oshima played music for one and two clarinets, including Neidich's new work, *Tempest (in a Teapot)* for two clarinets, a 103rd birthday gift to Elliott Carter, whose solo piece *Gra* was also programmed. Ayako played the Bernstein *Sonata*, and Neidich played his own transcription of Mendelssohn's *Violin Sonata in F Major*, featuring his unique altissimo register. The program opened and closed with the fun and virtuosity of Bassi's *Fantasy on La Sonnambula* and Ponchielli's *Il Convegno*.

Meanwhile, 21 of the students played in master classes with repertoire ranging from the standards (Mozart, Weber, Brahms, Stravinsky, etc.) to such recent works as Shulamit Ran's *Monologue: For an Actor* and Karel Husa's *Three Studies*. Theodore Oien, principal clarinetist of the Detroit Symphony, contributed an orchestral ex-

cerpt class, and the master class students all played their repertoire on two student recitals, Saturday and Sunday.

A welcome dinner, a free evening, an impromptu pizza party hosted by the Neidichs and a farewell reception offered some social time during an otherwise intensive week of study. Each day began with yoga, breathing and clarinet warm-up sessions. Shu-han Lu and Edisher Savitsky were the capable and empathetic collaborative pianists, and a team of MSU students led by Cody Grabbe, Sam Davies and Jessica Harrie took care of organizational details ably and cheerfully. Clarinetopia acknowledges Buffet Group USA and Henri Selmer Paris for their generous support.

As the new Associate Professor of Clarinet at MSU, Guy Yehuda has invited Clarinetopia to return to MSU next year. Those interested in attending will find detailed information at [clarinetopia.com](http://clarinetopia.com).

## THE 2ND ANNUAL CALIFORNIA CLARINET DAY

*A Review by Yun-Yen Cheng*

**T**he 2nd Annual California Clarinet Day was held on May 11, 2013, at Los Angeles Valley College and hosted by Julia Heinen, professor at California State University Northridge. Featuring Margaret Thornhill, adjunct professor at Concordia University, Irvine to, William Powell, professor at California Institute of the Arts and Helen Goode-Castro, adjunct professor at California State University Los Angeles and Long Beach, with special artist Robert Spring, professor at Arizona State University.

Participants had opportunities to join the clarinet choir for rehearsals and a concert, and to attend an artist recital performed by all artists individually and as a quintet. The quintet performed Mozart's *Quintet in C minor*, K. 406 and Scott McAllister's *Devil Sticks*. Participants also had opportunities to join Robert Spring's master class, participate in four clinic sessions and attend the Los Angeles Clarinet Choir Concert directed by Margaret Thornhill.

For the clinic sessions, Helen Goode-Castro presented an interesting clinic on "British Clarinet Music" in which she recruited a lineup of her talented students to perform the works of composers such as Malcolm Arnold, Arnold Bax, Arnold Cooke and



First row: Leone Buyse, Guy Yehuda, Elsa Verdehr, Charles Neidich, Ayako Oshima, Michael Webster, Theodore Oien; Second row: Michael Getzin, Wes Warnhoff, Calvin Kim, Jeffrey Mariano, Brian Gay, Catherine Hungerford, Norman Rosenbaum; Third row: Tony Park, Eddie Sundra, Kevin Sakai, David Boutin-Borque, Le Lu, Jessica Harrie; Fourth row: Christina Cuny, Sarah Hardeker, Kathryn Vetter, Carly Jakrzewski, Kip Franklin, Carl Galland; Fifth row: Yonhung (SaiSai) Chi, Cody Grabbe, Sarah Manasreh, Sam Davies, Jay Gummert, Stephanie Akau, Jessica Waltz





*California Clarinet Day faculty: Robert Spring, William Powell, Margaret Thornhill, Helen Goode-Castro, Julia Heinen*

John Ireland. In addition to performing a master class-style clinic with the performers, Goode-Castro suggested that those interested in finding more clarinet music visit <http://cassgb.org/links.php> to find helpful links that lead to all the major publishers of British clarinet repertoire. Julia Heinen presented "Clarinet Fun(damentals)!" which included embouchure, tongue position, hand position, finger position, importance of air, how to work on reeds, warm up and practice. Participants asked Heinen's opinions regarding teaching and learning clari-

net fundamentals. For more information or warm up routine exercises, please visit [www.juliaheinen.com](http://www.juliaheinen.com) or email her for further questions [julia.heinen@csun.edu](mailto:julia.heinen@csun.edu). "Yoga for Clarinetists" clinic session was presented by William Powell. The session started with several participants playing a brief excerpt or scale, and they were asked to play again at the end of the session in order to assess the impact of the session on their playing. The participants' initial playing session was followed by a series of poses designed to stretch various muscle groups. Then there was a

period of deep relaxation that included meditations on breathing and thoughts. At the end, all the participants were able to recognize improvements in both the tone and technique of those participants who played. The clinic on "Tips for Improving Your Tone" presented by Margaret Thornhill started with the idea of tonal concept by playing some recorded examples. For each example, Thornhill asked for opinions on what type of sound each recorded artist was producing and what their differences were. She pointed out that even though each produced a distinctly different type of sound, each artist produced the exact type of sound they wanted to make, but that ultimately all of the sounds produced by all artists had in common a focused, well supported sound and consistent resonance in all registers. She advised everyone to open their ears and aim to focus on the sound, and then become active listeners.

The day closed with a concert by the Valley Symphony Orchestra conducted by Michael Arshagouni with two soloists Julia Heinen and Robert Spring who performed McAllister's *Freebirds* and Luigi Bassi's *La Sonnambula* with standing ovations.

## The Conservatory of Music of Brooklyn College (C.U.N.Y.)

*is pleased to announce the addition to its full-time faculty in Fall 2013 of*

# MARIANNE GYTHFELDT, *clarinet*



Ms. Gythfeldt will teach clarinet, chamber music, and contemporary performance practices, as well as serve as the Conservatory's Coordinator of Woodwinds.

Marianne Gythfeldt has distinguished herself in chamber, orchestral, and contemporary music performance on the international stage. She is equally at home in traditional, contemporary, and alternative/crossover genres, having worked with Ensemble Sospeso and the Naumburg award-winning New Millennium Ensemble, and has collaborated with noted soloists and musical innovators such as Alvin Lucier, Peter Serkin, Petr Kotik and the SEM Ensemble, Ursula Oppens, and Paquito D'Rivera. Ms. Gythfeldt can be heard on recordings for CBS Masterworks, CRI, Albany, Koch, and Mode Records.

Part of the School of Visual, Media and Performing Arts at Brooklyn College (CUNY), the Conservatory of Music prepares undergraduate and graduate students for careers in performance, composition, music education, music technologies, and musicology. Admissions information for Brooklyn College may be found at <http://www.brooklyn.cuny.edu>.

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**Brooklyn College**  
Conservatory of Music

# Letter from the

by Paul Harris



## JUST ANOTHER WEEK IN THE LIFE...

I've just telephoned one of my top clarinet heroes, Karl Leister, to wish him a happy birthday. We speak from time to time, and it's always inspiring to hear what he is up to. Today he was preparing for a two-day master class in Berlin especially for clarinet teachers. What a good idea! It seems to me that once they've finished their formal education, so many player/teachers think, "That's it; I know all I need to know." Nothing could be further from the truth! I have a number of teachers that come to me for regular lessons, and I attend as many master classes and try to involve myself in as many "learning" experiences as often as I can. We must never stop *actively* learning.

A case in point: I went to a fascinating master class given by Martin Fröst last week at the Purcell Room in London. He was working with three young players, one each from The Royal College of Music, The Guildhall School of Music and Trinity College of Music. We heard the Nielsen *Concerto*, Spohr's 4<sup>th</sup> *Concerto* and Brahms' *E-flat Sonata*. Martin is such a wonderful and natural player who has an extraordinary physical suppleness and malleability. I learned a lot just by watching him play!

From a publishing point of view, my new publication of Iain Hamilton's *The Wild Garden* (edited by Nicholas Cox) became available this week, and I do strongly recommend it to you. It was Hamilton's last work and it's an important one. In my "Letter" of June 2009 I wrote all about Hamilton's collaboration with John Davies and the considerable body of clarinet music he composed. I hope *The Wild Garden* will be destined to become a heavyweight in the repertoire. It's not a simple work, technically or musically, but very well worth study and, if presented well, I'm sure audi-

ences will get a lot out of it.

Still on the subject of Iain Hamilton, I've recently come across a cache of old 78 discs of a BBC recording John Davies made (with the Aeolian Quartet) of the *Clarinet Quintet* Hamilton wrote for him in 1950. It is being transferred to a more up-to-date medium as I write, and I'm very much looking forward to hearing it and reporting on it to you in my next letter. I already have recordings of John playing the Hamilton *Nocturnes* and the Mozart *Quintet* which I hope may be made available in the future.

From a playing point of view I was involved in a very memorable concert last weekend. It was organized by Surrey Arts – an educational and cultural association which, among other things, provides music tuition for thousands of children in the county of Surrey. The concert hall was teeming with clarinet players and clarinets of every size imaginable. One delightful item featured the largest bass clarinet ensemble I've ever witnessed. What a sound! I had the pleasure of playing in a clarinet sextet that featured some very well-known players. (See photo) On bass clarinet was the legendary Paul Harvey. Paul is known to all clarinet and saxophone players and teachers world-

wide, but just a tiny bit of background in case you didn't know. He originally studied with Frederick Thurston and Ralph Clarke at the RCM, and had composition lessons with the great film music composer John Addison who (I just discovered) was also a clarinetist and pupil of Thurston! Addison wrote really fine film music – my favorite is his score for *Reach for the Sky*, the inspirational film about Douglas Bader – who turns out to be his brother-in-law!

On alto clarinet was Fred Summerbell who studied with John McCaw (who famously recorded the Mozart and Nielsen concertos in one take each). Fred also founded the Tropicana Club Dance Orchestra which recreates the sounds of the English dance bands popular in the '30s and '40s. Sitting next to me was James Rae, clarinetist, saxophonist and composer of more jazz-style educational pieces than anyone in the world (as well as many very popular larger scale works). Ian Haysted was playing E-flat. Ian is a very active clarinetist and had the rare distinction of being awarded the prize of "Best Woodwind Performer" in the British Army when he was just 17! Since then he has gone on to become a world expert on playing contemporary music, and in the mid-'90s released an important video, *Learn how to create Acoustic Effects*. Completing the group was Samantha Baldwin who teaches for Surrey Arts and runs a lovely clarinet ensemble called Crafty Clarinets who played beautifully at the concert. We played Paul Harvey's delightful and colorful *Puerto Rican Suite*. It was a very special evening. All in all a fairly busy (and typical) week, but special events like this remind us that the clarinet is very much alive and well in the U.K.!



(l to r): Ian Haysted, Samantha Baldwin, Paul Harris, James Rae, Fred Summerbell and Paul Harvey



# 2014 HIGH SCHOOL SOLO COMPETITION

**Eligibility:** Competition participants must be 18 years old or younger as of June 30, 2014.

**Application:** Deadline for the submission of application and other application materials is: **Tuesday, April 1, 2014.** Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. Application Fee: \$65 U.S. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.
- II. **Recording Instructions:** Please provide a high quality recording containing the following repertoire in the exact order listed. Repertoire must be recorded with accompaniment when appropriate. Any published edition is acceptable. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.
  1. **Witold Lutoslawski, *Dance Preludes* (movements I, II and V)**
  2. **André Messager, *Solo de Concours***
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest, in a separate **written and signed statement**, that the recording is the playing of the contestant and has not been edited.
- V. **A summer address, telephone number and email address (all if possible) should be provided. Email is the preferred means of communication. Please check your email regularly as this is how you will be contacted.**

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. **Do not include any identification on your audio files.** There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be by taped audition. Finalists will be chosen by committee. Notification will be sent by Friday May 9, 2014. Final round will be held at the ClarinetFest® 2014 in Baton Rouge, LA, July 30 – August 3, 2014. Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest® 2014. Travel and other expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

## PRIZES

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

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

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# The Pedagogy Corner

by Kimberly Cole Luevano

## DAVID WEBER, PART 2

This “Pedagogy Corner” features a continuation of David Weber’s pedagogical approach. Thank you to Weber’s former students who graciously took time to speak with me about their varied experiences: William Blayney, Robert DiLutis, Dan Gilbert, Todd Levy, D. Ray McClellan, Jessica Phillips, Greg Raden, as well as Ron Odrich who was a good friend of Weber’s. I again extend particular gratitude to D. Ray McClellan who generously shared his informative D.M.A. dissertation, “David Weber: Clarinetist and Teacher.” As always, I regret the impossibility of interviewing or contacting everyone who had the privilege of studying with Weber, but I certainly welcome recollections and comments for inclusion in forthcoming issues.

“It is no wonder, therefore, that Mr. Weber’s emphasis on tone has become the basis of his teaching and the foundation on which other aspects of playing (i.e. articulation, phrasing, legato) are developed... to develop a beautiful tone in itself means nothing. But to add to that sound clean articulation, natural phrasing, smooth legato, and virtuoso technique is to be able to project one’s ideas ever more convincingly and artistically.” Todd Levy<sup>2</sup>

## On Lesson Structure

“A lesson was like a training session for the Olympics...He was extremely generous with his time, and he made every lesson so thoroughly organized that it became ingrained as the model practice session.” Lawrence Sobol<sup>1</sup>

Indeed, most students remarked that a lesson with Mr. Weber was rarely merely

an hour in length, noting that Weber never went by the clock. All students mentioned Weber’s systematic approach and insistence upon covering all aspects of playing in each lesson. Weber followed a similar format for each lesson and encouraged his students to use the same format in their daily practice regime: 1) long tones 2) scales, thirds and/or arpeggios 3) etudes 4) literature 5) orchestral excerpts. For Weber, the order was important. “One should not practice his concerti before long tones or scales, just as one should not eat his dessert before the meal.”<sup>2</sup>

Other notes students supplied include:

“I always taped lessons. He made me do that. That was another thing that made me get better fast. I would listen and hear what he was talking about.”<sup>6</sup>

“You could study for a few years and not necessarily do repertoire. You were taught how to play in order to take the artistry into your own hands.”<sup>5</sup>

“Some teachers didn’t give any information about how to do something. Mr. Weber was the opposite. It was very important to him to continue the traditions he learned. And he just couldn’t give enough. There was nothing we ever wanted for.”<sup>7</sup>

## Legato Concept

Mr. Weber was influenced by focus upon effective legato early in his studies. Weber’s first teacher, Roy Schmidt, assigned legato exercises he wrote himself, combining them with solos from Respighi’s *Pines of Rome*, or the slow movement from Rachmaninoff’s *Second Symphony*. Weber carried this practice into his own teaching, insisting that students play tone and legato exercises each lesson, often following them with orchestral excerpts.<sup>2</sup>

Any of Weber’s tone exercises, such as those included in the previous issue or those included below, were not used simply for tonal development but also to develop a deeper understanding of legato air use and fingers. “I had to go so slow that he wanted me to ‘scoop’ on notes or take time pressing. He would always show, not tell. That was when I became aware.”<sup>6</sup>

“He taught to move from the third knuckle, as if squeezing a lemon.”<sup>5</sup>

## On Technical Development

For technical mastery, Weber’s expectations were clear: “.... For a clarinetist, whose instrument poses special problems, one should memorize the 24 scales, major and minor; the seventh chords and all the thirds.”<sup>3</sup>

Weber’s first teacher, Roy Schmidt, introduced scales using both the Baermann *Method for Clarinet* and Labanchi’s *Method for Clarinet*. Weber used Labanchi with most of his students at one time or another.<sup>2</sup>

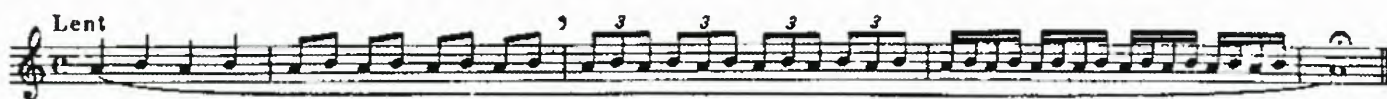
“....Bonade insisted on all the Klosé which I still think is the best of all. It’s all-encompassing. Later on I had some lessons with Hamelin. He had his own form of scales in triplet form: having me play each scale in triplets and then repeating it three times, which changed the fulcrum – the way the accent of the triplet came on a different note – which was very interesting; next repeating the scales from the lowest note to the highest in triplet form – no articulation.”<sup>2</sup>

Weber’s students remarked that in every lesson they would play some form of scales. But while Weber would assign a key per week, he would give assignments and exercises not from a sole source but from a variety of methods including those by Klosé, Labanchi, Jettel, Kroepsch, Perier, Hamelin and Gay, among others. Students recalled that Mr. Weber particularly liked French method books and was familiar with them since he spent much time in France over the years. In Robert DiLutis’ words: “He always had different materials to cover the same stuff. He gave more and more music to keep our interest.”<sup>8</sup>

Weber didn’t necessarily concentrate on tempi for scales, some students remarking that they didn’t remember his assigning metronome markings.

“By playing slowly you can concentrate on what you sound like. Warming up too fast is like driving through the countryside at a fast speed. You miss everything.”<sup>2</sup>





### Même exécution



Example 1

Weber often repeated Eugene Gay's quotation from Gay's *Méthode Progressive et Complète*: "Play slowly, progress rapidly."<sup>2</sup>

For Weber, scales and arpeggios were always as much about beautiful sound and training one's ear as technique. In an article he wrote regarding scales in a 1952 *Selmer Bandwagon*, Weber emphasized four primary goals of practicing scales:

- Evenness of sound and volume
- Smooth connections at difficult breaks
- Evenness of rhythm
- Various dynamics and articulations.

"As is well known, some notes on the clarinet, such as those in the throat register, are easy to play, while those in the clarion register have somewhat more resistance. The student must be helped to acquire the habit of listening to himself very carefully in order to achieve evenness of sound and volume. It is too easy to overblow the throat notes and underplay the clarion register, with the result that an uneven scale is produced."<sup>9</sup>

Regarding crossing the break smoothly, Weber wrote: "...it is helpful if the student will lower the three middle fingers of the right hand. He should keep his throat open, his palate high as if he were going to make the sound 'o,' at the same time using a little extra pressure of breath from the diaphragm and a very slight constriction of the lips.... Make sure that all other fingers covering B are simultaneously firmly seated."<sup>9</sup>

For fluidity in the upper break from clarion to altissimo, Weber advised: "...the upper note usually chokes because of too much pressure of the lips on the reed. For some reason or other, students usually think that to get high notes, one must force. On the contrary, relaxing the lips a bit, keeping the throat open, with a steady flow of air from the diaphragm, and a little practice, give amazing results."<sup>9</sup>

Weber often assigned the above exercise (See Example 1) from Eugene Gay's *Études – Recapitulation*. This exercise was used to



Example 2

facilitate smooth connections when going over the break and was usually done as a supplement to practicing scales. Weber also assigned this exercise to help ameliorate

troublesome intervals in technical passages.<sup>2</sup>

Weber assigned scales from the Labanchi method (See Example 2), having changed the rhythm and dynamics:<sup>2</sup>



Example 3

SHOPPING FOR A  
LIGATURE IN AN AD  
IS LIKE USING A  
DATING SERVICE.  
YOU CAN'T TELL  
BY JUST LOOKING  
AT THE PHOTO.

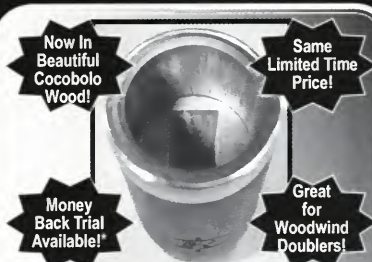


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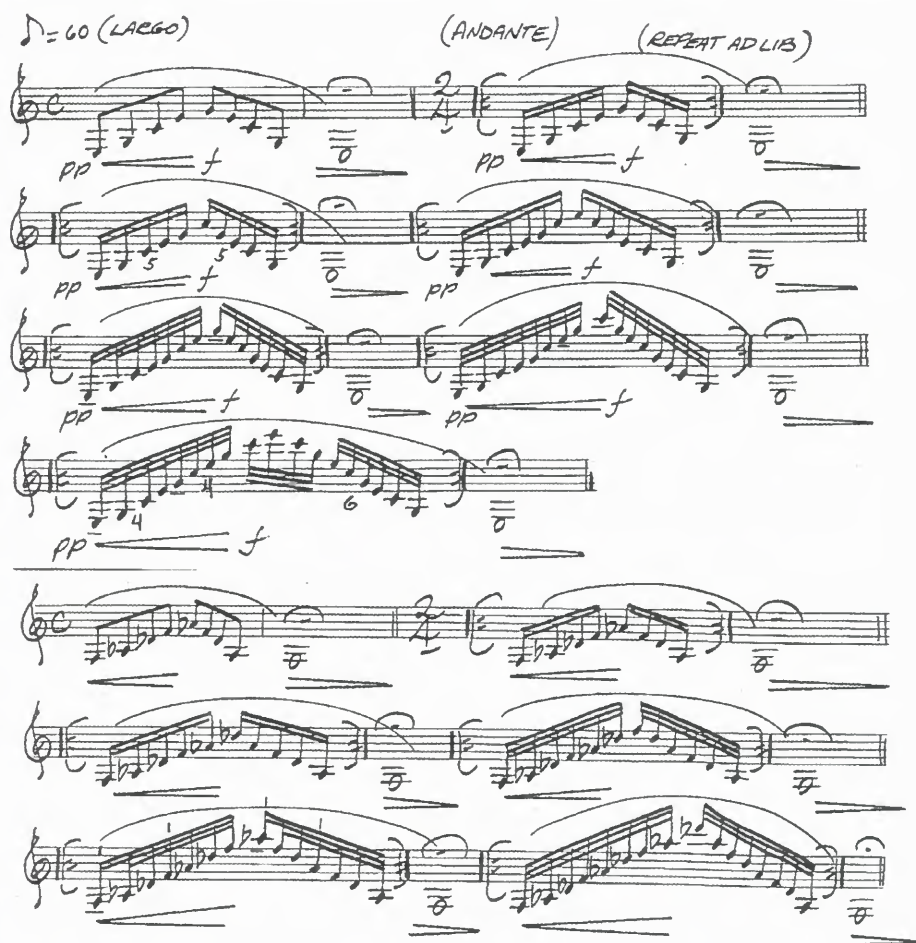


INTRODUCING THE NEW  
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Increases tonal dimension.  
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Results in more even scales.  
Rotate to dial in resistance/response!  
(Patent applied for.)

\*If purchased directly from Rovner Products. Stores may vary.

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Example 4a

Weber also frequently assigned both the Klosé scale page and Klosé scales in 3rds, using chromatic/fork fingerings fluently. "Even in scales, rhythm must be stressed, not only for musical reasons, but also for technical regularity. Students are apt to hurry those notes which respond easily and drag those that have more resistance."

Weber advised: "The next step in the study of scales is for the student to play with various dynamics – all forte, all piano, ascending with crescendo, descending with decrescendo. Then comes playing the scales in different articulations – legato, staccato, in various groups."

## Arpeggios

Weber regularly assigned arpeggios (See Example 3) and advised concentration on the entire range of the instrument, instructing a student to strive to achieve the same quality on all the notes. He wanted students to listen to the quality in the lower register and try to extend that quality to the upper register.

## Arpeggio Exercises

The arpeggio exercises (See Examples 4a, 4b and 4c) which Weber adapted from the Labanchi Method are included in the Vandoren exercise book: *The Vandoren Etude and Exercise Book for Clarinet: The Secrets of Ten Master Clarinetists*. Weber counseled the following: "...Mentally think a *crescendo* and *decrescendo* on each note of the arpeggio. **Think it, but do not do it physically.** This will help eliminate the space in between each note. Also be aware that you may have to adjust your embouchure between certain notes to achieve a smooth connection. The finger motion should start from the back knuckles. Swing your fingers in both directions to and from the clarinet. Be very careful with the coordination of the fingers as to have a clean technique free of squeaks and extra notes. You must place your fingers, never slap or grab the keys or tone holes! In slow tempos, you may raise your fingers more, but in rapid tempos keep them close to the clarinet. This exercise should not be approached like a technical study, but rather a true musical



phrase, part of a beautiful solo. The exercise should be finished with the same initial intensity of air and mental concentration. When these studies are perfected, try to think of them as part of a cadenza. Slow up in the upper register to ensure that you are playing with a full sound, in tune and never strident. Always keep the throat open and the lips relaxed as you go into the upper register. Always try to produce the most beautiful sound possible in a relaxed manner. The section marked "Slow" is used to relax the embouchure. Be sure not to rush through this section. Always try to produce the most beautiful sound possible in a relaxed manner."<sup>4</sup>

The final installment of Mr. Weber's approach, a conclusion to finger technique and discussion of articulation, will appear in the next issue. If you studied with Weber, please consider sharing any recollections: Kimberly.cole@unt.edu

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Thanks to Mary Norby who has solved the mystery of the author of long tone exercises David Weber used. These were included in the previous issue as examples 5 and 6. According to Mary, "It is from *Au Service du Clarinetiste: Méthode Complète de Clarinette*, by Yves Didier. I had the great good fortune to study with Mr. Didier at the Conservatoire de Bordeaux in the 1970s. I continue to find many of the exercises in his book useful both in my own practice and in teaching."

Example 4b

Example 4c

# Clarinet

by Kellie Lignitz-Hahn  
and Rachel Yoder

Cache

## CLARINET DISSERTATIONS

### ONLINE

Many dissertations which sat for years in obscurity on the granting institution's library shelf are now being digitized and made publicly available. A process which used to involve filling out an interlibrary loan request and waiting several weeks is now as easy as downloading a PDF. In this column, we explore online resources for finding full-text digital versions of clarinet theses and dissertations.

Graduate students and faculty researchers will find these resources useful to survey scholarly literature about clarinet-related topics, but they are not just for academics. At a time when much dubious information is available on the Internet, theses and dissertations provide a trustworthy source for information that has been thoroughly reviewed and approved by a student's major professor, university committee and deans or other school officials. These documents are a logical place to turn when looking for more information than Wikipedia or articles in past issues of *The Clarinet* can provide.

One of the largest open-access databases for scholarly research is the Networked Digital Library of Theses and Dissertations (NDLTD). This international organization's website at [www.ndltd.org](http://www.ndltd.org) yields a listing of more than 2,500 full-text electronic theses and dissertations involving the clarinet. Although it is bit tricky to navigate at first, begin your search for clarinet-related documents by clicking the "Find ETDs" on the home page. From there you will utilize the "Scirus ETD Search" located a few paragraphs down. Here, a helpful sidebar offers keyword suggestions to refine searches or you can limit your search with additional keywords of your choosing. Each document's entry is linked to the respective university's database, from which you can access the full text directly. The NDLTD homepage also includes a list of

links to other databases that may be helpful in an extended search.

Many university libraries are beginning to post full-text dissertations that are publicly accessible through their websites. These individual university databases often overlap with NTLTD, but may have more up-to-date collections.

A few examples are the University of Rochester, with digital dissertations from Eastman students beginning from 2008; and Florida State University, which grants access to electronic theses and dissertations dating back to 2003. The OhioLINK ETD Center currently lists more than 65 dissertations involving the clarinet from Ohio State University, University of Cincinnati, and Bowling Green State University. The UNT Digital Libraries contain full-text dissertations of clarinetists who received their DMA from the University of North Texas from 2000 to the present. UNT was one of the earliest institutions to begin requiring electronic submission of theses and dissertations (along with West Virginia University and Vanderbilt University), so its collection is extensive.

ETHOS (Electronic Theses Online Service) is a database of numerous participating U.K. institutions with several dissertations on the clarinet available to download. To access the digitized documents, you must complete the free registration process at <http://ethos.bl.uk>. Although many of the documents are open to the public, the required programs necessary to view these documents include Adobe Acrobat Reader and software to unzip the compressed files. In addition to the free downloading options, you can also order paper copies (bound or unbound) and CD/DVDs of dissertations for a fee.

Electronic dissertation records have the added benefit of including supplemental audio and visual materials. Michele Ann Bowen Hustedt's 2010 University of Iowa dissertation "The Life and Career of Himie Voxman" includes a film of her interview

with Voxman, while Ray Wheeler's 1967 study of clarinet tongue position through X-ray analysis is now available through the University of Rochester's website, including the original videos collected as part of the research. Many clarinetists are also now posting their own dissertations for public viewing on their personal websites, including Rachel Yoder's 2010 dissertation on interactive computer music for clarinet together with a supplemental spreadsheet of interactive works.

There are countless theses and dissertations accessible on the Internet and we have touched upon only a few. If you have a link or web address to your full-text dissertation and would like us to add it our blog posting of this column, please email your information to [clarinetcache@gmail.com](mailto:clarinetcache@gmail.com). Check out [clarinetcache.com](http://clarinetcache.com) for the electronic version of this column complete with links, and thanks to Tracey Paddock for suggesting this topic.

## ABOUT THE WRITERS...



**Kellie Lignitz-Hahn** is lecturer of music at Texas A&M University-Kingsville and has recently finished 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 plays with the Corpus Christi Symphony Orchestra, Corpus Christi Ballet and the Victoria Symphony.



**Rachel Yoder** is director of communications for the University of North Texas College of Music, and works as a clarinetist and teacher in the Dallas-Fort Worth

area. She has taught at Southeastern Oklahoma State University and as a teaching fellow at UNT where she earned a D.M.A. in clarinet performance. She also holds degrees from Michigan State University and Ball State University, and her teachers include James Gillespie, Caroline Hartig, Elsa Ludewig-Verdehr and Gary Whitman. Rachel performs regularly with the Madera Wind Quintet and enjoys collaborating with composers to perform new works for clarinet.



# 2014 ORCHESTRAL AUDITION COMPETITION

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

**Application:** Deadline for the submission of application and other application materials is: **Monday, April 7, 2014.** Please submit the online application at: [www.clarinet.org](http://www.clarinet.org)

## CONTEST RULES

- I. **Application Fee: \$65 U.S. All applicants must be members of the I.C.A. and submit the Competition Application. Non-members wishing to apply may join the I.C.A. by going to [www.clarinet.org](http://www.clarinet.org) and becoming a member. The application fee is non-refundable.**
- II. **Recording Instructions:** Please provide a high quality recording containing the following excerpts, in the exact order. Each selection/movement should be listed as a single track, and should not contain your name. Please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only continuous performances of entire works or movements are allowed.

1. Mozart: *Concerto*, K. 622, Movement I, exposition only

The following are first clarinet excerpts:

2. Beethoven: *Symphony #4*, 2<sup>nd</sup> movement, letter **F**. Play for nine measures.
3. Brahms: *Symphony No. 1*, 2<sup>nd</sup> movement, measures 42 until 48, **and** 3<sup>rd</sup> movement, measures 1 until 23
4. Prokofiev: *Peter and the Wolf*, rehearsal **20** (Nervoso) until rehearsal **21**
5. Rimsky Korsakov: *Scheherazade*, 2<sup>nd</sup> movement, cadenzas at letter **F** until **G**, **and** 3<sup>rd</sup> movement, opening until letter **A**, letter **D** until Letter **I**, **and** 4th movement, letter **I** until letter **K**
6. Shostakovich: *Symphony No. 9*, 2<sup>nd</sup> movement, measures 1 until 32, **and** 3<sup>rd</sup> movement, measures 1 until 17
7. Sibelius: *Symphony No. 1*, 1<sup>st</sup> movement opening solo (32 measures), **and** 3<sup>rd</sup> movement, letter **E** until letter **H**
8. Smetana: *Overture to Bartered Bride*, measures 1 until 111 (Do not count the rests.)
9. Tchaikovsky: *Francesca da Rimini*, Op. 32, There are several editions of this piece that includes this solo. One edition will be nine measures before "Andante cantabile non troppo" (after rehearsal **M**) and play until seven measures after "Andante cantabile non troppo." A second edition will be the three eighth notes before Part 2 and play for 15 measures.

**\*Please note: there is only one solo to be prepared.**

The following supplemental materials will be uploaded on the online application.

A separate written and signed statement must be submitted attesting that the recording is the playing of the contestant and that it has not been edited. A permanent address, telephone number and email address should be provided.

## JUDGING

Judging of recordings will be conducted with no knowledge of the contestants. **Do not include any identification (your name) on your audio files.** There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be held by recorded audition. Semifinalists will be chosen by committee. Email or letters of notification will be sent by Thursday, May 15, 2014. Semifinal and final rounds will be at ClarinetFest® 2014, to be held in Baton Rouge, Louisiana USA July 30–August 3, 2014. Repertoire for the semifinal and final rounds will consist of the excerpts listed above. Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest® 2014. Travel expenses will be the responsibility of the contestant. All recordings will become the property of the I.C.A. and will not be returned.

## PRIZES

**First Prize:** \$1000.00 and Gregory Smith model clarinet mouthpiece

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

*The Orchestral Audition Competition is generously sponsored in part by Gregory Smith.*

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 email inquiries to Deborah Check Reeves at dreeves@usd.edu.*

In 1962, Selmer started to offer its Bundy model 1404 for sale. It was described as the "Resonite Elementary clarinet, 15 keys, 4 rings, three covered keys." This was not, however, the first time that Selmer offered a clarinet with covered – or plateau – keys.

Selmer's *Reed Section* from 1931 highlighted several models of clarinets with plateau keys. Instead of specifically designating a model name or number with plateau keys, Selmer made available its regular models with "covered finger holes" for an additional charge. The top-line model 15, a standard Boehm-System clarinet, was available on special order with plateau keys. Selmer's "Master Clarinet of Metal" was available with plateau keys, again on special order. And, the Bundy clarinet Model 1210 could be purchased with covered keys on special order.

What makes Bundy's 1404 especially interesting, though, is that the covered keys on this model were designed to be "con-

vertible." A catalog from 1966 described the plateau keys as follows: "Plateaux for right and left third fingers convert to standard Boehm with spare parts furnished."

One of these "convertible" clarinets is in the collections of the National Music Museum on the campus of the University of South Dakota in Vermillion. NMM 13652 has three plateau keys: one for the top joint left-hand thumb and the two convertible keys for the right- and left-hand third finger keys described in the 1966 catalog. (Photo 1: NMM 13652 Bundy model 1404.) Note that all three keys have holes that go straight through the pads allowing for venting when the keys are open. (Photo 2: NMM 13652 top joint left-hand thumb key.) Examination of the plateau key for the left-hand third finger reveals a jointed rod where the covered key can be exchanged for a regular ring key. (Photo 3: NMM 13652 top joint left-hand third finger key.) A similar jointed rod is located on the bottom joint where an extra connecting rod is applied to operate the third finger plateau key. (Photo 4: NMM 13652 bottom joint right-hand third finger key.) Removal and exchange of this key is very easy.

The "convertible" clarinet obviously was designed for a student. In fact, the early advertising of this model used the word "elementary." Just as a young flute player might initially cork the open holes of his or her flute, once a young clarinetist could easily reach and cover the holes, regular ring keys could be used.

The description of the model 1404 does not appear to be consistent throughout its advertising. When it first appeared in 1962, not only was "convertible" left out of the description, but the clarinet was said to have 15(!) keys. A price list from 1964 described model 1404 now as "convertible" and did not use the descriptor "elementary," but it still claimed to have 15 keys. The first mention of a 17-key model 1404 was made in 1966. The last time model 1404 was listed in advertising was

in 1977. NMM 13652 clearly has 17 keys. A 15-key example of this model does not exist in the collections of the NMM. After comparing the advertising descriptions, several questions arise. The same number – 1404 – used throughout the entire run of the model would imply that it had the same basic features. But, the descriptions are clear in saying either "15" or "17." Did 1404 originally have only 15 keys? Since the word "convertible" wasn't used for the first two years of the model run, were those early models originally *not* convertible? Perhaps our readers will be able to reveal the truth.

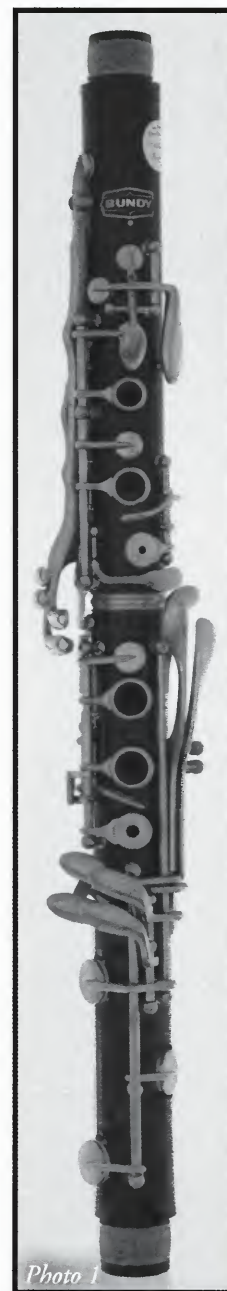


Photo 1

NMM 13652 Bundy model 1404.

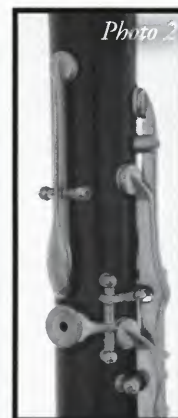


Photo 2

NMM 13652 top joint left-hand thumb key.



Photo 3

NMM 13652 top joint left-hand third finger key.

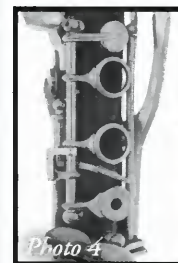


Photo 4

NMM 13652 bottom joint right-hand third finger key.

(All photos by Ana Sofia Silva)

## 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.



# 2014 RESEARCH COMPETITION CALL FOR PAPERS AND PRESENTATIONS CLARINETFEST® 2014 Baton Rouge, Louisiana

## Application fee: \$65

The International Clarinet Association will hold its ClarinetFest® 2014, a symposium and festival devoted to the clarinet, in Baton Rouge, Louisiana. The artistic director is Robert DiLutis, professor of clarinet at the University of Maryland (formerly LSU). The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations must be I.C.A. members and must register for the conference.

**Eligibility:** Presenters on the program in 2013 are ineligible for 2014. Each person is limited to one proposal. Prizes will be offered by the I.C.A. as follows: First-place paper, U.S. \$1000 and guaranteed publication in *The Clarinet* journal (subject to editing); and second -place paper, U.S. \$500.

Submit an online proposal with the following materials at: [www.clarinet.org](http://www.clarinet.org)

1. An abstract (1200–1500 words) fully describing the content of the proposed paper or lecture-recital. Include a complete list of sources. **The name or identification of the author must not appear on the proposal.**
2. A copy of an author identification sheet containing the author's name, address, phone numbers, email address and title of paper. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author (limited to 150 words), as you would like it printed in the conference program.

All applications must be entered by **January 15, 2014.**

For more information, call Douglas Monroe at (252)702-1049 or email at [monroed@ecu.edu](mailto:monroed@ecu.edu).

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.

## CLARINETFEST® 2014

### "The Clarinetist as Entrepreneur"

Baton Rouge, LA • July 30–August 3, 2014

ClarinetFest® 2014 will be held at the beautiful campus of Louisiana State University in Baton Rouge, Louisiana. Robert DiLutis will be serving as Artistic Director, and the 2014 event is already shaping up to be an exciting conference featuring some of the world's great classical and jazz artists. Artists tentatively committed to the event are Ken Peplowski, Daniel Gilbert, Paul Cigan, Todd Levy, David Jones, Ray McClellan, John Yeh, Evan Christopher, Anthony McGill and many more. Baton Rouge is a vibrant city, and the campus of the Louisiana State University will be an easy, affordable and convenient place to visit. Day trips to New Orleans, including swamp tours and great food, will be just a small part of what will be offered. The Baton Rouge Symphony will also be in residence during the conference under the direction of Music Director, Timothy Muffit.

### Call For Proposals

Artistic Director Robert DiLutis announces this call for proposals for ClarinetFest® 2014. If you would like to submit a proposal to perform or present at ClarinetFest® 2014, please download and complete the Call for Proposals form located on the I.C.A. website ([www.clarinet.org](http://www.clarinet.org)) and send it in to the address below. Recordings and written requests will be accepted through September 30, 2013 and will be reviewed by the Artistic Committee. The conference theme will be "The Clarinetist as Entrepreneur" and will focus on the diverse skills and artistic creativity needed to be a successful musician at any level. 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:

Robert DiLutis, Artistic Director  
ClarinetFest® 2014  
6208 44<sup>th</sup> Avenue • Riverdale, Maryland 20737  
[thereedmachine@gmail.com](mailto:thereedmachine@gmail.com)

# The Amateur Clarinetist

by Chet Dissinger

Greetings fellow amateurs! (Welcome pros, too!)

I'm just back from playing at my granddaughter's wedding. My son asked me to play, as people were entering before the service, and since I thought solo clarinet might be a little thin, I purchased a couple of books with CD accompaniment. I rather liked them, but he said, "Just you!" OK! I was on a balcony looking down on a crowd of about 300, and I played for about a half hour, mostly Bach. I squeaked a few times on "Desafinado." Later, I told my son that's the way they do it in Brazil – it adds color. I think people liked it – no tomatoes! It was a big emotional day for an amateur clarinet player.

It was very gratifying to receive so many nice replies to my initial column. I'd like to share some of them with you.

Mrs. Virginia Benade and her husband, Art, met in grad school and both loved the Hindemith clarinet sonata. They married soon after. (It must have been the slow movement!) Counting myself and reader Mark Walton, that's at least four people who loved the piece.

A retired (love that word) music teacher from Arkansas, Alice Witterman, writes of picking up her horn after a long absence, and playing in her local community orchestra. She loves the Brahms sonatas and

the *Kegelstatt Trio* and has studied them extensively. She obviously has good taste!

Carol Neubert writes of joining the New Horizons Band in northern New York. Upon renting her new Yamaha and opening the case at home, she realized she had no idea how to put it together. Now, four years later, she performs at nursing homes, parades, music in the park, formed a clarinet club and has attended music camp. Now, there's a true music lover and "go-getter!" Brava, Carol.

Ed Browning, of Jackson, MI, writes that he's played with the Jackson Symphony Orchestra for 29 years. He said he was once struggling with *Daphnis et Cloe* (who hasn't struggled with that?), and went to talk with his conductor, Stephen Osmond. He was told, "The qualified amateur brings with him a sense of enthusiasm that is contagious. That enthusiasm contributes to the overall performance of the orchestra." What a wonderful message! I only wish I could have received support like this during my one season with our local community orchestra.

Last year, I attended a clarinet recital given at Florida Southern College (my alma mater), here in Lakeland, given by their clarinet professor, Stacey McColley. I don't think you often find the *Four Pieces* by Berg, and the *Sonata* by Cage, on the same program. It was just first-rate playing.

A fellow Lakeland Concert Band buddy, Don Fleisher, studies with Stacey, and he's working on the Mozart *Concerto* this summer. You know, that's not a bad piece!

I received a nice letter from Dr. Keith Koons, clarinet professor from the University of Central Florida in Orlando. He likes to work on etudes in the summer, as do I. I find it gratifying that a great player like he is still working on the Rose *Etudes*.

I love chamber music and played for 15 years with a trio (clarinet, flute, oboe). The three of us just hit it off and thought alike, musically. It's amazing, but we were also in tune! But our oboe player just sort of ran out of gas, and just isn't interested in playing anymore. I still play duets with the flute player, Patty Tidwell. She just finished her master's degree in flute performance at the University of South Florida. Patty has a real feel for Bach, and the Andraud duets are great for this. I still play weekly clarinet duets with my band buddy, Bob Braddock. Over the years we've amassed a huge library. Among our favorites are the Lazarus *Three Operatic Duets*, the Langenus *Three Mozart Duets* and the Brahms sonatas, arranged as duets by Langenus. I've come to the conclusion that anything by Langenus is going to be good. The Brahms sonata arrangements are just wonderful. Incidentally, several years ago I had a young school band director, a Florida Southern College grad, in my living room for duets. I pulled out the "Operatic" duets, and he'd never heard of them. Ah, well.

Dear readers, what are you playing in the way of chamber music? Please let me hear from you! If you're not playing chamber music, get a duet book, call a buddy, and get to it!

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# The Verdehr Trio in its 40<sup>th</sup> Year Congratulates I.C.A. and its 40<sup>th</sup> Anniversary! 40 Years of The Making of a Medium

by Maxine Ramey

1973 was a very good year for beginnings! The I.C.A. and the Verdehr Trio, with Elsa Ludewig-Verdehr, clarinet; Walter Verdehr, violin; and Silvia Roederer, piano; share the same “birthday” of sorts. Both have served the clarinet and its music well. Both have influenced clarinetists, teachers, performers, audiences, composers and have a mission that is identical: *To support projects that will benefit clarinet performance; foster the composition, publication, recording, and distribution of music for the clarinet; and to encourage and promote the performance and teaching of a wide variety of repertoire for the clarinet (excerpt from the I.C.A. mission statement).* The I.C.A. and the Verdehr Trio have become institutions traveling a similar path of commitment to the clarinet and its music for 40 years. As milestones go, this is a big one and is in good company! 2013 also marks

Elsa Ludewig-Verdehr’s 50<sup>th</sup> year, and Walter Verdehr’s 44<sup>th</sup> year of teaching at Michigan State University.

As clarinetists are aware, the clarinet-violin-piano trio is grounded in a small but historically important grouping of compositions. The eight historic masterworks for the medium include the trio version of Igor Stravinsky’s *L’Histoire du soldat* (1919), *Contrasts* (1938) by Béla Bartók and *Trio* (1932) by Aram Khachaturian, as well as *Largo* (1901–1902) by Charles Ives, *Suite* from “L’Invitation au Chateau,” Op. 138 (1947) by Francis Poulenc, *Trio*, Op. 108 (1946) by Ernst Krenek, *Suite* (1936) by Darius Milhaud and, finally, *Adagio* (1935) by Alban Berg. These historic compositions have served as a beacon for clarinet-violin-piano trio ensembles, and are the basis for the Verdehr Trio commissioning project. This project, spanning 40 years, is entitled

“The Making of a Medium,” and includes more than 250 original works and arrangements and focuses on defining the personality of the clarinet-violin-piano trio as a standard genre of the 20th century. The works represent many stylistic categories and nationalities, as well as a large contingent of women composers. New masterwork compositions such as Gian Carlo Menotti’s *Trio* (1996) and Peter Sculthorpe’s *Dream tracks* (1992) are significant examples within the newly commissioned group.

Peter Dickinson, English composer and musicologist, detailed the accomplishments of the American chamber ensemble, The Verdehr Trio. He stated, “The Verdehr Trio is simply the most influential clarinet-violin-piano group in the world.” He continued by recognizing that they show “a remarkable commitment to the living composer.”<sup>1</sup> Commissioning and arranging a significant repertoire for the clarinet-violin-piano combination, the Verdehr Trio has secured a place for the genre as a standard ensemble alongside the piano trio, woodwind quintet and brass quintet, and in effect, *the medium has been realized!* Walter Verdehr explains, “Our mission is to develop a broad-based repertoire representing the many different stylistic trends of this historical period. The range of our commissioned works is enormous. Producing audio and video recordings of performances has created an archive of music and materials for future study.”<sup>2</sup> The *Verdehr Trio Collection* is now available at the Michigan State University Library in East Lansing, Michigan. Included are manuscripts, letters and other original documents related to the commissioning project. In addition, the Trio has ensured the newly commissioned works move into publication as soon as possible to help in the dissemination of the compositions to performing groups worldwide.

The list of Verdehr-commissioned composers reads as a “Who’s Who” of modern

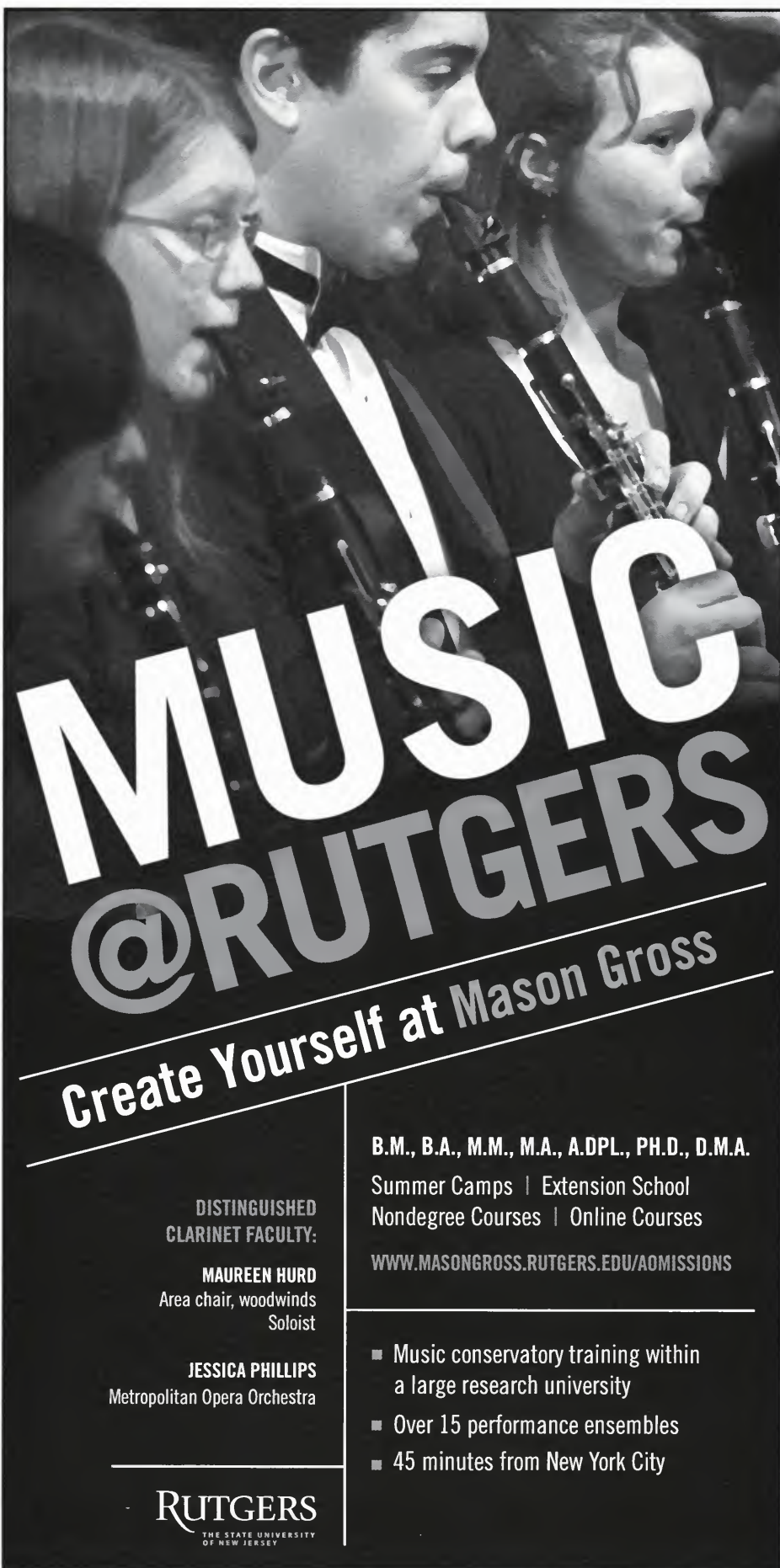


The Verdehr Trio: Silvia Roederer, Walter Verdehr, Elsa Ludewig-Verdehr



composers, and is as impressive as it is diverse. It includes many Pulitzer Prize winners: Gunther Schuller (b. 1925), Karel Husa (b. 1921), Leslie Bassett (b. 1923), Gian Carlo Menotti (1911–2007) (a two-time Pulitzer honoree), William Bolcom (b. 1938), Ned Rorem (b. 1923) and Jacob Druckman (1928–1996) – as well as other distinguished male composers David Diamond (1915–2005), Don Erb (b. 1927), Peter Schickele (b. 1935), Alexander Arutiunian (1920–1912), Peter Sculthorpe (b. 1929) and 2012 Pulitzer winner, Kevin Puts (b. 1972). Distinguished women composers include Ida Gotkovsky (b. 1933), Libby Larsen (b. 1950), Joan Tower (b. 1938) and Jennifer Higdon (b. 1962), to name a few. Composers are represented from every continent except Africa and Antarctica. Asked which of the composers the Verdehrs have worked with who seemed to know how to get the most out of this combination of instruments, Walter Verdehr says he's hard put to single any out. But he makes an effort, naming the composers whose contributions have been played the most by other clarinet-violin-piano trios: Rorem, Tower, Menotti, Alexander Arutiunian, Bright Sheng, Libby Larsen, Karel Husa. "They all use the instruments in their own personal way, but they're all terrific pieces," he says. "And the new Sculthorpe piece *Songlines* – he's written four pieces for us now – it's totally different and unique, a beautiful way of using the instruments."<sup>3</sup>

Music critics and musicologists have called the clarinet-violin-piano combination unusual and rare. Certainly the medium has become less unusual and less rare because of the Verdehr Trio. The Verdehrs received a letter from composer David Diamond which affirms the genre's place in chamber music history: "The repertoire you have built up is phenomenal!" Diamond enthused. "I have not seen anything like it, save Mrs. Coolidge's days at the Library of Congress."<sup>4</sup> Elizabeth Sprague Coolidge (1864–1953) commissioned many important works during the 1930s and '40s. Coolidge had a reputation for promoting "difficult" modern music. She explained, "My plea for modern music is not that we should like it, nor necessarily that we should even understand it, but that we should exhibit it as a significant human document." The most lasting memorial to Elizabeth Sprague Coolidge's patronage of music are the compositions she commissioned from



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practically every leading composer of the early 20th century, including Aaron Copland and his *Appalachian Spring* and Francis Poulenc and his *Sonata for Flute and Piano*.<sup>5</sup>

The Verdehr Trio is recognized internationally, having performed in 19 European countries, the former Soviet Union and throughout Asia, South and Central America and Australia – 40 countries in total, including all 50 of the United States. The group has appeared in numerous major concert halls, including Kennedy Center, Lincoln Center, Library of Congress, the Sydney Opera House, Wigmore Hall and Prague's Dvořák Hall and has participated in many international festivals, among them the Spoleto Festival, Prague Spring Festival, Vienna Spring Festival and Warsaw Autumn Festival. The Verdehr Trio, which has been honored with various awards including a Creative Programming Award from Chamber Music America, is included in the *New Grove Dictionary of Music and Musicians*. The group has had a prolific recording history, having created more than 20 CDs as part of its *Making of a Medium CD Series* with Crystal Records, as well as 10 DVDs on their *Composers Series*

and *Making of a Medium Video Series* showcasing 16 prominent composers with interviews. Support for the Trio's commissions, recordings and television productions has come first and foremost from Michigan State University. In addition, their work has also been funded by the National Endowment for the Arts, the Michigan United Nations Organization, the Canadian Arts Council, the Library of Congress, the Berg Society of Vienna, South Carolina Television, Michigan Bell, the Cheeseman Corporation of East Lansing and from private donors. The Verdehrs have created a major repertoire, which Walter Verdehr compared to the string quartet in Haydn's day, adding that, "Michigan State University, where they are based, is our Esterhazy."<sup>6</sup>

The Verdehr Trio's commissioned repertoire has also attracted noted chamber music ensembles such as the Chamber Music Society of Lincoln Center and Juilliard's New Music Ensemble, and more than 30 Verdehr Trio-like ensembles have been formed and are performing worldwide, not only in the United States but also in Italy, England, Spain, France, Canada, Japan, Russia and Germany. Chamber Music America's journal *Chamber Music* stated: "Groups like the University of Montana's Sapphire Trio and the Prima Trio from Oberlin – grand prize winner of the 2007 Fischhoff Chamber Music Competition – have sprung up in emulation of the Verdehr Trio."<sup>7</sup>

As the Verdehr Trio celebrates its 40 Anniversary as an ensemble in 2013, they still have a wish list for future commissions, as well as composers who figure into a list of missed opportunities. Walter Verdehr explains, "I really would've loved a piece by Dutilleux, a great man, and also Messiaen. I did contact them, but they were at that time in their eighties, and we live in a day when composers like them become superstars and they are almost unapproachable because they have so many commissions ahead of them. And, of course, if we had been able to commission Barber and Copland, that would have been wonderful. And, Ligeti would have been a wonderful addition. And John Adams; I've always liked his music very much. Magnus Lindberg is a composer I'm trying to commission, but again he's in the category that's very difficult to get. This is by no means the end of my list. But we're adding wonderful composers all the time."<sup>8</sup>

Joan Reinthaler of the *Washington Post* said: "When the time comes, the Verdehr

Trio's legacy will be vast – decades of wonderful performances and, probably more lasting, the commissioning of hundreds of pieces for a violin, clarinet, and piano ensemble whose repertoire, until now, has been small."<sup>9</sup> When the Verdehr Trio was formed, they thought it would be important and worthwhile to inspire a repertoire that would approach that of the string quartet or piano trio. It has turned out to be their life's work.

\* \* \* \* \*

For a complete list of the Verdehr Trio's commissioned works, publishers and information regarding *The Verdehr Trio Collection* at Michigan State University, visit [www.verdehr.com](http://www.verdehr.com). Stay tuned for an article entitled: "The Verdehr Trio: The Making of a Legacy" in a future issue of *The Clarinet* for an in-depth accounting of not only the work of the Trio, but the composers themselves, the stories behind the commissions and the life and times of this astounding and iconic American ensemble.

## ENDNOTES

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## ABOUT THE WRITER...

**Maxine Ramey** is president-elect of the I.C.A., professor of clarinet at the University of Montana and director of the School of Music. She received her M.M. and D.M.A. under Elsa Ludwig-Verdehr at Michigan State University, and is a member of The Sapphire Trio, performing the Verdehr-commissioned works and traveling the world as U.S. Cultural Ambassadors.

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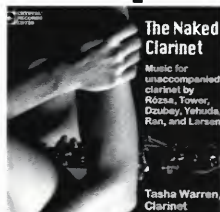
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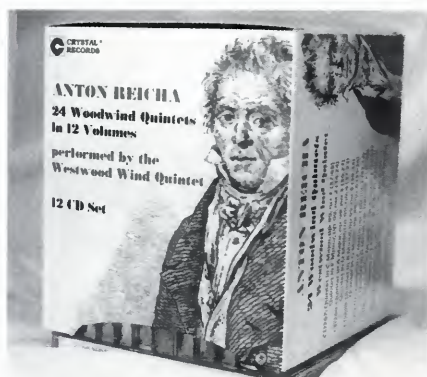
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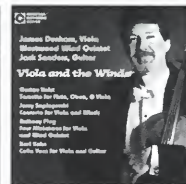
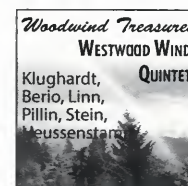
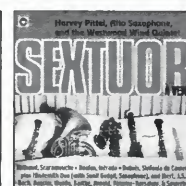
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# Mouthpiece *Madness* – Part IV An Interview with Christopher Hill



by Richard MacDowell and Larry Guy

## What We've Learned So Far

Reviewing our previous three articles, some patterns are becoming obvious: a great number of current manufacturers are basing their products on designs created by Henri Chedeville and Frank (Cicero or Chicago) Kaspar, with a preponderance of modern designs copying Chedeville mouthpieces from the 1930s. This is nothing new: David Hite's mouthpieces from the 1960s were based upon his Chedeville, which he cut in half lengthwise to get its exact interior dimensions, and mouthpieces bearing the names of Anthony Gigliotti and Ignatius Gennusa from the 1970s, Vandoren M models designed by Donald Montanaro, and more recent offerings from Rico Reserve and Brad Behn, to name just a few, have all been inspired by special Chedevilles made 80 years ago and more.

Many current manufacturers, not content with copying exterior and interior dimensions of prized Chedevilles, are conducting research to find out more about the old manufacturing processes, such as milling mouthpieces from hard rubber rod rather than heating rubber to a liquid state and molding blanks. Duplicating the exact composition of rubber from the 1930s has also been a quest of a number of modern manufacturers. This research, aided by sophisticated machinery and manufacturing techniques, makes new mouthpieces more interesting, more competitive with each other, and, most would agree, of higher quality. The goal is that special sound, response and intonation, and it is a noble undertaking, one that benefits us all.

One manufacturer who takes great pains with his product is Christopher Hill of South Dakota. He is a busy man: besides playing principal clarinet full-time with the South Dakota Symphony, he teaches at Augustana College and conducts the Sioux Falls Municipal Band. He reports that one of his primary goals is to get "caught up" with



*Christopher Hill*

back orders. We enjoyed an in-depth telephone interview with Christopher recently.

**Larry Guy:** *How did you get started crafting mouthpieces?*

**Christopher Hill:** Some of the discussions I had with Anthony Gigliotti during my study with him were on the mouthpieces he was making at that time with the Babbitt Company. I found these discussions very interesting, and when I graduated, I met Everett Matson. One of my former teachers, Larry Wagner, recommended that I call him. Mat was an excellent craftsman and teacher, besides being a wonderful human being. He showed me how he could change the resistance, sound and response of a mouthpiece by using a file on specific spots on the interior of the baffle or the chamber. I found this work to be fascinating, and so I bought a refacing kit and began to work with some junk mouthpieces. Once I got them to play, I took them to Mat for

his suggestions. During the course of our lessons, he taught me specific filing and sanding techniques to further improve them. For example, some techniques can free up a resistant mouthpiece, but will have very little or no effect on any of its other playing characteristics.

Later, I began to work on my brother Rich's mouthpiece, as well as friends' and colleagues' mouthpieces, and very gradually my business began to build up. Around 2000, I met Guy Chadash, who suggested that I have a machine shop make blanks for me, and then finish the blanks by hand. This was the start of my own brand of mouthpiece, which first came out in 2001; until that time, I had been refinishing other brands. Guy and I were business partners for awhile, but although we've remained friends, we are no longer partners.

**Richard MacDowell:** *What qualities of sound were you dissatisfied with that led you to embark on this venture, or were you trying to emulate a specific mouthpiece that you had? We use the terms "bright" and "dark." What do these terms mean to you?*

**CH:** Initially, I thought my personal sound was a little thin. So when I went to Everett Matson, he worked on one of my mouthpieces, a Kaspar blank, to make it sound richer and fuller. It ended up being a really good mouthpiece, but I wanted to copy it so that if I broke it, I would have a spare. Later, I found a Charles Chedeville, which dated from the 1920s or 1930s, in a pawn shop. It took a lot of work to bring around, but eventually it started playing really beautifully, and it became one of the models for my current line of mouthpieces. The other mouthpiece I copy is an Henri Chedeville that belongs to a player from the Army Field Band, Matt Kanowith. I thought it was the best mouthpiece I had ever played, but unfortunately, he



dropped it about three months after we worked on it, and broke off the tip. We glued the tip back on, and it became my other model. At the moment, two different shops are making my blanks: one shop makes the Charles Chedeville copy, and the other shop makes the Henri Chedeville copy. As the machine shops have gotten more efficient and accurate, I've been able to count on the internal dimensions of the blanks I get from them, and I only do hand work on the facing and baffle.

Getting back to your question: what do I look for in the sound? I think "dark" and "bright" mean different things to different people. I look for a purity to the sound, a warm roundness, focus, depth and good projection. I avoid a nasty edge, but I'm not looking for mud either. I'm looking for a mouthpiece that doesn't give you only one sound, but rather allows you to color and shade your tone depending upon the repertoire you are playing. As a player, I don't want to be boxed into one and only one sound, no matter how beautiful it may be. For some players, my Henri Chedeville model offers more tonal flexibility; other players, such as Steve Barta [principal clarinet, Baltimore Symphony] prefer the more solid core of the Charles model. Both models have both qualities; it's just a matter of which balance between the two is preferred.

**RM:** *Some say that the material of the blank does not affect the sound of the mouthpiece, only the dimensions of the chamber and facing. You must disagree. Can you say why, and can you describe the evolution of your thinking on this? You are one of the few who try to emulate the old formula used by Chedeville and Robert, etc. How did you rediscover this formula and how do you manufacture it?*

**CH:** I think the material and dimensions are both important. I would say that the dimensions are more important than the material, because occasionally, if the throat of the mouthpiece is too wide, or the baffle too deep, I can't work around the problem. As far as the material making a difference: the material in the reed, which must vibrate, makes a big difference, we would all agree. The mouthpiece vibrates a lot also. So my idea is that if it is vibrating, it will affect the sound to some degree. I've made various mouthpieces out of slightly different rubber,

and I can distinguish which rubber was used on which mouthpiece, by playing it.

For my material, we melted down and analyzed the rubber of a Chedeville that had been an excellent mouthpiece until it was broken. For my more recent mouthpieces, I've had the sulfur content increased a little. As you know, sulfur leaches out of the mouthpiece over time, with the result that the rubber becomes a little softer, which is why old mouthpieces need to be refaced more frequently than newer ones. Since the rubber we analyzed was from an old Chedeville whose sulfur had leached out to some degree, I added a bit of sulfur to my new mouthpieces, thereby making their sulfur content more similar to Chedevilles when they were new. This makes the material a little harder, so it doesn't have to be refaced as often, and it gives the sound more ring and projection, especially at softer dynamics.

**LG:** *Do you use hard rubber rod, or is your mouthpiece material molded?*

**CH:** I use hard rubber rod, and machine it.

**LG:** *What kind of response or "feel" are you after?*

**CH:** People seem to disagree about what is more resistant and what is freer. The mouthpiece has to be supple, so that articulations and wide leaps come out easily. And as I mentioned earlier, the player has to feel that the mouthpiece is flexible enough to allow wide changes in color depending on the requirements of the music.

**RM:** *What part of your manufacturing process is machine-made, what part is hand-made, and why?*

**CH:** Some things are better done by machines, such as getting bore and baffle dimensions exactly right, and some things are better done by hand, such as the facing, which I can personalize to the individual player. I also put a concavity into the table for some players, and I do that by hand. For the next batch of mouthpieces coming out, the machinery has gotten so accurate that my hand work will be limited to tweaking for an individual player.

**RM:** *Do you favor symmetrical or asymmetrical facings, and why?*

**CH:** I prefer symmetrical facings, because I think it allows for better response with articulation and better control. But I do

put asymmetrical facings on some players' mouthpieces, if that is their preference. One of the things Chedeville did for his customers in Philadelphia, and Everett Matson continued this tradition, was to customize the mouthpiece for customers. I think this is very important, and I like to sit down with my clients and tweak the mouthpiece until it feels perfect for them. One of the questions I ask is, "What is the hall like that you play in?" If it is a dead hall, I will need to put a few more highs in the sound, so it can project better. If it is a lively hall, we can put more fundamental in the sound.

**LG:** *What do you think sets your mouthpieces apart from others currently on the market?*

**CH:** There are wonderful mouthpieces out there, from a number of different makers. Rather than compare my mouthpieces to those made by other manufacturers, I'll say what the strengths of mine are. I control both the dimensions and material in my blanks, so I have what I believe is an ideal starting point. I have two models available: a copy of an outstanding Charles Chedeville, and a copy of an outstanding Henri Chedeville, and they are distinctly different models. The Charles Chedeville almost inevitably works better for those who would play Kaspars. For example, I work with a lot of Robert Marcellus students, most of whom voice the sound with a slightly higher tongue position, and they mostly gravitate to the Charles Chedeville. But other players, including myself, gravitate to the Henri. Also, my mouthpieces have an outstanding projection, so they can be heard well from a distance, no matter how softly one is called upon to play, yet they can also blend well. This is a part of the flexibility that I spoke about earlier.

Beyond that, I can customize the mouthpiece for a particular player. So if we are working through the mail, I can send someone three mouthpieces that are all a little different. One of these will probably work better than the other two. I also have different facings available on both of the models described above.

\* \* \* \* \*

Thanks, Christopher, for being so generous with your time and knowledge!

For more information about Christopher Hill mouthpieces, email Christopher at [themouthpieceguy@msn.com](mailto:themouthpieceguy@msn.com)

# Performance Analysis:

## Debussy's *Première Rhapsodie* – Motivic Permutations and Interactions

by Eric Mandat and Boja Kragulj

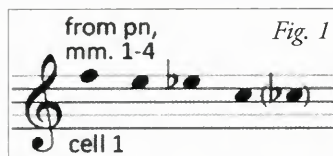
Debussy's music has long provided a challenge for theorists and performers alike. Part of this challenge comes from difficulties in our being able to recognize clear-cut formal boundaries. These obfuscations result from the composer's use of what Arthur Wenk calls, "a circular conception in which the individual moment might take precedence over the relationships among moments."<sup>1</sup> Debussy's approach to musical organization might come from his experience with Javanese gamelan music and Eastern European folk music as expressed in the music of the "Russian Five." As Wenk observes, this circularity resembles characteristics of Symbolist poetry, where the function of the language is more incantatory than expository.<sup>2</sup> Such circularity might also describe many structural aspects of the *Première Rhapsodie*, where a single motivic cell generates much of the material, and beginnings of phrases or sections are recognized by motivic recurrences while endings are often blurred through avoided cadences or abrupt interruptive transitions.

The following article will identify several motivic permutations and structural trends, and show how these structures are intertwined throughout the *Première Rhapsodie*; knowledge of these details can help guide our interpretive decisions. We will also study in detail one place in the music where there is ambiguity about what notes

should be played, and we will offer structural rationale for a possible solution.

### Motivic Cells

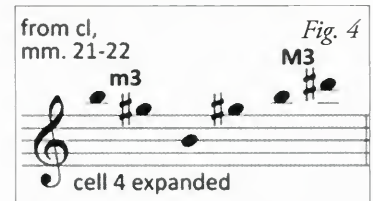
In his important and thorough dissertation, Dennis Nygren identifies four cells at work in the *Rhapsodie*. Nygren lists the piano's opening four measures as the "primary" motive, which contains the following pitches<sup>3</sup>. (See figure 1 below):



Looking at the music itself, we can see that this cell contains three important intervals, the major 2<sup>nd</sup> (M2), minor 3<sup>rd</sup> (m3) and major 3<sup>rd</sup> (M3), and also introduces a chromatic alteration expanding the m3 to a M3 (dotted line). This motion plays an important structural role throughout the work, and as we'll see later, can inform some interpretive choices (See figure 2).

Nygren then lists the other three cells as "secondary," in that the interval content of each can be derived from the intervallic construction of the primary cell<sup>4</sup> (See figure 3).

Cell 4 can be expanded to include the M3 interval. (See figure 4 below):



This motion from m3 to M3, as well as its opposite (M3 to m3), plays an important role structurally throughout the work, and therefore encourages our interpretive attention.

### Major 2<sup>nd</sup>/Minor 3<sup>rd</sup> Interactions

Interestingly, not only do cells 2, 3, and 4 derive from the intervallic structure of cell 1, but cells 3 and 4 can themselves be

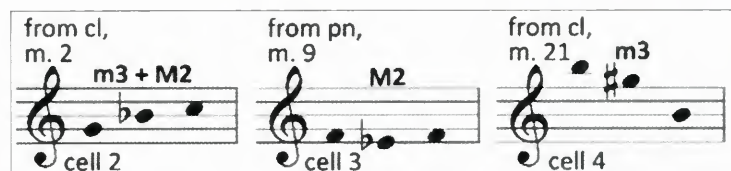


Figure 3

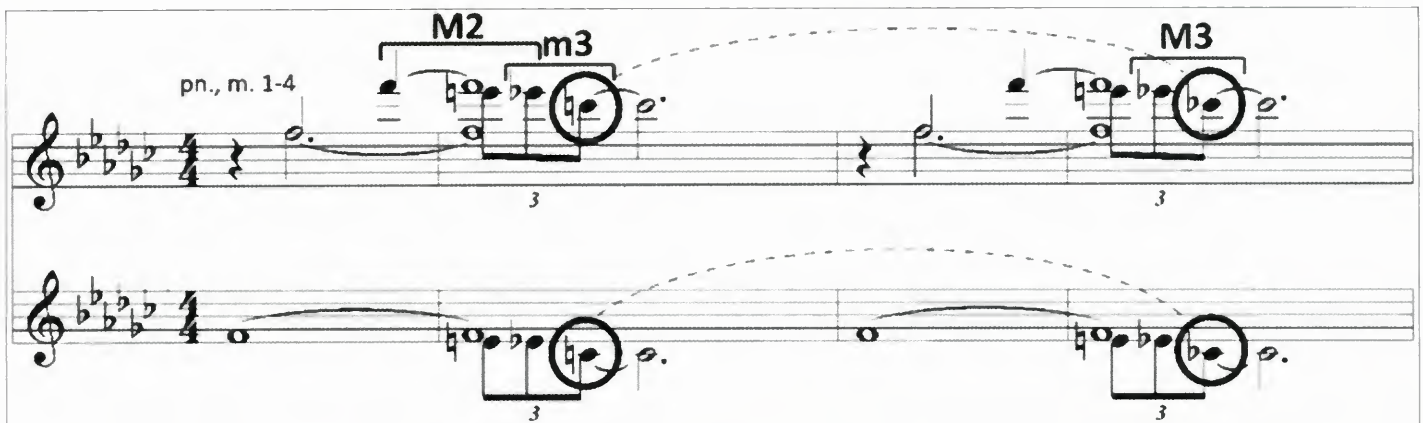


Figure 2





Figure 5

viewed as “subsets” of cell 2. Debussy uses these intervallic subsets to differentiate the various subsections of the work. A great example of how Debussy uses both the **M2** and **m3** as simultaneously occurring but separate subsets of the initial clarinet motive occurs during the transition to the *Modérément animé* section (See figure 5).

At the end of this transition, cell 2 appears in retrograde in the piano, and may be brought out over the undulating figures in the clarinet, with the pianist pushing through measure 54 toward the goal G-sharp in measure 55 (See figure 6).

## Permutations of the Clarinet Motive (Cell 2)

As mentioned above, cell 2, which we’ll refer to as the clarinet motive, generates much of the material for the entire piece, and Debussy permutes the motive in many interesting ways throughout the work. Af-



Figure 7

ter this motive is stated and expanded in measures 4–6, Debussy transposes the motive up a half step (See figure 7).

By not breathing or breaking the sound after the A-flat in measure 7, we can connect this transposition of the motive with the original, as Gregory Smith suggests in his 1989 “Master Class” article in *The Clarinet*.<sup>5</sup>

Then, at rehearsal 1 (measure 11), the motive appears in retrograde, and with the addition of the F on the downbeat of measure 12, an inversion of the motive is created. Thus there are two interlocking permutations of the motive (See figure 8).

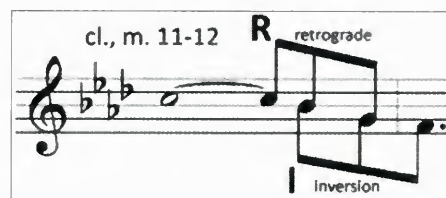


Figure 8

While the interlocking permuted clarinet motives may be viewed as nothing more than a subset of the pentatonic scales Debussy is famous for utilizing, the inversion of the principal three-note clarinet motive generated in measures 11–12 becomes an important motive itself, appearing in retrograde inversion briefly in measure 34 as a preparation for the expanded use of this permutation beginning at measure 51, and continuing through measure 89 (See figure 9).

At the *Scherzando* (measure 96), Debussy expands the interlocking motive pair by filling in the space with chromatic notes. We can highlight this interlocking motive by giving a little extra weight to the first D, driving forward to the C, relaxing slightly on the E-flat, then continuing our push to the A, and finally making a lighter attack on the A-flat before making the no-



Figure 6

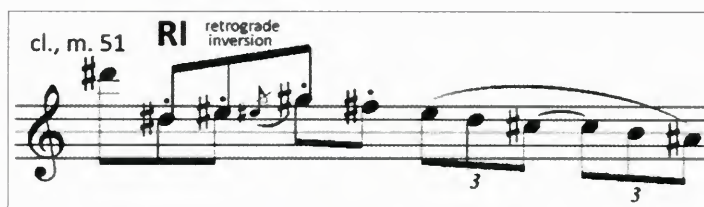


Figure 9

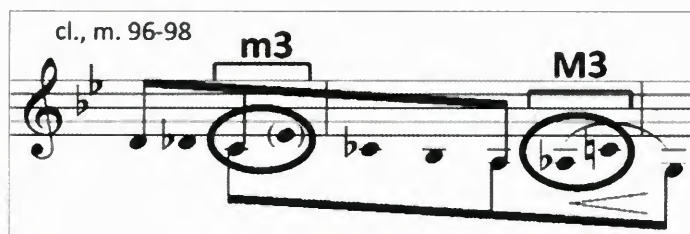


Figure 10

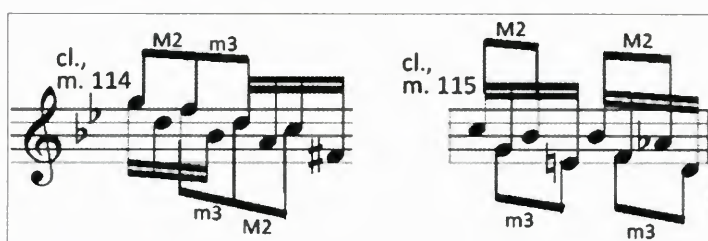


Figure 11

tated pronounced *crescendo* to the low G (See figure 10).

Debussy continues the interlocking pair idea in measures 114–115, first by setting out the **M2/m3** collection as in measures 11–12 (See Figure 3), then by separating the intervals in measure 115 (See figure 11).

Even though this passage is secondary to the chromatically ascending chords in the piano, we can stress the first note of one measure or the other to emphasize the structural difference between them; then, when the passage recurs in measures 118–119, not

stressing either downbeat will allow the music to push forward through the *crescendo* to measure 120, at which point we can stress the downbeat to highlight the new material.

### Minor 3<sup>rd</sup> to Major 3<sup>rd</sup> Chromatic Alterations and Closed-Open Phrasing

Surface-level gestures are constantly being altered chromatically throughout the *Rhapsodie*. Debussy is especially fond of chromatically altering one note of a gesture in

subsequent appearances. We have already seen how the opening gesture in the piano expands the **m3** interval in measure 2 to a **M3** in measure 4 (See figure 2). In fact, virtually every one of the chromatic alterations throughout the work changes the minor 3<sup>rd</sup> to a major 3<sup>rd</sup>, or vice versa. Let's look at a couple of examples.

Immediately following the piano gesture of the opening four measures, the clarinet follows with its own chromatically altered passage (See figure 12).

It's easy to recognize several more similar chromatic shifts throughout the work, such as in the clarinet between measures 26 and 28 (See figure 13).

These chromatic alterations encourage us to consider ways in which we may highlight this changed interval through performance. One possible approach is to use a phrasing technique we'll call "closed-open" phrasing. With this type of phrasing, two similar musical gestures appear in succession. The first gesture is followed or interrupted by a reiteration of itself. The second gesture, while beginning similarly, leads forward to some new gesture or expansion of the first gesture. Accordingly, it is common to taper, or "close" the first gesture, and push forward, or "open" the second gesture to the new material.

The first example where closed-open phrasing may be applied occurs at the very beginning. It is quite common for performers to both taper the end of measure 2, and to even make a slight break before reiterating the gesture in measure 3. Then, in measure 4, the tie in the piano part and slur in the clarinet part indicate that the music is to move forward; the clarinetist is likely to make a slight *crescendo* in measure 4, leading to the flourish in measure 5. In fact, both Nygren and Smith offer this suggestion<sup>6,7</sup>

The closed-open phrasing continues in measure 6, with even more nuance possibilities: the F-flat from measure 5 becomes an F-natural in measure 6 (See Figure 12). Therefore, special attention can be given to that note. On beat 3 the gesture begins anew with a fresh *pp* marking, then drives forward through the A-flat to encompass

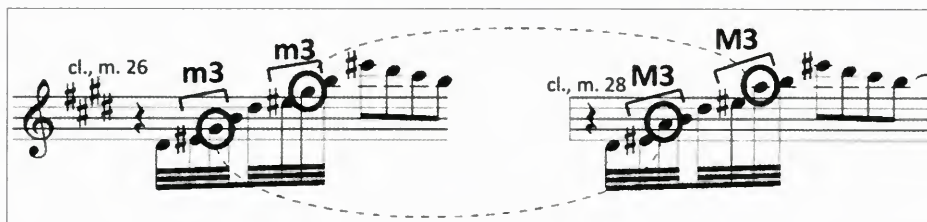


Figure 13



Figure 12





Figure 14

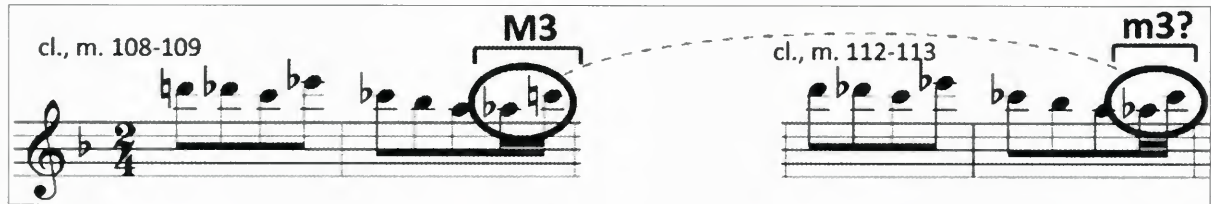


Figure 15

the entire chromatically-raised clarinet motive (See figure 14).

## Teaser Question

This brings us now to an interesting moment in the *Scherzando* section. Let's compare measure 108 with measure 113 in the clarinet part (See figure 15).

According to the Henle Urtext edition, no sources indicate a C-natural in measure 113, as is the case in measure 108, yet most of us have learned to play C-natural in both measures. At the final *Plus animé* (*Scherzando*) beginning in measure 169, the clarinet clearly plays the same notes in both of the analogous measures. Now, shall we play C-natural in measure 113 and just assume

it's a misprint, or play C-flat and assume it's one more instance of the semitone game that Debussy has been using throughout the piece? One may argue that it wouldn't make any difference because the music is going by so quickly that no one would notice, and indeed it takes very careful listening to the many recordings out there to decide if the artist played a C-natural or C-flat. If we choose to play a C-flat in measure 113, there are a couple of ways to highlight this moment, based on surrounding details.

First, there is a *crescendo* at the end of measure 109 which is not present at the end of measure 113, thus encouraging us to move through measure 109 to the next downbeat, whereas we can linger ever so

slightly on the C-flat in measure 113, to prepare for the *più p léger* and textural change in the piano. Then we can make a clear beginning at measure 114, separated slightly from the previous measure, thereby creating an open-closed phrasing structure, in opposition to the closed-open approaches which characterize the **m3** to **M3** motions. The analogous passage in the coda (measures 169–174) does not have these dynamic and textural changes, which is further justification for highlighting measures 108–113 in some fashion.

Let's look at another occurrence of the **M3** interval moving to **m3**. Beginning at measure 158, the clarinet plays a variant of the motive (Nygren's cell 3) from measure

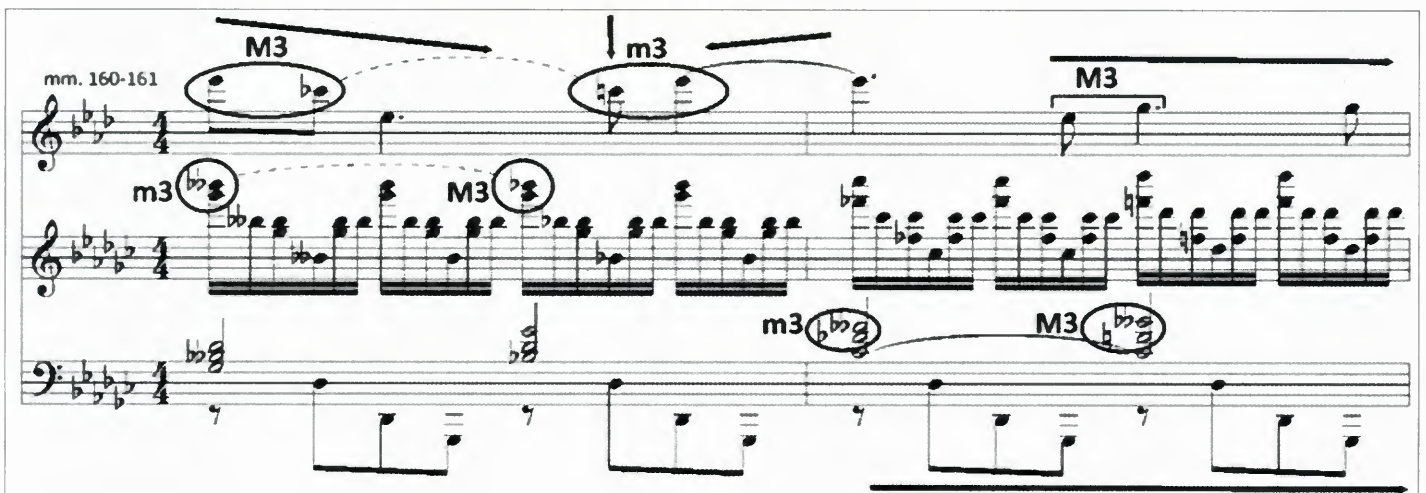


Figure 16

21 (See Figure 5), this time highlighting the **M3** interval. In measure 160 the piano moves from a G-flat minor chord to G-flat major, and the clarinet moves from the **M3** interval to an **m3** interval (See figure 16).

The partitioning of the two chords highlights the **M3** in the clarinet part, while the piano part highlights the **m3**. The energy moves forward until beat 3 of measure 160 when the music finally reaches G-flat major, the “home key” of the work; the clarinet’s C-natural at this point receives special emphasis, after which the energy dissipates slightly before the final drive forward to the *Anime* section at measure 163.

## Continued Controversy

The other often-discussed moment in the *Rhapsodie* occurs at the very end, measure 201 in the clarinet part. The Durand edition has the following notes. (See figure 17 below):

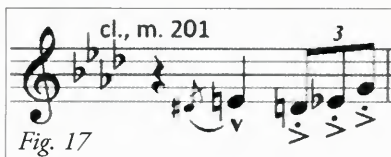


Fig. 17

In the Henle edition, measure 201 is written as follows. (See figure 18 below):

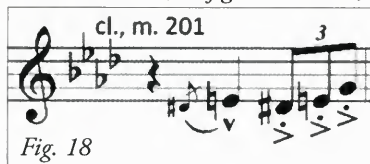


Fig. 18

The comments section in the Henle Urtext edition examines various sources of this measure, and ultimately concludes that “the correct pitches are confirmed by the intervals in M 203 of cl.”<sup>8</sup> Indeed, the pitches in measure 201 are the same pitch-classes as the triplet notes in measure 201. (See figure 19 below):

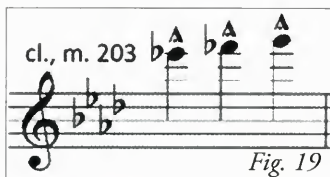


Fig. 19

We have seen throughout the work, however, that it is possible for the intervals in one measure to be altered slightly from the intervals in an otherwise similar measure (Figures 12 and 13); therefore, the fact that the intervals in any one measure *could* be the same as those in a similar-looking measure is no guarantee that they *must* be the same. Now comes the fun speculative part! Let’s look again at the very beginning

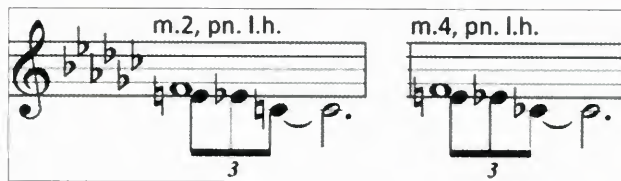


Figure 20

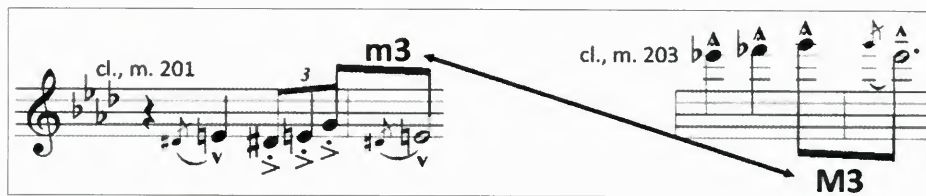


Figure 21

of the piece, in the piano part and compare the triplets in measure 2 with those in measure 4 (See figure 20).

The intervals in measure 2 are a direct inversion of the intervals in measure 203, while the intervals in measure 4 are a direct inversion of the intervals of the triplets in measure 201 of the Durand edition. Wouldn’t it be cool if Debussy were making this mirror-image, inversive connection between the very beginning and the very end of the piece?

Of course, it’s also entirely logical to argue that the chromatic alteration occurs not between measures 201 and 203, but between the downbeats of measures 202 and 204, where the E-natural moves to E-flat. This satisfies the “chromatic alteration” argument while validating the Henle assertion regarding notation at this point. Additionally, the **m3** to **M3** intervallic progression we’ve discussed in this article is also well served by the Henle conclusion (See figure 21).

Informed interpretations arise from active rejection. We may have a sense about how we think a passage should be played, or, in our experience we may be used to a single approach or way of thinking about a passage. But feelings and norms cannot be the litmus test of our performance: Once we explore and test out as many other approaches as we can imagine, ultimately throwing out those approaches or interpretations that don’t fit our intellectual and aesthetic view, we have strengthened our resolve for retaining personal choices. An examination of the *Première Rhapsodie*’s construction helps us make intelligent decisions that clarify our performance.

## ENDNOTES

1. Wenk, Arthur. *Claude Debussy and Twentieth-Century Music*. Twayne Publishers, 1983, 57.

2. Ibid., 57.

3. Nygren, Dennis Quentin. “The Music for Accompanied Clarinet Solo of Claude Debussy: An Historical and Analytical Study of the *Première Rhapsodie* and *Petite Pièce*.” Doctoral Dissertation, Northwestern University, 1982, 15.

4. Ibid., 16-17.

5. Smith, Gregory. “Master Class: *Première Rhapsodie* by Claude Debussy,” *The Clarinet*, Vol. 25, No. 3, May–June 1998, 6.

6. Ibid., 147.

7. Ibid., 6.

8. Debussy, Claude. *Première Rhapsodie und Petite Pièce*. G. Henle Verlag, 2004, 20.

## ABOUT THE WRITERS...

**Eric Mandat** is professor of clarinet and distinguished scholar at Southern Illinois University at Carbondale, where he was recipient of the SIUC Outstanding Scholar Award. At SIUC, he teaches clarinet and graduate courses in musical analysis. He is a member of the Chicago Symphony’s MusicNOW ensemble, he performs and lectures internationally as a soloist and chamber musician and he is a Buffet Group USA performing artist and clinician. An award-winning composer, his works are featured in concerts and recordings by clarinetists throughout the world. Former teachers include Charles Neidich, Stanley Hasty, Keith Wilson, Lee Gibson and Richard Joiner.

**Boja Kragulj** currently lives, performs and writes in the Chicago area. She was winner of the 2011 I.C.A. Research Competition. As a Fulbright Scholar and international artist, this essay represents a small sample of her corpus in word and sound. She holds a doctorate in clarinet performance and postmaster’s certificate in music theory pedagogy with expertise in both Western and Turkish techniques. Former teachers include Kelly Burke, Eric Mandat, Guy Capuzzo, Kenneth Grant, Richard Hawkins, John Bruce Yeh and Melvin Warner.



# DON'T WARM UP YET!

## An Injury Prevention Guide for Clarinetists

by Mary Alice Druhan with Kristin Keesey, O.T.R., C.H.T., C.L.T.

*"Pain happens, but chronic, long-term injury doesn't have to."*

— Clare LaPlante

In an article about prevention of medical problems of musicians, Wynn Parry states that, "The single most important preventative measure that could lead to dramatic reduction in performance-related problems would be the early implication of a physical discipline in schools and colleges." [Parry, 319] But when do we start the discussion of injury prevention? Some teachers may argue that overuse and musculoskeletal injury are only something to be addressed with older, more serious students. Research suggests otherwise. A study by Ranelli, Smith and Straker reveals not only the prevalence of symptoms and more disabling disorders among children but also that Performance-Related Musculoskeletal Disorder rates in children (ages 7–17) are similar to those reported by adults. [Ranelli, p. 34]

The field of Performing Arts Medicine around the globe has brought increased awareness and information to the field, but what impact is this having on our young musicians? Lowe reports, "...with the increasing interrelationship between medicine and music, knowledge of the potential for injury is entering the musical education earlier." [Lowe, 89] In 1977, an FIM study reported that 83% of the musicians questioned reported that they had not received any advice to prepare them for the rigors of musical life but even as recently as 2009, Klickstein reports, "Even musicians themselves aren't well informed about their occupational health risks. Most music students receive scant instruction in occupational health...many (musicians) either feel powerless to take corrective action or are unaware of what to do." [Klickstein, 230] In more than 30 years of advancements in the medical treatment of musicians, what could be the reason for this? Perhaps the answer lies in an unanswered question, "Which person in the musical education

process is charged with the task of teaching health risks and preventative techniques to the young music student?"

Understanding that the preventative measures in the sporting world are a mandatory requirement for its educators and their curriculum and given that the musician is himself considered by many in the health profession a "small-muscle athlete," I suspect that the implications are at the precipice of change much as they were for sports education in the 20<sup>th</sup> century. Parry warns, "Teachers need to realize that they are responsible for the (musician) athlete." [Parry, 324] Maybe the question we should be asking is, "Which person in the musical education process is *not* charged with the task of teaching preventative techniques?"

Regardless of where your opinion may fall, the fact is that many of our students, peers and even mentors have struggled with injury. In our previous article the following three broad types of injuries among musicians were presented [Druhan, 50]:

- Musculoskeletal Pain and Overuse Injuries
- Entrapment and Peripheral Neuropathies
- Focal Dystonias

The focus of this two-part series is to deliver helpful information on the prevention of musculoskeletal pain, overuse injuries, entrapment and peripheral neuropathies with this first article focused on the health and function of the musician's body.

### PART ONE – A HEALTHY LIFESTYLE

The proper function of the body and the health of its tissues must not be disregarded, especially when considering the high demands of the musician "athlete." This function is dependent on a healthy diet, complete with the nutritional demands of the body in its various stages. Kathryn Pirtle and John Turner provide clarinetists with a wonderful guide to healing nutritional

choices. [Pirtle, 54] Find a detailed guide to vitamins and nutrients as well as their sources at [www.healthymusician.info](http://www.healthymusician.info), including some general dietary charts for clarinetists and charts focused on nutrients for joint health, muscle health, prevention of inflammation and the nervous system.

Healthy tissue is dependent on a routine that prepares the athlete for the rigors of their workout. The available research suggests that regular stretching enhances performance and reduces injury and that it also helps neurologically, "Keeping the proprioceptive system tuned, the muscles' tone and reactivity balanced, one's sense of personal dimension sharp and accurate." [Jerome, 14] But just as practicing without goals will not yield great returns, stretching without specific goals may not be sufficient for the physical demands on the body. The musician-athlete should warm up their body core temperature before stretching and have specific goals in mind. [Horvath, 99-100] The main goal for the warm-up is to increase blood flow through the muscles without stressing them. To aid the warm-up process, clarinetists can work in a warm environment or wear warm clothing, prepare for practice with aerobic conditioning (brisk walk, arm-swings, climbing stairs, etc.), gently wring wrists and hands, practice proper breathing, and apply creams or ointments designed for increasing circulation. For a detailed guide to core-temperature warm up, visit [www.healthymusician.info](http://www.healthymusician.info).

At the very least before practicing, a clarinetist should stretch the muscles of the following:

- Neck
- Scalene
- Upper Trapezius
- Shoulders
- Upper Back
- Chest and Shoulder Girdle
- Pectorals, Deltoid
- Rotator Cuff
- Triceps
- Lower Back

- Forearms
- Wrist
- Hands
- Thumbs

Stretching is done to maintain flexibility in the joints and to maintain the muscles' full extensibility without tearing. [Paull, 111] A detailed guide to stretching can be found at [www.healthymusician.info](http://www.healthymusician.info). *Clarinetists should always stretch with CAUTION, slowly and gently, never with bouncing, never with pain or discomfort, holding about 30 seconds to lengthen, and repeating stretches three to 10 times each.*

Musician-athletes should not neglect to condition and strengthen the entire body in addition to stretching. At the very least, the clarinetist should understand that "an untuned body is more injury-prone because it is less resilient. Muscles that are tight and weak are at greater risk than strong and flexible muscles." [Horvath, 23] Although conditioning, flexibility and strength can be achieved by many different approaches, one will more greatly benefit from a variety of approaches.

While exercise and strengthening are important to musicians and non-musicians alike, special care must be given to the athlete musician. First, during times of elevated practice and performance schedules (such as recitals, competitions, auditions, etc.) the amount of weight-bearing exercise should be temporarily decreased, particularly in the upper extremity of clarinetists, to avoid fatiguing tissues that may be experiencing overuse.

Any conditioning program, including one for the hand and wrist, needs to direct its focus to joint range of motion, agility, and endurance. [Press, 383] To understand preventative conditioning for the hand and wrist, knowing your grip types and grip strength are important. Clarinetists can increase grip strength by repetitive finger flexion and extension exercises. Some of these exercises can be found at [www.healthymusician.info](http://www.healthymusician.info). Clarinetists should avoid excessive exercise involving gripping with the hands (hand-held weights or pulleys) and/or pronation of the wrist/forearm, especially during elevated practice and performance schedules. Clarinetists can also use splinting and taping techniques during regular daily activities or even during practice sessions to prevent injury during periods of increased commitment and high stress. Examination and instruction in these techniques should be done in con-

sult with a hand and/or upper extremity specialist and additional information on splinting and taping is provided at [www.healthymusician.info](http://www.healthymusician.info).

In addition, clarinetists with joint laxity can work with hand specialists to determine if temporary or long-term splinting could be a useful approach. They should be presented with preventative measures early in their musical training to avoid what can be an increased risk of injury. Alice Brandfonbrener states that, "If the joint against which pressure is exerted is unstable, the musician compensates, usually unconsciously, by applying greater than normal effort to stabilize the joint," thus creating opportunity for greater risk of overuse. [Brandfonbrener, 368] She proposes that therapeutic approaches should be directed toward strengthening the muscles (intrinsic and extrinsic) of the hand and resolving the overuse symptoms. Find details about joint laxity, taping, splinting and strengthening at [www.healthymusician.info](http://www.healthymusician.info).

Some warnings need be mentioned at this point about the potential for injury with unsupervised exercise. Many devices and tools are readily available for strengthening of the hand; please seek the advice of a professional before self-treating. *Musicians who are recovering from injury should also have very cautious and supervised activities.*

The musician-athlete runs the risk of inflammation, overuse and musculoskeletal conditions as a result of hectic and inconsistent performance schedules and periods of high stress, all of which can contribute to nerve impingement problems. This risk is greatly reduced when the musician has a healthy approach to stretching, conditioning and exercise; however, the body's bone, cartilage, tendons and other tissues can also contribute to a "pinched" nerve. As a preventative measure, musician-athletes can keep regular appointments for chiropractic care to help prevent impingement problems. Doctors of Chiropractic "devote careful attention to the biomechanics, structure and function of the spine, its effects on the musculoskeletal and neurological systems, and the role played by the proper function of these systems in the preservation and restoration of health." [Unknown, 09 Nov. 2012]

The impingement of nerves can occur in one or many locations, and it may be best for musicians to consult with a chiropractor that is trained in treating the extremities, particularly if they suspect problems in the shoulder, elbow or wrist. For those who are

skeptical of walking into their neighborhood chiropractor, there is a chiropractic group aimed to provide care specifically to the performing artist. The goal of Chiropractic Performing Arts Network is to bring "natural, drugless healthcare to the performing arts population with the vision of enhancing performance, increasing vitality & creativity, eliminating drug use (both prescription and recreational), and increasing overall body awareness." [Jameson, 12 Nov. 2012]

Prevention of nerve impingement is critical and attention must be given to the position of the body and its motion, particularly for musicians, in which case repetitive motion is an issue. A number of body-orientation training methods have been proven reliable among musicians, specifically the Alexander Technique, the Feldenkrais Method and Eutony. [Spahn, 22] Each of these emphasizes the importance of the position of the head on the top of the spine. When the neck is free and the head is balanced, the spine is free to lengthen and gather and the quality of motion (including breathing) is greatly affected. A balanced body utilizes its bony structure and postural reflexes for the support of voluntary movement. David Nesmith explains that a person experiences balance when they "make full use of mechanical advantage: bone in right relationship to bone." [Nesmith, 71]

Alarming, many patients who have been diagnosed with carpal tunnel syndrome (93% in a study of 500 patients) "actually demonstrate minor to moderate underlying cervical radiculopathies as the source of their problems." [Zachorkow, 1] These findings relate to what is called the "double-crush syndrome," or compression at the thoracic outlet and impingement of the median nerve. He adds that correct sitting posture is greatly dependent on the position of the arms and head and that the most common deviations are a slight forward flexion of the head and forward flexion of the upper arm.

Nerve impingement can also be the result of muscle tightness and overuse. The benefits of massage may be too many to document for the purposes of this article, but an upcoming article on injury recovery will present more detail about massage as a form of treatment. In addition, there are some effects of massage that affect general health and wellness which could help with prevention of injury. These include:

- Increase circulation, allowing the body to both pump more oxygen and nutrients into tissues and remove waste



- Stimulate the flow of lymph, the natural defense system against toxic invaders
- Improve the condition of the body's largest organ – the skin
- Relax and soften injured and overused muscles
- Reduce spasms and cramping
- Increase joint flexibility

Additional support for body posture and mechanics can be discovered through the study of Yoga. Basic benefits that musicians can seek to gain from Yoga include better breathing, breath support, musical phrasing, concentration, focus and relaxation, but there are other potential rewards. Mia Olson writes, "By integrating music with Yoga into our daily routines, we will learn how to bring awareness to how we practice and hold our instrument, so that we can learn to play with ease, calm the nerves, and let go of distracting mind chatter in order to enhance our performance." [Olson, ix]

Part Two in this series on prevention will take a look at a clarinetist's injury prevention measures in the practice room, rehearsal hall, performance hall, at home and on the road.

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# POLISH

## Clarinet Concertos

by Roman Widaszek and  
Jan Jakub Bokun

Polish clarinet literature is a comprehensive notion; however, for many it just brings to mind only several works by the 20th-century composers: Witold Lutosławski, Antoni Szalowski or Krzysztof Penderecki. But when its scope is narrowed down to the subject of concertos for clarinet and orchestra, all that springs to mind is Karol Kurpiński's *Concerto in B-flat Major*.

He was the first to enrich the clarinet repertoire with a solo concerto, with other Polish composers following suit only after more than 100 years, i.e. in 1933, when exactly 110 years later Tadeusz Szeligowski wrote his *Clarinet Concerto*. This was followed by Michał Spisak's *Concertino* (1940–41), Kazimierz Sikorski's *Concerto* (1947) and the works by Aleksander Tansman (1955), Krzysztof Penderecki (1983 – a transcription from a viola concerto and a transcription from a flute concerto written in 1992), Marcel Chyrzyński (2000), Krzysztof Meyer (2001) and Włodzimierz Kotoński (2002–2003).

While at the turn of the 19th century in Germany and Austria the clarinet was becoming a popular solo instrument praised by virtuosos, in Poland it was barely coming into use. Assessment of the first works devoted to the clarinet written by Polish composers requires a wider perspective allowing for the Polish musical tradition, which in the case of woodwind instruments – contrary to the violin or the piano – does not go far back.

Karol Kurpiński was born in Włoszakowice in Poland in 1785. He was a composer, conductor, pedagogue and the director of the National Opera in Warsaw. His artistic endeavors and organizational work allowed the Opera to become a major center of musical life, and he was one of the very few composers of that time who was very fond of wind instruments.

Encyclopedias and lexicons list about 30 orchestral works by Karol Kurpiński, but currently only the *Concerto in B-flat Major* for clarinet and orchestra remains a frequently performed piece. After several

months of traveling in Europe in 1823, the composer stopped in Paris, where he completed the *Concerto*, which he began writing in 1820 in Warsaw. Only one of the three parts has survived until today – also in the form of the composer's manuscript, whose front page bears his personal note: "completed on 17th August 1820," which might suggest that after the premiere in Paris (August 10), the composer introduced some changes.

Before World War I the manuscript was acquired by the Library of Warsaw Music Society where it has been kept until today. In 1948 the manuscript was edited as a music score by the conductor Tadeusz Wilczak. Earlier, in the pre-war years, the work attracted the attention of Józef Madej, a clarinetist, composer and pedagogue from Poznań. He edited the part for the clarinet, added a brilliant but somewhat predictable cadenza based on transitional material and changed slightly the tempos slowing down the lyrical parts, which imparted a more rhapsodic character to the whole composition. He also transcribed the piece for the piano. This contributed to the popularization of the work, which was published seven times between 1949 and 1992 by the Polish Music Publishers.

Another person who played a great role in popularizing it was the clarinetist Ludwik Kurkiewicz. He was one of the initiators of launching the Clarinet Competition in Włoszakowice, Karol Kurpiński's birthplace. Fifteen editions of the competition took place between 1968 and 2012.

In 1975 Ludwik Kurkiewicz made one of the first recordings of the piece, published first in Poland on analog records (he was accompanied by the Bydgoszcz Symphony Orchestra conducted by Zenon Chwedczuk) and then reissued on a CD by the English label Olympia (OCD 325). The recorded sound quality is imperfect and the interpretation displays style characteristics adopted later by other Polish clarinetists. It lacks lightness and shows excessive lengthening of slower, lyrical parts, introducing

a considerable contrast between tempos within the piece.

The concerto became very popular in Central Europe where it has been regularly performed by Polish and Czech clarinetists (Karel Dohnal, Ludmila Peterková). Unfortunately, the recordings of the *Concerto* are not easily accessible. One of the few on the market is the recording published by the Polish Radio in 2007 (PR CD 1063) in which the clarinetist Kornel Wolak, the Poznań Philharmonic Orchestra and the conductor Łukasz Borowicz created an interpretation where lightness and finesse get the better of academic solidity.

Considering the clarinet concerto in the context of the history of Polish music, the composition by Karol Kurpiński is the first and only concertant piece for clarinet from the first half of the 19th century.

**Tadeusz Szeligowski** (1896–1953), *Concerto* for clarinet and orchestra (1933)

It was 110 years after Karol Kurpiński composed his clarinet concerto that another example of this musical form was written in Poland. Tadeusz Szeligowski (1896–1953) enriched the Polish music literature with his *Concerto* for clarinet and orchestra. Virtually the only information available today is that it was composed in 1933 and that its premiere performance took place in Vilnius, where the composer was living at the time. We do not know who first performed it. We do know, however, that years later it was performed on April 2, 1968, by Ludwik Kurkiewicz during the Poznań Music Spring festival, created by Tadeusz Szeligowski. The performance was recorded and later published by the Polish Music Publishers. Unfortunately, now practically no one shows any interest in the *Concerto*.

**Michał Spisak** (1914–1965), *Concertino* for clarinet and orchestra (1940–1941)

Nearly 10 years after Tadeusz Szeligowski composed his *Clarinet Concerto*, Michał Spisak wrote his *Concertino* for



A woman with dark curly hair, smiling and making a peace sign, stands on a balcony with a blue metal railing. She is wearing a black and white floral dress and black high-heeled sandals. A clarinet is tucked under her arm. The background shows a building with yellow walls and a balcony. A large, stylized red script logo 'Vandoren' with a registered trademark symbol is overlaid across the image, and the word 'PARIS' is written in red capital letters below it.

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clarinet and orchestra. Michał Spisak spent the years of World War II in the small municipality of Voiron in France where he stayed until 1945. All that time was a period of intense creative work which produced an impressive number of new pieces, including the *Concertino* for clarinet and orchestra written in 1940–1941.

Although during the war the compositions had no chance of public performance, soon after its end they could be heard in concert halls in Europe, America and Australia. The composer never included

the three-part *Concertino* for clarinet and orchestra in any list of his works, which might suggest that he was not entirely satisfied with it. In 1971, after the composer's death, it was published by the Polish Music Publishers together with the transcription for the piano. The second edition of the *Concertino* was published in 1982.

The composition is divided into three parts, Allegro, Andante, Allegro, and offers the performer a great potential for proving his or her technical skills, as well as presenting the tone and expression qualities of the

instrument. However, the piece is not frequently performed and hardly ever heard in concert halls. The only exception was the performance made during the Michał Spisak 1st International Music Competition in Dąbrowa Górnicza in 2007. The program featured the *Concertino* for clarinet, which required the participants to acquaint themselves with it. It is quite likely, however, that until the next edition of the competition, the piece will remain completely forgotten.

**Kazimierz Sikorski** (1985–1986), *Concerto* for clarinet and orchestra (1947)

Another work which enriched the Polish clarinet literature is the *Concerto* for clarinet and orchestra composed by Kazimierz Sikorski in 1947. This three-part, neo-classical piece (Allegro non troppo, Lento, Allegro giocoso) is characterized by lucidity of texture and the virtuoso part for the solo instrument. The latter is responsible for the fact that in the second part of the 20th century the composition enjoyed a relatively greater popularity, becoming an element in the standard repertoire practiced in the clarinet class at music schools in Poland. It was also performed during the Academic



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Clarinet Competition in Włoszakowice. Kazimierz Sikorski's *Concerto* was also recorded for the Polish Radio by Zbigniew Kaleta, who was accompanied by the Polish Radio National Symphony Orchestra, conducted by Sławek A. Wróblewski.

**Aleksander Tansman** (1897–1986), *Concerto* for clarinet and chamber orchestra (1957)

A favorable response to Tansman's *Suite for Reed Trio* and *Sonatina* for bassoon and piano generated increased interest in his

work among the foremost wind instrument musicians from Paris. Possibly this was the reason why an outstanding French clarinetist, Louis Cahuzac, approached the composer with a request to write a clarinet concerto. The fee was to be paid by the French Radio. Endearred by the complements from a famous virtuoso, Tansman accepted the task. The concerto for clarinet and chamber orchestra was written in 1957. It is a 16-minute-long composition consisting of three parts: part I – Introduction and Allegro; part II – Arioso; Part III – Danza

popolare, preceded by a cadenza. The public and radio premiere performance of the piece took place on June 16, 1959.

Cahuzac, who was 79 at the time, was accompanied by the *Orchestre de Chambre de la RTF*, conducted by Tony Aubin. It turned out to be one of the clarinetist's last concerts before his tragic death in a motorcycle accident in 1960. During Tansman's life the piece was also performed by another famous French clarinetist – Guy Dangain.

An awkward opening cadenza, an assortment of technical challenges in the finale and a certain dryness of melodic material contributed to the fact that the composition never became a staple element in the repertoire of clarinet soloists.

Now Aleksander Tansman's *Clarinet Concerto* is performed only very occasionally, though, admittedly, also by foreign musicians. The credit for this in part goes to the organizers of the Aleksander Tansman International Competition of Musical Personalities in Łódź, which featured the piece in its program. Recently the concerto was recorded by Jean-Marc Fessard (Naxos 8.572402).

**Miłosz Magin** (1929–1999), *Concerto* for clarinet and strings (1990)

Born in Lodz, Miłosz Magin was a pianist and composer. He left Poland and stayed in Portugal, Germany and England until finally settling in Paris in 1960 where he lived until the end of his life. His brilliant pianistic career was interrupted in 1963 because of a serious car crash in which his left wrist was broken. He regained his technique and by 1968 was able to start recording the complete works of Chopin for Decca.

Magin left many brilliant pieces for piano, including four sonatas and smaller forms, concertos (four for piano, two for violin, one for cello and one for clarinet) two symphonies and a ballet, as well as vocal and orchestral works. His *Concerto* for clarinet and strings is a virtuoso piece, full of rhythmic drive in outer movements and a sentimental middle part. The music is inspired equally by Polish folklore and music of his beloved composer, Fryderyk Chopin.

**Krzysztof Penderecki** (b. 1933), *Concerto* for clarinet and chamber orchestra 1995 (transcription from flute concerto 1992); *Concerto* for clarinet and orchestra 1995 (transcription from viola concerto 1983)



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A discussion of Krzysztof Penderecki's concertos for clarinet and orchestra requires a distinct emphasis on the fact that it concerns his personal transcriptions of viola and flute concertos. The former, originally written for viola in 1983, was transcribed for cello and later for clarinet. In its latter form it was first performed at the Boulder Colorado Music Festival in 1995 by the Israeli clarinetist Orit Ozbach, who was accompanied by the Colorado Music Festival Orchestra. In Poland it was first performed at the 41st edition of the Warsaw Autumn Festival in 1998 by the clarinetist Dmitri

Ashkenazy and the Sinfonia Varsovia Orchestra conducted by Jacek Kasprzyk. In 2006 Dmitri Ashkenazy recorded the concerto (DUX 0559) with the orchestra conducted by the composer himself.

The other concerto composed in 1992 for clarinet and orchestra was intended for the French flutist Jean-Pierre Rampal. The composer's transcription for clarinet was prepared in 1995 as a commission by the Czech Philharmonic Orchestra. The premiere performance on March 7, 1996, in Prague was recorded by Teldec (1999 – 0630 – 13135-2). The performers were

Sharon Kam and the Czech Philharmonic conducted by Krzysztof Penderecki.

**Krzysztof Meyer** (b. 1943), *Concerto* for clarinet and orchestra (2001)

Inspired by the performance artistry of the Swiss clarinetist Eduard Brunner, Krzysztof Meyer enriched the clarinet literature with a concerto. With Eduard Brunner in mind he had earlier composed the *Clarinet Trio* and the *Clarinet Quartet*.

The *Concerto* for clarinet and orchestra is characterized by a complex, modernist language of composition. This four-part piece offers a great potential for virtuoso performance and requires great artistry from the soloist. The *Concerto* premiered on June 2, 2002, in Duisburg, Germany. The clarinet part was performed by Eduard Brunner, while the local orchestra was conducted by Antoni Wit. The Polish premiere performance took place during the inaugural concert at the Warsaw Autumn Festival in the same year, when the orchestra from Duisburg was replaced by the National Philharmonic Orchestra from Warsaw.

**Marcel Chyrzyński** (b. 1971), *Concerto 2000* for clarinet and symphony orchestra (1999–2000)

*Concerto 2000* is a composition for clarinet and orchestra written by the composer and clarinetist Marcel Chyrzyński. In his own words, his earlier works for solo clarinet, i.e. *Quasi Kwazi I, II, III*, were mere studies or sketches for a greater "picture" – to resort to a painting metaphor. The "picture" in question is a concerto combining various styles – art music, jazz, techno – which sometimes sound quite rough when performed by an expanded orchestra. As a clarinetist profoundly aware of the instrument's arcana, the composer employed numerous effects in the solo parts, including the quarter tone technique. *Concerto 2000* premiered on May 9, 2001, when the solo part was performed by Janusz Antonik, accompanied by the Kraków Philharmonic Orchestra conducted by Tomasz Bugaj. The piece was published by the Polish Music Publishers. There is also a version for clarinet and string orchestra, *Chamber Concerto 2000*.

**Włodzimierz Kotoński** (b. 1925), *Concerto* for clarinet and orchestra (2002–2003)

Włodzimierz Kotoński composed the *Concerto* for clarinet and orchestra in 2002–2003, capitalizing on his earlier experience

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*Alessandro Carbonare began his clarinet studies at the age of 5. He is currently the principal clarinetist with the Orchestra di Santa Cecilia in Rome since 2003. For 15 years he lived in Paris where he was the principal clarinet "supersoliste" with the Orchestre National de France. As principal clarinet he also collaborated with the Berlin Philharmonic, New York Philharmonic, and Chicago Symphony Orchestra. With a personal invitation from Claudio Abbado he now also plays in the Lucerne Festival Orchestra and has recently made a live performance recording of the Mozart basset-clarinet concerto K622 for Deutsche Grammophon. A strong advocate of music education, he has assisted maestro Abbado in the social project of the Orchestra Simon Bolivar and children's orchestras in Venezuela.*

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with clarinet in chamber music (*Pour quatre, Pełnia lata, Zmienne struktury*).

The final version of the score was, to an extent, influenced by Paweł Mykietyń, a composer and clarinetist, who offered his assistance in explaining the performance technique and the diversity of the instrument's tone.

The *Concerto* has a classic, three-part structure. Part one is the most complex, composed in sonata-allegro form with a slower introduction and a slower coda – in a large part being a mirror reflection of the introduction. Part two, with a cantilena character, is based on a dialogue between a moving string cluster and a solo instrument whose part is interchangeably placed above and below the string stratum. Part three is a finale based on fast 16th-note passages where the clarinet engages in the dialogue with rapid scale passages performed by the orchestra's instruments.

The piece premiered with the National Philharmonic on September 21, 2003, at the 46th edition of the Warsaw Autumn performed by Sharon Kam, accompanied by the Warsaw Philharmonic Orchestra conducted by Antoni Wit.

**Krzysztof Dębski** (b. 1953), *Concerto* for clarinet and string orchestra (1998); *Concerto* for three clarinets and orchestra (2012)

Krzysztof Dębski is a composer, jazz violinist and conductor. In 1998 he wrote a two-part, avant-garde concerto for clarinet and string orchestra for the Polish clarinetist Wojciech Mrozek, which was first performed in 2000 in Bydgoszcz.

His latest composition is the *Concerto* for three clarinets and orchestra, which Wojciech Mrozek commissioned in 2008. It is a gigantic form, reminiscent of a symphonic poem for three clarinets and symphony orchestra with solo parts abounding in technical difficulties, requiring exceptional skills from the performer.

The piece premiered on May 19, 2012, at the Music Festival in Mikołów, performed by clarinetists Charles Neidich, Wojciech Mrozek and Karel Dohnal, and the Symphony Orchestra of the Lvov Philharmonic conducted by Krzysztof Dębski.

## ABOUT THE WRITERS...

**Roman Widaszek** graduated with honors from the Academy of Music in Katowice. He was a second-prize winner at the I Pol-

ish National Clarinet Festival in Piotrków Trybunalski (1995) and a third -prize winner at the Polish National Composition Contest in Bielsko-Biala (1990). He was awarded a scholarship from the Minister of Culture and decorated with a Brown Cross for merits in popularizing music culture.

His artistic output includes many solo and chamber performances with artists, including Sharon Kam, Dimitri Ashkenazy, Hilliard Ensemble and the Silesian String Quartet. He has appeared as a soloist with the majority of Polish orchestras, performing the concerti of Stamitz, Weber, Kurpinski, Mendelssohn, Krommer, Bruch and Ponchielli. Roman Widaszek also appeared at many international festivals in the Czech Republic, Germany, Italy, Portugal, Finland, South Korea, Japan and China.

He has recorded several CD albums. In 2009 he was invited to perform at the International ClarinetFest® in Porto.

Roman Widaszek is on the faculty of the Katowice Academy of Music where he teaches clarinet and chamber music.

Polish clarinetist and conductor **Jan Jakub Bokun** has appeared in most European countries, U.S.A., Mexico, United Arab Emirates, Japan, China, Chile and Argentina. He studied the clarinet at the Wrocław Academy of Music and continued his studies with Guy Dangain in Paris. He received the Master of Music in conducting from the University of Southern California in Los Angeles. He has won prizes, as both soloist and chamber musician, at competitions in Wrocław, Włoszakowice, Enschede and Mt. Pleasant. He was a prizewinner at the Third Witold Lutoslawski Conducting Competition in Białystok, Poland, where he also received the Orchestra Award.

He has been invited to give master classes in Poland, Bulgaria, China, the Czech Republic, Spain, France, Mexico and Serbia and at the Royal Conservatory in Brussels.

He has recorded for Polish Radio and TV, and has released 10 solo albums with Koch Classics, JBRrecords and DUX, all of which received critical acclaim.

His honors include a prize from the Foundation of Polish Culture, the Jan Adolf Górecki Scholarship and grants from the Polish Ministry of Culture and the French Government.

Jan Jakub Bokun is on the faculty of the Wrocław Academy of Music where he teaches clarinet and chamber music. Since 2012 he has served as the Polish I.C.A. chairperson.



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# An Investigation of FINGER MOTION and HAND POSITION During Clarinet Performance

by Stefanie Harger Gardner

## INTRODUCTION

When we teach clarinet hand position, we aim to find a hand position that allows the student to operate the instrument as efficiently as possible. Extra movement requires more effort from our muscles and wear and tear on our joints and ligaments, potentially leading to repetitive stress injuries, as well as limiting our technique. Studying professional clarinetists' hands can show us examples of efficient finger motion, and comparing common teaching models to actual performance can show us if these models are accurate.

This study introduced the CyberGlove® to the performance field as means to quantify and characterize observed postures and motion of professional clarinetists and compare common pedagogical hand posture models to actual performance to expand resources for teaching efficient hand and finger technique. Pedagogical postures recorded included holding a tennis ball as Stein<sup>1</sup> and Guy<sup>2</sup> suggest; or hanging the hands down to the sides as Ridenour,<sup>3</sup> Cipolla,<sup>4</sup> and others suggest; or forming "C" shapes with the hand as Campione<sup>5</sup> and Bonade<sup>6</sup> suggest. Difference between pedagogical postures and actual performance was calculated across all subjects. Subjects were also divided into small and large hand groups to examine common characteristics or differences, if any, in hand posture for each hand size. The right hand thumb position on the thumb rest was measured to examine any correlations between the position of the right thumb and the overall hand posture. The second part of this study investigated hand usage with a questionnaire about instrument equipment, playing history, practice routines, health practices, and hand usage during computer and sports activities.

The author addresses the following three hypotheses: people with large hands will have more curved fingers than people

with small hands, the right hand thumb position affects the curvature of the right hand fingers, and hand shape and finger motion adaptations may exist based on individualization.

## CyberGlove®

The CyberGlove® is known for high-performance hand measurement and real-time motion capture and has been used in a wide variety of studies including stroke rehabilitation, the development of ergonomic surgical tools, studying and recording American Sign Language, designing hand prosthetics, creating virtual musical instruments, and in this study, analyzing clarinet finger motion and postures. Each glove has 18 sensors with two bend sensors on each finger, four abduction sensors, plus sensors measuring thumb crossover, palm arch, wrist flexion, and wrist abduction (See Table 1 for complete sensor list). The CyberGlove® system includes open finger-

tips, which allows analysis of hand/finger motion during clarinet performance. Immersion's software, Device Configuration Utility, allows for individual hand calibration, displays a real time 3D representation of sensor data, and records data from of all 18 sensors at over 100 frames per second. A detailed explanation of the necessary protocol adaptations and limitations are available in the author's dissertation under the same title.<sup>7</sup>

## Procedure

Subjects were six professional clarinetists defined by entrance into or completion of a Doctor of Musical Arts degree in clarinet performance. Four subjects were male and two female, ranging from 25-55 years of age. Subjects were recruited at a clarinet studio class meeting on November 15, 2010 at Arizona State University. Right and left hand Immersion CyberGloves® owned by Arizona State University's Center for Cognitive Ubiquitous Computing (CUBiC) laboratory were used to record subject finger joint measurements. Each subject performed a slurred three-octave chromatic scale in sixteenth notes, at sixty quarter-note beats per minute, three times, with a metronome and with a short pause between repetitions. Each subject was then asked to form the following three pedagogical hand postures: holding a tennis ball in

TABLE 1: CYBERGLOVE® SENSOR LIST

Sensor	Location
1	Thumb rotation/TMJ (angle of thumb rotating across palm)
2	Thumb MCP (joint where the thumb meets the palm)
3	Thumb IP (outer thumb joint)
4	Thumb abduction (angle between thumb and index finger)
5	Index MCP (joint where the index meets the palm)
6	Index PIP (joint second from finger tip)
7	Middle MCP
8	Middle PIP
9	Middle-index abduction (angle between middle and index fingers)
10	Ring MCP
11	Ring PIP
12	Ring-middle abduction
13	Pinky MCP
14	Pinky PIP
15	Pinky-ring abduction (angle between pinky and ring finger)
16	Palm arch (causes pinky to rotate across palm)
17	Wrist pitch (flexion/extension)
18	Wrist yaw (abduction/adduction)

MCP = metacarpal phalangeal joint (inter joint), PIP = proximal interphalangeal joint (middle joint), IP = interphalangeal joint, and TMJ = trapeziometacarpal joint



each hand for 7 seconds, dropping arms to subject's sides and hold for 7 seconds, and form and hold "C" posture with hands for 7 seconds. Each posture task was repeated three times. Still photos of body posture were taken during the performance and posture tasks (Figures 1-4). Following the performance tasks, each subject completed a questionnaire about equipment, playing history, practice routines, health practices, and hand usage during computer and sports activities.

### Data Acquisition

Hand and body measurements were recorded for each subject and the author calibrated each glove according to the "Calibration Guide for CyberGloves" by Huenerfauth and Lu.<sup>8</sup> Separate right and left hand calibration files were saved on a password protected CUBiC laboratory computer using subject codes. A MATLAB program developed by Michael J. Astraukas was used to record both gloves simulta-

neously with a built in metronome at sixty beats per minute (one click per second) synchronized with the time stamp of both CyberGloves<sup>®</sup> (sampling rate at 100 frames per second).

Next, each subject performed the scale and posture tasks three times. Still photos of body posture (omitting the face) were taken using a digital camera during performance and posture tasks.

### Data Analysis

Participants' gross variations in body posture were evaluated using the still photographs taken during the performance task. Subject back posture was described as straight, in-between, or slouched. Neck posture was described by chin position: elevated, level, or tilted down. Elbow posture was evaluated for presence of marked abduction (away from body), in-between, or marked adduction (close to body). Shoulder posture descriptors were back, in-between, or slouched. Finger posture was described as curved, neutral, or flat. Finally, the angle of the instrument was described by proximity to the trunk: close to body, in-between, or away from body. Subject measurements, body posture analysis and questionnaire data were coded and entered into a MS Excel file for direct comparison among subjects.

The CyberGloves<sup>®</sup> calibration text files were converted to MS Excel files, so the MATLAB program developed by Astraukas could apply each subject's hand calibration to the recorded task data. The calibration is not automatically applied to the data when recording; the formula is Angle = Gain \* (Digital\_Value - Offset). Offset and gain values are set during calibration of

the gloves. Offset is the difference between the minimum input of an analog input point and the actual minimum signal received from a field device. Gain is the ratio of the full-scale reading to the maximum input: (Gain \* SensorValue) + Offset = AngleOnScreen. Gain and Offset per sensor are specified in each subject's calibration file, and the Digital Value is the raw sensor reading recorded in MATLAB. Raw sensor data and adjusted (calibrated) sensor data were converted to MS Excel files.

After applying the calibration formula, three repetitions of the performance tasks were averaged to find a mean hand/finger posture for each pitch of the chromatic scale (E3 to E6).<sup>9</sup> To determine whether finger position is the same or different when ascending and descending the chromatic scale, each task was averaged and the difference was calculated. Subjects were divided into small and large hand categories based on hand measurements. Data from both groups were analyzed to find similarities and differences in finger posture. Results provided general characterizations about finger postures based on hand size. The right hand thumb length of each subject, and the distance of the right hand thumb placed past the center of the clarinet thumb rest were recorded, allowing the researchers to calculate the percentage of the thumb placed past the center of the thumb rest. These thumb percentages were compared to right hand finger flexion of digits 2-5 to determine any correlation. Averaged performance task data frames 400-425 (E3) were compared to the three teaching postures to determine whether finger/hand posture clarinetists use during performance is similar.



Figure 1.  
Right and Left  
Hand CyberGloves<sup>®</sup>



Figure 2.  
Natural Hand  
Posture



Figure 3.  
Tennis Ball Posture



Figure 4.  
"C" Posture

## Results

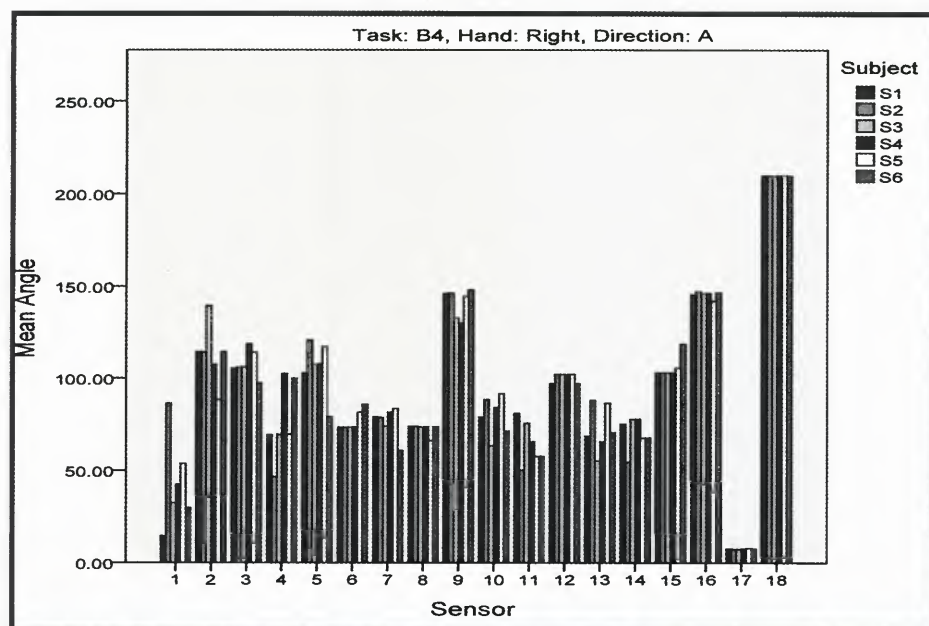


Figure 5. Right hand joint angles for B4, a note utilizing all of the fingers.

## Results and Discussion

### Pedagogical Postures

Figure 5 shows the right hand joint angles for B4, a note utilizing all of the fingers. The large hand group has more curved right hand ring and pinky postures than the small hand group, supporting the hypothesis (sensors 11 and 14: ring and pinky PIP). The small hand group has to reach further to contact the pinky keys than the large hand group. The small hand group had

an increased spacing between the ring and pinky fingers - pinky abduction (sensors 13: pinky MCP and 15: pinky-ring abduction).

Figure 6 plots the difference between the left hand postures of the three teaching models: forming the letter "C" shown in blue, hanging the hands down at the sides (natural) shown in pink, and the tennis ball shown in yellow against the low E hand posture of all of the subjects. Low E was chosen because it is a note engaging all of the fingers of both hands. All of these postures are

### Left Hand Teaching Model Comparison

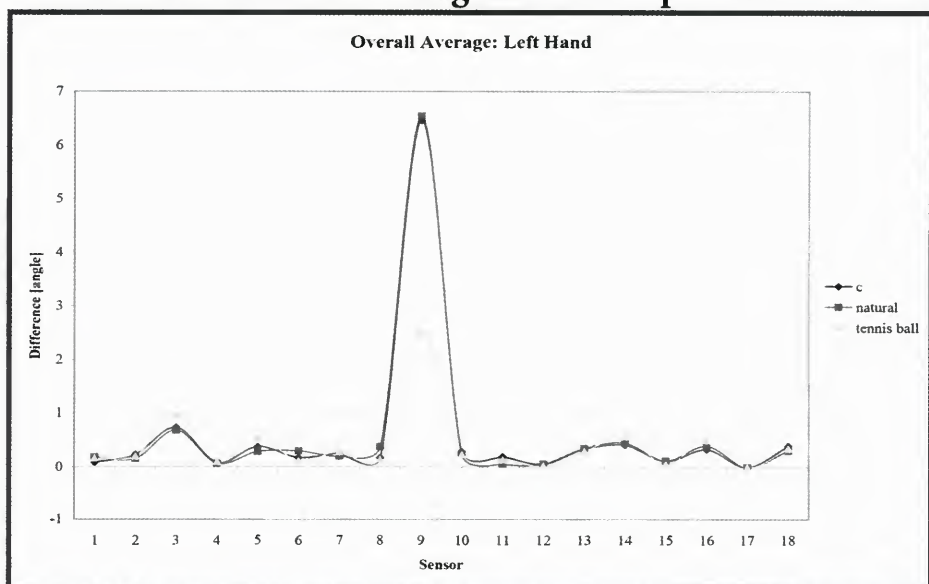


Figure 6. The difference between the left hand posture of the three teaching models and the posture for E3.

close to performance except for two sensors. Sensor 9 is the largest difference, followed by sensor 3. Sensor 9 is the spacing between the index and middle fingers, or index middle abduction. When forming "C's" with your hands, there is very little space between the index and middle fingers. When hanging the hands at your sides, there is slightly more space between those fingers. However, when holding a tennis ball, this space is greatly increased and is more similar to playing clarinet. When holding a clarinet, there is a pad between the left index and middle fingers, and we need to accommodate for this space when we teach clarinet hand posture. Sensor 3 is the outer thumb joint, for which the tennis ball model varies the most. When holding a tennis ball, the thumb curves around the ball, but when playing the clarinet, the thumbs are slightly extended. While it is not perfect, the tennis ball is the closest numerically to actual performance.

Looking at the right hand in Figure 7, all of these postures are close to performance except the same two sensors. Remember, these are the spacing between the index and middle fingers and the thumb outer joint. Once again, the tennis ball is the closest numerically to actual performance.

Interestingly, the results are similar among both small and large hand groups; the spacing between the index and middle fingers and the thumb outer joint is always different from actual performance. Also, the rest of the sensors differed by less than one degree from the performance posture among all subjects. All teaching postures are very similar to actual clarinet performance (compared to E3). Most sensors differed by less than one degree except the spacing between the index and middle finger (sensor 9). While the tennis ball model diverged the least from the playing posture, this data suggests a modification of all three models is in order, especially the space between the index and middle finger and the thumb outer joint posture.

In hand biomechanics and kinesiology, the functional position of the hand, seen in Figure 8, is the most biomechanically efficient hand posture.<sup>10</sup> In this position, the wrist is slightly extended and the fingers are slightly flexed at all their joints, with the metacarpophalangeal joints moderately flexed and the interphalangeal joints slightly flexed (See Figure 9 for joint labels and Table 2 for joint measurements). From the functional position, it is possible to



## Right Hand Teaching Model Comparison

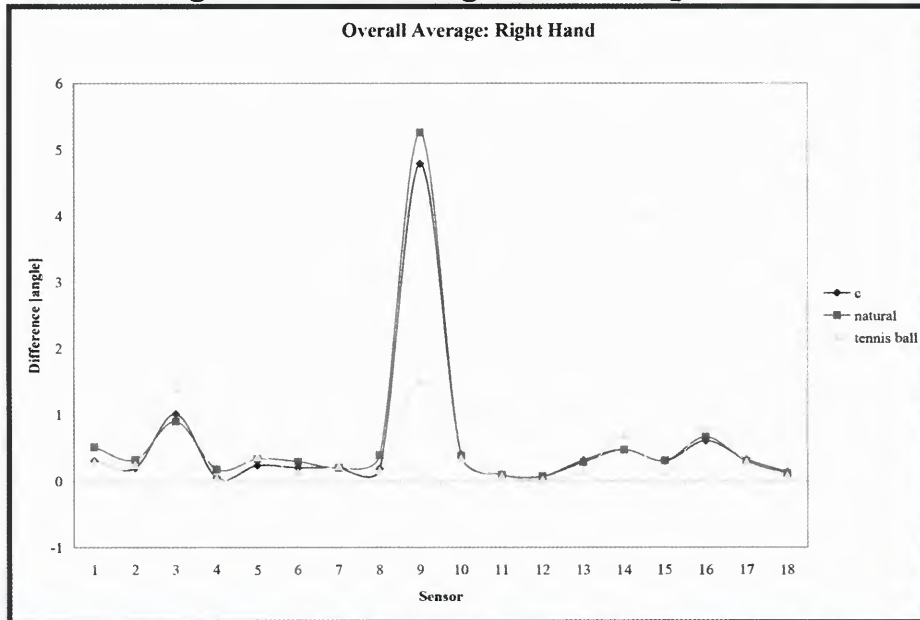


Figure 7. The difference between the right hand posture of the three teaching models and the posture for E3.

grasp an object with minimal effort. This hand position looks very similar to clarinet hand posture. Essentially, the pedagogical models are trying to replicate the functional position of the hand.

### Right Thumb Placement

Figure 10 shows the percentage of thumb positioned past the center of the thumb rest. Each color represents a subject in the study. Subjects 5 and 6 (small group) placed more than 50% of the right thumb past the center of the clarinet thumb rest. Subject 2 (also

small group) placed only 44% of the right thumb past the center of the clarinet rest; however, this subject was the largest hand of the small group. The large group (subjects 1, 3, and 4) placed less than 50% of the right thumb past the center of the rest. Remember, we are looking at these percentages to see how the thumb affects the rest of the hand. Figure 11 displays a correlation of right thumb percentage past the thumb rest to right hand finger flexion. A positive correlation means as the thumb percentage increases, the curvature (flexion) increases,

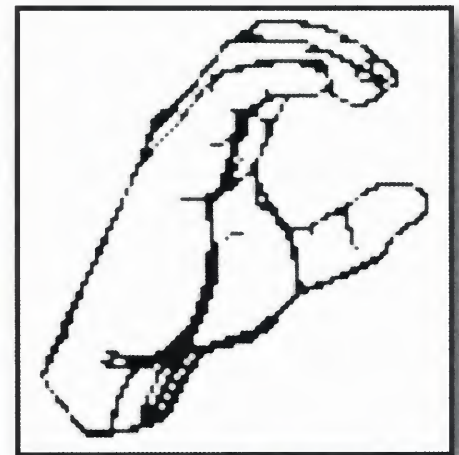


Figure 8. From the functional position, it is possible to grasp an object with minimal effort.



Figure 9. Joints of the Hand

and vice versa. A negative correlation means as thumb percentage decreases, curvature (flexion) increases, and vice versa. Sensor 6

## TABLE 2: FUNCTIONAL POSITION OF THE HAND

- Wrist:
  - extended 20 degrees
  - ulnarly deviated 10 degrees
- Digits 2 through 5:
  - MCP joints flexed 45 degrees
  - PIP joints flexed 30-45 degrees
  - DIP joints flexed 10-20 degrees
- Thumb:
  - first CMC joint partially abducted
  - opposed MCP joint flexed 10 degrees
  - IP joint flexed 5 degrees
- Joint angle ranges over these guidelines are excessive and result in wasted muscle and ligament effort

## Right Thumb Placement

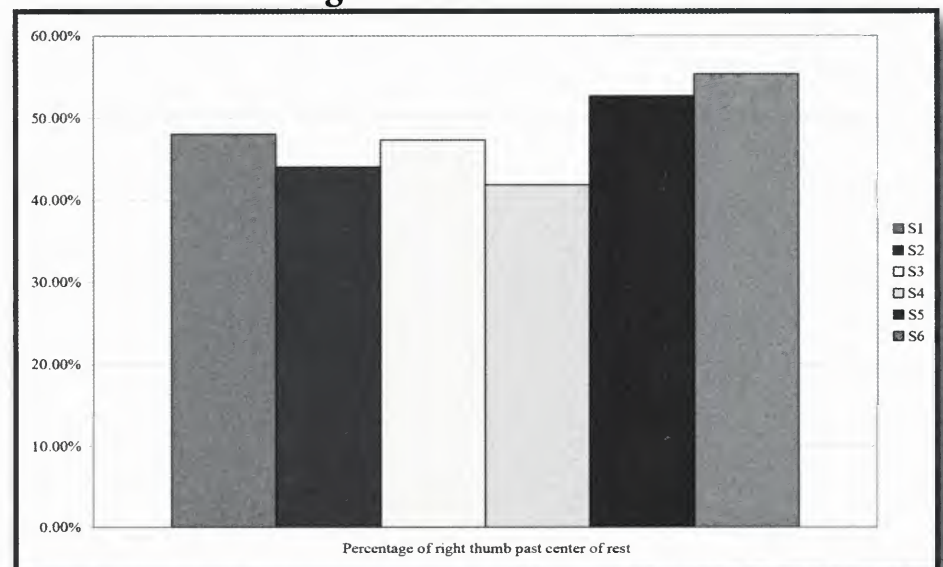


Figure 10. Percentage of thumb positioned past the center of the thumb rest.

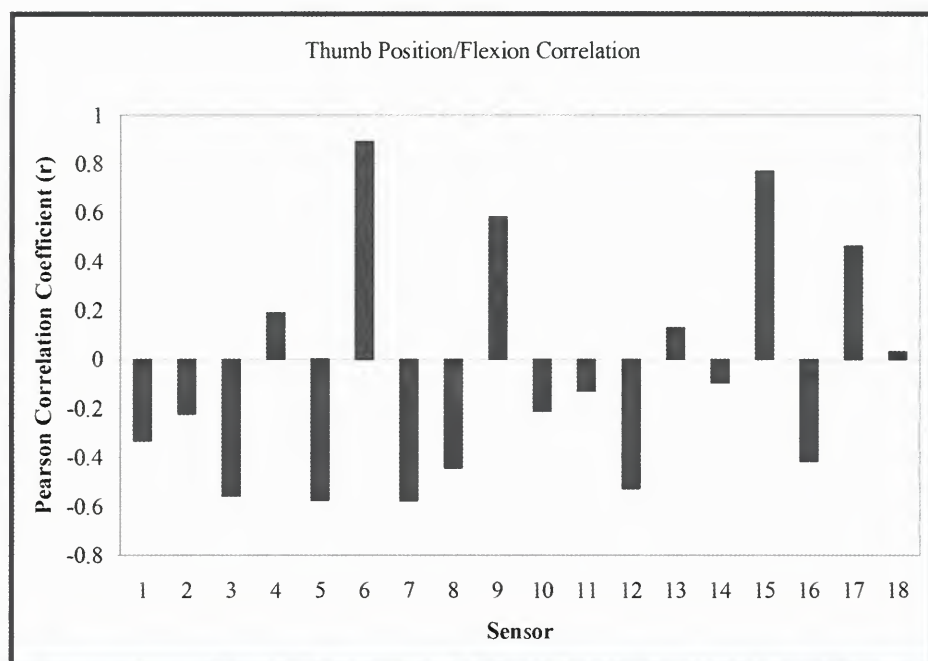


Figure 11. Pearson Correlation Coefficient ( $r$ ) of right thumb percentage past the clarinet thumb rest to right hand curvature (flexion)

shows a strong positive correlation; subjects with more thumb past the center clarinet rest also have more curved index fingers at the second joint. Similarly, sensors 9 and 15 show positive correlations; subjects with more thumb past the center clarinet rest also have increased spacing between the index and middle fingers and the ring and pinky fingers. Sensors 3, 5, 7, and 12 have negative correlations; subjects with less thumb past the center clarinet rest have flatter outer thumb joints and the knuckles meeting at the palm of the hand also flatten out. In summary, these correlations suggest that as the thumb percentage past the center of the clarinet rest decreases, the hand flattens out at the metacarpals, and as thumb percentage past the clarinet rest increases, the index finger is more curved and the pinky stretches farther to reach the pinky keys.

### Questionnaire Data

Warm up/technique playing time ranged from 30 to 105 minutes a day. Repertoire varied from 60 to 270 minutes per day. Teaching and performance playing time was not consistent across subjects. Some subjects had large private teaching studios, while other subjects were strictly performers. Daily playing time averages ranged from 198 to 446 minutes per day. Subject 3 (large hand group) had the longest daily warm up/technique time (105 min) and experienced no pain nor had any wellness/coping strategies. Subject 3 also had

the lowest angle measurements for left hand ring and pinky MCP (see Figure 9), meaning these fingers were kept closer to the instrument than other subjects. Subject 6 (small hand group) played an average of 446 minutes per day (the most), experienced arm numbness, and had the highest right hand ring-pinky abduction. Subject 4 (large hand group) had the highest reported pain among all subjects in both hands, wrists, and forearms and was the only subject with both wrists fully extended and elbows away from the body.

### Conclusion

All teaching models were close to actual performance except for the spacing between the index and middle fingers. Overall, the tennis ball was closest numerically to performance. Essentially, the pedagogical models are trying to replicate the functional position of the hand, which is the most biomechanically efficient hand posture. The large hand group generally had overall curved finger postures, while the small hand group had flat ring and pinky fingers. The small hand group had higher ring-pinky abduction values, meaning they had to reach further for the pinky keys. Right hand thumb position also influenced the spacing between the ring and pinky fingers and the curvature of the index finger in the right hand. Higher percentages of thumb placed past the center of the thumb

rest resulted in increased spacing between the ring and pinky fingers and increased index finger curvature across all subjects. Therefore, thumb placement is important for finding a hand posture allowing easy access to the pinky keys while maintaining a slightly curved posture for all of the fingers. The ability to access the pinky keys effectively and efficiently while maintaining a curved finger posture should govern thumb placement for all hand sizes. We need to pay closer attention to the relationship of the thumb and the fingers instead of "fixing" just one factor of hand posture.

In future research, finger posture at faster tempi should be studied using the CyberGlove®, considering its high temporal resolution. Different tasks should be investigated, including non-adjacent finger motion tasks such as arpeggios, thirds, other intervals or even excerpts from our literature. Studying amateur finger postures compared to professional finger postures may provide useful teaching information. The CyberGlove® could also be used to study finger postures used with other instruments. For questions or comments, please email me at gardnerclarinetstudio@gmail.com.

### ENDNOTES

- 1 Keith Stein, *The Art of Clarinet Playing*, (Miami, FL: Summy-Birchard Inc., 1958), 28-31.
- 2 Larry Guy, *Hand and Finger Development for Clarinetists*, (Stony Point, NY: Rivernote Press, 2007), 12-16.
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- 7 Stefanie Harger, "An Investigation of Finger Motion and Hand Posture during Clarinet Performance" (DMA diss., Arizona State University, 2011).
- 8 Matt Huenerfauth and Pengfei Lu, "Calibration Guide for CyberGlove™" The City University of New York, Version: 4.4.
- 9 E3 is low E, the first E that can be played on the instrument. The Acoustical Society of America octave designations for the used pitches are D3-D6 (sounding pitch).
- 10 C. C. Norkin and P. K. Levangie, *Joint Structure and Function*, 2nd ed. (Philadelphia: F.A. Davis, 1992), 296 and Hertling and Kessler, *Management of Common Musculoskeletal Disorders: Physical Therapy Principles and Methods*, 3rd ed. (Philadelphia: J.B. Lippincott, 1996), 260.



## ABOUT THE WRITER...

**Stefanie Harger Gardner** is on the faculty at Glendale Community College and maintains a large private studio in the Phoenix area. She completed degrees in clarinet performance at Arizona State University, studying with Robert Spring. Gardner has an active performance career, performing with several ensembles, including the internationally recognized Paradise Winds and is a frequent soloist with high school and college bands. In addition to performing and teaching, Gardner has a strong interest in woodwind pedagogy. In 2012, Gardner won first prize at the International Clarinet Association Research Competition with her study, "An Investigation of Finger Motion and Hand Posture during Clarinet Performance," where she collaborated with the Center for Cognitive Ubiquitous Computing at ASU to study hand posture and finger motion during clarinet performance using CyberGloves®.

Gardner currently resides in Ahwatukee, AZ, with her husband, Joshua Gardner, who is also a clarinetist.

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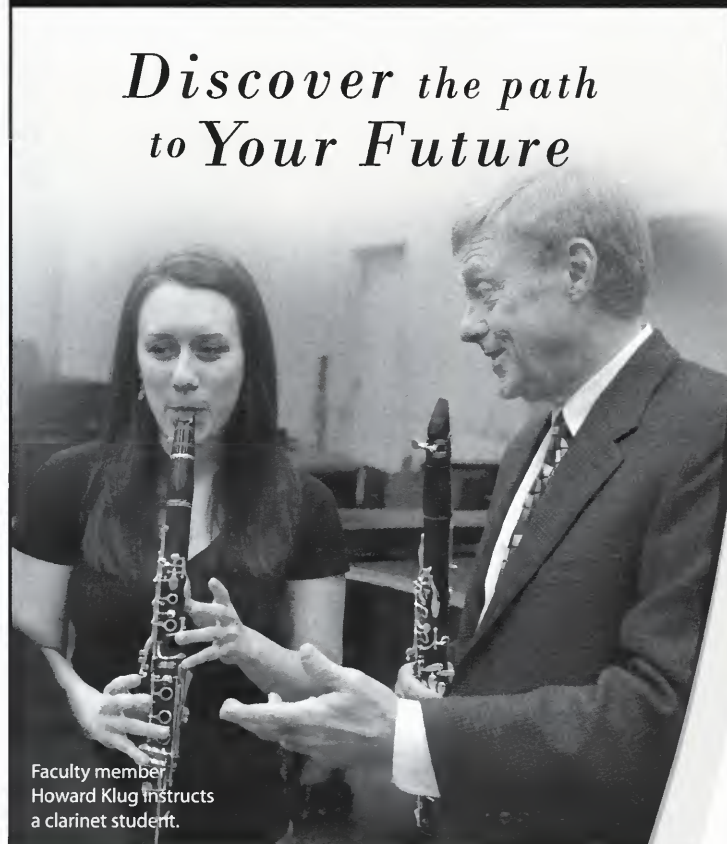
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# Benny & Bellison

by Thomas T. Cardoza

I was just a kid growing up in New York who loved playing baseball, but my real passion was listening to Benny Goodman's music. He was my idol. I had scores of his records, including his 1938 Carnegie Hall concert recordings which I played for hours *every* day after school, much to the dismay of my parents. However, to my mind, studying classical clarinet with my little Russian professor was hardly the usual passage into the world of jazz, but little did I know then. I studied for several years, unenthusiastically, until one day my teacher offered to arrange for me to study with his teacher – Simeon Bellison. Who? Sure. I had never heard of him, but why not? Besides, I was sick of the *Volga Boat Song* and would welcome a change. My parents agreed and so I was off. Perhaps this would expedite my passage into the world of jazz.

I remember my new adventure took me on a panicky two-hour journey to Simeon Bellison's residence in the Bronx, directly across the street from the Yankee Stadium on Jerome Avenue. By this time I had been made aware that my new instructor was one of the foremost clarinetists in the country, if not the world. I was petrified. Arriving at his brownstone I could hear the roar of the fans across the street in the stadium, and I wished I could have been playing ball instead of the clarinet. Up the steps I went with my little black case and sheet music, then took a deep breath and rang the bell. It seemed like an eternity before Mrs. Bellison, short and plump, appeared. She greeted me very cordially and ushered me into an old-world Victorian parlor filled with antiques and large, heavy tapestries. It was a little dark and, as I recall, maybe a little spooky. But she was very consoling and attempted to put me at ease. She offered me a seat on the divan and then walked to the other end of the room where a large tapestry hung; she turned, stood there for a moment, when suddenly the curtain flew open as she announced,

"Mr. Simeon Bellison." Whoa! What the... What was this – "showtime?" What was this all about? I didn't know what to expect next. There stood a short, very dignified man with round spectacles and looking rather stern. Then he stepped forward, introduced himself and, with a slight smile, shook my sweaty hand. What an intro.

I was still shaking when he began my lesson. I could see he was all business and very formal. The first piece he brought out was – oh no – the *Volga Boat Song*! I couldn't believe it. What was it with these Russian guys?

As I look back on my lessons, much of the time was spent on embouchure formation and intonation, and I feel extremely fortunate to have been exposed to his expertise in this area. However, classical music was not my first love, and as time went on I became more and more disenchanted with my progress, or lack thereof. I was a jazz enthusiast and too young to realize the benefit of having a strong classical foundation, regardless of whatever type of music one pursued.

I continued my lessons for some time until I finally took the initiative to confront him with my dilemma. Terrified of what his reaction might be, I sheepishly confessed at the end of a session that I was a jazz lover and that my idol was Benny Goodman. I held my breath awaiting his response, but then he suddenly and unexpectedly let his hair down and for the first time engaged in some nonmusical conversation. "Benny Goodman," he said. "He's my pupil." What? I stood transfixed. I couldn't imagine Benny studying classical music. He went on to tell me that Goodman had extensive classical training early on and that he was now preparing for a concert with the New York Symphony. I had no idea. Then came the real shocker. He looked at me through those round spectacles and, totally out of character, confided, "Between you and me, he'll never make it." Whoa! What? How can

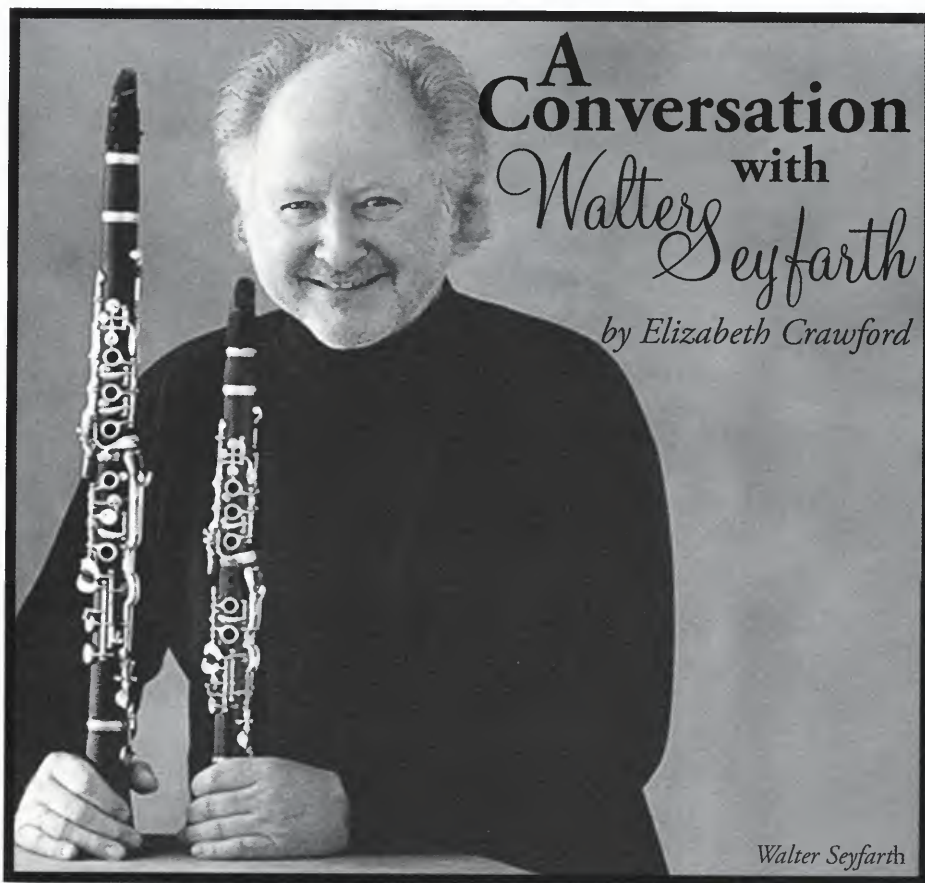
that be? I thought. He's already made it; he's the greatest jazz clarinetist in the country. Why I bet he could even do wonders with the *Volga Boat Song* – "Up the Volga River by the old mill stream, that hazy, lazy river" – well, maybe not. Today I understand what Mr. Bellison was really saying and why, but at the time I was in disbelief.

When the lesson was over, I surrendered my five dollars to Mrs. Bellison, and she presented me, as she always did, with a large golden apple for my trip home. However, on this day I didn't leave but sat on the steps of the brownstone eating my apple and waited. Maybe, just maybe Benny might show up for his lesson. Stranger things have happened and this might be my day. No such luck, but I waited each week in vain. But what a serendipitous moment! There I was – sitting on the steps of the home of the "King of the Clarinet," across the street from the home of the "King of Swat," awaiting a cameo appearance of the "King of Swing." Wow! Soon thereafter, I began to realize that if Goodman couldn't make it, well, my chances didn't look so good.

My musical aspirations soon waned and I stopped playing when I went away to school. But I have to say that I rue the day that I gave up the once-in-a-lifetime opportunity to continue studying with the finest artist of his day.

## ABOUT THE WRITER...

Thomas T. Cardoza left New York to attend school at Ohio Wesleyan University, Temple University Dental School and completed a residency in Periodontics at New Jersey Medical Center. After two years in the Air Force, he entered practice in Johnson City and Ithaca, New York, retiring in 2002. It was then that he resumed playing the clarinet. He and his wife have four children, and they currently live in Lake Wylie, South Carolina, where they enjoy playing tennis and golf.



**W**alter Seyfarth is a native of Düsseldorf, Germany. Prior to joining the Berlin Philharmonic in 1985 as E-flat clarinetist he was a member of the Saarbrücken Radio Orchestra. In 1988, he founded the Berlin Philharmonic Wind Quintet with his colleagues Michael Hasel (flute), Andreas Wittmann (oboe), Fergus McWilliam (horn) and Henning Trog (bassoon). This ensemble performed together for more than 21 years until Trog retired in 2007 and was replaced by Marion Reinhard. 2013 marks the 25th anniversary of the quintet.

Instituted during the von Karajan era, the quintet was the first permanently established ensemble of its kind in the orchestra's 100-year history. While committed to the wind quintet repertoire, in recent years they have increased their visibility through collaborations with pianists Stephen Hough, Jon Nakamatsu, Lars Vogt and Lilya Zilberstein.

On April 23, 2013, I had the opportunity to hear the Berlin Philharmonic Quintet when they performed at Ball State University as part of the Arts Alive Concert Series. Their program included a lovely arrangement of Mozart organ fantasies by flautist Michael Hasel, followed by the

hauntingly beautiful and intense quintet of Czech composer Pavel Haas, who was interred in the Nazi ghetto, Thieresenstadt, before deportation to Auschwitz. The second half of the program was devoted to French music of the 20th century, with works by Ibert, Milhaud and Françaix. The quintet is breathtaking in its range of tonal colors, its rhythmic precision and in its ability to effectively communicate every detail of the music. It is no wonder that this ensemble has been said to have redefined the sound of the classical wind quintet.

What follows is a transcript of the conversation I had with Walter Seyfarth prior to the quintet's performance.

\* \* \* \* \*

**EC:** Your bio mentions that you were first introduced to the clarinet at age 12. Did you have any musical experiences prior to that?

**WS:** No, it was amazing. Classical music was not something familiar to me before age 12. My father sang in a church choir, so he had knowledge of music. I lived alone with my father in a tiny place called St. Georgen in the Black Forest. He was the first one who really practiced with me. I sounded terrible, so when he had time we went outside and we practiced.

**EC:** Outside?

**WS:** Yes! I had to play outside when people were passing. He said, "Don't be shy now. You must play!" (laughter)

**EC:** Who was your first teacher?

**WS:** My first clarinet teacher was Hubert Hilser. (His brother Georg got in the Berlin Phil in the '70s as second trumpet.) At that time, in 1965, he studied clarinet at the *Musikhochschule Trossingen* close to the place where I lived. I got to know him because the music teacher in my school one day played a record for us with only solo clarinet pieces. Later he asked who would like to learn this instrument. I was the only one who put his hand up. Hilser looked for beginner students and I decided for myself to take this chance.

The clarinet teacher said, "I can give you a clarinet for 100 Marks." My father paid 10 Marks every month and I got this instrument with no case, just the instrument! It was an old A clarinet with not many keys.

**EC:** What is he doing now?

**WS:** He was later appointed to the Bavarian State Opera as the bass clarinet player and is now retired.

**EC:** Is your colleague still in the orchestra, the brother of your teacher?

**WS:** My colleague, Georg Hilser, is still in the Berlin Phil as second trumpet player and will retire next year.

**EC:** Was there anyone else in your class who wanted to learn clarinet?

**WS:** No. I was the only one.

**EC:** When did you realize you wanted to make the clarinet your career? Was there something in particular or did you know right then?

**WS:** Oh, not right then. Two or three years later when I was 15 I said to my father, "I don't want to stay in this small town any more. I would like to go to the boarding school where I will have young people around me who want to be professional musicians. I want to study really hard." So at 15, I went to Mannheim to live in a boarding school (Bach Gymnasium) where music was an important part of the education. I sang in a good choir and had the chance to play chamber music for the first time. We had a small orchestra and a choir, and we sang Bach cantatas every week. So I had a bass voice and



I started to sing solos in the choir. We had a wonderful community and these were my first steps in learning how to be a professional player. I had a teacher who was very strong, and I wasn't rhythmically so good at that time (laughs). I had little fights with him, but he got to know me and I practiced not only clarinet playing but I practiced how to make reeds on my own from the whole cane. I had only the cane at that time, no machines, nothing, only stones and knives and files. So I was about 15 and I knew how to make my own reeds from the wood!

**EC:** *Do you make your own reeds now?*

**WS:** No.

**EC:** *I heard a rumor that you are using Légère reeds?*

**WS:** I have been playing on Légère reeds for three years, an incredible invention! It has changed my clarinet professional life a lot.

**EC:** *What is it you like about them?*

**WS:** When you get a good Légère reed, the left and right sides vibrate equally. I worked on the fabricated reeds, then on my own reeds, to make both sides flexible on the mouthpiece. Left and right were completely equal for my embouchure and it was possible to fix the sound on one focus point. The intonation, everything, works together with this vibration of the reed. And it is amazing! I am playing Légère on my E-flat as well. Forget about all the critics who say you can't play on them. It has to do with your own imagination of sound. I don't think any more about the fact that it's not wood.

**EC:** *So you find the Légère reeds let you achieve the things you're looking for more easily than cane?*

**WS:** Yes, more easily. Sometimes I still use Vandoren reeds, but the quality of reeds has really gone down in the last few years, and there are so many bad reeds in the cases. The people working at Vandoren were very nice when I was in the south of France. They presented reeds to me, which was very nice, but I still really feel the quality has gone down recently. And if you must play on a consistent level in orchestra, you must know that your reeds work well. Otherwise, you have a lot of problems with intonation and articulation.

**EC:** *These are German-cut reeds?*

**WS:** Yes, and they are the special work of Nick Kückmeier. He lives in Austria and is an amazing and talented clarinet player. He is now a mouthpiece maker and works together with Guy Légère. I met Guy Légère in February 2013 during my quintet tour. He came to our concert in Sault Ste. Marie in Ontario, Canada, and brought me about 20 reeds from his newest production. In Baden-Baden during our new Easter Festival he came again, this time to join me and other colleagues to work on bassoon and oboe reeds.

I have been working together with Nick Kückmeier (Google: play easy nick) for several years. He chooses reeds for me which he gets directly from Guy. Nick also flies to Canada to work together with Guy for the production of the synthetic material. Normally he tests the reeds with one good reed from me which has a special strength (around 3 1/2). After keeping the material calm for about two months he tests the reeds again and sends me a selection which I can play either on the normal A/B-flat clarinet or the harder material for my E-flat and D-clarinet. I keep the reeds in an ordinary plastic box but never let them get too warm. When the temperature goes up I keep them in my refrigerator!

**EC:** *Under Herbert von Karajan the Berlin Philharmonic instituted the Orchester-Akademie where you worked with Karl Leister. What sort of things did you work on with Leister?*

**WS:** I heard his playing and unique sound for the first time on his recording of the Brahms *Quintet* with the Amadeus Quartet when I was 15, and it was my dream to work with him. I was 19 years old when Karl Leister became my teacher. I went to Berlin, and we worked on some fundamentals. We worked on the Stamitz *Concerto*, and we worked for the *leggiere* staccato. He was very good at this soft, very light staccato playing. He was such a gifted man who is still playing at 75, most recently in Berlin.

Von Karajan was amazing at this time. It was like a revolution. He had this idea that first-desk players of the orchestra would have pupils. They would teach the students and they would be part of the orchestra when they had a scholarship. That was his idea in the beginning. When I got this fantastic scholarship in 1973 I was one of the first in this *Akad-*

*emie*. The orchestra didn't like to see young players who didn't go through a normal audition to be part of the orchestra. They didn't accept it. Many of them at that time had played with Wilhelm Furtwängler, and this generation was quite closed and was against the *Akademie*. But sometimes I had the chance to play with Karl as a student in the orchestra and this was very nice – and later as a colleague. The *Akademie* is now so important for us. It's a private institution and we get money from sponsors. About 33 people from the *Akademie* are members of the orchestra now. This was a fantastic idea to bring the character of the orchestra sound and the music making to the young generation when they studied with us. Sometimes they go to another orchestra and then they audition again for us, or sometimes they can get a job directly after they finish studying if there is an opening and they win. With Karl, of course we did the 18<sup>th</sup>-century pieces for light staccato and a lot of orchestra excerpts. And, Karl played E-flat clarinet in the orchestra. I was so fascinated that I asked him for lessons on E-flat clarinet. He was fantastic! The first time I heard *Daphnis and Chloe* with Seiji Ozawa, it was Karl Leister playing E-flat. It was amazing!

**EC:** *Did you find working with him at the Akademie made for an easier transition into the Berlin Philharmonic?*

**WS:** It helps when you are already a student and you pass through this audition to be a part of the *Akademie*, and later when you want to audition for an opening, you are automatically invited. In Germany, we all have to apply. Not everyone is invited.

**EC:** *What sort of things do you cover with your students?*

**WS:** I work with the specific difficulties of each student, mostly articulation and musical phrasing. This is for me, very important.

**EC:** *I would think singing in the choir when you were very young helped a lot with your phrasing.*

**WS:** Yes, and it is good what you're saying. Sometimes I ask my students to sing the phrase. I tell them, "You would never sing what you are playing. Sing it, then play." It's an incredible result.

**EC:** Now let's talk a little bit about the Berlin Philharmonic Wind Quintet. You were instrumental in founding the Quintet in 1988. What was behind your motivation?

**WS:** Our first concerts were on June 5 & 6, 1988. I organized them in an old Cafe in West Berlin on the Kurfürstenstrasse. It's called "Café Einstein." (In 1920 it was the Porten Villa.) It is a must for any visitor to Berlin! Great atmosphere, Vienna style! It has a wonderful big hall where there used to be classical concerts. The owner asked me to arrange for two concerts with colleagues of mine from the Berlin Philharmonic.

He said, "We'd like to listen to you twice, the same program, the 5<sup>th</sup> and 6<sup>th</sup> of June." I asked four members of my orchestra whom I liked personally and I also liked their musicianship. And that's how it started. We played the two concerts, and after, we said, "Let's stay together."

At that time we couldn't expect any salary. After the decision was made to stay together as a quintet, our first official concert took place in the Otto-Braun Hall right next to the *Philharmonie*. This hall was constructed by the same architect as the *Philharmonie*, Hans Scharoun. We found an agency in Berlin that said they could do a concert for us but we had to pay everything, the rent, advertisement, everything, and we only got back the income of the sold tickets! So at first, we really had to put money on the table, but then it came out very well. Next, we got a concert in our regular chamber music series of the orchestra, and then step by step we grew.

**EC:** Did you have a greater purpose for the group after these concerts or was it that you just enjoyed making music together and wanted to continue?

**WS:** Yes, I wanted to focus very hard on one chamber music ensemble. I didn't just want to do things occasionally, just for a gig. I wanted to concentrate on repertoire and to record and to build up something for the future. I wanted to work together even if there was no concert, as a group.

**EC:** To what do you attribute the quintet's success and longevity?

**WS:** One gift we have is to be in a big family – the Berlin Philharmonic gives us wonderful support of musical adventures. We work with such good conductors and

soloists and we hear such fine players around us. On the other hand, you are a part of the big group, but you want to do something more, something soloistic. You are always hungry for this, and as a member of the Berlin Philharmonic you have the chance to do both. We are allowed to do chamber music, and it's a big present that we have. Some orchestras are so packed up with work and they can't do anything else or they are not allowed to go away. That is something which is very supported by our own management.

**EC:** How do you select programs?

**WS:** Well, our flute player, Michael Hasel, is a little bit of the artistic director. He also likes to conduct, and he is a very intelligent person who knows a lot of repertoire. From the beginning we decided to play mostly only original works. He arranged the Mozart fantasies that we are playing tonight.

**EC:** Do you perform transcriptions? Are there any you find are acceptable?

**WS:** We like the [Mordechai] Rechtman arrangement of the Beethoven *Octet* [Op. 4] for woodwind quintet. Also, we just played a fantastic arrangement of the Schubert *Winterreise*, by a Canadian oboist [Normand Forget] for quintet, tenor and accordion. It was such a treat to do this. You must listen to the recording! It's such an incredible piece. I had to also play bass clarinet, the flute plays alto, the oboe plays only oboe d'amore, and the horn plays only the natural horn. It's unbelievable. We had a chance to do this in Berlin in our chamber music hall on a Sunday afternoon with the same singer [Christoph Prégardien] and the same accordion player [Josef Petric]. We started the performance at 5:00 with the quintet version. Then there was an interview with Alfred Brendel about Schubert, followed by the original version with soprano [Christine Schäfer] and piano [Eric Schneider]. The hall was completely packed (1100 people), and we performed in the round, as does the Berlin Philharmonic.

**EC:** It sounds absolutely fascinating! How did you come up with tonight's program? Does it have a theme?

**WS:** Yes, a little. The Pavel Haas is so demanding, so intense. We wanted to put the lightness of the Mozart before this big expression of the Haas and then balance it with the lighter French second half.

**EC:** Do you have any upcoming recording projects, or other projects?

**WS:** We have recorded quite a lot with the quintet. Our next project will be the Aho *Quintet*. Aho is a Finnish composer. We are performing this fantastic piece on tour and it is incredibly hard. We've worked on it quite a lot – months. We will record this piece at the end of the year.

**EC:** The Berlin Philharmonic Quintet has been called "the best ensemble of its kind." It is said there is a "oneness" to your ensemble playing. How has the group achieved this?

**WS:** Recordings are so important to build up an ensemble. Without them you never feel what you really can do. You learn so much first from the concerts, then after you record the piece you feel so much freer to perform it.

**EC:** Do you have any suggestions for aspiring chamber musicians on how to achieve such unity as you and the other members of the quintet have achieved?

**WS:** You have to find the right musicians who are able to work together. As artists and human beings the group has to be fed together! They have to find their individual power and flexibility and the way to work together to be able to criticize each other in a constructive way. The best situation is like our example when you all are playing in an organization like an orchestra. With this experience you already have one language of connection.

**EC:** Is there anything else you would like to share?

**WS:** I am still in contact with Karl Leister. He comes quite often to the orchestra concerts. It is so nice in my time to still have contact with my former teacher and colleague.

**EC:** We are so excited you are here and everyone is looking forward to your performance. Thank you very much!

## A DISCOGRAPHY OF THE BERLIN PHILHARMONIC WIND QUINTET

**The Seasons** (BIS-2072) (May 2013). Ib-  
ert, *Trois pièces brèves* for wind quintet  
(1930); Tomasi, *Printemps* for wind  
quintet and saxophone (1963), Man-  
fred Preis, alto saxophone; Milhaud,



*La Cheminée du roi René* for wind quintet (1939); Kœchlin, *Septuor pour instruments à vent* (1937), Gerhard Stempnik, cor anglais, Manfred Preis, alto saxophone; Françaix, *Quintette no. 1* (1948); Bozza, *Scherzo pour quintette à vent* (1944); Barber, *Summer Music*, Op. 31 (1956); Carter, *Woodwind Quintet* (1948); Machala, *American Folk Suite* (1980); Medaglia, *Suite 'Belle Epoque en Sud-America'* (1994–97); Villa-Lobos, *Quintette en forme de Chôros* (1928), Nigel Shore, cor anglais; Medaglia, *Suite popular brasileira* (1991–93), 'Det is die Brasilianer Luff'; Hindemith, *Kleine Kammermusik*, Op. 24 No. 2 (1922); Henze, *Quintett* (1952); Henze, *L'autunno* (1977); Hindemith, *Septett für Blasinstrumente* (1948), Manfred Preis, bass clarinet, Thomas Clamore, trumpet; Dean, *Winter Songs* for tenor and wind quintet, Daniel Norman, tenor; Tüür, *Architectonics I* for wind quintet (1984); Vasks, *Music for a deceased friend* for wind quintet (1982); Pärt, *Quintettino*, Op. 13 (1964); Nielsen, *Quintet*, Op. 43 (1922)

**1948–2001: A Ligeti Odyssey** (BIS-1503) (November 2012). *Six Bagatelles* for wind quintet (1953); *Ten Pieces* for wind quintet (1968)

**Mládí** (BIS-CD-1802) (August 2011). Reicha, *Quintet in E-flat Major*, Op. 88 No. 2; Martinů, *Sextet* for piano and winds, H 174, Hendrik Heilmann, piano; Reicha, *Three Pieces* for cor anglais and wind quartet; Janáček, *Mládí*, JW7/10, Manfred Preis, bass clarinet

**The Complete Choros & Bachianas Brasileiras** (BIS CD-1830/32) (November 2009). Villa-Lobos, *Quinteto en forme de Choros* (1928)

**Danses et Divertissements** (BIS-SACD-1532) (May 2009). Taffanel, *Quintette en sol mineur pour instruments à vent*; Poulenc, *Sextuor pour Piano et quintette à vent*, Stephen Hough, piano; Jolivet, *Sérénade pour quintette à vent avec hautbois principal*; Tomasi, *Cinq Danses Profanes et Sacrées pour quintette à vent*

**Mozart and Beethoven: Quintets for Piano and Winds** (BIS-CD-1552) (February 2007). Stephen Hough, piano, Mozart, *Quintet in E-flat Major*, KV 452; Mozart, *Adagio in C Minor* and *Rondeau in C Major*, KV 617; Beethoven, *Quintet in E-flat Major*, Op. 16

**Franz Danzi – Complete** (BIS-1581/82) (September 2006)

**Pärt – Spiegel im Spiegel** (BIS-CD-1434) (April 2005). *Quintettino*, Op. 13 (1964)

**Winter Songs** (BIS-CD-1332 (October 2003) (*Four Seasons Cycle*). Dean, *Winter Songs* for tenor and wind quintet (1994/2000), Daniel Norman, tenor; Tüür, *Architectonics I* for wind quintet (1984); Vasks, *Music for a deceased friend* for wind quintet (1982); Pärt, *Quintettino*, Op. 13 (1964); Nielsen, *Quintet*, Op. 43 (1922)

**IPPNW Live** (IPPNW CD 42) (2003). Benefit Performances for International Physicians for the Prevention of Nuclear War. Haas, *Quintet*, Op. 10 (1929); Emil Frantisek Burian, *Im Frühling*, Op. 14 (1933); Berio, *Opus number zoo* (1951/1970) (Text spoken in German); Ligeti, *10 Pieces for Wind Quintet* (1968); Françaix, *Quintet No. 2* (1987)

**Mozart – Music for Piano and Wind Quintet** (BIS CD-1132) (September 2000). *Quintet in E-flat Major*, KV 452, Stephen Hough, piano; *Adagio and Allegro in F Minor*, KV 594 for a clockwork organ; *Adagio in B-flat Major*, KV 411; *Piece for Musical Clock in F Minor*, KV 608; *Adagio in D Major*, KV 580a; *Andante for a Small Organ Cylinder in F Major*, KV 616; *Adagio and Rondeau in C Minor/C Major*, KV 617

**Summer Music** (BIS-CD-952) (August 1998) (*Four Seasons Cycle*). Barber, *Summer Music*, Op. 31 (1956); Carter, *Woodwind Quintet* (1948); Schuller, *Suite* (1957); Machala, *American Folk Suite* (1980); Medaglia, *Suite 'Belle Epoque en Sud-America'* (1994–97); Villa-Lobos, *Quintette en forme de Chôros* (1928); Nigel Shore, cor anglais; Pitombeira, *Ajubete jepê amô mbaê* (1991); Medaglia, *Suite popular brasileira* (1991–93)

**L'autunno** (BIS-CD-752) (August 1996) (*Four Seasons Cycle*). Hindemith, *Kleine Kammermusik*, Op. 24 No. 2 (1922); Henze, *Quintett* (1952); Henze, *L'autunno* (1977); Hindemith, *Septett für Blasinstrumente* (1948); Manfred Preis, bass clarinet, Thomas Clamore, trumpet

**Franz Danzi – Wind Quintets Volume III** (BIS-CD-592 (January 1996). *Wind Quintet in A Major*, Op. 68 No. 1; *Wind Quintet in F Major*, Op. 68 No. 2; *Wind Quintet in D Minor*, Op. 68 No. 3; *Wind Quintet in D Major*, Op. 54 for piano, flute, oboe, clarinet and bassoon, Love Derwinger, piano

**Hungarian Music for Wind Quintet** (BIS-CD-662) (May 1994). Szervánszky, *Wind Quintet No. 1* (1953); Ligeti, *Six*

*Bagatelles* for wind quintet (1953); Kurtág, *Wind Quintet*, Op. 2 (1959); Ligeti, *10 Pieces* for wind quintet (1968); Orbán, *Wind Quintet* (1984/85)

**Romantic Music for Wind Quintet** (BIS-CD-612) (March 1994). Pilss, *Serenade for Wind Quintet*; Zemlinsky, *Humoreske (Rondo)*. *Schulstück für Bläserquintett*, Foerster, *Quintet in D Major*, Op. 95; Reinecke, *Sextet in B-flat Major*, Op. 271, Manfred Klier, horn

**Franz Danzi – Wind Quintets Volume II** (BIS-CD-552) (December 1992). *Wind Quintet in B-flat Major*, Op. 56 No. 1; *Wind Quintet in G Minor*, Op. 56 No. 2; *Wind Quintet in F Major*, Op. 56 No. 3; *Quintet in D Minor*, Op. 41 for piano, oboe, clarinet, horn and bassoon, Love Derwinger, piano

**Printemps** (BIS-CD-536) (May 1992) (*Four Seasons Cycle*). Ibert, *Trois pièces brèves* for wind quintet (1930); Tomasi, *Printemps* for wind quintet and saxophone (1963), Manfred Preis, alto saxophone; Milhaud, *La Cheminée du roi René* for wind quintet (1939); Kœchlin, *Septuor pour instruments à vent* (1937), Gerhard Stempnik, cor anglais, Manfred Preis, alto saxophone; Françaix, *Quintette no. 1* (1948); Bozza, *Scherzo pour quintette à vent* (1944)

**Franz Danzi – Wind Quintets Volume I** (BIS-CD-532) (January 1992). *Wind Quintet in G Major*, Op. 67 No. 1; *Wind Quintet in E Minor*, Op. 67 No. 2; *Wind Quintet in E-flat Major*, Op. 67 No. 3; *Quintet in F Major*, Op. 53 for piano, flute, oboe, clarinet and bassoon, Love Derwinger, piano

**ABOUT THE WRITER...**

**Elizabeth Crawford** is associate professor of music (clarinet) at Ball State University where she teaches Applied Clarinet, Pedagogy & Literature and is a member of the Musical Arts Quintet. She holds performance degrees from Furman University, the University of Michigan and the Florida State University College of Music. Her primary teachers have included Robert Chesebro, Loren Kitt, Frank Kowalsky, John Mohler and James Pyne. She was both performer and project director of the MAQ's critically acclaimed CD, **American Breeze** (Albany Records TROY 1369), which was made possible by a grant from the National Endowment for the Arts. She serves as Indiana Chair of the I.C.A., as well as coordinator of the I.C.A. High School Solo Competition.

# AMERICAN IN BRNO

## *One View of the Czech Clarinet Scene* by George Stoffan

“It’s not a good piece of cane,” I told Lukáš. “It’s a lousy reed.” I was testing some of my reeds when he arrived for his lesson, and then it occurred to me... “Do you know what I mean by ‘lousy,’?” I asked. “Yes, I do. I am in the jazz band. I learn all my American slang there!”

Lukáš Dittrich is a student at the Janáček Academy of Music in Brno, Czech Republic (<http://english.jamu.cz/>). I received a Fulbright Award to serve as an artist-in-residence during my sabbatical from Oakland University. I lived in Brno between August 2012 and January 2013. I taught weekly lessons for the semester, performed a solo recital, surveyed many Czech works for

clarinet and learned much about aspects of pedagogy and performance unique to the Czech Republic.

Although I had studied some of the clarinet works of Czech composer Zbyněk Matějů, I had not been familiar with the Janáček Academy or Brno before I made my Fulbright application. Since I had been to Prague, Mr. Matějů advised me to explore coming to Brno. Most significantly, he believed, the Janáček Academy had a strong performance program that had exhibited high musical standards.

This intrigued me, and the result was a cultural experience reflected in my exchange with Lukáš. My goal was to help these stu-

dents become even better clarinetists and musicians, just as it is for me in my work at Oakland University. I sought to do so in ways that demonstrated respect for the performance traditions passed on to them by their former and current teachers. Our lessons also provided us opportunities to learn more about one another’s culture. By the end of the semester, I was better able to understand some of the differences and many of the similarities of Czech clarinet playing, in comparison to my own background and experiences. I also knew more of the Czech language, their educational system and experience in it and about Czech and Moravian traditions. I hope they remembered what I was able to share about reeds, fingerings and musical phrasing. I do know that they also learned some more English, more about American clarinetists, aspects of study in the U.S. and some American traditions. This was a cultural exchange in the truest sense of the phrase.

Even an historic overview would be beyond the compass of this article. Since many people asked me about going to Prague before I left, though, and how beautiful Bohemia must have been when I returned, I thought it might be helpful to share a few words about Brno. It is a two-and-a-half hour drive southeast from Prague and a part of Moravia. Brno is also two hours from Vienna, an hour from Bratislava, the capital of Slovakia, and four hours from Budapest. The first Slavic tribes settled there in the eighth and ninth centuries, when the region first became known as Greater Moravia. Brno was first established as a town in 1243. Brno’s history, like that of the Czech Republic, is characterized by conflict and survival. Through the Thirty Years War and the turning back of Swedish troops, to the reign of the Hapsburg Empire, and to Nazi occupation and the Cold War, the buildings and architecture tell many stories. The patchwork of architecture in Brno ranges from the Gothic of the medieval period to the Functionalist style of the 1920s, and little of what one might consider to be contemporary. Brno is the second largest city in the Czech Republic, with about 400,000 residents. This includes about 90,000 college students. Masaryk University is the second largest public university in the Czech Republic, and the Brno University of Technology is one of the largest universities within Brno.

Some of the musicians who have visited

*Lukáš Dittrich, one of the students, and me.*





Brno or lived here include Mozart, Clara Schumann, Liszt, Brahms, Fritz Kreisler, Busoni, Tchaikovsky, Arthur Rubenstein, Pablo Casals and Max Reger. Mahler, Strauss, Bruno Walter and Charles Munch all conducted here at some point. Composers Erich Korngold, and, of course, Leoš Janáček, were born here, and Bohuslav Martinů was born in the area.

The Janáček Academy was built in 1862 and first utilized as a German Grammar School, a type of high school that excelled in the arts and humanities. Tomáš Masaryk, the first president of Czechoslovakia, attended school here between 1865 and 1869. In 1949, the Janáček Academy of Music was established and moved into this former German grammar school. The musical tradition that inspired the formation of the Janáček Academy, however, found its roots in 1881, when Leoš Janáček started an organ school at a separate site. He later worked at what was known as the Brno Conservatory in 1919, also at a separate site. The Brno Conservatory is still operating today. As for the Janáček Academy, in 1959, the government mandated that the Music and Theater faculties be reduced to departments, and this structure remained in place for nearly 40 years. With the end of the communist era in 1989, the academic structure returned to one of two separate faculties—one for theater located in another section of Brno's city center, and one for music, in this former German grammar school. This building was renovated in 1995. In addition, many new faculty members were hired and courses were added throughout the 1990s. There are now 350 music majors in all instrumental and voice areas in the undergraduate and master's programs. There is a full symphony orchestra, many chamber music ensembles, a jazz band, a new music ensemble and a creative arts orchestra.

Vít Spilka extended the invitation for my residency there and coordinated all aspects of my visit. At the time, he was the dean of the Music Faculty. He has long been, and is currently, the full-time clarinet professor at the Janáček Academy. "Music faculty" in the Czech Republic is the term used for what we would call "music department," or "music school," in the U.S. When I went to see him during my first week there, he told me much about what to expect. The 10 students there typically receive two lessons a week, one from Vít,



*I explore Náměstí Svobody, or "Freedom Square," at the center of Brno, with my children, for the first time. This is several blocks from the Janáček Academy and our apartment.*

and another from Milan Polak, the other clarinet instructor. One of the students told me that this was not typical in the Czech Republic. The opportunity to study with both Professor Spilka and Polak, who also teaches at the Prague Conservatory, is one of the strengths of the Janáček Academy and one of the reasons he chose to attend. With my residency, they would receive three lessons a week for the semester. Lessons are 45 minutes long. There is no weekly studio or master class, as might be typical in U.S. music schools. They are required to perform in chamber music and in the orchestra each semester. There is not currently a wind ensemble. Vít indicated that most students' education to that point is centered on studying the solo repertoire, as study is focused on preparing students as soloists. Chamber music is a healthy part of their education, he said, because it encourages students to work in a more collaborative fashion. Because of the focus on repertoire in their studies, Vít and Milan asked that I might work with them in our lessons on orchestral excerpts. This helped fulfill a need for them, and it was an interesting approach and challenge for me as it provided some focus in my work with them. I was happy to oblige.

I found it helpful to learn about some of the differences in the Czech Republic's educational system. Parents will typically send their children to preschool for some or all of the years between the ages of 3 and 5. The last year is similar to kindergarten in the U.S. At the age of 6, school is com-

pulsory for Czech citizens. More than 95% of students attend public school, and the remaining 5% attend private school or are home-schooled. Children enter the first grade, and from that point the academic skills developed are similar to those developed in curricula in the U.S. At the age of 14, students will take an exam in order to gain entrance into a school that has a focus on a particular discipline. Those might include science, arts, technical and vocational schools, and, in the case of music, a conservatory. The Prague Conservatory is one example. One other type of school is a "gymnazium," or "grammar school." These schools have a broad-based curriculum, similar to liberal arts studies at our universities in the U.S., and serve as preparation for similar study at the university level. These schools are generally considered to be highly competitive. The entrance exam for a conservatory consists of an audition. Once in the conservatory, students study theory, history and piano, and have applied lessons and participate in ensembles and chamber music. The course of study is six years, and students must pass an exam to graduate. This consists primarily of a jury performance or recital. At this point, students would also audition for academy study. In the Czech Republic, there are two academies, the Academy of Music in Prague, and the Janáček Academy of Music in Brno. After six years of study at the conservatory, students would typically enter the academy level at the age of 20. Most of the current clarinet students at the Janáček

Academy come from conservatories, but a few come from gymnaziums. Many in the clarinet studio are from Prague, and several came to the Janáček Academy directly from the Prague Conservatory, in part, because Milan Polak is also on the faculty there. The Janáček Academy's undergraduate degree is a three-year program, but students are encouraged to remain for two additional years to obtain a master's degree for additional training, and for the fact that it has become more common and expected in the music performance field there to have a master's degree.

The natural arc, then, for someone studying music in the Czech Republic, is to attend public school, begin private instrumental study at the age of 8 or 9 for clarinetists (and earlier for pianists and string players), audition for and enter the conservatory at the age of 14, study there until the age of 20, and then enter the academy and study for three more years for an undergraduate degree, or five more years for a combined undergraduate and master's degree. It might be of interest to note that students do not pay tuition at any of these educational levels, including universities, as the institutions receive direct support from the state. At the time I was in the Czech Republic, there was a proposal in the Parliament that sought to begin collecting tuition fees from students, but, as one

can imagine, there has been great pushback from many of the students.

The students at the Janáček Academy are outstanding. Their repertoire requirements reflect that. The standard practice is to study three complete works each semester. There is a general list of repertoire for each semester over the course of the three years of study. Students' lessons are not graded, either in the form of individual lessons or an overall lesson grade at the end of the semester. They must pass an exam at the end of the semester in order to move to the next level. It's the equivalent of a jury in the U.S., but the time spent is more extended, in order to accommodate all of the repertoire, and the stakes are higher. Lesson study is aimed at preparation for this exam. Some of the repertoire the students were studying at the time included the Nielsen *Concerto*, Françaix's *Theme and Variations*, Debussy's *Première Rhapsody*, the Weber *Concerti*, and Brahms' *Sonatas*. Some of the Czech repertoire included Leopold Koželuh's *Concerto* and Ondřej Kukal's *Concertino*. My work with them included Beethoven's *Symphonies No. 4, 6, and 8*, Mendelssohn's *Scherzo*, Brahms' *Symphony No. 3*, Kodály's *Dances of Galanta* and Shostakovich's *Symphony No. 9*. A few of them brought in Dvořák's *New World Symphony*, and Smetana's *Šárka*, from *Mla vast* and *Overture to the Bartered Bride*. I noted with irony that *I* was being

asked for help with some Czech music, but they seemed to appreciate whatever input I could provide.

My focus on orchestral excerpts with them allowed me to explore parts, scores and recordings in a more in-depth way than I would have if we were working on a broad range of repertoire. The students had a collection of orchestral excerpts, but not full parts. Their knowledge of the excerpts was limited beyond the specific excerpt on the page, and the excerpt itself was often truncated or incomplete. I shared full scores of the works with them, and we listened to portions of the works in order to provide a fuller context. Their usual lessons are generally repertoire-driven, with an emphasis on preparation for competitions and the final jury exam. In contrast to their work on complete sonatas and concertos in their typical lessons, our emphasis on shorter passages was a departure for them. The students seemed to respond well.

The students were generally well prepared for each lesson. Every student, without exception, had outstanding technical skills and command of the instrument. Most of them were able to double-tongue. The common explanation was that conductors performed Smetana's *Overture to the Bartered Bride* at tempi too fast for single-tonguing, and that the excerpt was a part of every orchestral audition. Conductors expect that one will be able to double-tongue, and that this is requested in auditions. A few did this with great clarity and consistency in the *Bartered Bride* and in the 16th-note solo passage from the fourth movement of Beethoven's *Symphony No. 4*. Much of what I was able to offer, beyond our work with the basic concepts associated with each excerpt, included listening to various recordings and engaging in some score study. This was effective because most students there were well grounded in their understanding of musical style, as a result of their solo repertoire work. When I did offer interpretive observations, I found that the students understood my characterizations of particular phrases, even if I had to demonstrate more through my own playing and singing or other forms of vocalization. Communicating musical ideas through imagery and metaphors, however, clearly slowed me down. In these moments, my language barrier had an impact on my teaching. Czech students continue to have English classes at the college level, and



Janáček Academy of Music



these students' understanding of the language was excellent. However, I still had to choose my words carefully and slow down. These were helpful lessons for me as a general rule, even after I returned to the U.S.!

Some of the aspects of the teaching experience differed little from my teaching at Oakland University, and other aspects presented unique challenges. In the Czech Republic, and as in my teaching in the U.S., I found myself sharing similar observations regarding tempo, rhythm, dynamics and pitch, for instance, in a given passage. My challenge as a visitor came in the approach to tonal characteristics. I still think often of one lesson, in particular. In an attempt to achieve more clarity in this student's articulation, I made some suggestions regarding a more rounded embouchure, and a higher, more forward tongue position. He was able to do this, and although it took some time, I thought he had more clarity in both his sound and articulation. His response was that many Czech clarinetists would consider the sound to be "narrow." My attempt at a solution for clearer articulation also altered his approach to sound, which was based upon a freer and more flexible Czech sound tradition. At that point, rather than working with voicing, I encouraged him to play with a well-supported and focused airstream. This seemed to help him accomplish more consistency in his articulation without fundamentally altering his tonal approach. From that point forward, I attempted to seek out solutions to perceived sound and tonal issues within the context of the traditions these students had already cultivated to a high degree. This was the greatest learning experience for me as a teacher in my time there.

I also presented a recital. I performed Bernstein's *Sonata*, Gershwin's *Preludes*, arrangements of several of Rose's *32 Etudes* for clarinet and piano, Joan Tower's *Wings* and John Mackey's *Breakdown Tango* for clarinet, violin, cello and piano. My wife, Joan Hovda, performed the cello part, and Alena Zavadíliková, an outstanding graduate student there, performed the violin part. It was a very interesting cross-cultural collaboration in working with Alena and our pianist, Dana Drápelová, as we put together this program. The Czech students and faculty there really enjoyed *Breakdown Tango*. They had not heard of Joan Tower's work, or this particular arrangement of the Gershwin work by James Cohn, although



*After our recital at the Janáček Academy on 12/17/12: Dana Drápelová, piano, Alena Zavadíliková, violin, me and Joan Hovda, cello.*

they liked both of these works. They also appeared to be unfamiliar with the Rose etudes, or at least of the central role these etudes play in our studies in the U.S. They had all performed the Bernstein, and that has become quite popular there. It was gratifying to present these works and this music to an audience that was hearing much of it for the first time.

In addition, we attended many performances in Brno. We had the opportunity to interview Vít Spilka and Emil Drapela, the principal clarinetist of the Brno Philharmonic. In Part II of this article, I will share these aspects of my experience in Brno.

## ABOUT THE WRITER...

**George Stoffan** received a Fulbright Award to serve as an artist-in-residence at the Janáček Academy of Music in Brno, Czech

Republic in the fall of 2012. He is associate professor of clarinet at Oakland University and principal clarinetist of the Oakland Symphony Orchestra. He previously served as principal clarinetist and concertmaster of the United States Air Force Band in Washington, DC. Mr. Stoffan has performed in recital at International Clarinet Conferences in Kansas City, Atlanta and College Park, MD, and in February 2011 performed in recital at the National Association of College Wind and Percussion Instructors conference in Gainesville, FL. He holds a Bachelor of Music degree in Clarinet Performance and Bachelor of Arts degree in Political Science from the University of Michigan, a Master of Music in Clarinet Performance from Indiana University and a D.M.A. in Clarinet Performance from the University of Wisconsin.

## 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.

# How Do I Get Into the Profession?

## A brief description of the U.K. audition procedure and some tips on what to do and not do when auditioning and on trial in Great Britain

by Leslie Craven, Principal Clarinetist, Orchestra of Welsh National Opera

The question “how do I get into the profession?” is one many students and aspiring professional clarinetists will ask. I asked it myself of my teacher Sidney Fell and his reply was, “Leslie, water finds its own level.” Not a great deal of help but I think I knew what he meant by that cryptic sentence.

I was fortunate enough to have several chances to play in orchestras from a very young age. A little talent can go a long way if accompanied by sheer hard work.

I began playing clarinet at the age of 7. I think I must have driven my brothers and sister mad, practicing all hours of night and day until my parents asked me kindly to “give it a rest.” (Playing the clarinet and being regarded as talented in the area of London I grew up in – East London – was very unusual and drew a lot of attention from the press – “a kid from the wrong side of the tracks makes good” might be the way I would have been described in America. My average daily journey to school usually ended in my having to fight someone, simply because I was different – playing a musical instrument and carrying the instrument to school I was an obvious target. Luckily my father, a former Royal Marine in WW2 who had also represented them in the boxing ring, taught me to defend myself from a very early age and this proved very useful in my daily routine of going to school.)

The hard work did pay off and I soon began to achieve success, gaining a place (aged 10) to attend the Royal Academy of Music Junior Exhibitioner’s course on Saturdays. This was swiftly followed by the chance to take part in master classes with the renowned teacher and pedagogue Nadia Boulanger who inspired me to work much harder and with whom I had several subsequent master classes during my studies as a full-time student at the Royal College of Music.

I had been studying at the Royal Academy Junior Department for about a year when I was invited by the London Philhar-



Leslie Craven

monic (I was 11 years old) to play with them during a rehearsal conducted by Sir Adrian Boult. I had made a comment when interviewed by a local newspaper that I wanted to play in a professional orchestra such as the London Philharmonic when I grew up. Somehow the L.P.O. press office must have

reported this comment to the head of their publicity department and he sent a reporter from the *Evening Standard* to collect me and take me to Conway Hall London where the L.P.O. were rehearsing Walton’s first symphony with Sir Adrian Boult.

Sadly at that time Sir Adrian was unwell, but luckily a new young conductor, Colin Davis, stood in for him to conduct the Walton.

For an 11-year-old, playing in such a fantastic orchestra was very exciting, and I actually got to play part of the Mozart *Concerto* to Colin Davis and John (Jack) McCaw, the principal clarinetist.

The second clarinetist at the time was Alan Hacker who was destined to become famous for his work in contemporary music. Alan was very helpful in the rehearsal and very kind to me. I must have made lots of mistakes in the section during the rehearsal, but he and John McCaw never criticized or berated me once.

Experience of this kind is so inspiring and I returned home full of enthusiasm to become an orchestral musician. Up to this



Leslie playing to  
Colin Davis and John McCaw





ca. 1964: Leslie (age 11) with the LPO

point my ambition was to be a soloist, and I thought that playing in orchestras was second best and that it would be easy to find a job in an orchestra. I now know that orchestral playing is a very complex art, and to master all the facets of the orchestral experience is a lifelong task. Far from being easy, getting a job in an orchestra is one of the most difficult things to accomplish.

## How to begin the process of finding and applying for a position

### The application

Firstly, one needs to find the job to apply for. Looking in the journals, such as *Das Orkester* (Germany), *Classical Music*, *Saturday Telegraph* and websites such as [www.musicalchairs.info/](http://www.musicalchairs.info/) will help in the search. Once found, great care needs to be taken in the application for the job.

The formal application will be scrutinized by the residing principal clarinetist

of the orchestra (and the audition panel – usually the principals of the wind section), and if your C.V. is interesting you will be invited to audition. There is no obligation for an orchestral audition panel in the U.K. to audition everyone who applies.

### Be concise.

One good tip for applying to orchestras in the U.K. – try to put all your experience on one A4 sheet. The players who scrutinize applications and ultimately decide which candidates will be heard can become impatient when confronted by lots of irrelevant material in an applicant's C.V.

Audition panels usually have to sift through more than 100 C.V.s for one vacant position, so another piece of advice is to include only the most relevant professional information and start at the top of the sheet with the most recent orchestral experience. While it is interesting to note how many solo and concerto performances candidates have done, it is of little relevance

to an audition panel. In my experience it is best not to include details of one's academic career unless college orchestral experience is all you have or if it includes some kind of "side by side scheme." (These are schemes run by establishments such as the Royal Welsh College of Music to give students the opportunity to win an audition, gain the chance to sit in with and play in a professional orchestra and to learn from the professional orchestra's principal players.)

### Be prepared.

Most panels will consider college students or graduates for auditions, but if they have some professional experience this usually gives them a better chance of being included among those to be auditioned. The Boy Scouts motto, "Be prepared," is the best advice I can give aspiring clarinetists wishing to take part in auditions. Practice as many orchestral excerpts as you can find, even when there are no vacancies advertised. One never knows when the next va-

cancy may arise and being “match fit” and ready to audition at a moment’s notice is good general practice.

Once selected for audition the candidate will need to present a set piece and usually a work chosen by the candidate. One of the set pieces will usually be the *Concerto* by Mozart. Prepared sight reading will be sent to candidates before the audition, and these excerpts should be learned thoroughly. At the discretion of the audition panel the candidate may be asked to play some unprepared sight reading. At the time when I was doing the rounds and auditioning (as a student) for orchestras there was no such thing as “prepared” sight reading. One simply had to read what was put in front of you on the day and therefore an encyclopedic knowledge of repertoire was necessary!

### The Audition Procedure

The audition itself will be a formal experience, but the members of the panel will usually be welcoming and friendly. They will have been through the same procedure when they were candidates and will understand the nervous stress you the candidate will undoubtedly be experiencing. You will have been allocated a time to play and taken to a warm-up room. Be ready to play at a moment’s notice as frequently during audition days there will be people who pull out of the audition at short notice or inexplicably do not show. If you do have to play before your allocated time make sure that you do not go into the room unprepared and flustered. Take time to compose yourself and tell the audition panel when you will be ready to play, some deep breathing exercises will help you to relax.

### Do not be intimidated by pyrotechnical wizards.

Audition panels are used to hearing players with brilliant techniques, and it is often the player who shows a deep musical understanding that wins, despite all the pyrotechnical “whizz-kids.” Sometimes the candidate who is to audition directly before you may be warming up nearby and perhaps other candidates will be flashing through their own-choice works or the orchestral excerpts in other rooms within earshot, and this can be intimidating. Try not to focus on them but on your own calm, calculated, precise preparation.

### Dress and Manner

During the audition try to be natural, friendly but not overly effusive, and firstly

make sure you look at each member of the panel when they are introduced to you. Dress and behave in a business-like fashion and make sure shoes are clean and polished if necessary. Dress is important, and making a good first impression is crucial. Audition panels prefer candidates to show respect to them by dressing for the occasion in a smart casual way.

### Show your strengths.

Never choose pieces that show your technical weaknesses. These will be found soon enough if there are any in the sight reading of orchestral excerpts. Keep to a definite plan of execution; perform what you practiced at home. A good preparation is to get colleagues and friends to give you a “mock audition.” In the real audition be clinically precise with rhythm and make sure you tune accurately the first time. If presented with unprepared sight reading, take a careful look at it and note any awkward passages and finger them through. Make a note of accidentals, key and tempo changes. The golden rule is: keep going and keep the eyes moving ahead of the bar you are in. If you make an obvious mistake and falter, ask to try the excerpt again but do not repeat the same mistake. It is better to play excerpts too slowly than too fast. The most impressive players are those who play all excerpts flawlessly, first time at the correct tempo. This sight reading ability can be perfected, so try to ensure accuracy in practice. A really good tool for training sight reading is the inexpensive but brilliant music@site computer program by clarinetist Alistair Logan. (There is a link to this on my website [www.lesliecraven.co.uk](http://www.lesliecraven.co.uk).)

### After the Audition

If you are successful, a letter will usually be sent to you once all the auditions have been completed, informing you that you have been offered a trial, and this will be comprised of a number of engagements. If rejected, do not go into terminal decline, ask the audition panel for feedback and perhaps go and have a lesson with the principal player of the section to ascertain why you were unsuccessful. Sometimes good players who audition simply have a “bad day at the office,” but if there was a technical reason for rejection it would be useful to find this out and remedy it.

### Trials

If you are successful and win a trial, several other people, also on trial, will be compet-

ing against you, and this process is one of elimination and can take years to complete.

Usually an orchestra takes a considerable time to select not only a good player but also a personality that is compatible with the other personnel in the orchestra. Many aspects of personality are considered and even one’s personal hygiene is important here. No one likes to sit next to people with poor personal hygiene or those who have the smell of cigarette smoke on their clothes or have eaten very spicy food and breathe the fumes over colleagues.

One has to be “squeaky clean” in both playing and etiquette as a professional, and along with that an air of confidence and self assurance is desired (but not arrogance).

Orchestral players do not want over-confident trialists around them. Excessive ebullience should be guarded against as much as timidity. When on “trial” players should always arrive to the rehearsals early and warm up and show they are taking the experience seriously.

### Tea Breaks

If the trial is for a position such as sub-principal or section player, make sure that you are the first to offer to buy tea or coffee for the section at break time in the rehearsal. Try to be quick to the queue as orchestral breaks are short (usually 15 minutes only), and the principal clarinetist will undoubtedly be fussing with reeds or mouthpieces. (I usually am!)

### Caution on the platform or in the pit

Trialists should never walk in front of (between the player and the music stand) other seated players to get to their position. This is a simple etiquette but one if disregarded will earn you some frowns and comments if the practice is sustained. Sometimes in cramped positions in orchestral pits it is impossible to avoid walking in front of fellow players, but do so with care not to knock over instruments and always be apologetic for causing them to have to move out of your way to let you past. Someone once knocked my clarinets off their stand during a hurried return to their seat – pushing past me.

The person was distraught at having damaged my instruments and was berated silently with withering looks from colleagues for being in such a rush and being clumsy. My instruments were unplayable, and I had to leave the rehearsal to try to bend the keys back into shape and get the instrument working again.



### Leading from the second chair

It may not be common knowledge but one of the worst things a second player (particularly one on trial) can do is to pick up their instrument and catch the principal's eye (in his peripheral vision) before he or she (the principal) has to play. This can lead to the principal actually playing in the wrong place, especially if the second player has a habit of picking up the instrument and being ready to play more than a bar before required. The movement may distract the principal and could even cause a counting error because the second player has disturbed the principal's concentration or caused doubt to enter his/her mind as to which bar he/she should play in.

I find second players who are really helpful wait until the principal is ready to pick up the instrument and lead the entry, unless the second player has an obvious solo passage. If the principal is clearly mistaken and does not appear to have counted bars correctly (of course this never happens to me), a really supportive second player will "jump in" and play the entry until the principal is "back on track" with his concentration. There is nothing worse than a deadly silence when an entry is missed. If the second player is someone who needs a lot of preparation time forming the embouchure and settling before an entry, they should be very discreet when they make their preparation to play and should not hold the instrument too far out in front – rather keep it pulled into the body, away from the peripheral vision of the principal. This is particularly good advice to those on "trial." If trialling for a principal position, make sure you lead the section and take a dominant role but with a relaxed approach. Try never to be overbearing or too forceful, but make sure your instructions to the section are followed. (If they are not, I find a blow to the head with a big stick helps.) If as a trialist you are unfortunate enough to make a mistake or two, try not to let it phase you and cause you to make more mistakes. An experienced principal will forgive the odd mistake; after all, we are all human.

### Be attentive at all times.

During rehearsals (and performances) it is important to pay close attention to the principal's and conductor's instructions, and, if necessary, mark them in the part with a soft pencil.

Temperance is expected during rehearsals and performances, but alcohol will of-



*Alan Hacker, Leslie, John McCaw and Leslie's father*

ten be consumed with other members of the orchestra in a nearby hostelry after the day of rehearsal or after a performance. If one does not drink alcohol, it is advisable to join in the trip to the hostelry and drink a soft drink to show one is a normal, gregarious musician.

The "trial" process is to the best of my knowledge unique to Great Britain. In other countries the job is decided at the audition, and auditions are often performed behind a screen and candidates are anonymous until the selection is made. I think our formula is better than the screened version as it does take into account the personalities of those applying for the post. An orchestra is a big family and needs to be a friendly place to work to get the best from the performers.

To gain orchestral experience is of paramount importance to the prospective orchestral player. To this end accept any offers to play (with or without a fee) in orchestral ensembles and buy as many excerpt books as possible to equip yourself with knowledge of the repertoire.

Youth orchestras are a good source of experience, but in my view need to address more repertoire and not just rehearse (usually to death!) the pieces for the next concert.

There are some amateur orchestras that provide rehearsal experience and in which players read through new repertoire each week. These are very useful. A serious as-

piring orchestral player will not only buy repertoire books but also many recordings and scores of works in all genres: Classical, Romantic, Modern and Opera. Opera is a much specialized study and needs even more stylistic knowledge than symphonic playing. The complete player will also be able to play jazz to some degree – or at least give a reasonable representation of the styles in jazz. (See "Sessions" below.)

### Opera Experience

It is very difficult to learn all facets of playing in orchestras, and one of the most difficult is the opera repertoire. Most operas last longer in duration than a full symphony concert and require enormous experience and concentration, an ability to cope with a heavy work schedule and up to five or more performances per week plus rehearsals of several different and often technically and physically demanding works. Many operas have solos for the clarinet, and in general there is much more exposed solo work of substance in the operatic repertoire than in the symphonic repertoire. I demonstrated this at a recent master class at the Royal College of Music where I demonstrated some of the extended solos for the clarinet. Most of the great Italian solos were written for a specific player – the great Ernesto Cavallini, indeed, Verdi, Puccini and Rossini wrote operatic solos with this player in mind.

## Touring

Touring opera is even more stressful as there is the traveling to consider and preparation time, plus the variety of venues, some of which have primitive backstage facilities for musicians and less than spacious accommodation in the pit accompanied by depressingly dry acoustics. Working conditions in these theatres is often below the standard expected in the 21st century.

## Recording and "sessions"

The best players will eventually be invited to join an elite group of players in London – the hallowed ground of the recording studio musician. Once you begin to be booked for sessions you know that you have been given the greatest accolade and that people trust you to deliver the goods and pay premium rates for your services. There are no auditions available for being invited to join the ranks of the session musician. You simply need to have established a reputation as one of the leading players.

If you are very lucky and have continued success, composers will eventually recognize skills and ask for you by name. To be a recording "session player" you will need to be supremely versatile and have mastered all facets of musical style including jazz. I have often been asked on sessions to play in a "Dixie" style or other eras of jazz and to imitate the great players in this genre.

I was fortunate enough to be in this elite and to play with the very finest players in London for films, TV series and commercials (known as "jingles"), and it was one of the most satisfying times in my career.

I eventually became tired of the exhausting schedules in London and moved to Wales having been invited by Maestro Carlo Rizzi to join the Welsh National Opera as their principal clarinet, after a trial period of about one year during which I was tested in every kind of musical scenario known to the W.N.O.

## A typical week in the player's schedule

Rehearsal and performance patterns have changed considerably in recent years with the advent of Sunday trading and the need to be more competitive in the market place.

Orchestral salaries are not high in the U.K. (often comparable to that of a bus driver), and there is a necessity to teach or have other forms of employment to bolster low wages. It is practically impossible to be a single breadwinner family these days in any job, and the music profession is no differ-

ent. Most musicians diversify in some way or other, and the pattern shown below is a typical working week but does not include the hours of private practice and reed selection involved or travel hours. Travel to and from performances for me usually means on average approximately 500 miles per week almost every working week of the year.

This equates to a minimum of 14 hours per week driving for me. Most musicians do more or less the same amount, especially freelance musicians. When I was freelance I would often exceed 35,000 miles per year to get to and from engagements.

There is often no rigid pattern to rehearsals, but in the company in which I work, a typical week of rehearsals/performances could look like this:

**Monday:** rehearsal, *Wozzeck*, 10:30 a.m.–1:30 p.m.; evening performance, *La Traviata*: 7:15 p.m.–10:15 p.m.

**Tuesday:** rehearsal, *Wozzeck*, 10:30 a.m.–1:30 p.m.; lunch then rehearsal, *Wozzeck*, 2:30 p.m.–5:30 p.m.

**Wednesday:** rehearsal, *Wozzeck*, 10:30

a.m.–1:30 p.m.; lunch then dress rehearsal, *Madama Butterfly*, 2:30 p.m.–6:30 p.m.

**Thursday:** 11:00 a.m.–5:00 p.m., teach at college, then 7:15 p.m. performance, *Madama Butterfly*

**Friday:** rehearsal, *Wozzeck*, 10:30 a.m.–1:30 p.m.; evening: 7:15 p.m. performance, *La Traviata*

**Saturday:** Most players teach until about 3:00 p.m., then evening performance, *Madama Butterfly*.

**Sunday:** a.m. Some consultation lessons at home, then 4:00 p.m. performance *Wozzeck* (but not every Sunday, usually Sunday's at the opera are free days).

**Monday:** technically free, but the Royal Welsh College students from 11:00 a.m. – 8:00 p.m.

The financial rewards may not be great and playing for a living is mentally and physically exhausting, but ask any professional player if they would rather do anything else and I guarantee that most would almost always answer "no."

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**Secretary, International Clarinet Association**

**Professor of Clarinet**

**The School of Music**

**The Ohio State University**

**1866 College Road**

**Columbus, OH 43210 USA**

**Email: ICAssecretary@clarinet.org**

Nominations for Honorary Memberships should include the following information:

- Name of nominee: Nominee's address, phone and email address;
- Biographical sketch of nominee and supportive
- documentation of the nominee's qualifications
- Printed name of the nominator, nominator's address, phone and email address



# In Memoriam

## WALTER BOEYKENS, 1938–2013

by Stephan Vermeersch

A phenomenal clarinetist, pedagogue and so much more is no more: Belgian's top clarinet player, Walter Boeykens, died on Tuesday, April 23, 2013, at the age of 75.

From 1964 until 1985 he was the soloist with the Philharmonic Orchestra of the Belgian Radio and Television (BRT), after which his already thriving international career soared to unprecedented levels. He toured the world not only as a soloist, but also with his Ensemble Walter Boeykens. He enjoyed worldwide recognition as a clarinet teacher and was a professor at the conservatories in Antwerp, Utrecht, Rotterdam and Tilburg and gave master classes worldwide.

His impressive discography includes most of the masterpieces of the clarinet literature, and, together with his ensemble, he recorded all the relevant chamber music repertoire for clarinet (Harmonia Mundi).

In 2007 he became *Maestro Honoris Causa* at Antwerp University. In 1981 he founded his famous Clarinet Choir Walter Boeykens in which students and graduates committed themselves to making music at a high level. In 1988 he was awarded the fifth Prudens Van Duyse prize. In 1995 he was named "Cultural Ambassador of Flanders" and was knighted by King Albert II in recognition of his music career, and in 2001 he received the first Klara-Career Award. Beginning in 1996, the "Festival Bornem Walter Boeykens" was organized where each year a number of prominent musicians are invited.

Walter Boeykens was not only a top clarinetist, but, above all, a warm person with

a *savoir vivre* with a huge passion and talent for music in all its facets. "Music is like running water, no pond, but a river," was one of his sayings. He went through life like he played – uncomplicated and based on his own concerns and feelings. His family always provided the great support in everything he did. [See also "Walter Boeykens – A Fantastic Clarinetist, Teacher and So Much More!" by Stephan Vermeersch in *The Clarinet*, December 2012, Vol. 40, No. 1. Ed.]



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# Solos de Concours

## Forgotten Prizes Rediscovered –

## Aragon sur des Airs Populaires d'Espagne (op. 91) by Henri Büsser

by Christine C. Barron

*This article is the second in a mini-series, focusing on solos de concours of the Paris Conservatory which are not often heard. The next installment will cover Denneriana by André Bloch, which was the 1938 contest piece.*

**A**ragon sur des Airs Populaires d'Espagne (Op. 91) by Henri Büsser is a work which is scarcely programmed on recitals. Most of us are aware of the *Solos de Concours* by Rabaud, Widor and Messenger, as we should be; however, there are many other contest pieces out there that deserve more attention than they typically receive. *Aragon* is indeed one of these works. It is an entertaining piece with a very different character than the traditional *solos de concours*, and it is quite rewarding to learn and to perform. It is loaded with charm and brilliance, has an appropriate degree of difficulty, and I feel it is technically and stylistically accessible to many clarinetists. It deserves as much attention as the fellow contest pieces by Widor, Messenger and Rabaud.

Henri Büsser, who was also known as Paul-Henri Büsser, was a French composer, conductor, organist and teacher. He was the only composer commissioned to write three *solos de concours* for clarinet. Besides *Aragon* (1934), his other clarinet contest pieces include *Pastorale* (1912, 1919) and *Cantegril* (1924). He wrote *solos de concours* for other instruments as well, including flute and oboe.

Büsser was born in Toulouse, France on January 16, 1872, to a family of Swiss descent. His father, an organist, died at age 33 when Henri was only 7 years old, but he had noticed the significant musical ability of his young son and encouraged him. At the very young age of 7, Henri became a member of the Toulouse Symphony, and at age 12, he composed a mass. Büsser studied at *Ecole Niedermeyer* and at the Paris Conservatory. He studied composition with Ernest Giraud, and organ with Charles-Marie

Widor and César Franck. He was employed as a musical secretary to Charles Gounod, who considered Büsser to be exceptionally gifted, and Gounod helped Büsser obtain a job as organist at the Church of Saint Cloud, a position Büsser held for 30 years. In 1893, Büsser won the second *Prix de Rome* for his cantata, *Antigone*.

Büsser taught at the Paris Conservatory from 1904 until 1949, where his many students included notables such as Gaston Litaize, Eugène Bozza and Henri Dutilleux. He held positions of prominence in many organizations, including *L'Académie des Beaux Arts* (succeeding Pierné), *Union des Maîtres-de-Chapelle et Organistes* (Masters of Chapel Organists), *Opéra-Comique* and the Grand Opéra. He composed masses and other vocal music, as well as several operas, including *Daphnis et Chloe*, *Jane Grey* and *Le Carosse du Saint Sacrement*. He also wrote instrumental chamber music, a ballet and incidental music, and edited and arranged an extensive amount of music. His arrangements include many works by French composers, such as Debussy, Lully, Delibes, Berlioz, Franck, Rameau, Bizet and Fauré, as well as works by Mozart, Verdi, Weber and Schubert.

In his long life, Büsser forged many friendships and worked with many famous musicians, including the Boulanger family, Charles Gounod, Claude Debussy and Jules Massenet. In 1958, Büsser married the celebrated dramatic soprano, Yvonne Gall (who, notably, made her debut in 1908 at the Paris Opéra under André Messager as Woglinde, in the Paris premiere of

*Götterdämmerung*). Büsser died in Paris on December 30, 1973, approximately two weeks prior to his 102nd birthday.

*Aragon sur des airs populaires d'Espagne*, opus 91, by Henri Büsser was the first Spanish-themed contest piece for clarinet, which was indeed a compelling addition to the collection. The title *Aragon* refers to the region in Northeast Spain which has a rich cultural history inspired by French, Celtic, Roman and Moorish influences. Büsser's birthplace of Toulouse was a mere 250 miles northeast of Aragon, and it can be assumed that Büsser must have had some exposure to the music of Aragon. This work is based on the traditional dance music of Aragon, which is the *jota*. *Jota* music, which dates back to the 18th century, is a fast dance in a triple meter. It has a very distinct, upbeat rhythm which allows for energetic dance accompaniment. The word "*jota*" is derived from Latin and means "jump," which describes the spirited, bouncy movements in the dance. In Aragon, drums and drumming have a very dominant place in the folkloric music; hence, one of the characteristics of Aragonese *jota* music is its dense, repetitive percussive elements. Many composers have been attracted to the *jota* style of music, including Franz Liszt (*Rhapsodie Espagnole*, no. 16), Georges Bizet (*Carmen*) and Mikhail Glinka (*Jota Aragonesa*).

*Aragon* was the 1934 clarinet *solo de concours* and was dedicated to Büsser's friend, Louis Messaud, a professor at the National Conservatory of Toulouse. While there are moments of tenderness in this work, the overall mood of the piece is that of merri-

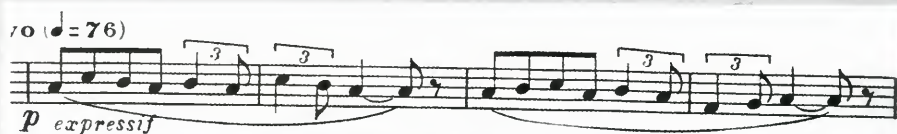


Figure 1





Figure 2

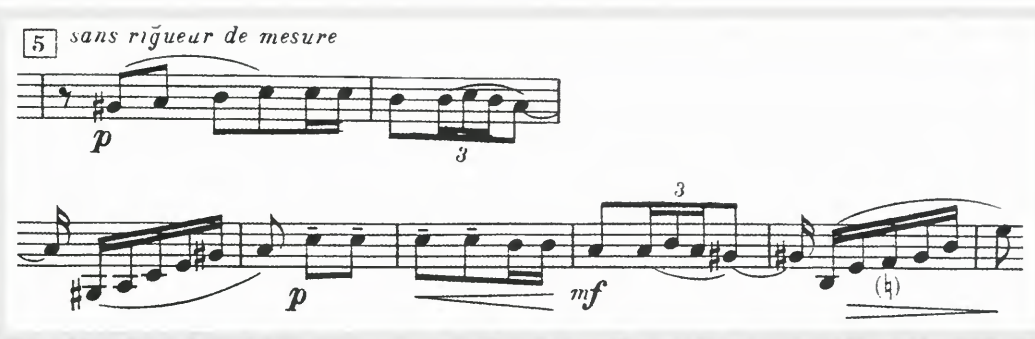


Figure 3

ment and lightheartedness, as one might expect since it is based on upbeat *jota* music.

*Aragon* is a sectional piece in one movement, beginning with *Andante espressivo* in 3/4, where the quarter note equals 76. The piano opens the work simply, gently and unadorned, with a four-bar introduction played in octaves. The clarinet mimics the introduction with its entry in bar 5, softly *expressif*, (See Figure 1) while the piano line remains uncomplicated with sustained chords in the left hand and quarter notes in the right. At bar 13, verve escalates with louder dynamics and more rhythmic motion in the piano, gradually quickening the rhythmic stride with eighth notes, then eighth-note triplets. This leads into increasing hemiolas between the clarinet and piano. The clarinet line is sweetly intense, floating above the predictable and constant eighth-note movement in the piano. Two measures prior to the next section, the piano

transitions with ascending 16th-note runs, hastening the rhythmic pace even more.

The second section, *Allegretto vivo*, begins at rehearsal 4, and is in 3/8 time, quicker than the prior section, where the dotted quarter equals 72 (See Figure 2). The feeling of triple meter, a characteristic of *jota* music, is solidified at rehearsal number 5 (See Figure 3), where a new dance-like theme is introduced. The clarinet plays a more hastened rhythm, with descending 16ths, and the piano plays accented chords marked *subito forte*, with openings between them which allow the clarinet line to peek through. Where this section introduced more energy, rehearsal 5 relaxes a bit, with both the piano and clarinet playing softer and with *sans rigueur de mesure*. The relaxed feeling is short-lived, and the hemiolas that were prevalent earlier return again, with the clarinet playing a flurry of triplets over the piano in duple meter (See Figure 4).

*Piu mosso*, the third section, remains in 3/8 time, and the dotted quarter equals 76-80, which is just slightly faster than the previous section. The piano plays a spirited, *animez*, four-bar transition into rehearsal 8. This section becomes more technical in passages for the clarinet, a whirlwind of sorts, with more constant 16th notes interspersed with trills and 32nd-note runs (See Figure 5). This section evokes another characteristic of Aragonese *jota* music, with a very dense and repetitive percussive feeling. Of course, it is desirable for the clarinetist to achieve a feeling of effortlessness while playing this over the complex rhythmic continuance of the piano line.

The fourth section, *Piu tranquillo*, nicely employs almost the whole range of the clarinet, and while “more tranquil,” is rhythmically challenging for the clarinet, jumping back and forth quickly between triples and duples, as the piano primarily plays a bed of tremolos in octaves. The



Figure 4



Figure 5

clarinet has a lengthy cadenza which begins at rehearsal number 14. There are reflections of past ideas, but since this is a *jota*-inspired piece, it is interesting to note that there are no triplets in the cadenza. A long, descending chromatic scale, from altissimo F to low E, leads from the cadenza into the next section, *Allegretto vivo*.

This fifth and final section is not surprisingly the fastest section of the work. In 6/8 time, the dotted quarter equals 92–96. It is absolutely crucial for the clarinetist to feel this section in two, and not a fast six, in order to comfortably place the three 16th-note pick-up notes that appear often in this section. The piano introduces the first six bars of this section, first with eighth notes, then with added 16th notes, which add texture prior to the entrance of the clarinet at bar 144. At rehearsal number 16, the piano plays arpeggiated 16th notes in

both hands and takes over the melody at rehearsal 17 (See Figure 6). The clarinet regains the melody eight bars later, and at bar 17, the marking indicates *en animant*, and we are whisked off to a vigorous conclusion. While it is not the typical sounding ending of a French contest piece, the finale is nonetheless still brisk and exciting.

*Aragon* demonstrates characteristics Büsser himself possessed: inexhaustible verve and exceptional vitality. The Spanish character of *Aragon* is quite distinct and is a very agreeable addition to the *solos de concours* collection. The work is distinctive, memorable and stimulating for the performers and the audience, and is unquestionably worthy of more frequent programming.

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## ABOUT THE WRITER...

**Christine Barron** is the adjunct professor of clarinet at Rollins College in Winter Park, FL. Ms. Barron is a zealous recitalist, klezmer clarinetist and chamber musician and regularly performs throughout Central Florida. Christine earned her M.M. in clarinet performance from the University of Central Florida and her B.M. in clarinet performance from The Crane School of Music/SUNY Potsdam. Her primary teachers include Keith Koons and Alan Woy.

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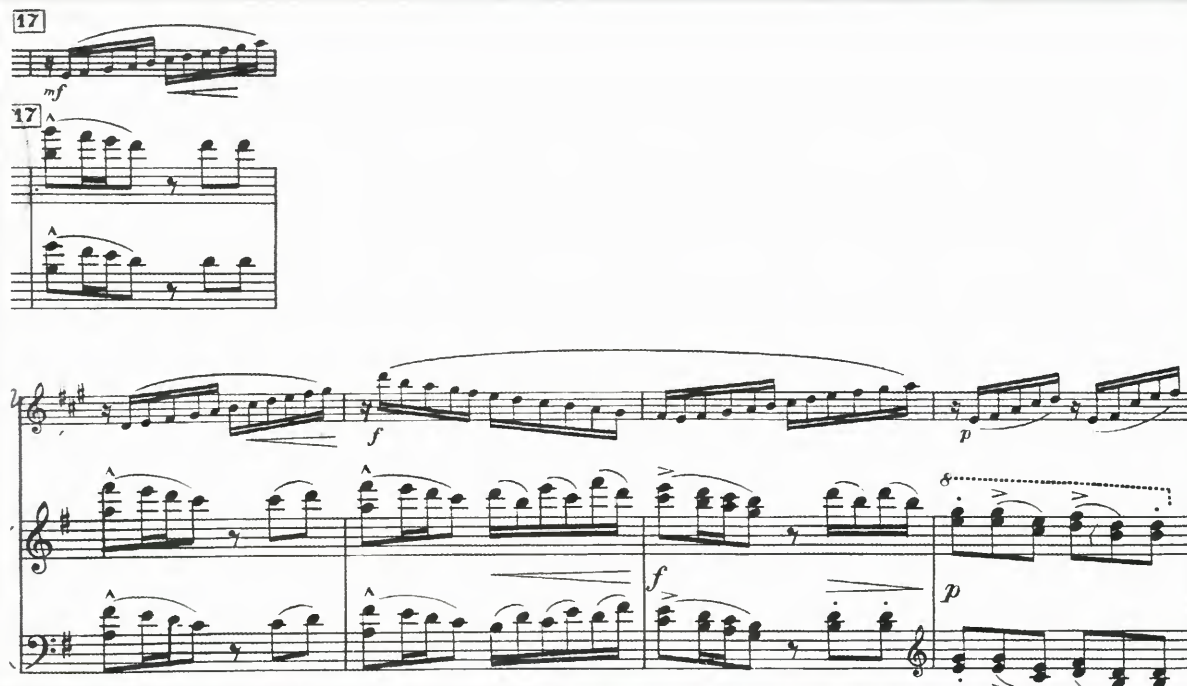


Figure 6



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**Email: [ICAsecretary@clarinet.org](mailto:ICAsecretary@clarinet.org)**

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- Biographical sketch of nominee and supportive
- documentation of the nominee's qualifications
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# PRODUCT REVIEW

## Humidity for Under \$10

by Heather Karlsson

**G**reetings, clarinetists! Today I will be presenting alternatives for instrument humidification that do not involve the ingestion of copious amounts of citrus or cost a fortune. My motivation for this is quite selfish. I am sick to death of oranges. As a repair technician, I deal with crack repair on a regular basis from October to March. In the past, I have used orange peels to assist in keeping the instrument's humidity regulated in order to close up cracks before pinning. That's fine if you get one or two cracked clarinets every so often, but when you get dozens, well, that's an awful lot of oranges. Quite frankly, I never want to see another orange again as long as I live. (Seriously. If you give me an orange, I will have my cat cough up a hairball on your rug.) Therefore, I went

questing for orange alternatives, and now you get to reap the benefits!

Before I was willing to foist these products upon an eager and unsuspecting public, I wanted to test them to see if they were worthwhile. I devised a series of experiments to help me determine whether or not the products were viable concerning case humidification. I will spare the readership the agony of sifting through prolonged descriptions of experiments and endless mounds of data and looking at my bad pie charts. The abridged version of the whole process is that I tested each product's performance in an airtight container with roughly the same volume as a single clarinet case, recorded how much the actual level of humidity deviated from what was advertised, and made notes on how quickly

the airtight container returned to the humidity of the surrounding air when the lid was open (to simulate the opening and closing of a clarinet case). As you can imagine, Friday nights in the Karlsson house are a real thrill a minute.

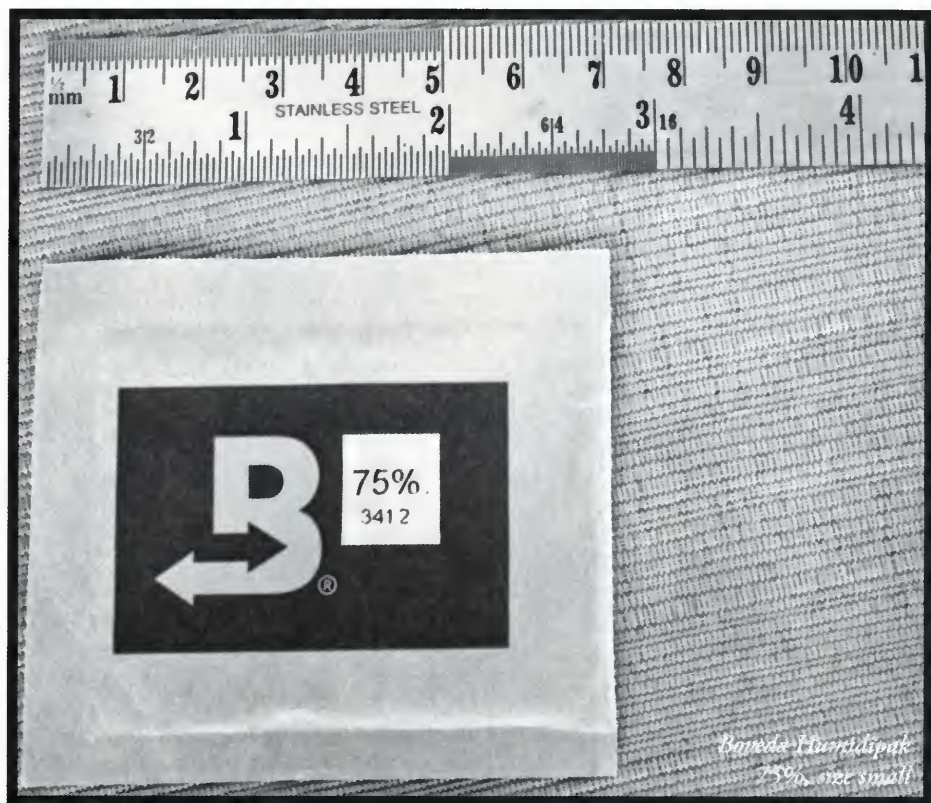
The first product I tested was the Boveda small Humidipak with 75% humidity. This is the smallest of the three products I tested. Normal usage for this product, according to the description provided by the merchant, includes keeping certain types of herbs fresh. (If you consider the fact that part of the name of the eBay store I purchased this from is "High Society," then you will probably be able to deduce what kinds of "herbs" they're talking about.) The product lasts for 60–90 days and is one-time use only.

When testing this product, I noticed that even after several hours in the airtight container, it never reached the advertised humidity level. The highest it ever got was 72%. I think this is because it is such a small object and is not meant to be used in large containers. It took 35 minutes for the container to return to ambient room humidity (which in this case was 49%).

After collecting and analyzing the data, I concluded that this is a mediocre product for clarinet cases, but will probably be great for reed cases. A word of warning: if you buy more than one at a time, leave the unused ones in an airtight container or sandwich bag. I left one of mine on the kitchen table for two days and now it is all crunchy and unusable. I got these for \$5.99 plus shipping for a pack of six. You can also get these at your local, well-stocked tobacco shop.

The next product I tested was called Water Pillows, with an advertised humidity of 70%. (Be careful if you Google it. You may come up with some weird medical equipment.) Water Pillows have the widest variety of uses of the products I chose. The most interesting use for this product is for keeping crickets alive while storing them as lizard chow. Lizards apparently don't eat dead crickets. (I don't blame them. I wouldn't either.) They last for 60–90 days, but the ones I tested easily lasted 90. Also, contrary to the manufacturer's instructions, these are NOT reusable.

When I tested this product, I saw that the internal humidity achieved 81%, which could be problematic and cause key binding, mold and possibly even rust. However, since clarinet cases aren't airtight, I don't







*Water Pillows*

think this will be much of an issue. It took 30 minutes for the humidity inside the container to return to surrounding air humidity of 50%. I have used this product in the past to close up surface cracks to great effect. I bought a package of 36 for \$19.99, which calculates to less than \$1.00 per product. It is also possible to purchase these in smaller amounts, but it will cost a little more. You can get them on eBay, from tobacco shops or from your local pet supplier.

The last product I tested is called Drymistat, which advertises humidity at

70%. This is used in homemade humidors. This is the largest of the three and may not fit in all cases. According to the manufacturer, however, you can trim the container to size, down to one-and-a-half inches.

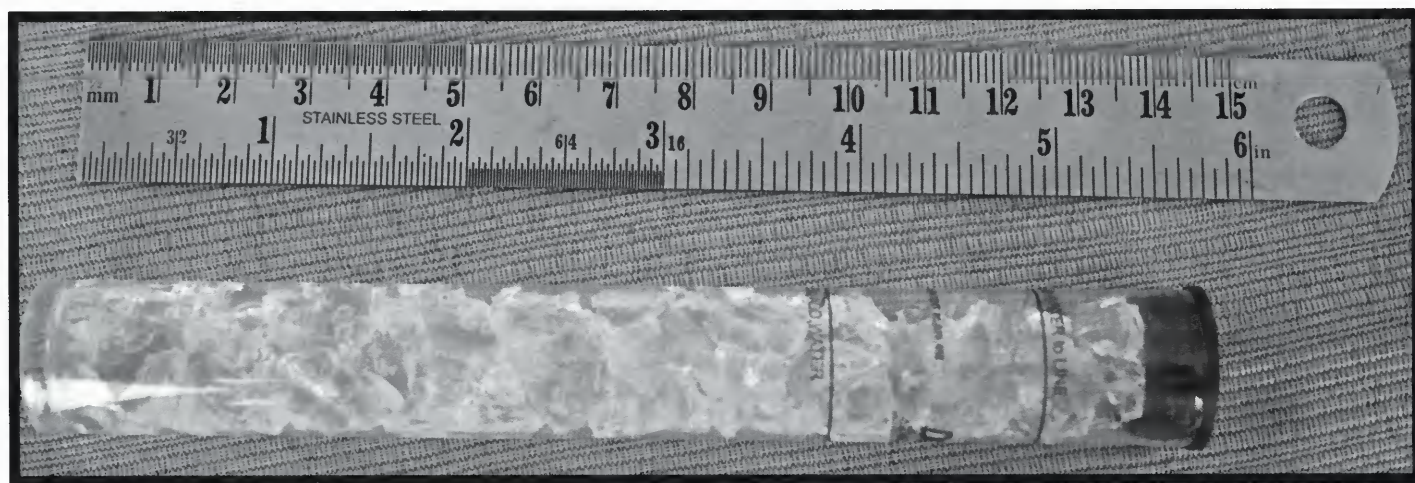
If you do that, do not dispose of the gel down the sink or other drain because it will swell and clog up your pipes, and then you'll have to pay some guy to come unclog them and accidentally moon you. This product is reusable, and will remain viable up to 90 days before it needs refilling. I had to refill mine after 85 days.

This product when tested in an airtight environment also far exceeded the manufacturer's claim. After an overnight rest in the container (because I forgot to check on it before I went to bed), the humidity registered at 83%. Again, this could be problematic with the excess humidity, but since most clarinet cases are not airtight, enough airflow should allow for regulation. It took 35 minutes for the container to return to the ambient room humidity of 51%. I bought this product on eBay for \$8.88 plus shipping. They were \$9.99 at the local cigar shop.

Please keep in mind that not everyone even needs humidification in their clarinet case year-round. These products will be most effective in winter months when the air gets dried out by the furnace, or in places with really low humidity. You may want to test these products for yourselves to see if they are appropriate for where you live. In other words, reader discretion is advised. At any rate, I hope that these products will allow you to take a break from the humble orange peel without breaking the bank.

Purchase Information (all prices and seller subject to change without notice due to the nature of eBay):

- Boveda Small 75% Humidipak Medium Fresh pack of six; \$5.99 + \$2.50 shipping for set of six; purchased from eBay seller prissyshighsociety
- Water Pillows pack of 36 ; \$19.99 plus free shipping for set of 36; purchased from eBay seller cigarner
- Drymistat Xikar Crystal Gel Tube Humidifier for Cigars (one unit); \$8.88 plus \$1.75 shipping; purchased from eBay seller Cigar Connoisseurs International, LLC



*Drymistat*



# Competitions

## 2<sup>nd</sup> Lisbon International Clarinet Competition

The 2<sup>nd</sup> Lisbon International Clarinet Competition was held in Lisbon, Portugal March 25–28, 2013, at the Palácio Foz, sponsored by the Cultivarte and Inatel Foundation. There were 115 applications. The jury consisted of Michel Arrignon (president), Antonio Tinelli, Karel Dohnal, Jean-Sebastien Béreau and Rui Martins.

The prize winners and the prizes awarded were: first prize – Kie Umehara, a Buffet Crampon Prestige B-flat clarinet, 1000 Euros and a performance during the next season of the Lisbon Metropolitan Orchestra; second prize – Joan Garcia, a Selmer Privilege B-flat clarinet and 500 Euros; and third prize – Rhéa Vallois, a Buffet Crampon RC B-flat clarinet.

**Kie Umehara** was born in Japan in 1984 and is currently a student at the *Hochschule Luzern-Musik* with Paolo Beltramini. **Joan Garcia** was born in Spain in 1988 and is currently a student at the *Escuela Música Reina Sofia* in Madrid in the class of Michel Arrignon and Enrique Pérez Piquer. **Rhéa Vallois** was born in France in 1983



*Jury members (l to r): Rui Martins, Jean-Sebastien Béreau, Michel Arrignon, Antonio Tinelli and Karel Dohnal*

and studied with Karl-Heinz Steffens and Florent Pujaila and is currently a permanent member of the orchestra *Les Siècles*.

## Donne International Music Competition

Clarinet Duo won first prize at the Donne International Music Competition in Kragujevac, Serbia.

The 10th Donne International Music Competition took place in Kragujevac, Serbia, May 24–26, 2013.

This year's adjudicated sections were flute, chamber music, composition, photography and graphic design. Although there wasn't a clarinet section this year, clarinetists competed in the section chamber music. In this category of students up to 25 years old, the first prize was shared between a flute-violin-piano trio (Nina Stamenković, flute; Jelena Aleksijadis, violin; Sanja Martinović, piano) from Bosnia and Herzegovina, and a clarinet duo from Serbia (Dušan Osmanović and Mateja Lalić). Both Dušan and Mateja have been prize winners at numerous national and international competitions (International Competition Davorin Jenko in Belgrade, International Competition of Woodwinds in Požarevac, etc.), and currently are clarinet majors at the University of Priština-Kosovska Mitrovica, in the class of Prof. Andrija Blagojević.

Apart from the artistic director of the Festival, Mrs. Olivera Vojna Nešić, who also served in the jury, other jury members in the chamber music category were: Sanja Stijačić (University of East Sarajevo, Bosnia and Herzegovina), Andjela Bratić (Univer-



*Prize winners (l to r): Rhéa Vallois, Joan Garcia, and Kie Umehara*





(l to r) Mateja Lalić and Dušan Osmanović

sity of Niš, Serbia), Marko Nešić and Andrija Blagojević (both from the University of Priština-Kosovska Mitrovica).

A part of the Festival were the Lux Artis concerts, this year devoted to music of women composers. At one of them, at the closing ceremony of the Festival, May 26, 2013, clarinetist Andrija Blagojević performed. Blagojević, who is the I.C.A. National Chairperson for Serbia, performed the Serbian premiere of *Ode to Odessa* by Israeli National Chairperson Eva Wasserman-Margolis. Also on the concert, Blagojević, accompanied by his colleague from the university, pianist Marija Gluvakov-Medenica, performed *In modo barbaresco* by Olivera Vojna Nešić. Both compositions were very well received. Special guests at the concert were first-prize clarinetists Dušan and Mateja, who performed part of their competition program, the first movement of Crusell's *Concert Duet*, Op. 6, No. 2.

## Seventh Edition of the Breno International Clarinet Competition "G. Mensi"

*A Report by Luigi Magistrelli*

The eighth edition of the Breno International Clarinet Competition "G. Mensi" took place on May 7–9, 2013. Breno is a nice little town in the northern part of Italy where Giacomo

Mensi was born. Giacomo Mensi was a talented clarinetist who studied at the local conservatory in Darfo Boario Terme, and then earned a diploma at the *Hochschule* of Freiburg (Germany) studying with the well-known player Dieter Klocker. Soon after his graduation he died in a tragic car accident. This competition has been organized in order to keep alive the memory of this young player.

In the competition the clarinetists could compete in three different categories: Young Promises A (up to age 14); Young Promises B (age 15–17); and the

third category, Excellence (no age limit). The president of the jury was Bobby Yotzov from Bulgaria, and the other members of the jury were Luigi Magistrelli, Nicola Miorada, Primo Borali, Piero Vincenti and Silvio Maggioni, the organizer and artistic director of the competition. A good number of participants arrived from Italy and other European countries including the Czech Republic and Japan.

In the Excellence category the participants had to play for the first round the first movement of the Yotzov *Concerto* (recently published by Eufonia) and the G. Rossini *Introduction, Theme and Variations*. In the second round the compulsory pieces were the Mozart *Clarinet Concerto* (first movement) and the Stravinsky *Three Pieces*. In the third round they performed the Rossini *Variations* again. The winner, Fabio Maini, performed the Rossini *Variations* on May 9 with the Valle Camonica Orchestra, conducted by Silvio Maggioni.

## Winners

Excellence: First prize (Patricola clarinet), Fabio Maini (Italy); Second prize (700 Euros), Gianluigi Caldarola (Italy) and Antonio Capolupo (Italy); Third prize (400 Euros), Kie Umehara (Japan)

Young Promises (age 14 years old): First prize (200 Euros), Elena Sale (Italy); Second prize (150 Euros), Svejkar Marek (Czech Republic); Third prize (100 Euros), Nicolò Andriolo and Lorenzo Dainelli (Italy); Special mention, Sibilla Petenzi (Italy)

Young Promises (age 15–17): First prize (300 Euros), Not awarded; Second prize



(l to r): pianist of the competition Ognjana Sokolov, Nicola Miorada, Kie Umehara (third prize), Piero Vincenti, Antonio Capolupo (second prize ex aequo), Gianluigi Caldarola (second prize ex aequo), Fabio Maini (first prize), Bobby Yotzov, Silvio Maggioni, Francesco Patricola (Patricola clarinets, who presented the clarinet to the first-prize winner), Primo Borali, Luigi Magistrelli





Winners (l to r): Innhyuck Cho, Sergey Eleskiy, Mathias Kjøller and Pierre Génisson

(200 Euros), Alberto Culmone (Italy) and Michele Fabbria (Italy); Third prize (150 Euros), Paola Pellizzardi (Italy) and Tiziana Zappella (Italy); Special Mention, Federica Faccincani (Italy)

## Carl Nielsen Competition Winners Announced

The Carl Nielsen 5th International Clarinet Competition 2013 was held May 30–June 9, 2013, in Odense, Denmark.

The winners were: First Prize (DKK 150,000) – **Sergey Eleskiy**. He was born June 25, 1989, in Moscow, Russia, and studied in Moscow with Prof. E. Petrov and since 2009 at the Lübeck Academy of Music with Prof. Reiner Wehle. He was a prize winner at international music competitions such as Concertino-Prag (2008), *Concours International “Debussy”* in Paris (2010), Aeolus International Wind Competition in Düsseldorf (2011) and the ARD Competition in Munich (2012). Since 2012, he has been co-principal clarinet at the Perm Opera and Ballet Theatre in Russia. Sergey lives in Moscow.

Second Prize (DKK 100,000) – **Mathias Kjøller**. He was born October 2, 1985, in Kolding, Denmark, and studied at the Royal Academy of Music in Aarhus with John Kruse. Recently, he made his debut from the Soloists’ Class of the Royal Academy of Music in Copenhagen where his teacher was Lee Morgan. Mathias also studied with Yehuda Gilad. At the age of 21, he

was appointed solo clarinetist of the Aarhus Symphony Orchestra and after a few years as co-principal clarinet of the Danish National Radio Symphony Orchestra in Copenhagen, he is now back in his solo position with the Aarhus Symphony Orchestra and lives in Aarhus, Denmark.

Third Prize (DKK 75,000) – **Innhyuck Cho**. He was born October 13, 1983, in Geochang, Republic of Korea, and began his studies in Seoul. Later he pursued his education at the *Conservatoire National Supérieur de Musique* in Paris where his teachers were Michel Arrignon and Pascal Mora-

guès. In 2010, he was a prize winner at the *Concours International “Debussy”* in Paris. Since August 2013 he has been principal clarinetist in the Musikkollegium Winterthur Orchestra, and he lives in Winterthur, Switzerland.

Fourth Prize (DKK 50,000) – **Pierre Génisson**. He was born April 15, 1986, in Marseille, France, and studied in Marseille, in Rueil-Malmaison and at the *Conservatoire National Supérieur de Musique* in Paris with Michel Arrignon. At the age of 21, he joined the *l’Orchestre de Bretagne* as principal clarinetist. In addition, he was invited as principal clarinet for the Rotterdam Philharmonic on several occasions.

Other prizes awarded included:

- Carl Nielsen Prize of DKK 10,000 awarded for the best interpretation of the Carl Nielsen’s *Clarinet Concerto* to Mathias Kjøller who also won The Odense Symphony Orchestra Prize of DKK 10,000.
- The Children Jury Prize (DKK 10,000) went to Sergey Eleskiy.
- The Bent Sørensen Prize (DKK 5,000) was awarded for the best interpretation of the commissioned piece in the first round (Bent Sørensen’s *Lontanamente*) to Sergey Eleskiy.

The jury was comprised of Yuanfu Huang, Philippe Berrod, Svante Wik, Yehuda Gilad, Valeriy Altukhov, Sabine Meyer, Olli Leppäniemi, John Kruse and Hans Christian Bræn.



Jury members (l to r): Yuanfu Huang, Philippe Berrod, Svante Wik, Yehuda Gilad, Valeriy Altukhov, Sabine Meyer, Olli Leppäniemi, John Kruse and Hans Christian Bræn. (Photo Credit: Ulf Jeppesen, Carl Nielsen Competition)



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# News from Latin America

by Ricardo Dourado Freire

During the months of March and May, clarinet events were held in the Dominican Republic and in Mexico. This report will also bring information about a collaboration between Europe and Latin America hosted in Portugal.

## Clarinetísimo 2013

The Dominican Republic hosted on March 18–22, 2013, the fifth edition of Clarinet Festival *Clarinetísimo*, held at the *Conservatorio Nacional de Música* (CNM) in Santo Domingo. The event was organized by CNM's clarinet professors Roberto Medina Ríos and Darleny González, supported by the Ministry of Culture, *Fundación Sinfonía* and the CNM.

The festival started in April 2009, and this edition invited Alden Ortuño (Cuba), Mauricio Murcia (Colombia), Michael Norsworthy (U.S.A.), Brian Viliunas

(U.S.A.) and Juan Gabriel Olivares (Dominican Republic/U.S.A.). Each guest performed a recital and offered a master class for the participants. Students had a variety of activities, including afternoon recitals, lectures, master classes, maintenance workshops, reed adjustment workshops and informal talks, allowing participants to have close contact with the clarinet guests. This year, the most advanced students of CNM were selected to play at a Gala Concert with the *Orquesta Sinfónica Juan Pablo Duarte*, conducted by Dante Cucurullo, and the *Orquesta Dominicana de Vientos*, conducted by Andrés Vidal.

The festival also presented the *Cuarteto Opus Clarinets* from Santiago de los Caballeros, a group that has played since the first edition and presented a repertory of Dominican music and dances from the 19<sup>th</sup> century to modern *merengue*. At the

end there was the performance of *Ensamble Chalumeau*, including all participants and guests, conducted by Roberto Medina Ríos.

## Academia Ibero-Americana do Clarinete 2013—Castelo de Paiva, Portugal

Antonio Saiote and Victor Pereira started a cross-Atlantic project in Portugal to bring together Latin American, Portuguese and Spanish clarinet traditions. The conservatory in the village of Castelo de Paiva hosted the third edition of the *Academia Ibero-Americana do Clarinete* on March 22–27, 2012.

The event included clarinetists Valdemar Rodrigues (Venezuela), *Cuarteto Colombiano de Clarinetes* with Guillermo Marín, Hernan Dario Gutierrez, Fredy Pinzón and Juan Alejandro Candamil (Colombia), Marino Calva (Mexico), Ricardo Dourado Freire (Brazil), Juan Ferrer (Spain), Jean-Louis René (France), Antonio Saiote, Victor Pereira and Ricardo Alves (Portugal). Each guest presented a recital and worked with students during a week of intense activities.

The event was a great opportunity to share music and knowledge that maintain a connection between the Iberian peninsula and Latin America. The participants had the opportunity to work traditional clarinet repertoire and have workshops on Colombian popular styles and Brazilian *choro*. The *Academia Ibero-Americana* brought Latin American players in contact with Portuguese and Spanish young players, allowing for an exchange of views about clarinet playing and clarinet repertoire. At the



*Clarinetísimo*





Cuarteto Colombiano de Clarinetes and Valdemar Rodrigues

final concert, the *Orquestra de Clarinetes Príncipe das Astúrias*, organized by Saiote, played a recital with music from both sides of the Atlantic.

### **Primer Encuentro Internacional de Clarinete – Ciudad de Puebla, Mexico**

The city of Puebla (México) hosted the First *Encuentro Internacional de Clarinete* in association with the *Instituto Superior de Música Esperanza Azteca*. Puebla is located in the mountains of southeast Mexico at 7,000 feet

altitude and known for its traditional architecture. The festival was organized by Esperanza Azteca, a social project devoted to the musical education of underprivileged young children. This edition had participants from southern Mexico and El Salvador.

Clarinet artists invited were Marco Antonio Mazzini (Perú), José García Taborda (Colombia), Manuel Hernandez (Mexico) and Julieta Ugartemendía (Argentina) who also organized the event. They worked with many young players who were eager to learn and share their interest and passion for music and the clarinet. This event

brought international artists to work as motivation for a new generation of players in Puebla.

### **Future Events**

The second semester will have many clarinet events in Latin America that will be reported on in the upcoming editions of this column. In late September, Valdemar Rodriguez and FENOJIV (*Fundación del Estado para el Sistema Nacional de las Orquestas Juveniles e Infantiles de Venezuela*) are organizing the *X Festival de Clarinetistas Venezolanos*. In October there are the editions of *ClariBogota 2014* and the *IV Festival Internacional de Clarinete Quito Centro Del Mundo*. From October 29–November 1, Brasilia, Brazil, will host the *III Congreso Latinoamericano de Clarinetistas*, organized by Marco Mazzini and Ricardo Dourado Freire.

\* \* \* \* \*

*During the event in Castelo de Paiva, one sad note was that Ivona Saiote, wife of Professor António Saiote, died of brain cancer on March 25. I was touched by the circumstance, but I was very impressed that most clarinet participants went to the farewell ceremony, and a great many Portuguese clarinet players were supportive of Saiote at the ceremony. It was an important experience for me, because it showed that the clarinet community is a big family and clarinet players were extremely supportive of each other, even in a very difficult situation. (RDF)*



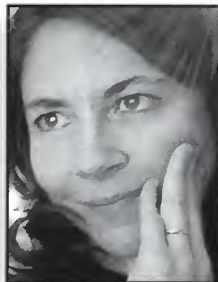
Puebla – Marco Mazzini and Clarinet Choir

# News from France

by Jean-Marie Paul



Bruno Bonanséa



Véronique Cottet-Dumoulin



Alain Billard



Florent Héau

## New Orchestral Chairs

**C**ongratulations to the following clarinetists who got a new job in Paris:

**Bruno Bonanséa**, 2nd solo clarinet, *Orchestre National de France* (April 26). Presently he is solo clarinet of the *Orchestre de Picardie*.

**Véronique Cottet-Dumoulin** (born Trénel), 2nd solo and E-flat clarinet, *Opéra de Paris* (May 15). Presently she is solo clarinet of the *Orchestre National des Pays de Loire* (Angers/Nantes).

**Maité Atasay**, *Orchestre Pasdeloup*, Paris. Presently a student in the Paris Conservatoire.

**N.B. Amaury Viduvier** won a clarinet position in the *Garde Républicaine* Concert Band on February 25.

**Ms. Elsa Centurelli**, graduated from Lyon (clarinet) and Paris (bass clarinet) national superior conservatories and becomes the new professor at the Toulouse Conservatory; she replaces Yves Bailly who taught there since 1985.

**Thierry Besnard**, professor at Lorient, Bretagne, previously teaching since May in Alençon, Normandy; he replaces Bernard Groult who retired.

## Homages to Guy Deplus in April

**On April 6** in his native town of Vieux-Condé, North of France, the music school was renamed *Ecole de Musique Guy Deplus*.



Guy Deplus



Ecole de Musique Guy Deplus

**On April 14 in Paris**, Salle Cortot (*Ecole Normale de Musique* where he teaches), Guy Deplus dedicated his autobiographical book, *L'ascèse et la flamme*. This book exists in French and English editions. The subtitle is "Conversations with Bruno Martinez." Martinez, bass clarinetist of the Paris Opera and a former student of Guy Deplus, took the initiative to speak with Guy Deplus about his life from childhood to today and gather testimonials from other clarinetists. There are also questions about the repertory from Debussy's *Rhapsody* to Poulenc's *Sonata* (the last one was published in *The Clarinet*). I was glad to collaborate on this work in providing biographies of the musicians he met, his discography, etc. And I am still proud he recommended me to succeed him as chairman for France of I.C.A. in 2012! This book is available from Buffet-Crampon and Vandoren. A splendid clarinet choir concert was played with some of his former students at the event.

## New Teaching Chairs from September 2013

**Alain Billard**, professor of bass clarinet, Paris National Superior Conservatory (CNSM) will replace Jean-Noël Crocq; Alain is also bass soloist of the Ensemble InterContemporain.

**Florent Héau**, professor at the Paris Regional Conservatory and presently professor of Rueil-Malmaison Regional Conservatory; he will replace Richard Vieille in Paris.

## Ecole Normale de Musique de Paris, April 16, Classes of Guy Dangain and Guy Deplus

**Ms. Peng-Yu Chen (Taiwan)**: *Diplôme de concertiste* at the unanimity of the jury with compliments. Program: Duvernoy, *Concerto No. 3*, 2nd & 3rd mvts.; Sarasate, *Zigeunerweisen*; Hubeau, *Air tendre et varié*; Widmann, *Fantaisie for solo clarinet*

**Ms. Tomoyo Matsuzaki (Japan)**: *Diplôme de concertiste* with compliments of the





A clarinet choir concert was played with some of his former students at the Guy Deplus book dedication.

jury. Program: Widor, *Introduction et Rondo*; Tartini, *Concertino*; Bassi, *Rigoletto-fantaisie*; Widmann, *Fantaisie*; Burgmüller, *Duo*

**Mr. Ying-Nan Wang (China):** *Diplôme de concertiste* at the unanimity of the jury. Program: Boulez, *Domaines*; Krommer, *Concerto*; Rossini, *Introduction, Theme & Variations*; Weber, *Grand Duo*, Op. 48

## Debussy Clarinet Competition, Paris

The repertoire is available on the site since the end of April at [www.concoursdebussy.com](http://www.concoursdebussy.com). The first round is pre-selection by CD recording; the deadline is December 1, 2013.

## Clarinet Choir Anniversaries

The Luxembourg Clarinet Choir, conducted by Marcel Lallemand, professor at the Luxembourg Conservatory, celebrated its 25-

year anniversary in April. James Campbell was invited as guest soloist and teacher for master classes. In June, the Versailles Clarinet Choir, conducted by Philippe Cuper, celebrated its 20-year anniversary.

## Vandoren TV

The website [www.vandorentv.com](http://www.vandorentv.com) has added new videos: Karl Leister, Stefan Harg, etc.; and a clarinet choir concert of "Vandoren U.S. Emerging Artists" (Liam Burke and Emil Khudiev) with New York based-David Gould, along with some nice Parisian clarinetists (Opera, etc.) conducted by Philippe Cuper.

## Obituaries

### Jean-Michel Damase, composer (1928–2013)

J.M. Damase died on April 21. You can have a look at the official website ([www.chezdamase.com](http://www.chezdamase.com)) to see all the clarinet pieces by this composer, along with a nice photo made by clarinetist Jean-Marc Volta.

### Frederic Geispieler, clarinetist and conductor (1910–2013)

F. Geispieler was 102 years old. As a clarinetist, he won first prize at the Paris Conservatory (1929), was the professor in Bordeaux and soloist of the orchestra; performed in the *Garde Républicaine* (1942–45); and was solo clarinetist of the Philharmonic Orchestra in Nice and professor of the Conservatory (1947–1979). He also published studies, scales and transcriptions. He appeared as conductor during 1948–1963 in France and abroad. (He had studied with Hermann Scherchen and André Cluytens). He retired in Southwest France where he played the clarinet until the age of 85 and then played church organ.



Frederic Geispieler



# Reviews

## BOOK REVIEWS

by Albert R. Rice

**Johan van Kalker.** *C.A. Göpfert, H. Backofen und H. Neumann: Drei Klarinetisten zu Beginn des 19. Jahrhunderts*, Hainholz Musikwissenschaft Band 20, ed. V. von Pechstaedt. Hainholz, Göttingen, 2012, 208 pp. 7 ill., ISBN: 978-386988218-5.

Johan van Kalker is known for his comprehensive bibliography of subjects pertaining to the clarinet in *Die Geschichte der Klarinetten: Eine Dokumentation* published in 1997. Van Kalker also owned an interesting collection of 55 clarinets and a saxophone given in 1995 to the Grumbt Collection, now on display at the Schloss Kemnade in Bochum. The collection is described by Christian Ahrens and Gregor Klinke in *Musikinstrumentensammlung Hans und Hede Grumbt, 2. Klarinetten und Saxophone*, Bochum, 1997.

Van Kalker's book is divided into three chapters concerning three clarinetists active during the early 19th century: Carl Andreas Göpfert (1768–1818), Johann Georg Heinrich Backofen (1768–1830) and Johannes Heinrich Neumann (1792–1861). Each chapter begins with the birth and family life of each man, and discusses his music studies, concertizing, compositions and publishing. In many cases, pri-

mary sources such as birth records, archival records from churches or cities and contemporary journals are cited for the information that provides a detailed picture of their lives. Much additional information is drawn from secondary sources, primarily written in German. This is followed by an index of musical works with opus number, without opus number and arrangements. Each listing includes a transcription of the title page, plate number, date, size of the printed page, location of the library, advertisements, modern edition, specific mention of a source discussing the work and further remarks. There follows a bibliography of books and other sources used in the text. The last section is a detailed list of letters to and from each clarinetist, date, sender, sender's address, recipient, library source with its number and a list of lost letters. An index of people is provided with birth and death dates or dates when the person was active. The illustrations include engravings of Göpfert and Backofen, method books and their forewords, title pages of published concertos by Göpfert and Backofen and a trio for three flutes by Neumann.

Van Kalker's work represents excellent scholarship and exhibits careful and precise writing. The work lists for each composer are particularly thorough, compiled from reviews in the *Allgemeine Musikalische Zeitung* (AMZ), music listings in the

*Handbuch der musikalischen Literatur*, published studies of various publishers, material from two publishers' archives (André in Offenbach, Schott in Mainz), specialized studies and advice from researchers. RISM (*Répertoire Internationale des Sources Musicales*) numbers are also cited as sources for library locations. Backofen's method books for clarinet and harp, and his etude book for harp are listed.

One of the surprises for me was finding two early works using the bass clarinet. They were both written by Heinrich Neumann for a wind band about 1834. His opus 33 and opus 34 are entitled *Gande Fantaisie* and *Air de Cherubini* and scored for flute in E-flat, clarinets in E-flat, B-flat, two oboes, two horns in E-flat, two horns in B-flat, two trumpets in B-flat or F, bassoons, contrabassoon, bass clarinet, three trombones, triangle, snare drum and bass drum. Since both works were published in Bonn by F. J. Mompour, it seems likely that the bass clarinets were provided by Georg Streitwolf in the nearby town of Göttingen. Also, Göpfert's opus 29 was listed by Pamela Weston in *More Clarinet Virtuosi of the Past as 3 Pieces for 2 Clarinets* as reported by van Kalker. However, a copy was located by the reviewer in the International Clarinet Association Library at the University of Maryland in College Park of *Drei Stücke für Klarinette und Klavier* op. 29 by Karl Goepfert, a different and later clarinetist, published about 1900 by Merseburger. Thus, a mistaken listing was discovered in Weston's book.

This book is recommended to all college and university libraries and all serious students of the clarinet. Johan van Kalker and the editor Volkmar von Pechstaedt are to be congratulated for one of the most accurate and reliable books on clarinetists and music for the clarinet that has been published.

**Rosario Mazzeo.** *The Irrepressible Musings of a Clarinet Addict*, eds. Beth Wilbur, Rima Mazzeo Crow, designed, Jennifer Aumiller. Blurb, Carmel, California, 2013, 88 pp. \$15.00 available from [rcrow@droughtresistant.com](mailto:rcrow@droughtresistant.com).

This delightful book contains the memoirs of Rosario Mazzeo, an extraordinarily interesting and intelligent man, musician and accomplished teacher. It was self-published by Mazzeo's daughter, Rima Mazzeo Crow, based on Mazzeo's handwritten pages. The book was inspired by



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Mazzeo's writings that first appeared in the occasional self-published newsletter entitled *Musings from Mazzeo* (1962–1974) focusing on new repertoire and reports of concerts, the “Master Class” articles in the *Selmer Bandwagon* from 1967 to the early 1980s, a second series of “Mazzeo Musings” in *The Clarinet* from 1986 to 1994 and material in his book *The Clarinet: Excellence and Artistry* (1981). It includes 14 witty and interesting chapters that recount his life, performances and teaching. Included is a sketch of Rosario by Katie Clare, his wife, and many photographs of Rosario, and Rosario playing, teaching and engaging in his interests, such as bird watching, mountain climbing and collecting antique clarinets.

It is a wonderful tribute to a great man who inspired so many of his students and friends. For those who knew Rosario, it is a must read; for the rest, it is recommended as a good book about a fascinating individual and talented man.

## MOBILE APP REVIEW

by Will Cicola

**Virtuoso.** Lino Iglesias (developer). Free (lite version) or \$0.99 (full version) on Google Play. <http://goo.gl/WfnSS> (Lite Version) or <http://goo.gl/axIef> (Full Version)

With technology, especially mobile technology, playing an increasingly central role in everyday life, musicians have a wider-than-ever range of tools at our disposal. Services such as YouTube, Skype, and even message boards have allowed collaboration and discovery on a level that would have been unthinkable 30 years ago. *Virtuoso*, a new app from developer and musician Lino Iglesias, continues this trend by turning your Android phone or tablet into a versatile practice tool.

Detailed tracking of one's practice sessions is always a useful way to ensure efficient use of time, and *Virtuoso* aims to make this as easy as possible. It allows the user to design “Workouts” on specific techniques or repertoire and time each one. The paid version will also log and allow the user to view long-term trends across any range of dates, which is a feature well worth the \$0.99. Unfortunately, *Virtuoso* is not yet available for iOS devices, so you will need an Android device to use it.

Being relatively new, the app does have a few rough edges. There is no way to set a default instrument, so unless the user is a guitarist, he or she must manually specify their instrument with each new workout or check of their statistics. Additionally, while the included set of exercises is fairly comprehensive (it includes techniques such as “Spectrofluctuation” and “Kiss Sound”), it would be even more useful if the user could add and/or edit the list. “Key Clicks” appears twice, while “Finger Dexterity” is the closest thing to “Scales” that I could find. The developer does welcome suggestions, and they are easy to submit, with a large Feedback button holding a prominent place on the main screen.

These (relatively minor) flaws aside, *Virtuoso* shows quite a bit of promise, and as it stands today, it can be a useful aid to musicians of any level. With a bit of polish – say, the inclusion of a built-in metronome and/or tuner, or video recording/playback – and the introduction of an iOS version, it could become a true gem.

## MUSIC REVIEWS

by Gregory Barrett

**Peter Przysianiak.** *Five Angels*. Edition Peters, 2011. \$23

This is a fresh-sounding five-movement suite for clarinet and piano that uses the textures of classical music, the syncopations of Latin America, the melodic style of film music and jazz harmonies. Written with younger players in mind – though still attractive to adults – the playing range is conservative but the syncopations in the first and third movements are challenging. Each stand-alone movement is two–three minutes in duration. Violin and cello parts can be purchased separately that enrich the piano accompaniment and make for a fuller chamber music experience. The CD that comes with the clarinet/piano edition contains performances of the clarinet and piano version, the full quartet version and practice tracks minus the clarinet of both versions.

**Armando Ghidoni.** *Virtuoso Swing Solo* pour Clarinette seule. Alphonse Leduc, 2012. Ca. 3'30"

Based in France, Armando Ghidoni is a prolific composer of clarinet works full of beauty, melody and rhythmic flow. Patrick

Messina, principal clarinet with the *Orchestre National de France*, asked Ghidoni for a piece in swing style and he got that and more. A *Vivace* tempo in swung eighth notes dominates this flashy work, but the spice is in the episodes in 7/8, bluesy 16<sup>th</sup>-note runs, smears, ghosted notes and brilliant use of the full range of the clarinet up to double high C. Fun to play, and if performed at *Vivace* tempo the audience will be on its feet.

**Peter Machajdik.** *Peroket* [for bass clarinet solo]. Alea Publishing, 2012. \$15.00 Ca. 6'40"

Machajdik's meditative works in the style of the “New Simplicity” are becoming increasingly well-known throughout Europe. *Peroket* (Parrot) was composed for Guido Arbonelli's 1999 performance in Assisi, Italy, and is a work of medium difficulty that takes on alternately somber and ecstatic characteristics. Strangely, the extended range of the bass clarinet is not used – low A is the limit. Likewise, the top range stops at the C two ledger lines above the treble clef, except for one E, a third higher. In a few short sections Machajdik directs: “The performer slowly rotates around his/her own axis.” This theatricality, in addition to the use of one's imagination to be a bit of a parrot within the imitative sections, will connect with many performers and audiences.

Alea Publishing has grown a large catalog of bass clarinet transcriptions, including many chamber works, as well as several original works such as *Peroket*. With useful links, their website is an excellent resource for clarinet teachers.

**Antonio Vivaldi.** *Concerto en la mineur pour clarinette basse en sib et piano*. Adapted by Michel Bontoux from the original for bassoon, strings and harpsichord. Collection Jean-Marc Fessard. Gérard Billaudot Éditeur, 2012. Theodore Presser Company for U.S. distribution. \$36.95 Ca. 8'30"

Yes, Vivaldi wrote two concertos for pairs of clarinets and oboes as soloists, but he wrote more than three dozen for solo bassoon! The long-time bass clarinetist of the *l'Orchestre National de Lyon* has brought some equality to the situation by arranging one of the four A Minor bassoon concertos for bass clarinet. In keeping with the original key, the bass clarinet plays the ac-

robatic outer movements in B Minor. The bass clarinet part is full of break crossing and numerous trills that will inspire you to be in nimble form. The piano reduction is straightforward, and the bass clarinetist can play from either a treble or bass clef part as both are included. There are only two low Ds in the bass clarinet that could be played an octave higher, and the top note in the treble clef version is a mere A directly above the staff. Fun.

**Johannes Brahms.** *Intermezzo* Op. 118 No. 2 for A and [or] B-flat Clarinet [and Piano]. Arr. by William Ransom, edited by Richard Stoltzman, Lauren Keiser/Hal Leonard, 2011. \$9.95

William Ransom arranged one of the most beloved Brahms piano miniatures while collaborating with Atlanta Symphony Orchestra clarinetist Laura Ardan. The melody is mostly in the clarinet, though the role with piano is occasionally switched. Two versions of the piano score are included. The first retains Brahms' original key of A Major, and the clarinet can play from either the A or B-flat clarinet part provided. Though the B-flat clarinet part is in five sharps it is still only moderately difficult. The simpler A clarinet part can also be played on B-flat clarinet while the pianist uses the second piano score one half-step higher than the original.

**Gioachino Rossini.** *Introduction, Theme and Variations for Clarinet.* Edited by Charles Neidich, Lauren Keiser/Hal Leonard, 2012. \$10.95

Charles Neidich has created an extremely helpful edition that includes remarks concerning the operatic origins and context of the work; interpretive remarks, including fingering suggestions for 13 passages; and two of his lengthy cadenza options. To keep contemporary performances vibrantly alive, Neidich has added colorful early 19<sup>th</sup>-century Italian musical terms. The controversy may continue concerning who was the actual composer of this work, but rest assured, Mr. Neidich reveals the composer's intent, whomever he was, with clarity.

In future printings the layout of the piano score should be improved so that pages do not need to be turned back for repeats.

**Carl Maria von Weber.** *Concertino for Clarinet.* Edited by Charles Neidich. Lauren Keiser/Hal Leonard, 2012. \$10.95

Charles Neidich's edition contains a discussion of the Carl Baermann (and to a lesser extent Cyrille Rose) performance tradition in relation to Weber's original, as well as solutions for performances in our time. The piano score shows both Weber's original clarinet part and Neidich's very similar version. Several examples from Carl Baermann's edition are shown in Neidich's six pages of detailed, musically illustrated notes. The comments are extremely helpful and give a cogent explanation why a trill should not be played on the G-sharp in the introduction's 27<sup>th</sup> measure. Confusingly, some of the text refers to clarinet notes in concert pitch next to examples where the clarinet is notated in B-flat.

To make the most informed performance decisions for yourself, a complete Carl Baermann edition should be studied in addition to this one. Four cadenzas, of varying difficulty, composed by Mr. Neidich, are given and can be used before the concluding 6/8 section.

All three of these Lauren Keiser Music editions are very clearly printed on heavy-weight paper.

*by Luca Luciano*

**Marc Kowalczyk.** *Air de Decembre pour Clarinette Sib.* Delatour Editions, France (DLT0293), 2003. Ca. 2'35"

Kowalczyk's solo clarinet piece makes great use of extended techniques and unusual sound effects in a straightforward structure: a series of eight-bar lines divided into a simple idea of three bars that use standard techniques and five bars that feature a variety of sound effects. The three-bar segments are made of two recurring ideas, one is lyrical and often legato, and the other uses a lively, bouncy staccato. Both ideas help release the tension created by the sound effects used in the second segment.

The score is introduced by a page explaining (in French) the symbols used so the performer has a better idea of the type of sound effect the composer is specifying. The difficulty of the piece is familiarizing oneself with almost 15 different symbols used and absorbing the music in a way that it all comes out naturally. Some are better known extended techniques, like growling, flutter tongue and slap tongue. Others leave the execution of the effect to the performer, such as "*résidu harmonique*" (multiple sounds where only the root is written)

and "oscillation" created by a kind of quarter-tone or microtone trill. Other unusual effects include: fingering the written note producing only air and no sound, clearing the throat while playing a note, playing a note while singing another, sometimes vocalizing the word "*a-te-na-ri-chou*" and singing the written note through the instrument. The music has a kind of descriptive character, and all these effects are meant to create a series of sounds (or noises) typical of a windy, winter day with a desolate ending where the throat F-sharp is first whispered, then growled before fading out leaving only the voice in the instrument.

*by Sean Osborn*

**Jean-Michel Damase.** *Conversations* for clarinet and bassoon (1999). Editions Henry Lemoine, 2000.

French composer Jean-Michel Damase has an extensive catalog of chamber music for winds, and this is a fine addition to the surprisingly rare combination of clarinet and bassoon. While the fourth movement has a song-like melody/accompaniment style, the other five short movements all utilize a very conversational style, with lots of counterpoint, canons and one voice filling in the other's rests. Damase's gentle charm and wit are on display throughout the piece.

The duet is interesting enough for any professional team, and is easily playable by college and advanced high school students, excepting a very fast passage at the end of the finale. I particularly enjoyed the rhythmic interplay in the mixed-meter fifth movement. The harmonic language is neo-classic and pleasant, though it does tend to dwell on the same sounds for too long. The bassoon part is constantly switching clef, and the use of treble clef for the bassoon is something most players will find needlessly troublesome. It is a fine piece, particularly suitable to those who like this style.

**Daniel Bimbi.** *El Casot for clarinet and piano.* Emerson Edition, 2008. Ca. 8'30"

Clarinetist and composer Daniel Bimbi is from southern France, though the "Casot," or small house, referred to in the title is located in the wine-growing region of Spain. Folk-inspired melodies are presented in French-conservatory, contest-piece style: Introduction, slow themes, cadenza, fast themes. The charming melodies are a mix



of styles – flamenco, czardas and klezmer – and are meant to represent the disparate ethnicities migrating to the Spanish grape fields each summer to work. Though the klezmer style is without markings for slides, accents and other things that make klezmer extra-flavorful, a conversation with the composer revealed that he is not opposed to any performer adding their own touches. While the lack of modulation wears thin on a professional player, it is an asset to any student learning this piece because many things are repeated. Interaction with the piano is good, and both parts are student-level. The finale is fast and fun, though some cuts could be made. All in all, this is a great student piece, especially as an introduction to these styles and performing longer pieces in general.

*by Robert Riseling*

**Rudolf Mauz**, editor. *Duo-Schatzkiste* (A Treasure Chest of Duos), Schott Music. ED20979

Rudolf Mauz is a performing clarinetist who works in orchestral, solo and chamber music realms. As a teacher and educator he is the author of various clarinet study materials published by Schott & Company.

This collection contains original clarinet duos from the Classic and Romantic periods by some composers more familiar than others: C.P.E. Bach, Beer, Blasius, Boufil, Crusell, Goepfert, Hoffmeister, Mozart, Vanderhagen and Wiedemann. The editor indicates the works were intended for players with a basic grasp of the instrument. Some of the duos have been reworked, shortening overly long and sometimes complicated passages. The individual works or movements are one or two pages. Some dynamics and articulations have been added, while others have been left as in the original. The pagination and spacing are well planned. They are excellent for student ensemble playing, and Rudolf Mauz writes, “Have fun playing these duos!”

**Graciane Finzi**. *Romanza de la muerte de un ave*. Editions COMBRE. C06652. Clarinet and Electronics. Electronics realized by Ricardo Mandolini. Dedicated to Sylvie Hue. Ca. 11’

“Legend has it that there was once a bird that sang only once in all its life, but more melodiously than any other creature on earth. It left its nest and immediately

set about looking for a tree with thorny branches and could not rest until it had found it. It was then that it was torn to pieces on the longest, sharpest thorn, all the while singing through the wild branches. The bird was dying yet rose above its death throes with a song that surpassed that of the lark and nightingale. A supreme song whose price was life itself. The whole world stood still to listen and God smiled in his Heaven. Because the best can only be achieved at the expense of great pain...or at least, that’s what the legend tells us.”

Graciane Finzi was born in Casablanca, Morocco and studied at the Casablanca Conservatory where her parents taught. From the age of 10 she studied at the Paris Conservatory and received numerous *prix* and developed an interest in composition. She joined the teaching staff at the Paris Conservatory in 1979. A composer of more than 100 works in all genres, she is known for her operas. Her music “...never searches for the abstract, but for the immediate expression of life in Man’s deepest feelings.”

In keeping with the legend, this is an expressive work of wide musical range. It employs the full gamut of dynamics and the normal clarinet range without the use of extended techniques.

Although the clarinet is not always required to be perfectly in sync with the recorded CD, it will require practice to work out some of the electronic/live coordination despite the cues which are provided in the score. Those sections requiring complete coordination are clearly prepared and easily followed. Page turns are not possible. For performance, the score must be photocopied so one can slide pages during rests. This is a dramatic-lyrical work for those looking for interesting new electronic repertoire.

*by Alice Meyer*

**Classic Pieces for Solo Clarinet**. Wise Publications, Distributed by Hal Leonard Corporation, 2010. \$10.99

*Classic Pieces for Solo Clarinet* is a collection of nine movements/solos taken from standard clarinet literature. The concept of this collection is to provide “an ideal introduction to playing more advanced solos.” Stated directly under the book title is the quote, “Great works arranged for intermediate level clarinet solo.”

The pieces in this collection are: Mozart *Adagio* (from *Concerto in A Major*, K. 622), Spohr *Adagio* (from *Concerto No. 1 in C Mi-*

*nor*, Op. 26), C.M. von Weber *Adagio* (from *Concerto No. 1 in F Minor*, Op. 73), Saint-Saëns *Allegretto* (from *Sonata for Clarinet and Piano*), Brahms *Andante un poco adagio* (from *Sonata No. 1 in F Minor*, Op. 120), Stanford *Allegro moderato* (from *Concerto in A Minor*, Op. 80), Gade *Movements 1 and 2* (from *Fantasiestücke for Clarinet and Piano*, Op. 43), Rossini *Introduction, Theme and Variation 1* and Debussy *Rhapsody*.

The complete clarinet part of each solo is contained in this collection. There are, of course, variations in articulation and dynamics, but the body of the solo is intact and the notes are unaltered. In some instances, measures of rest are not included, but this book is for solo study purposes only; no accompaniment is available. The first three pages of the book are dedicated to the clarinet and its history, and each piece is mentioned and briefly discussed.

I very much appreciate the idea of this book, and truly value a collection of classics in one location for pedagogical purposes. I am, however, surprised that any publisher would present the Mozart *Adagio*, Brahms *Andante*, or the Debussy *Rhapsody* to the clarinet community as an “introduction to playing more advanced solos.” Perhaps this is just a matter of semantics; “introduction to the classics” might have been more appropriate. I realize that this book was put together with the intermediate clarinetist in mind and that some of these pieces could be considered intermediate level in terms of notes, but the ability to play these movements well is not something that an intermediate player has the capability to do. That being said, I would use this collection in my studio. The student would be presented with a “buffer” of solos and the opportunity to study different styles, and if a specific solo sparked interest, the work could be purchased and studied in its entirety.

There is no table of contents. The book is housed in a durable laminated cover. The paper quality is excellent, and the printing is easy to read. There are several page turns that may be awkward, but that is unavoidable considering the nature of the contents.

*by John Cipolla*

**James Rae**. *Style Workout: Classical for Solo Clarinet*. Universal Edition, 2005 universaledition.com UE 21 301; ISBN: 978-3-7024-2898-3; ISMN: 979-0-008-07666-4. Available in German, English, French. Degree of Difficulty: 1

James Rae hit a homerun with *Style Workout: Classical for Solo Clarinet!* It is inspiring to see such a respected composer/performer/author create such a fun, methodical and logical approach to teaching young clarinetists to play in different musical styles. The preface of this book states, "This collection of forty original studies will familiarize players from elementary through to intermediate standard with the various types of music commonly encountered in the solo and band repertoire of today. The studies are short to moderate in length and are grouped into four sections: *Classical, Jazz, Rock and Latin*. They are all written in player-friendly keys in order to maximize concentration on stylistic interpretation. Each study (ten studies per style) deals with a particular aspect of style and also has a brief descriptive sentence to help the student." Rae emphasizes the importance of listening as the most effective way of absorbing any musical style.

This collection includes an excellent Repertoire List with a variety of other Universal Edition/James Rae publications – grouped into the same four stylistic categories. These works can further expand a student's experience playing in these styles. Also included in this collection is a Listening List with titles of important core repertoire and albums (recordings) demonstrating each of the four styles. This is quite helpful because the list is very selective, so students and teachers are not overwhelmed with too many listening choices as they develop their command of playing in these various styles. The clarinet range of these studies is from a low E (three ledger lines below the staff) up to D (two ledger lines above the staff). Each set of 10 studies is progressively more challenging in range and rhythm, but are intentionally written to not be too technically difficult, so the student can focus on developing a feel for learning the style and not be overly encumbered by technical demands. Rae begins with the end in mind...developing overall musicians who are equipped to interpret music in various styles. Music teachers and ensemble directors will be very happy with this collection. I highly recommend this collection not only for teachers who instruct younger clarinet students, but actually for ALL clarinet teachers and students, as Rae has done quite a spectacular job at codifying a very difficult topic in music – teaching musical styles. Congratulations on a wonderful contribution to clarinet pedagogy!

by Anne Watson

**James Di Pasquale.** *Footsteps, Three Studies for Unaccompanied Clarinet.* Southern Music Co., 2001. \$3.00

Composed for his nephew, James Falzone, an accomplished jazz clarinetist, Di Pasquale's *Footsteps* is a virtuoso piece written to exploit specific aspects of clarinet performance technique. Di Pasquale (b. 1941) is a prolific composer with numerous television and movie scores to his credit netting him six Emmy nominations and three Emmy wins. He has a woodwind background – especially jazz, and because the piece was written for his musician-nephew, the title *Footsteps* refers to Falzone following in his uncle's footsteps. The first movement, *Arioso*, begins in the upper clarion register and, for the most part, remains there for the duration of the movement. This movement is slow and mostly soft, thus imitating the voice as is so often attributed to the clarinet. There are several meter changes, although none of them are out of the ordinary. *Harmonico*, the second movement, is meant to be played in an improvisatory style. The movement opens quietly but swells with 32nd-note arpeggios in the first third of the movement. The entire movement is free and smooth with changing 32nd- and 64th-note groupings in various arpeggiated figures that exemplify the desire of the composer to show off the technical skill of the clarinetist. The final movement, *Ritmico*, is designed to be played with little deviation from a set tempo (quarter = 126, with the eighth note staying the same throughout). With changes in meter throughout the movement, it is clear why the composer desires the performer "... [to have] a strong internal sense of rhythm." The movement was written to showcase articulations and syncopated staccato that can be found in various works for the clarinet. The movement reaches its climax with an altissimo A, though a diminuendo immediately follows. Closing with quarter notes and rests, the piece ends its eighth-note drive with a long-held low G-sharp for the penultimate bar, ending the piece quietly and in stark contrast from how it began.

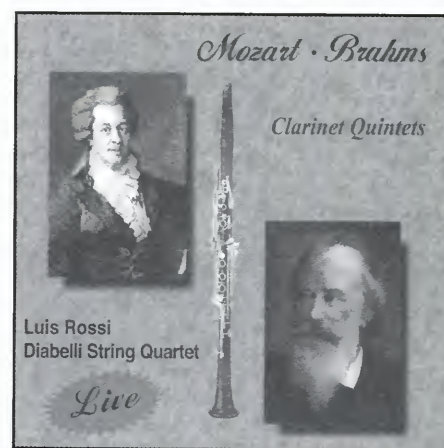
Overall, because of the many meter changes and high range, *Footsteps* would be ideal for intermediate-level students, especially those with little experience in 20th-century repertoire. The piece is approximately eight minutes in length and would work as both a performance piece and an etude for those dipping their toes into such

rudimentary 20th-century techniques as extended range, unmeasured music and improvisatory style.

## CD REVIEWS

by Stephanie Zelnick

**Mozart • Brahms.** Luis Rossi, clarinet; Diabelli String Quartet: Renée-Paule Gauthier and Annie Trépanier, violins; Steve Larson, viola; Brian Snow, cello. Mozart: *Quintet in A Major*, K. 581; Brahms: *Quintet in B Minor*, Op. 115. GEORGINA RECORDS GR-1107. Total time 68:36. [www.vcisinc.com](http://www.vcisinc.com) and [www.muncywinds.com](http://www.muncywinds.com), also available at Amazon and iTunes.



It is a rare treat indeed to hear a performer who designs and manufactures his own clarinets. Such is the case with Luis Rossi and this passionate interpretation of the Brahms and Mozart clarinet quintets. This live recording is from performances Rossi did with the Diabelli String Quartet at the International Clarinet Connection Festival at the Longy School of Music in Boston in June of 2000 and also in June 2001.

Luis Rossi started his own clarinet design shop in Santiago, Chile, in 1986 while still maintaining a prestigious career as an international performer. This album is his sixth that he has performed on his own Rossi rosewood and African blackwood clarinets. Perhaps it is partially because of a master craftsman's thoughtful approach to the mechanics of the clarinet that this interpretation seems so effortless and has such an organic flow.

The tone on these recordings is truly lovely and centered with a slight vocal lilt ending the phrases in the classiest of manners. Rossi is thoroughly a master of inter-



pretation, building and interweaving motives with the Diabelli Quartet, who also deliver a skillful and sensitive performance. Rossi's ornamentations seem to weave around the themes and his articulation is truly virtuosic. The performers seem to understand and relish their place in the larger thematic and stylistic structure at all times, handing off melodies deliciously to one another in both pieces. The ensemble playing is truly exceptional, especially in the slow movements. Rossi has a sweet way of controlling his tone above the murmuring strings in the Mozart that is truly breathtaking. The tempo of the first movement of the Mozart is refreshingly brisk and launches the album off on a merry start. Perhaps one of the finest moments is the way the ensemble builds to the climax of the second movement of the Brahms, creating a unified 11-minute arc.

If there is a complaint to be found with these exquisite performances, it is in the recorded sound which is to be expected with any live recording. Occasionally the discrepancies in high and low dynamics make it necessary to make small volume adjustments instead of simply listening to Rossi's fluid interpretation of these classics. However, the gorgeous and moving performances make this small imperfection well worth the purchase.

by Christopher Ayer

**Crossing America.** TransAtlantic Ensemble: Mariam Adam, clarinet; Evelyn Ulex, piano. Jeff Scott: *Toccata*; Paquito D'Rivera: *Cape Cod Files*; *Invitation & Danzon*; *Vals Venezolano*; Miguel del Aguila: *Pacific Serenade*; Valerie Coleman: *Sonatina*; Richard Padrón: *Lamento Terrestres*. EROICA JDT3469. Total time 58:37. [www.eroica.com](http://www.eroica.com)

What a fun CD! The TransAtlantic Ensemble is comprised of Mariam Adam and Evelyn Ulex, and they present seven pieces for clarinet and piano on this recording. Ms. Adam is a founding member of the Imani Winds. The CD includes informative notes about the pieces with some neat pictures of the performers with the composers. "The idea – the romance, even – of crossing the American continent deeply resonates in the national psyche. The open road and big sky promise a frontier limitlessness that has inspired generations to leave home and seek reinvention in America's vast promising expanse. The music recorded here by the TransAtlantic Ensemble opens musical vistas just as vast. Featuring works for clarinet and piano by living composers with direct personal connections to the performers, this musical journey is led by friendship on paths that are quintessentially American."

With the theme of "Crossing America," all of the pieces on this disc incorporate jazz/Latin-American idioms, and the music is very accessible. Most listeners will be familiar with the music of Paquito D'Rivera, and this recording includes three pieces by the well-known composer and clarinetist. *Cape Cod Files* consists of four movements: "Benny @ 100," "Bandoneon," "Lecuonerias" and "Chiquita Blues." Each movement has a distinctive character and feel, which D'Rivera skillfully weaves between the clarinet and the piano. *Invitation & Danzon* and *Vals Venezolano* are "examples of the composer's distinctive contributions to contemporary music." These are shorter pieces that bring out more of a South American flavor rather than being outwardly jazzy. However, all of the works bear Mr. D'Rivera's distinctive flavor and sound.

For this reviewer, the most compelling works on the disc are the pieces by Ms. Adam's Imani colleagues, Jeff Scott and Val-

erie Coleman. Mr. Scott's *Toccata* opens the disc with driving rhythmic and virtuosic passages in the clarinet where he "...uses a contemporary urban sound world to create a vehicle showcasing the virtuosity and expressive breadth of both performers." Ms. Coleman's *Sonatina* incorporates a very busy and complex dialogue between the two instruments. Initially, the melodic lines tend to be fragmented and disjunct but come together at the end and culminate with beautiful melodies. These two pieces were written for TransAtlantic, and they are performed with much love and care on this recording.

Ms. Adam's clarinet sound is just beautiful throughout and is perfectly suited to the music she is performing. Despite the jazz or popular music influences in the music, these works demand precision, and the performers make them sound deceptively easy. It is this precision in TransAtlantic's sound production and ensemble that is so impressive for this reviewer. The music might hint at wildness and sound improvisatory at times, but there is no question that Ms. Adam and Ms. Ulex have a prodigious command of technique at their disposal. Ms. Adam's sound always maintains a focus and intensity throughout the different works with excellent intonation in all registers. It's clear that the ensemble really enjoys the music and they perform it with care and gusto. This is a great disc full of fun and new music that clarinetists will want in their collection.

by Michelle Kiec

**Serenade.** Michele Gingras, clarinet; Betty Douglas, flute; Kris Frankenfeld, violin; Ellen Shertzer, cello; the Camilli Quartet. Music of Rick Sowash: *Serenade for Mary* for flute, clarinet and string quartet; *Trio con Brio* for violin, clarinet and



  
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cello; *Quintet for Clarinet and String Quartet*. RICK SOWASH PUBLISHING CO. RSP-9. Total time 63:50. [www.sowash.com](http://www.sowash.com)



Michele Gingras, Distinguished Professor of Clarinet at Miami University (Ohio) and author of more than 200 scholarly publications, collaborates impeccably in three works by American composer Rick Sowash. Equally adept in classical and klezmer idioms, Gingras uses her comfort in multiples genres to her expressive advantage. Her sensibilities as a chamber musician shine brightly as she leads as a soloist, and plays equally well as a supporting musician, weaving exceptional musicianship throughout the recording.

Rick Sowash communicates the history and folklore of Ohio through his compositions and prose writings. Deceptively simplistic, his music draws on the extraordinary musical sensitivities of Michele Gingras and her collaborators. The musicality heard in this recording is first-rate, as individual sensibilities are blended into a unified ensemble.

The opening selection, *Serenade for Mary: A Musical Get Well Card*, was composed in support of Mary Hoffman, Sowash's supervisor at a classical music radio station. The musicians deftly handle the challenges of solo and ensemble roles in this five-movement work, treating all voices as equal participants. The alternation of fast and slow movements in varied meters is reminiscent of classical formal structures and serves well to unify the work. While the recording is mixed beautifully, extreme changes of volume between movements (slow movements are substantially softer than fast movements) require a change in volume settings on playback equipment that could annoy the casual listener.

*Trio con Brio* exemplifies the composer's penchant for folk-influenced and programmatic music. Again composed in five movements, "Intrada" invites the listener in, as a preamble to the second movement: "folksy music, depicting the lanky, young rail-splitter [Abraham Lincoln] with affection and wistfulness." The third movement, inspired by a poem read in *The Lord of the Rings*, precedes a lullaby written in honor of a friend's mother. The finale is simply "one last burst of fire." Contrapuntal writing is found throughout, as are canonic treatments and open fifths. Once again, the performers deftly weave their timbres into a unified whole, while Gingras' work as a klezmer clarinetist comes to the fore, exemplified through varied articulations, vibrato and pitch alterations.

The final work, *Quintet for Clarinet and String Quartet*, is a departure from the folk-influenced writing. Here, the composer selected four examples of classical structure and genre ("...sonata-allegro form..... other classic European musical forms: minuet-scherzo, toccata, and Hungarian Dance, à la Brahms") to infuse with modern sounds found in folk, pop and jazz. While the music can appear a bit trite at times, the veracity of playing by Michele Gingras and the string quartet brings the music to life, as the ensemble plays with spirit and verve.

Michele Gingras' penchant for infusing music with passion, taking the composer's intentions and breathing life into the notes, is evident throughout the disc. Her ability to collaborate with wind and string colleagues demonstrates the flexibility of her musical sensitivities, and all three ensembles perform admirably, portraying the music with expressiveness and passion. While the music of Rick Sowash is not widely known in the clarinet world, his music would provide a contrast to the standard works on a chamber music recital and is worthy of consideration. In particular, these pieces would work well on a community recital or outreach event for the casual listener.

by Marguerite Levin

**La Vision.** Szymon Klima, clarinet; Radosław Kurek, piano. Dariusz Milhaud: *Scaramouche*; Francis Poulenc: *Sonata*; Camille Saint-Saëns: *Sonata*, Op. 167; Jean-Louis Petit: *Variations on Carmen*. BEARTON CDB051. Total time 49:51. [www.bearton.com](http://www.bearton.com)



If you were wondering who are among the most outstanding performers in Poland, look no farther; purchase a copy of *La Vision* and you will meet and hear the extraordinary clarinetist Szymon Klima and his dynamic pianist Radosław Kurek. Upon your purchase, head straight to track 11 and listen to Jean Louis-Petit's *Variations on Carmen*. Klima's effortless playing is nothing short of brilliant and right up there with the playing of similar opera-based works by well-known violinists and flutists. His articulation is amazing and his facility between registers, notably the altissimo, is virtuosic.

Jean-Louis Petit is a prolific composer, arranger and conductor in France. His catalog consists of more than 400 works, 67 of them including clarinet. Some performers may know of his other opera fantasy for clarinet, *Variations on Faust* by Gounod. Having heard Klima's *Carmen*, can the clarinet community influence Petit to write an arrangement of Mozart's "Queen of the Night" from *Magic Flute*? That I want to hear and I think Petit might be persuaded! In his program notes to Dominique Vidal's 1993 CD of these two clarinet opera fantasies, Petit states, regarding arrangements of these famous opera works: "...they bring a different perspective to works that were hackneyed hundred times in their original version, and they put to light that which no composer would dare to condemn."

The aim of *La Vision* is to present representative 20<sup>th</sup>-century French works for clarinet. The first selection on the disc is Milhaud's *Scaramouche*. As great as Klima and Kurek's playing is, I still believe there is awkwardness in the first movement as the melody moves between octaves. *Scaramouche* was written for either alto saxophone or clarinet, but I believe the



first movement sounds better on the former. That said, I cannot imagine the third movement, "Brazileira," being played on anything but the clarinet. Klima and Kurek play this particular movement with the joy and spirit intended by the composer.

The other two compositions on this disc are staples in any clarinetist's repertoire. The Poulenc *Sonata* performance here is a crystal clean rendition, and the ensemble exchanges accompaniment and solo roles perfectly. Klima possesses an attractive, lovely tone and his intonation is impeccable. First-rate playing again is exhibited in the Saint-Saëns *Sonata*. Tone color and intonation are particularly fine in the third movement.

The 28-year-old Szymon Klima began his career at the age of 10 playing jazz with well-known artists in jazz festivals in Krakow, Poland. His major teacher has been his father, Christopher Klima. I.C.A. audiences were introduced to the younger at the 1999 conference in Ostend, Belgium. To learn more about Klima, visit: [www.szymonklima.com](http://www.szymonklima.com).

One criticism of the CD itself is that the Saint-Saëns was recorded either in a different location or engineered differently. The clarinet sounds like it is being recorded from a distance, whereas the other works on the CD have a close-up presence. It just makes for an inconsistent sound as you are listening from beginning to end.

In conclusion, it is great to hear such fabulous and inspiring playing from a country that has had its share of woe and turmoil in the 20<sup>th</sup> century. Szymon Klima is a force with which to contend!

*by Jane Ellsworth*

**Aurelio Magnani.** Sergio Bosi, clarinet; Riccardo Bartoli, piano. Music of Magnani: *Divertimenti Nos. 1 and 2; Elegia; Romanza e Valzer; Melodia romantica; Mazurka-Caprice; Solo de concert*. NAXOS 8.572890. Total time 55:58. [www.naxos.com](http://www.naxos.com)

The Italian clarinetist and composer Aurelio Magnani (1856–1921) occupied an important place in the historical development of clarinet playing in Italy. He was a pupil of the great 19<sup>th</sup>-century virtuoso Domenico Liverani (1805–1877), and in his own career he taught many important Italian clarinetists of the next generation, thus bridging the era of high Romanticism with the early 20<sup>th</sup> century. As the clarinet teacher



at the *Liceo Musicale di Santa Cecilia* in Rome from 1883 until his death, Magnani was active in composing studies and duets for his pupils, as well as two method books. He also wrote a number of works for clarinet and piano, including those presented on this recording by Sergio Bosi.

The period of Magnani's mature career witnessed an intense musical shift toward modernism, a shift in which (with some important exceptions) Italian composers were reluctant participants. Magnani's own compositions illustrate this; the works presented on this recording, written between 1880 and 1907, are rooted firmly in the style of mid-19<sup>th</sup>-century *bel canto*, without a trace even of the extended chromaticism that pervaded the style of many of Magnani's Romantically-inclined contemporaries in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

The two *Divertimenti* that open the disc are each based on themes from clarinet works by Carl Baermann. They are single-movement showpieces in ternary form, where the middle section forms a slow, lyrical contrast to the flashy outer sections; a cadenza links the middle section to the last. A formula, yes, but a tried and true one. The *Mazurka-Caprice* and *Solo de Concert*

at the end of the disc, while more musically substantial than the *Divertimenti*, share their emphasis on virtuosity. None of these works is profound, but they all make for very enjoyable listening.

The three works in the middle of the disc's program are the strongest of the compositions from a musical perspective. The *Elegia* and the *Melodia romantica* are lovely, slow arias that one could easily imagine hearing in an opera house. The themes in the *Romanza* actually were (and still are) heard in opera houses; Magnani borrowed them from Act II of Gounod's popular 1859 opera, *Faust*. This work is a typical operatic paraphrase, but it is a very nice alternative to the usual "warhorses" programmed on recitals.

Sergio Bosi has for some time made a specialty of publishing and recording rare Italian clarinet music, having collaborated with pianist Riccardo Bartoli on a number of previous recordings of other works in this repertoire. Bosi's enthusiasm for this music is readily apparent on this disc. He plays with sure technique and abundant musicality. The partnership between Bosi and Bartoli is especially fine; Bartoli is as sensitive an accompanist as one could wish for. Recording quality is good. (Perhaps the clarinet microphone is a tad too close.) The music on this disc ranges from charming to truly beautiful, and all of it is a pleasure to hear. Some of these compositions deserve a renewed place on concert programs, and aficionados of Italian clarinet music (and Italian clarinet playing!) will certainly want this disc in their collections.

*by Justin Stanley*

**Borrowed Classics.** Robert Alemany, clarinet; Debra Wendells Cross, flute; JoAnn Falletta, guitar. Paganini: *Quartetto No.*

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15 (with guest cellist Michael Daniels); Mozart: "Parto! Ma tu ben mio" from *La Clemenza di Tito*; Rossini: *The Barber of Seville Overture*; Schubert: *Romanze*; José Lezcano: *Cuban Sketches*; Bernstein: *Simple Song* (from *Mass*); Mendelssohn: *Concert Piece No. 2 in D Minor*, Op.114. VIRGINIA ARTS FESTIVAL. Total time 59:39. Contact [ahirtz@vafest.org](mailto:ahirtz@vafest.org); available on iTunes



This fabulous trio, with clarinetist Robert Alemany, flutist Debra Wendells Cross and guitarist (and Music Director of the Virginia Symphony and Buffalo Philharmonic) JoAnn Falletta, shares a unique collection of arrangements or "borrowed classics" in this album. The arrangements performed by the trio, including four lovely ones by Ms. Falletta, were originally written for a wide variety of ensembles. In the liner notes, Ms. Falletta shares that, "Recasting these wonderful works for our smaller ensemble has brought an even greater love for their original conceptions, and also a special nuance and subtlety inherent in this unique blend of timbres."

Clarinetist Robert Alemany plays with a warm and lyrical sound and is certainly a versatile performer. He has performed with orchestras such as the Virginia Symphony, the Buffalo Philharmonic, the Czech National Symphony, and he has solo and chamber music recordings on the Koch, Classic CD, Albany and Newport Classic labels.

The trio presents committed performances with a shared artistic vision and an exceptionally well-blended sound. Listen to the performance of Cuban-born American composer and guitarist José Lezcano's vibrant *Cuban Sketches*, originally written for two flutes and guitar, for an example of this blended sound in both lyrical and technical contexts. There are several unfor-

gettable moments when Mr. Alemany and Ms. Cross trade phrases effortlessly in "Una Ventana de Estrellas." It is equally impressive when the ensemble retains this amazing blend throughout the technical flourishes in "Miami Merengue." There are a few places which could use a bit more clarity of articulation in the clarinet's high register.

The disc opens with Paganini's virtuosic *Quartetto No. 15*, a delightful but slightly repetitive work that is one of 15 pieces he wrote for violin, viola, cello and guitar. The trio is joined by cellist Michael Daniels for this quartet. Paganini wrote a prominent viola part in the quartet, and the clarinetist assumes the violist's role in this arrangement that opens with a striking melody characterized by dramatic leaps and incisive rhythms. Mr. Alemany's rhapsodic recitative in the third movement is especially stunning as is Ms. Falletta's colorful sound and expressive phrasing in her feature in the middle of the second movement.

The flute assumes the role of Sesto in Ms. Falletta's wonderful arrangement of "Parto! Ma tu ben mio," from *La Clemenza di Tito* with its traditional clarinet obbligato. Ms. Cross plays with a beautiful vocal quality, and I especially love the sensitive exchanges between the flute and clarinet. The trio takes a surprisingly brisk tempo at the Allegro – one that really showcases the ensemble's technical virtuosity.

Ms. Falletta's arrangement of Mendelssohn's second *Concert Piece* for clarinet, basset horn and piano concludes the album. Without the basset horn, the arrangement naturally lacks some of the registral contrast and the dark tone quality in Mendelssohn's original version. Nevertheless, the piece works nicely with this instrumentation. It is interesting to note that the guitar plays the basset horn's bubbling arpeggios that accompany the lyrical flute melody in the second movement.

I highly recommend this album to those who are interested in hearing the possibilities of this unique ensemble. This trio has not only created an enjoyable recording, but they have also succeeded in bringing out new colors and fresh perspectives to these pieces. Ultimately, they encourage us to hear these works in new ways.

*by Will Cicola*

**irvin\_epoque – Crossover.** Irvin Venyš, clarinet; Epoque Quartet: David Pokorný and Vladimír Klánský, violins;

Vladimír Kroupa, viola; Vít Petrášek, cello; and David Pavelka, double bass (in Kukal and Piazzolla). Sylvie Bodorová: *Babadag*; Ondřej Kukal: *Clarinetino*; Jan Dušek: *Meanwhile*; Tomáš Pálka: *Metafolkphoses*; Jan Kučera: *Zrození (Birth)*; Alan Shulman: *Rendezvous*; Astor Piazzolla: *Oblivion*; Oliver Edward Nelson: *Stolen Moments*. ARCODIVA UP 0147-2. Total time 56:23. [www.grooves-inc.com](http://www.grooves-inc.com) and [www.arcodiva.com.cz](http://www.arcodiva.com.cz)



From the Czech Republic comes *Crossover*, a collaboration between Irvin Venyš – a young Czech clarinetist who already has an impressive and versatile solo career under his belt – and the Epoque Quartet, a Prague-based string quartet that has become known for its dedication to performing non-classical music, including jazz, rock, funk arrangements and improvisations.

Most of the repertoire on this album falls into two categories: works by living Czech and Slovak composers, and renditions of American jazz compositions. An arrangement of Piazzolla's *Oblivion* rounds things out as – in the ensemble's words – a "counterbalance to the newly created compositions." Venyš' description of this album's production reveals a highly collaborative and creative process, with frequent discussions with the composers. The decision to perform *Stolen Moments* in this combination, on the other hand, began as an impromptu encore upon which the clarinet layered an improvised line, and remains to this day "different every time we play it."

As a result of this creative process, the repertoire shows a great deal of variety; *Babadag* is a rhythmic and technical homage to Romanian folk music, while *Metafolkphoses* is, as the name implies, a set of transformations of Slovakian and Moravian folk songs. Other pieces, such as *Clarinetino* and



*Zrození (Birth)*, are slightly more traditional, but still retain their individual flavors.

The performers are true masters of their craft. Venys' technique and articulation are clean and virtuosic; he has full command of the range of the clarinet, and his tone is deep and rich, with a wide palette of colors. The Epoque Quartet, in their 14 years of existence, has achieved an astonishing range and unity of expression; the combination, labeled "irvin\_epoque" on the CD cover, is simply breathtaking. The recording itself is also beautifully done, with perfect balance between warmth and clarity. Those interested in the actual recording process can find a video of the group recording *Babadag* on YouTube: [youtu.be/JgV69LoD0Ig](http://youtu.be/JgV69LoD0Ig).

The only complaint about this album is the relative difficulty to obtain it – *Crossover* does not seem to be widely available internationally. It is listed on the publisher's website, but has been sold out for the past few weeks as of this writing (May 2013). Googling "Irvin\_Epoque Crossover" reveals a handful of websites listing it as available for import, but I was unable to find it for purchase on any of the major digital download sites (iTunes, Amazon, Google Play). It is a shame that such a quality recording is so difficult to access. That said, this album is a true gem, and it is well worth putting in the effort to track it down.

by Julia Heinen

#### Johannes Brahms – Declaration of Love.

Kyrill Rybakov, period clarinet; Anna Zassimova, period piano. Brahms: *Sonatas* for clarinet and piano, Op. 120; *Fantasies* for piano, Op. 116. ANTES EDITION BM319285. Total time 70:31. [www.bella-musica-edition.de](http://www.bella-musica-edition.de)

It is exactly as Brahms would have heard it. Kyrill Rybakov, performing on a 2002

Rudolf Tutz copy of a period clarinet of the Ottensteiner System from 1879–1895, and pianist Anna Zassimova on a Beckstein piano from 1876, allow us to hear what Brahms would have heard. In addition, their performances are breathtaking and dramatic. The disc is a significant and important addition to existing versions of the frequently recorded Brahms clarinet sonatas – highly recommended.

Kyrill Rybakov's performance is wonderful. The sound of his period clarinet is lighter and more delicate than a modern instrument, allowing a flexibility of phrasing and porcelain nuance to these often performed works. It is a bridge to an old hearing of this staple in our repertoire. It is simply beautiful clarinet playing but, more importantly, wonderful musicianship. Stunning is the only way to describe this recording.

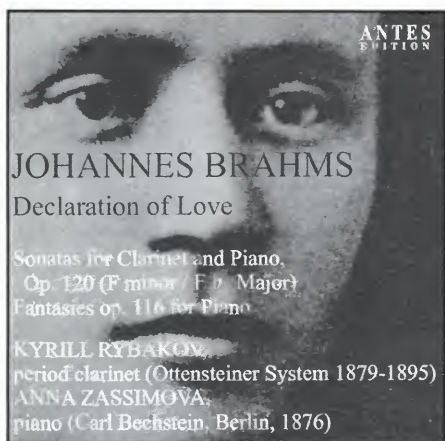
The E-flat Major sonata, which opens the recording, is both distinctive and imaginative. The first movement has a lofty and transparent quality to it and a great sense of freedom to the phrasing. The powerful second movement has some most beautiful changes of tone color in both the clarinet and piano, illuminating the individual characters' complex personalities. The

theme and variations opens with a hushed quality inviting the listener into the movement in a subtle way, and sets perfectly the unfolding of each of the variations.

The CD closes with the F Minor sonata. Rybakov's first movement is quick but captures perfectly the tortured character of the first theme, while allowing the second theme to expand and breathe. The intimate interpretation of the slow movement is exquisite. The third movement is light and delicate in character while the quick fourth movement exudes a regal quality.

Between the clarinet sonatas, Rybakov's pianist-collaborator, Anna Zassimova presents us with the *Fantasies* for piano, Op. 116. Her seamless phrasing and delicate, yet substantive touch to the "golden" tone of the period Beckstein piano, is distinctive, and a perfect partner for Rybakov's period clarinet.

Without reservation I recommend Kyrill Rybakov and Anna Zassimova's beautiful recording. Their individual musicianship intertwines to create the perfect duo. They think and perform as if they are one, exactly the way a pianist and clarinetist should collaborate.




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# Recitals & Concerts

## STUDENT...

Andrija Blagojević, clarinet, with students Dušan Osmanović and Mateja Lalić, clarinets, The Milić of Mačva Legacy, Kruševac, Serbia, June 1, 2013. "Soloistic Duet for Three Clarinets," *Der Vogelfänger bin ich ja*, Mozart; *Wie stark ist nicht dein Zauberton*, Mozart; *Das klinget so herrlich*, Mozart; *Der Hölle Rache kocht in meinem Herzen*, Mozart; *The Generation of Hope*, Wasserman-Margolis; *Sarabande* (from *Cello Suite No. 5*), Bach (arr. Wal); *Abîme des oiseaux*, Messiaen; *Sonata No. 1 in C Major for Clarinet with Accompaniment of a Second Clarinet*, Barret (arr. Hite); *Concert Duet Op. 6, No. 2*, Crusell; *Three Pieces for Clarinet Solo*,

Stravinsky; *Capriccio for unaccompanied Clarinet*, Sutermeister; *Capriccio for Clarinet Solo No. 1*, Grgin; *Duet in C Major for Two Clarinets*, Osmanović

Andrija Blagojević, clarinet, Lux Artis concert series, 10th international music festival Donne in musica, Kragujevac, Serbia, May 25, 2013. *Ode to Odessa* (Serbian premiere), Wasserman-Margolis; *In modo barbaresco*, Nešić

Scott Byers, clarinet, Junior Recital, Sam Houston State University, April 21, 2013. *Sonatina*, Arnold; *Rucanearo*, arr. Montilla (clarinet trio); *Concert Fantasia on motives from Verdi's Opera Rigoletto*, Bassi

Trevor Collins, clarinet, Junior Recital, Sam Houston State University, April 21, 2013. *Sonata*, Poulenc; *Concertpiece No. 1 in F minor*, Op. 113, Mendelssohn; *Introduction, Theme and Variations*, Rossini

James Conte, clarinet, Junior Recital, Ithaca College, April 27, 2013. *Deuxième Sonate*, Devienne; *Three Studies for Solo Clarinet*, Husa; *Bucolique*, Bozza; *Sonata*, Op. 128, Castelnuovo-Tedesco

Stephen Fasteau, clarinet, Senior Recital, Ithaca College, March 30, 2013. *Concerto*, Copland; *Sonatina*, Horowitz; *alt.music.balistix*, Resanovic

Pedro Garcia III, clarinet, Senior Recital, assisted by Basil Bouras, clarinet, University of North Texas, April 26, 2013. *Concerto in A*, K. 622, Mozart; *Peregrine Ver-bunk*, Weiner; *Five Pieces for Clarinet Alone*, Smith; *Yellow Jersey*, Larsen

Michael Kaye, clarinet, Junior Recital, Sam Houston State University, April 21, 2013. *Concertpiece in E-flat Major*, Rimsky-Korsakov; *Sonata in Re*, Rota; *Duetto No. 1 in F Major*, Crusell

Bethany Lee, clarinet, Junior Recital, Sam Houston State University, April 27, 2013. *Fantaisie*, Gaubert; *Three Etudes on Themes of Gershwin*, Harvey; *Trio*, K. 498, Mozart

Stefan Murat, clarinet, Junior Recital, Sam Houston State University, April 28,

2013. *Cantilène*, Cahuzac; *Time Pieces*, Muczynski; *Tarantella*, Op. 6, Saint-Saëns

Kelsey Paquin, clarinet, Senior Recital, Ithaca College, May 4, 2013. *Concerto*, Op. 57, Nielsen; "C'era una volta...", Fontanelli; *Pocket-Size Sonata No. 2*, Templeton

Aleksandar Pavlović, clarinet, Senior Recital, University of Priština-Kosovska, Mitrovica, Serbia, May 7, 2013. *Studie*, Donizetti; *Nine Dances for Clarinet (B-flat) solo*, Op. 62, Despić; *Variations sur un Air du Pays d'Oc*, Cahuzac; *Grand Duo Concertant*, Op. 48, Weber; *Concerto in A major*, K. 622, Mozart

Michael Reinemann, clarinet, Senior Recital, Ithaca College, March 30, 2013. *Négy magyar tánc*, Kókai; *New York Counterpoint*, Reich; *Hillandale Waltzes*, Babin; *Liquid Ebony*, Wilson

Kristen Thompson, clarinet, M.M. Recital, University of North Texas, April 20, 2013. *Concerto for Clarinet and Orchestra*, Op. 57, Nielsen; *Three Studies for Solo Clarinet*, Husa; *Homage à l'Histoire*, Baker

## FACULTY AND PROFESSIONAL...

Bruce Edwards, clarinet, *Orchester Vereinigung Aschaffenburg*, Stadttheater, Aschaffenburg, Germany, April 13, 2013. *Concerto No. 2 in E-flat major*, Op. 74, Weber

\* \* \* \* \*

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, 405 Santiago Place, Denton, TX 76205, (Email: James.Gillespie@unt.edu; editor@clarinet.org). 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 email 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 in *The Clarinet*.



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## The Clarinet

### PUBLICATION SCHEDULE

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



# The President's

# Message

by John Cipolla

**G**reetings! I hope those of you who were able to attend ClarinetFest® 2013 in Assisi had a wonderful time. I thank artistic director Piero Vincenti and his artistic team for all their hard work and dedication in producing a memorable festival.

## ClarinetFest® 2014

Artistic director Robert DiLutis has a wonderful theme for ClarinetFest® 2014: *The Clarinetist as Entrepreneur* – “How to diversify and expand your skills and artistry for greater success as a musician in the 21st Century.” Please check the I.C.A. website for more details. I hope to see you all in Baton Rouge, Louisiana, U.S.A., July 30–August 3, 2014.

## 40th Anniversary of the I.C.A.

I would like to thank the I.C.A. historian and former I.C.A. president, Alan Stanek, for his extensive research and exhaustive efforts in documenting the history of the I.C.A. This history resides on our website and in the 40th Anniversary June 2013 issue of *The Clarinet*. He has done an incredible amount of research in compiling this history. Please take the time to read about the people and events that have made our organization what it is today.

## Membership Drive

I would like to thank Executive Director Madeleine Crouch for the very successful fall membership drive. We saw a nice increase in both renewals and new members. Thank you to all who joined or rejoined, and please encourage students, colleagues and enthusiasts to join so that even more people can share in the benefits of being a member.

## I.C.A. Finances

As secretary for two years, then president-elect for the past two years and now as current president, I am so very proud to be associated with such a vital organization with such amazingly bright and forward-thinking members. This current board has been working to create a mechanism to help make decisions on how to implement the wonderful ideas that members bring forth. This mechanism is two-fold. First, ideas need to support the mission of this association. And second, the I.C.A. must be able to find a way to fund the ideas. This essentially comes down to creating a working budget that reflects the current finances of the I.C.A. and looks to the future to address future budget needs.

Throughout this past year, the board has worked through our financial statements. The I.C.A. uses a professional certified public accountant to keep a professional accounting of financial matters. We have examined every statement we could possibly find, trying to account for every expenditure and form of income for as many years back as we could find statements and receipts. We asked many questions, some of which took weeks to find answers to. Through this process, the board found numerous areas to save money and plan for future expenditures. We created a budget that reasonably reflects current income and expenses. This may sound like a logical thing for any organization to do, but it is not an easy task to accomplish with a non-profit (with a rotating board of directors) that depends upon membership dues, competition fees, vendor support and conference registration money for its income – all areas that can be quite variable from year to year. But, I am happy to say that a budget has materialized through everyone's hard work. This budget will help guide

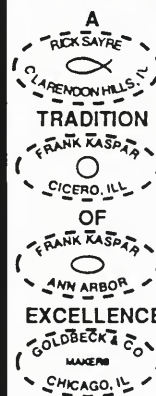
the I.C.A. each year and, although it will change each year, it is a solid starting point from which the board can analyze the financial health of the organization and plan for ways to implement the creative ideas that you – the members – bring forth.

## Board Meetings

One of the duties of the I.C.A. president is to create the agenda and conduct the winter and summer board meetings. When communicating with members, I try to listen carefully to comments and place these comments (both positive and

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constructive) into categories. As with any organization, there are various levels of priority in dealing with issues – strategic planning that will guide the overall direction of the organization; current issues that can be planned for in the near future or dealt with more immediately; and then, of course, sudden issues that occasionally arise which need absolute, immediate attention. The board has worked through many issues this year on all of these levels. One of the strategic planning ideas we implemented this past year was to start an emergency fund. This fund will gradually be built to the point of having a minimum of one year's worth of operating expenses saved. This will help us to prepare for any unexpected challenges that could arise. The fund will be financed through donations and ClarinetFest® profits.

## Registration Fee Policy

Past I.C.A. President Lee Livingood clarified registration policies a number of years ago, and I would like to do the same in this column. There has been some confusion about the performers' registration fee policy for ClarinetFest®. Those of you who have performed in ClarinetFest® know that

we offer a reduced registration fee for performers. The idea is to make the festival as affordable and accessible as possible for all. Spreading the financial burden of producing a ClarinetFest® across a wider range of participants makes it better for everyone. The I.C.A. keeps the general registration fee low, which allows more people to perform and present. As such, we don't have to shift the festival production cost to the vendors as some other organizations do. I have seen the positive effects on the I.C.A. of this community-oriented policy.

## New Facebook Page

Timothy Phillips (creator/editor of the new I.C.A. Facebook page) has been doing a fantastic job maintaining this new page. Please visit: [www.facebook.com/icaclarinet](http://www.facebook.com/icaclarinet)

## New I.C.A. E-Newsletter

Phillip Paglialonga (creator/editor) of the new I.C.A. E-Newsletter has also been doing a stellar job generating and gathering information for this publication. Its purpose is to keep members posted on upcoming news and events that fall between the quarterly issues of *The Clarinet* journal. Please visit this

newsletter on the I.C.A. website and send any news items to [clarinetnews@gmail.com](mailto:clarinetnews@gmail.com).

## Pedagogy

Teaching – and the strategies of *how* to teach music and the clarinet – are a very important part of the I.C.A. I would like to commend Kimberly Cole Luevano, the current pedagogy chair, for her excellent work. Please read her columns in the journal. She also coordinates the pedagogy sessions at ClarinetFest®. I encourage you to send Kimberly ideas for articles, teaching concepts or pedagogy sessions at future ClarinetFests®. She can be reached at: [kimberly.cole@unt.edu](mailto:kimberly.cole@unt.edu).

## Vendors

I would like to continue to thank all the vendors who support the I.C.A. in so many ways. It is through their support that we are able to feature world-class artists at ClarinetFest®. They also help us achieve our mission each year by introducing new and creative products and repertoire that invigorate the exchange of ideas, materials and information among our members. I will continue to work with Madeleine Crouch and the I.C.A. board so that all vendors – large and small – know they are truly appreciated by everyone in the I.C.A.

## Closing Thoughts

Please communicate your ideas to me or any board member. We will do our best to make them a reality. There are numerous projects this board is working on, and I look forward to sharing these with you in the next column as these ideas come to fruition. Thank you for your continued membership in this wonderful association. I wish you all a healthy and productive fall.

# Honorary Members

Ben Armato, Ardsley, New York  
Walter Boeykens (1938–2013)  
Betty Brockett (1936–2003)  
Clark Brody (1914–2012)  
Jack Brymer (1915–2003)  
Larry Combs, Evanston, Illinois  
Buddy DeFranco, Panama City Beach, Florida  
Hans Deinzer, Frankfurt, Germany  
Guy Deplus, Paris, France  
Stanley Drucker, New York, New York  
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East Lansing, Michigan  
Himie Voxman (1912–2011)  
George Waln (1904–1999)  
David Weber (1914–2006)  
Pamela Weston (1921–2009)

## Back Issues of The Clarinet

Back-issue order forms for *The Clarinet* may now be downloaded from the I.C.A. website: [www.clarinet.org](http://www.clarinet.org). Copies may also be requested by contacting:

James Gillespie  
405 Santiago Place  
Denton, Texas 76205

Email: [james.gillespie@unt.edu](mailto:james.gillespie@unt.edu)



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