

The Clarinet

Volume 41 Number 3
June 2014



The Pied Piper of Hamelin



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the clarinet

Volume 41, Number 3

June 2014

ABOUT THE COVER...

The Pied Piper (Rattenfänger) of Hamelin, Germany – Michael Boyer. See related article on page 56. (photo: James Gillespie)

INDEX OF ADVERTISERS

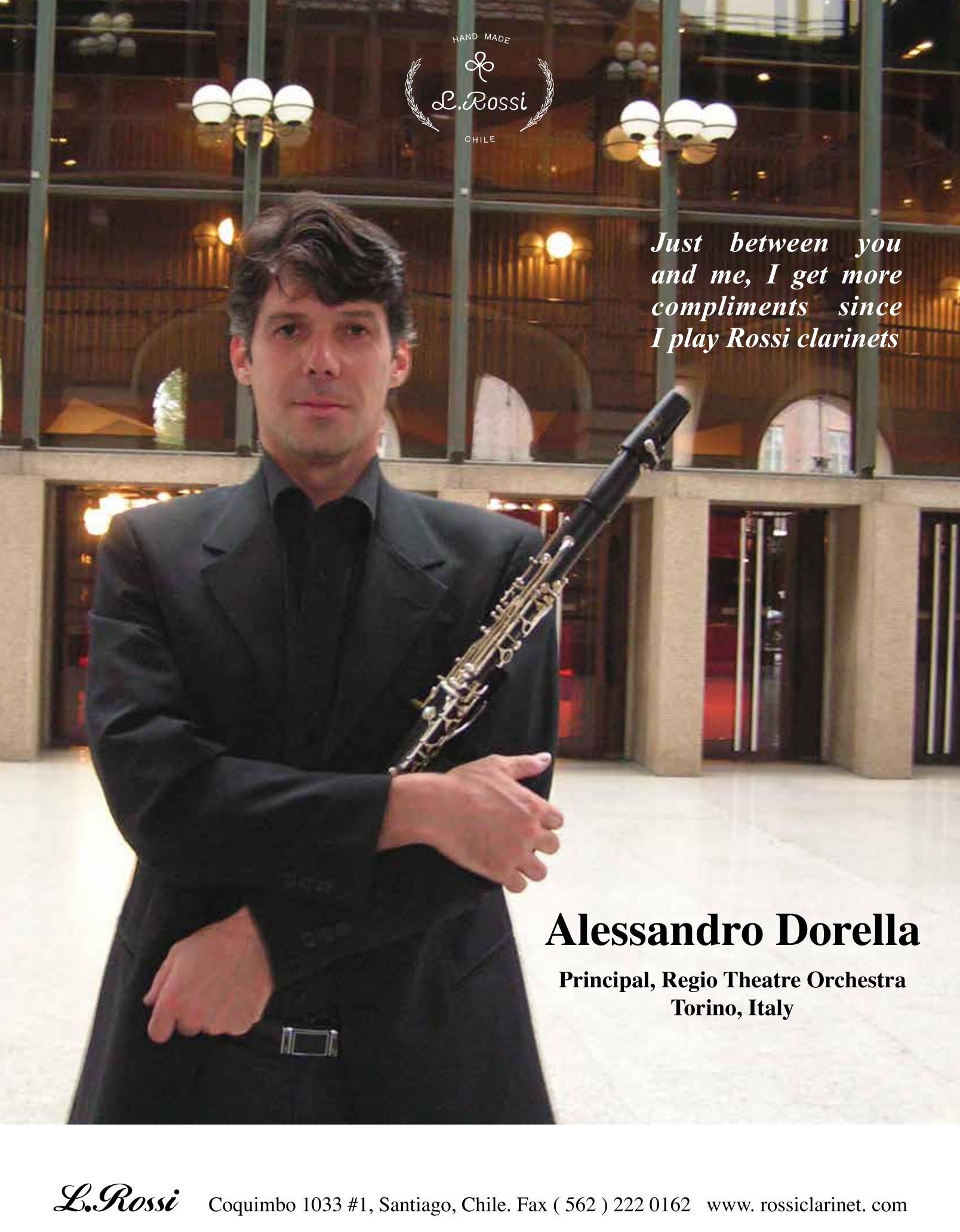
AMB Clarinet	52
Anderson Musical Instrument	
Insurance Solutions, LLC	47
Ann Arbor Clarinet Connection	48
Bach in Time on the Clarinet	55
Brannen Woodwinds	83
Brixton Publications	89
Buffet Group USA	IFC
Carnegie Mellon University	7
Classical Collection Inc.	41
Columbus State University	
Schwob School of Music	21
Crystal Records	61
Freewing	12
H. Karlsson Woodwinds	5
Innoledy, LLC	31
Lisa's Clarinet Shop	52
Lomax Classic Mouthpieces	27
Luis Rossi	2
Luyben Music Co.	13
Muncy Winds	26
Ongaku Records, Inc.	7
Onks Woodwind Specialist	83
Patricola Brothers	29
Reedual / Hawkeye Mfg	77
Rico	49
RJ Music Group	34
Rodriguez Musical Services	51
Roosevelt University	45
Rovner Products	82
Sayre Woodwinds	61
Van Cott Information Services	4
Vandoren	IBC
Wichita Band Instrument Co.	61
Woodwindiana, Inc.	67
Yamaha Corporation of America	OBC

FEATURES

CLARINETFEST® 2014	32	
CLARINETFEST® 2015	38	
THE CLARINET IN JAPAN by Takeshi Nozaki	40	
BIG THINGS FROM A SMALL LAND:		
NEW CLARINET MUSIC FROM BELGIUM by Cody Grabbe	44	
BRUNO BRUN (1910–1978) – FOUNDER OF THE YUGOSLAV CLARINET SCHOOL by Andrija Blagojevic		46
CONTEMPORARY ROMANIAN CLARINET MUSIC:		
HIDDEN GEMS IN OUR REPERTOIRE by Anastasia Cetverikova	52	
HAMELIN'S PIED PIPER – AN UNEXPECTED AMERICAN CONNECTION by James Gillespie		56
JIMMY GIUFFRE: A JAZZ CLARINET ORIGINAL by Jesse Krebs	62	
THE CHICAGO MOUTHPIECE LEGACY – PART I by David Tuttle	68	
BASSKLARINETTENSZENE D: BASS CLARINET SYMPOSIUM AT THE GRASSI MUSEUM IN LEIPZIG, GERMANY – FEBRUARY 14–16, 2014 a report by Simone Weber and David Glenn		73
THE CLARINET IN AUSTRIA by Reinhard Wieser	76	

DEPARTMENTS

TEACHING CLARINET by Michael Webster	4
I.C.A. ELECTION RESULTS	6
AUDIO NOTES by William Nichols	8
CLARINOTES	12
CONFERENCES & WORKSHOPS	14
THE PEDAGOGY CORNER by Kimberly Cole Luevano, assisted by Cheyenne Bland	16
LETTER FROM THE U.K. by Paul Harris	19
CLARINET CACHE by Kellie Lignitz-Hahn and Rachel Yoder	20
HISTORICALLY SPEAKING by Deborah Check Reeves	22
THE CLARINET CHOIR by Margaret Thornhill	24
QUINTESSENCE – THE WIND QUINTET INFORMANT, NO. 37 by Bruce M. Creditor	28
COMPETITIONS	78
RECITALS AND CONCERTS	79
NEWS FROM SOUTH AMERICA by Ricardo Dourado Freire	80
NEWS FROM FRANCE by Jean-Marie Paul	84
REVIEWS	86
THE PRESIDENT'S MESSAGE by John Cipolla	96



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Commercial Advertising / General Advertising Rates

RATES & SPECIFICATIONS

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

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

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

—ADVERTISING RATES—

Size	_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	4.833 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
1/6 Vertical	2.2917 x 4.75	\$135	\$ 270

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

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Regular: \$60 (U.S. dollars)/one year; \$115 (U.S. dollars)/two years

Institutional: \$60 (U.S. dollars)/one year; \$115 (U.S. dollars)/two years

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ISSN 0361-5553 All Rights Reserved

Published quarterly by the INTERNATIONAL CLARINET ASSOCIATION

Designed by Karry Thomas Graphic Design

Views expressed by the writers and reviewers in *The Clarinet* are not necessarily those of the staff of the journal or of the International Clarinet Association

Teaching Clarinet

by Michael Webster

BEYOND BAERMANN (PART 2)

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

My favorite scale routine is one that I described in "Beyond Baermann," *The Clarinet*, March 2005. If that issue is still perched on a shelf, you may want to refer to it, but here is a synopsis:

The best attribute of the Baermann scale book is that it covers the full useful range of the clarinet in every key. In other words, C major doesn't just start up from C and re-

turn there, but also goes down to low E and back. But Baermann stays only in groups of four notes, and my goal was to add rhythmic variety by finding a practical range for scales in both triplets and quadruplets. Using C major as an example, start on middle C, count groups of four notes, turn around on high D, go down to bottom E and back to C (See Example 1A). For triplets, add one note on top: start on middle C, go up to high E, down three octaves to low E and back to C (See Example 2A). All of the examples show articulations that clearly delineate the note groupings in three or four. In practice, vary the articulation patterns and emphasize slurring everything to focus on finger control.

For scales that don't have low E, such as B-flat major and the other flat key signatures, the range is one note higher. For groups of four, start on low B-flat, turn around on high E-flat, down to low F and back to B-flat (See Example 3A). Add a note on top for triplets: B-flat, up to high F, down to low F, back to B-flat (See Example 4A). All keys have the same range and the top and bottom turning around points may seem strange for some. For example, E major in quadruplets turns around on high D-sharp, and your ear will want to resolve it upwards, but you'll get used to it quickly. The examples show how they can be notated, but it is more valuable to play them by ear.

Another way to achieve variety is to start in different octaves and go in different directions. In C major, for example, you may start on middle C, third-space C, or second ledger line C and go either up or down, giving you multiple possibilities with different notes falling on the beat. When you get to the repeat sign, go back and end on the same note where you started.

Start by slurring everything, then add standard articulations such as those shown in the examples. Two possibilities are shown in Example 5. While writing recent articles about odd and mixed meters, it occurred to me that we shouldn't limit scale practice to triplets and quadruplets. How about quintuplets, sextuplets and septuplets? Odd meters are a child of the 20th century, yet the Baermann scales were written between 1855 and 1865. It is time for an update. To my surprise, the same outline for groups of four works for groups of five and the same outline for groups of three works for groups of six or seven. I counted. There are 40 notes in the quadruplet version, so we have 10 groups of four or eight groups of five. The triplet version has 42 notes: 14 groups of three, seven groups of six, or six groups of seven. How convenient! Examples 1B and 3B show the relationship between groups of

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EXAMPLES:

1A

1B

2A

2B

3A

3B

4A

4B

5A

5B

four and five; likewise, Examples 2B and 4B relate groups of three, six and seven.

Keeping track of fives and sevens, however, is much more difficult than keeping track of threes and fours especially when slurring, because the mileposts for arriving at a certain note on a beat are farther apart. Therefore it is much easier to articulate in groups such as those shown in the examples. The degree of difficulty depends only upon speed. Intermediate students should be given these major scales in groups of three and four as soon as they are comfort-

able playing high F. In fact, daily practice of this scale routine will help solidify the embouchure and focus required for high F by approaching it stepwise on a daily basis. Then, when we add fives and sevens, there will be a smooth transition.

After centuries, there is still no better organizational tool than the circle of fifths. It is better to start by going through the flat keys: C, F, B-flat, etc. They are easier to finger and each one acts as a dominant to the next, so there is a good flow. One can go all the way around the circle of fifths, but it is



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more practical first to start in both directions, adding the sharp keys (C, G, D, etc.) soon after starting the flats. The nature of the clarinet (unlike the piano!) makes each key more difficult as accidentals are added. Avoid going too fast as flats and sharps are added. The keys with fewest accidentals will always be easiest. While adding flats and sharps to the key signature, stress accuracy and control before speed. Work around the circle of fifths in both directions, meeting at F-sharp/G-flat major. It is fine to allow the easy keys to go faster and the difficult ones to go slower. Gradually the difficult keys will begin to catch up with the easy keys, but you'll never find an Italian pot-pourri of operatic themes in F-sharp major! The next step is to traverse the entire circle, again starting with the flat keys. F-sharp/G-flat major should be played twice, thinking in both keys enharmonically. Then reverse direction, starting with the sharp keys.

The printed articulation in Example 1B is the easiest. Later add three slurred, two tongued; three tongued, two slurred; two tongued, three slurred; four slurred, one tongued. Because the articulation keeps track of the groups of five notes, slurring everything is the most difficult variant and a great step toward gaining fluent control of the fingers. A good game is to play fours and fives at the same tempo per note, e.g. setting the metronome at 120 for groups of four and 96 for groups of five. The final project is to record the slurred version twice, first thinking in groups of four notes, then groups of five. If upon listening, there is no discernible difference, give yourself or your student a pat on the back and a gold star.

Groups of seven are actually easier because there are seven tones in each major scale so the same note recurs on each beat. The Albert scale book has a line of septuplets for each key, an advantage over Baermann, but it doesn't go down to the bottom of the range in each key, a disadvantage. By limiting itself to two octaves, the Albert book retains the tonic note on every beat in both directions. Unlike all of the other examples, the tonic note stays on the beat going up in Example 2B and 4B, helping mental organization. But extending the range changes the note on the beat going down.

For C major, it happens to be G on the downbeats of mm. 4, 5, and 6 (*Example 2B*) and for B-flat major it happens to be C (*Example 4B*). To add excitement, start Example 2B on C going down, which places G on the beat going up, or start Example 4B

on B-flat going down, which places C on the beats going up. This is far more difficult than the Albert approach and good mental exercise. We can add other articulations, like three slurred, four tongued; four slurred, three tongued, etc., but slurring everything is still the biggest mental challenge. Try the same metronome game as with fours and fives: play triplets at 160, sextuplets at 80, and septuplets at 69 (the nearest integer). If, when recorded, the three versions sound identical, you have succeeded.

Harmonic and melodic minor scales are more difficult and can be added later and gradually. I'll devote an article to them in the near future. For now, I'm looking forward to collaborating with Chester Rowell for the special bass clarinet issue in September. Chester is a bass clarinet specialist and close friend from our school days.

WEBSTER'S WEB



Your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster's Web at mwebster@rice.edu or Michael Webster, Shepherd School of

Music, MS-532, P.O. Box 1892, Houston TX 77251-1892; fax 713-348-5317; website: www.michaelwebsterclarinet.com

Martin Frank writes from Rydal, PA:

I have had success for 3rd partial C using a method Donald Montanaro taught me. First you play left-thumb F and then overblow to attain the C without the register key. You also can start with the usual C and gradually release the register key and maintain the 3rd partial C. When this is accomplished consistently, the undertones on playing C should be eliminated.

MW: I'm particularly glad that Martin wrote both because he describes an important pedagogical technique and because he spurred me to call Donald Montanaro. He and I agree that a teacher should avoid detailed descriptions of what goes on inside the mouth in favor of allowing the student's ear to be the judge. Voicing is subtle and it is often best to let the tongue and throat find a good position based on how it sounds. Don told me a wonderful story about a euphonium player named Liberale, who responded

to questions about his beautiful tone saying, "I play natural." Don's former teacher and early colleague in the Philadelphia Orchestra Jules Serpentina said, "Open throat – what does that mean?!"

It is also instructive to start with C (minus the register key) and see how far down the scale you can go and still keep the low register from speaking. It gets harder as you get lower. A corollary is to play C, release the register key and intentionally slur down the twelfth. This requires a little bob of the Adam's apple and is actually more difficult than keeping the high C speaking without the register key. This kind of exercise makes you very aware of voicing and improves every aspect of playing securely in both registers whether articulated or slurred.

Donald Montanaro is one of the most respected clarinet performers and teachers in the U.S. Now 80 years old, he sounded like a 40-year old on the phone. He is still performing, and by the time you read this, he will have had a big celebration with former students in March. The clarinet community is lucky to have him, and we all wish him well in his retirement, which includes plans to accept invitations to teach in Mexico and Italy.

I.C.A. ELECTION RESULTS

The voting for I.C.A. officer elections for the 2014-2016 term closed on May 1, and the results are listed below.

President Elect:

Caroline Hartig – 507
Marguerite Baker Levin – 323

Treasurer:

Tod Kerstetter – 627
Cathy A. Ogram – 190

Secretary:

Denise Gainey – 412
Elizabeth Crawford – 406

Congratulations to the winners who will take office on September 1, 2014. We thank all the candidates for their willingness to serve our association.

– Keith Koons, Past President

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Audio Notes

by William Nichols

A recent discovery, which is enthusiastically recommended to listeners attuned to modern chamber music, is a 2013 CD release titled **A Voice Gone Silent Too Soon**, performed by members of the Boston-based Walden Chamber Players. The recording presents four works of Viennese-born and trained Gerhard Schedl whose music grew in prominence in the concluding two decades of the past century, and who was poised to become a leading figure of 21st-century European music. Tragically, in 2000 the conflicted Gerhard Schedl committed suicide at age 43.

The recording at hand includes *String Trio* (1991); *A Due* (2000) for violin and cello; *A Tre* (1984) variations for clarinet, violin and piano; and *A Cinque* (1997) for clarinet, violin, viola, cello and piano. The Walden Chamber Players in total is a group of 12 artists. Those heard here are clarinetist Ben Seltzer, violinist Irina Muresanu, violist Christof Huebner, cellist Ashima Scripp and pianist Jonathan Bass.

The string duo and trio works reveal a composer who conjures intense emotion and drama from these small forces utilizing a mostly, but not exclusively, non-tonal harmonic palette, and who is impressively skilled in using a vast range of "extended" string techniques and effects. Skillfully written and performed effects emerge as organic elements of the total musical concept. *String Trio* and *A Due* pull the listener into their world from the outset and don't let go. The performances by these three artists are completely committed and convincing. At times in *A Due*, Schedl's writing and Ms. Muresanu's and Scripp's playing manage to evoke the sound of an entire string section, which is also in part due to the especially clear and detailed recording, with stunning presence provided throughout this disc by engineer Antonio Oliart. Hopefully *A Due* will work its way into the core standard repertoire for this combina-

tion, and we will be hearing it alongside of perhaps Kodály or Ravel.

The earliest composed selection on the disc, *A Tre* is a 15 and a half minute variation work in a generally angular and pointillistic melodic style, and is in great part lean and transparent in texture. The central "Moderato" is striking in intensity and drama as well as extreme intricacy and delicacy. It provides a powerful listening experience and impressive moments as well, with some of the most gorgeous *pianissimo* playing from the ensemble and Mr. Seltzer's altissimo register one will ever hear. A wealth of compositional detail is packed into this "Moderato," which functions as the emotional core of this stellar trio.

A Cinque presents the listener with a beautiful and exciting palette of colors provided by the imagination of Gerhard Schedl and the richness of textures possible within the medium of clarinet, string trio and piano. It is a three-movement work of some 17 and a half minutes. The clarinet assumes a prominent role throughout and is the leading voice in the lyrical and beautiful opening movement of this quintet, which is melodically less angular and richer in texture than *A Tre*. The lively middle movement is driven by a steady relentless propulsion, sometimes angry, grasping this listener's full attention throughout. It is a tour de force of technical display and reveals some fresh timbres emerging from the ensemble before it transitions into the meditative closing movement which is based on a repeated tonal chorale. This closing section provides a stark contrast, and, in its simple beauty, is a haunting spiritual experience.

Kudos to clarinetist Seltzer who has, at a relatively young age, accrued considerable experience and recognition. He has appeared as a member of (or with) distinguished chamber ensembles and orchestras and at music festivals in the U.S. and interna-

tionally, including Tanglewood, Schleswig-Holstein and Banff, and has appeared in 13 countries. He was awarded first prize in the 2003 Coleman International Chamber Music Competition as a member of the Azure Trio (clarinet/cello/piano), and is a member of the Vinto Chiaro Wind Quintet. His teachers have included Craig Nordstrom (at the New England Conservatory), David Weber, Yehuda Gilad, Larry Guy and Mark Nuccio. He plays here, in this very demanding music, with impeccable control, a keen sense of rhythm, dynamic contrast and an evenly focused velvety tone which should be the envy of many.

All of the performances heard here are of the highest caliber, technically clean, controlled, and stunning in detail, balance and precision. Most importantly the performances are passionate. The program notes author, writing about the Walden Chamber Players, says "Few other composers' music has moved them as profoundly as that of Schedl; it is, they believe, music of tremendous beauty, sophistication and intensity." This writer heartily concurs.

This body of works from Schedl is some of the most engaging modern chamber music to come to my attention in recent times. Influences of Schönberg, Webern, Messiaen and Shostakovich (*String Trio*) can be heard, but this music is not derivative; it is unique, skillfully crafted, and is the soulful voice of Gerhard Schedl confronted with the conflict of Apollonian and Dionysian aesthetics. His broad musical lineage seems linked to the spirit of Beethoven, another Viennese composer (albeit adopted), who sought structural purity and music which challenged the heavens.

The prominence the clarinet assumes in *A Tre* and *A Cinque* and the quality of this music should put these pieces into the serious clarinetist's repertoire as well as that of adventurous chamber ensembles. Strongly recommended.

Much gratitude is due the Walden Chamber Players and the additional producers of this terrific release, which is available in CD format from www.waldenchamberplayers.org and as a MP3 download or CD from [CDBaby.com](http://cdbaby.com).

* * * * *

Another contemporary chamber music disc of note, released in 2013 by Albany Records, is **Dissolving Images** which features clarinet-prominent works by American composer Mark Gustavson.

Born in Brooklyn and raised in Illinois, Gustavson is also active as a clarinetist in New York. His musical training includes study at Northern Illinois University, the University of Illinois at Urbana-Champaign, Columbia University and the Amsterdam Conservatory. Composition study has been with Chinary Ung, Ben Johnston, Fred Lerdahl and Mario Davidovsky.

He has garnered numerous prizes, including an award from the American Academy and Institute of Arts and Letters, a Fulbright Fellowship, the Bearns Prize, and was a winner of a League-ISCM Composers Competition. Among others, commissions have come from the Fromm Foundation, the Koussevitsky Music Foundation, Parnassus and Stony Brook University. He resides on Long Island and serves on the faculties of Adelphi University and Nassau Community College.

This release presents five works: *Dissolving Images* with pianist Lisa Moore; *Jag* performed by Either/Or (flutist Margaret Lancaster, clarinetist Vasko Dukovski, trombonist James Rogers, pianist Stephen Gosling, violinist Esther Noh, and cellist John Popham, conducted by Richard Carrick); *Quintet* performed by Contempo (clarinetist Edward Gilmore, violinists Sharon Polifrone and Theresa Fream, violist Keith Conant, and cellist Kim Scholes); *Trickster* with clarinetist Edward Gilmore; and *A Fool's Journey* performed by Parnassus (flutist Keith Underwood [also alto flute/piccolo], clarinetist Alan R. Kay [also bass clarinet], pianist Christopher Oldfather, percussionist James Preiss, violinist Cyrus Stevens, and cellist Christopher Finckel, conducted by Anthony Korf).

Within the two sextet pieces *Jag* and *A Fool's Journey*, the clarinet, and bass clarinet as well in the latter piece, assume a significant if not prominent role in these mixed ensembles. Regarding *Jag*, the composer tells us that "... its title refers to moments of uncontrolled activity that reappear throughout the piece. These jags gradually build from a simple and innocent texture that splinters into a dense, charged polyphony." Continuous variations begin to appear in an increasingly rapid pace until they overlap and create an intense and chaotic climax, which dissipates into fragments in seconds as the piece disappears. The journey, from the lyrical cello-featured opening section peppered with muted trombone interjections, is full of vivid

colors. Mr. Gustavson has a keen imagination and sense of scoring which is evident throughout this disc.

A Fool's Journey is a 15-minute programmatic work full of laughs – quite literally. It "... uses the major second as the main interval to create a 'catalog of laughter' (including variations on giggles, snickers, cackles, snorts and hearty guffaws)." The first of two movements, "Fool" is scored for piccolo, piano and sleigh bells. The "Fool" piccolo laughs while a "barking dog" piano and sleigh bells (attached to the Fool) warn him and keep him alert – a trio wrapped in Messiaen-like guise. The second movement, "Magician," uses variation technique to expand the repertoire of laughter to unimaginable heights and textural complexity. No words from this writer can begin to capture this listening experience. Parnassus is a longstanding New York new music ensemble and impresses in its commitment and energy to realize this seemingly exhausting work. Kudos to well-known New York clarinetist Alan Kay who fearlessly provides a particularly poignant laughing seizure as the "Magician" nears its conclusion. Kay has the last laugh, so to speak.

The *Quintet* for clarinet and strings was completed in 1993 on commission from the Fromm Foundation. It is a significant 27-minute, four-movement contribution from Mark Gustavson to the rich repertoire of this medium. The first movement is a set of continuous variations. After a dark beginning of long tones, rhythmic alterations lead to a perception of simultaneous multiple tempi as the pace of this music becomes gradually much faster. The two inner movements of the piece are of smaller scale, as the second movement continues interesting rhythmic exploration in the form of polyrhythms which the composer likens to "standing on a rocking boat." The finale is yet another set of variations with rhythmic interest, this time with Middle Eastern flavor, as the cello takes up an ostinato part in the guise of a doumbek. The clarinet is prominent throughout with variations of rhapsodic melodic writing in a folk style – well conceived and stylishly played by Edward Gilmore and members of Contempo.

The solo clarinet piece *Trickster*, "is inspired by the Native American myth of the Trickster, an immortal figure who, after each of his deaths, is renewed to continue his mischief." Ten and a half minutes in

length, it springs from the tritone interval. True to its inspiration, its successive variations subside and come back to life in altered form. *Trickster* is rhapsodic in nature following a lyrical path throughout its whole, and played with a rubato that is implied by its inner phrase structure. It has an improvisatory sense about it and flows freely with no bar lines indicated in the notation. Musically effective microtones appear at times.

Trickster is a successful, somewhat spiritual piece played here by Edward Gilmore. Mr. Gilmore has a notable, longstanding career in the New York area and beyond, including international appearances, recordings and teaching positions. He delivers beautiful performances with a smooth technique, perfect control and a lovely sound. In a work such as *Trickster*, the performer must make the music his – Mr. Gilmore does just that.

Dissolving Images is an exciting recording, well performed by all and well produced, with a variety of engaging music by Mark Gustavson. Remarkably, even without considering that the five works were recorded in five different venues, the sound is terrific. The disc is from ALBANY RECORDS TROY 1242, www.albanyrecords.com.

* * * * *

The 2014 Grammy Awards night has come and gone, and *He* has done it again. The winner of the Best Latin Jazz Album award is clarinetist/saxophonist Paquito D'Rivera and Trio Corrente, for the album **Song for Maura** on SUNNYSIDE RECORDS SSC4554.

Congratulations! How many is this? – I have lost count.

* * * * *

Recent Arrivals

Live at Salzburger Jazzherbst. Lajos Dudas Quartet: Lajos Dudas, clarinet; Philipp van Endert, guitar; Kurt Billker, drums; Jochen Büttner, percussion. Seven compositions by Dudas, "All the Things You Are" by Kern, "Bouree" by J. S. Bach and "All of Me" by Simons/ Marks. JAZZSICK RECORDS 5067 JS. Total time 79:24. www.jazzsick.com

The Klezmonauts Destroy Tsunami. Mike Curtis, clarinet and tenor saxophone; Chip Cohen, fiddle; Ken Sokolov, cajón and doumbek; Michael Rubinstein,

electric bass; Jeremy Wegner, mandolin and sarod. Nine tracks of klezmer selections. REVERB NATION 002. Total time 62:24. www.reverbnation.com and www.cdbaby.com/cd/theklezmonauts1

Ebony and Ivory. Andrew Simon, clarinet; Warren Lee, piano. Serban Nichifor: *Two Dances for Andrew Simon* for solo clarinet; Joseph Horovitz: *Two Majorcan Pieces; Sonatina; Diversions on a Familiar Theme*; Witold Lutosławski: *Dance Preludes*; Arnold Cooke: *Sonata in B-flat*; Malcolm Arnold: *Sonatina in G Minor*. NAXOS 8.573022. Total time 69:35. www.naxos.com

Quirk – Music for Clarinet and Electronics. Mauricio Salguero, clarinet and bass clarinet; Rebecca Ashe, flute (in Srinivasan). Eric Honour: *Quirk* for bass clarinet and computer; Christopher Biggs: *Ten to the Power of Negative 33* for clarinet and electronics; Jorge Sosa: *Refractions I* for clarinet and fixed media; Asha Srinivasan: *Bapu* for flute, clarinet and electronics; Jason Bolte: *With My Eyes Shut* for clarinet and fixed media; Sarah Horick: *Looking-Glass Changes* for clarinet and stereo playback; Andrew Cole: *Rushing Toward the Singularity* for amplified clarinet and pre-recorded sounds. ELECTRO ACUSTICO RECORDS. (artists produced). Total time 55:45. www.electroacustico.com

Kornel Wolak. Kornel Wolak, clarinet; Slovak Sinfonietta conducted by Kerry Stratton. Mozart: *Concerto in A, K. 622*; Weber: *Concertino in E-flat, Op. 26*. ARTIST'S CHOICE RECORDINGS ACR 1953. Total time 37:29. www.artistschoicerecordings.com

Resolve – Hindemith Masterworks for Clarinet. Richard Stoltzman, clarinet; Yehudi Wyner, piano; Tashi: Ida Kavafian and Theodore Arm, violins; Steven Tenenbom, viola; Fred Sherry, cello; Slovak Radio Symphony Orchestra, conducted by Kirk Trevor. Paul Hindemith: *Clarinet Concerto; Quintet* for clarinet and string quartet; *Sonata* for clarinet and piano. NAVONA RECORDS NV5934. Total time 64:34. www.navonarecords.com

The Lyric Clarinet – Treasured Works from the Vocal Repertoire for Clarinet and Piano. F. Gerard Errante, clarinet; Philip Fortenberry, piano; Voltaire Verzosa, piano; D. Gause, piano. Music by Guastavino, John Duke, Barber, Lori Laitman, D. Gause, Ginastera,

Stephen Sondheim, Debussy, Poulenc, Schumann, Brahms and Schubert. RAVELLO RECORDS RR7886. Total time 60:37. www.ravellorecords.com

Duo Palheta ao Piano – Brazilian Works for Clarinet and Piano. Jairo Wilkens, clarinet; Clenice Ortigara, piano. Osvaldo Lacerda: *Quatro Peças*; Marlos Nobre: *Desafio XI* for clarinet and piano, Op. 31, No. 11a; Lindembergue Cardoso: *Monódica 1*, Op. 106; Liduino Pitombeira: *The Magic Square*, Op. 34; Harry Crowl: *25 Esboços* for clarinet and piano. ALVAROCOLLAÇÃO PRODUÇÕES AC 002-13. Total time 43:49. contacts: alvaro.cp@uol.com.br, or artist at: jairo.wilkens@gmail.com

Henri Bok plays Stefan Heucke. Henri Bok, bass clarinet; Rainer Maria Klaas, piano; Orchestra of the *Hochschule für Musik*, Dortmund, conducted by Gotthard Popp. Stefan Heucke: *Sonata*, Op. 23; *Gilgamesch trauert um Engidu* for solo bass clarinet, Op. 29; *Concerto*, Op. 33. Artist produced. Total time 58:17. www.henribok.com

Multitasking. Henri Bok, bass clarinet; assisted by Mike Garson, piano; Eleri Ann Evans, tenor saxophone; Francis Schwartz, hand stamps and foot stamps; René Uijlenhoet, live electronics; Qin Yi, pipa; Gijs Hendriks, soprano saxophone; Willem Tanke, piano and organ. Twelve tracks of chamber music, improvisations and works with electronics composed by Henri Bok, Orlando Jacinto Garcia, Francis Schwartz, Rene Uijlenhoet, Qin Yi, Lars Graugaard, Gijs Hendriks and Willem Tanke. SHOEPAIR MUSIC PRODUCTIONS CD 1200. Total time 74:09. www.shoepair.com

Spoehr – Complete Clarinet Concertos. Maria du Toit, clarinet; Cape Philharmonic Orchestra, conducted by Arjan Tien. Louis Spohr: The four concertos for clarinet and orchestra (C Minor, Op. 26/E-flat Major, Op. 57/F Minor, 1821/C Minor, 1828). BRILLIANT CLASSICS 94837 (two discs). Total time 98:48. www.brilliantclassics.com

Hidden Treasures. Seunghee Lee, clarinet; Evan Solomon, piano. Nineteen short works arranged for clarinet and piano and two original compositions. Music by: Brahms, Gounod, Tchaikovsky, Mozart, Verdi, Puccini, Donizetti, Rimsky-Korsakov, H. Baermann, Chopin, Bizet, Bach, Rossini, Gluck, Michael Balfe and Michele Mangani. Artist pro-

duced. Total time 60:48. www.seunghee.com

Solitary Changes. Stefan Neubauer, clarinet. Solo clarinet works by: Alexander Stankovski, Jörg Widmann, René Staar, Zdzislaw Wysocki, Igor Stravinsky, Steve Reich, Yuki Morimoto, Günter Kahowez, Hans Erich Apostel, Robert Hall Lewis, Rainer Bischof, Eugene Hartzell. ORLANDO RECORDS OR 0006. Total time 76:15. www.orlandorecords.com

Insects, Bugs and other Species. Ensemble Clarinettissimo: Stefan Neubauer, Thomas Obermüller and Michael Domanig, clarinets. Seventeen mostly short works by: Dora Cojocaru, Johann Friedrich Hummel, Jörg-Martin Willnauer, René Staar, W. A. Mozart, Wilhelm Spuller, Jacques Bouffil, Georg Druschetzky, J. S. Bach, Gerald Resch, Wolfgang R. Kubizek, Trad., Zdzislaw Wysocki, Georg Lukeschitsch, Scott Joplin and Vladimir Pantchev. ORLANDO RECORDS OR 0004. Total time 75:30. www.orlando-records.com

Gerald Resch. Stefan Neubauer, clarinet; Gertrude Rossbacher, viola and Ensemble Kontrapunkte conducted by Peter Keuschning; Klangforum Wien; Tonkünstler-Orchester Niederösterreich and Chorus sine nomine, conducted by Andrés Orozco-Estrada. Music by Gerald Resch: *Figuren* for solo clarinet; *Ein Garten. Pfade, die sich verzweigen* for viola and seven instruments; *Collection Serti* for ensemble; *Cantus Firmus* for orchestra and mixed choir ad libitum. KAIROS MUSIC PRODUCTION 0013282KAI. Total time 56:28.

Good listening!

SPECIAL BASS CLARINET ISSUE!

Co-edited by Henri Bok, the September 2014 issue will be a special one devoted almost entirely to the bass clarinet with numerous related articles written by many of the world's leading bass clarinetists. In addition, most of the regular columns will focus on the instrument as well. It will, no doubt, become a collector's item and a valued reference for years to come.

DONATE TODAY TO THE 2015 I.C.A./ VERDEHR TRIO COMPOSITION COMPETITION PRIZE

The International Clarinet Association (I.C.A.) is launching the 2015 Verdehr Trio Composition Competition to identify and promote important new repertoire for the clarinet, violin and piano trio and add to the 250-plus works already in existence as a result of the 40-year project by the Elsa and Walter Verdehr and the Verdehr Trio, *The Making of a Medium*. The winning composer will receive a \$5,000 cash prize and his or her work will be premiered at ClarinetFest® 2015, July 25-29 in Madrid, Spain. Your tax deductible donation distinguishes you as a friend and patron of this exciting competition as well as your commitment to the legacy of Elsa and Walter Verdehr and the Verdehr Trio.



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The Robert Marcellus Master Class Audio Archives – A Progress Report

The Northwestern University Library is pleased to announce the Robert Marcellus archival audio will be one of the first collections to be made available in the Northwestern Audio + Video Repository, powered by Avalon Media System. Formerly Variations on Video, Avalon Media System is an open source project that Northwestern, in partnership with Indiana University and the Institute of Museum and Library Services, is developing to manage large university collections of digital audio and video files. The Northwestern Audio + Video Repository became fully operational in late April of 2014.

The Robert Marcellus Audio Archives contains recorded master classes held at Northwestern University from 1977 through 1990. Northwestern's Audio + Video Repository will allow access to the collection via streaming audio. This represents a great leap forward in the preservation and availability of this incredibly important resource.

For information regarding the Robert Marcellus Master Classes, please contact Northwestern University Associate Professor of Clarinet, Steve Cohen. (stevecohen@northwestern.edu)

For more information on the Avalon Media System, see: www.avalonmediasystem.org

Béla Kovács *Hommages* Update

Because Szepesi, the Hungarian I.C.A. national chair, informs us that selected pieces from the popular *Hommages* for solo clarinet by Béla Kovács are now published by Edition Darok with piano accompaniment. Those currently listed on Kovács' website include Bach, Paganini, Weber, de Falla, Kodály and Khatchaturian, but apparently all of them will eventually be published with accompaniment. For more information consult Béla Kovács' website: www.kovacsclarinet.hu/

When Szepesi asked him about the idea of adding a piano part, Kovács replied, "Indeed, it was an unusual idea, but I composed the solo pieces on the basis of a kind of 'inside harmony.' Otherwise, they would have been only notes and forms without musical relationship. Therefore, the piano part already was entirely in my mind and just needed to be kept in the style that I had composed."

WWW.CLARINET.ORG

Multiphonics Festival 2014 for Creative Clarinet Music in Germany

The Multiphonics Festival 2014 will be held September 30–October 8 in Germany and will offer a wide variety of concerts and workshops presented by an interesting selection of outstanding clarinetists.

Concerts will be in Frankfurt, Cologne, Fulda, Schlitz, Bad Hersfeld and Ulm. All workshops will be held October 2–5 in the *Landesmusikakademie Hessen* Schlitz (Homepage: www.lmah.de).

The artist roster includes: David Krakauer & Ancestral Groove; Grammy Award-winner David Murray with his Infinity Quartet; Italian jazz clarinetist Gabriele Mirabassi with Enrico Pieranunzi (piano) and Luca Bulgarelli (string bass); Balkan Clarinet Summit – an international clarinet project featuring Claudio Puntin and Steffen Schorn (Germany); Stavros Pazarentsis (Greece), Slobodan Trkulja (Serbia), Sergiu Balutel (Romania) and Oğuz Büyükerber (Turkey); Michael Riessler with Pierre Charial (barrel organ); Annette Maye with Paul Hubweber (trombone); Parisienne bass clarinetist Thomas Savy; and the Ensemble FisFüz with the Hessen Youth Symphony Orchestra.

For more information please visit: www.multiphonics-festival.com

Jørn Nielsen (1939–2012)

Jørn Nielsen, who served the International Clarinet Association as national chair for Denmark, passed away last year. He was a very enthusiastic amateur clarinetist who played jazz as well as classical music. He founded a Danish clarinet association, *Klarinetter i Danmark*, and published a journal for it, titled *Clarinet Bladet*, both very much inspired by the International Clarinet Association and its journal. He was also a keen organizer of networks where clarinet players could meet and play chamber music.



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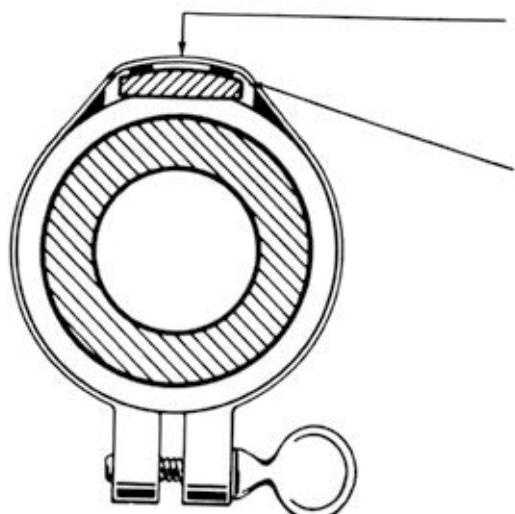
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Conferences & Workshops

THE OHIO STATE UNIVERSITY CLARINET SPECTACULAR 2013

A Report By Courtney Wales

The Clarinet Spectacular Festival is an annual tradition that Caroline Hartig established at Michigan State University. In 2012 that tradition followed her to The Ohio State University where she became the professor of clarinet for the School of Music. From November 9 through November 10, The Ohio State University hosted its second Clarinet Spectacular, and the theme for this year's festival was "Jazz Meets the Classics" with guest artist Eddie Daniels.

We would like to acknowledge all of the generous sponsors that helped make this event possible. A special thanks goes out to Buffet Group USA including François Kloc (President and CEO of Buffet Group USA), Al Maniscalco (Director of Sales and Marketing of Buffet Group USA) and Kurt Wittstadt (Division Manager of Buffet Group USA). Also, we recognize Mr. William Morris with the Bill Morris Clarinet Fund, and Vandoren/DANSR for making this year's Clarinet Spectacular a great success. We would also like to thank Professor

Richard L. Blatti, the Director of The Ohio State University School of Music.

The festival began with the OSU Studio Showcase Recital. It began with a performance by Dylan Lloyd of Louis Spohr's *Concerto No. 2 in E-flat major*. Also performed was Karlheinz Stockhausen's unaccompanied piece *Amour* performed by Tanya Mewongukote. The recital ended with a quintet performance of Paquito D'Rivera's *Alborada and Son* from *Aires Tropicales*. Members of the ensemble were Zack Dierckx, Katrina Veno, Laura Turkal, Courtney Wales and Rachel Tookolo. The recital also featured performances by Annika Baake, Marissa Shirk and David Robinson from the OSU clarinet studio.

Eddie Daniels' master class was also a great success and included students of different ages and some OSU clarinet students. Lucas Snader began with a performance of Daniels' "Autumn Part 1" from *The Five Seasons*. Improvisation became a topic of the master class when Stephanie Hanson showed off her own jazz talents while performing George Gershwin's "But Not For Me." Even the classics were featured in this class with high school student Michael Bednarsky performing Mozart's *Clarinet Concerto, K. 622*, and Daniels' teaching and advice continued after perfor-

mances by Annika Baake, Tanya Mewongukote, David Robinson and Katrina Veno.

After the master class, the surprises began! Many vendors participated in the festival and offered great prizes. These vendors were: Buffet Group USA, Vandoren/DANSR, Lohff & Pfeiffer, Weait Music, Rico/D'Addario, Music and Arts and Lisa's Clarinet Shop. Some of the prizes from these vendors included: five boxes of reeds, a mouthpiece and ligature from Vandoren, a Rico mouthpiece, a complete overhaul for your clarinet by Lohff & Pfeiffer and the GRAND FINALE PRIZE – a brand new professional-line Buffet R-13 clarinet! The winner of this grand prize was actually myself, Courtney Wales! I'm a master of music degree student at The Ohio State University and study with Dr. Hartig. I was extremely excited to have won this prize and cannot thank François Kloc and Buffet enough. I was in great need of not just one clarinet, but both a B-flat and A clarinet. I am very fortunate for this prize, and the timing was only too perfect for me. It really made my first Clarinet Spectacular experience one of the best ever!

Later that afternoon there was a Guest Artist Showcase Recital that featured professional artists and teachers from the Ohio area and included popular classics, such



Festival participants (Photo by Emily Starcher)

as Franz Schubert's *Shepherd on the Rock*, performed by Hild Peersen, and Witold Lutoslawski's *Dance Preludes*, performed by Jackie Bretz Eichhorn. Also, Gail Lehto Zugger played *Alaskan Images* by Thomas Zugger. The recital ended with Leonard Bernstein's *Sonata for Clarinet*, performed by David Thomas. Other performers on the recital were The Midwest Clarinet Trio (Betty Bley, Cassandra Hibbard, and Sheri Rolf), Bruce Curlette, Michele Gingras, Adrienne Marshall and Rebecca Rischin.

At the end of a very long but eventful day, the Gala Concert, featuring Eddie Daniels, began with a performance of Amilcare Ponchielli's *Il Convegno Diversimento*, with Daniels and Caroline Hartig. Then the Jazz portion began! Daniels showed off his expertise along with the OSU Jazz Ensemble playing *A Concerto in Swing* by Patrick Williams and "I Fall In Love Too Easily" by Jule Styne and Sammy Cahn. It was a night full of brilliant improvisation and entertainment with music also by Gordon Goodwin and Thad Jones. The concert closed with an arrangement of "Somewhere Over the Rainbow," arranged by Evan Lynch, a doctoral clarinet student at OSU, which featured Eddie Daniels with the OSU clarinet studio.

The next morning participants all came together to perform in a clarinet choir concert which included a variety of music, such as *Russian Folk Songs*, arranged by Boris Pigovat, and *Tritsch-Tratsch Polka* by Johann Strauss, Jr. It ended with *The OSU Fight Song* also arranged by Evan Lynch. It was the perfect way to end the festival and celebrate all of the great clarinet music that had been performed over the past two days!

The Ohio State University clarinet studio will host its third Clarinet Spectacular in 2014. Stay posted for dates and details. We hope to see you in Columbus, OH! For more information about The OSU clarinet studio or the Clarinet Spectacular event, please contact Dr. Caroline Hartig at Hartig.15@osu.edu or visit her webpage at www.carolinehartig.com

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SITE SEARCH FOR CLARINETFESTS® 2016 AND 2017

The I.C.A. Board of Directors is soliciting the assistance of the general membership in identifying potential sites for future ClarinetFests® to be held in 2016 and 2017. Proposals are encouraged for international sites as well as in the United States.

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

- Cover letter by proposed Program Director(s) stating intent
- Detailed biography and contact information for proposed Program Director(s)
- Three letters of recommendation for proposed Program Director(s)
- Names of proposed artistic team members
- Written proof of financial support from various agencies
- Complete addresses and detailed maps of all hotels/dorms, performance and exhibitor venues, which outline their proximity to each other
- Proposal addressing all site requirements as listed below

Being sought are locations with the following attributes:

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

**Please send proposals electronically with the
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Dr. John Cipolla; ICApresident@clarinet.org

The Pedagogy Corner

by Kimberly Cole Luevano, assisted by Cheyenne Bland



*Mitchell Lurie in a master class
(Photo by Robinson Photography)*

MITCHELL LURIE, PART 1

This “Pedagogy Corner” features the pedagogical approach of Mitchell Lurie. Thank you to Lurie’s former students who graciously took time to speak with me about their varied experiences: James Campbell, James Gillespie, Gary Gray, David Howard, Jerry Kirkbride, Keith Koons, Lee Livengood and Alan Stanek. As always, I regret the impossibility of interviewing or contacting everyone who had the privilege of studying with Mr. Lurie, but as in earlier columns, I welcome recollections and comments for inclusion in forthcoming issues.

Lurie’s Own Pedagogical Background

Mitchell Lurie’s first teacher was Charles Jenner, an early bass clarinetist of the Los Angeles Philharmonic who left the Philharmonic to pursue public school teaching. According to Lurie, “He straightened me out. I was with him for a couple of years, then I went to the very best clarinet teacher in Los Angeles, Antonio Raimondi, the second clarinetist in the Philharmonic.” By Lurie’s accounts, Raimondi “... was just a splendid musician, a splendid clarinet teacher ... I hope I can have as much effect with my pupils in five years as he had with me in two.”

“A difficult first year in the studio of Robert McGinnis, who was inexplicably and unreasonably harsh on Mitchell...,” was followed by study with Daniel Bonade, Lurie’s “venerable mentor and later his teaching model.”² According to Lurie, “Bonade was the most flexible teacher, and he believed in the individual. He always seemed to have the right button to push for every student. He could be as analytical as anyone but always toward a musical end. Unlike many of the European teachers of that time, Bonade never resorted to teaching through intimidation.”³

Like Bonade, “Students who worked under Mitchell will attest to his ability... to state things in such a profoundly simple fashion which ultimately would yield much greater meaning and understanding.” Indeed, this is the recollection of every Lurie student.³ Yehuda Gilad recalled, “He could clarify, in a very special and simple way, what we perceived as huge problems. He knew how to prioritize, to get the most out of every note, phrase and line – always: ‘music comes first.’”³

I want to be remembered as teaching every student individually. Every student is an individual and has individual needs. I constantly get requests for my course of study; what do I give students in their freshman year? Their sophomore year? And I answer by saying that I give each student what they seem to need at that particular time. I tailor the lesson to that student's needs. Another credo of mine is: "everyone is someone." The importance of each person you are attending to as a teacher or a mentor is as important as anyone else.³

James Campbell recalled a Lurie master class at Indiana University in which a student performed who had difficulty with self-confidence. Lurie said only positive, reinforcing things to the student, just what she needed to hear to help build her confidence. Campbell later asked Lurie how he knew exactly what to say to the student, and Lurie's response was that, "when you've been teaching awhile, you kind of get a feel for these things." Campbell reiterated that Lurie always seemed to have a feel for the person, remarking that this is an essential aspirational goal in teaching.⁴

Lurie on Expression and Musicianship

The first order of business is to really have everything technically down. Then you can free yourself to start working beyond the technique of it, and start looking into the music of it. That's my whole 'spiel' that I've evolved over the years. Let's learn the instrument first and then let's go beyond that and make music with it.⁵

Students universally remarked that Lurie provided an inordinate amount of musical instruction and guidance of how to interpret the music. David Peck recalled, "While I was preparing the Nielsen *Concerto* for performance back in 1971, he did not spend the majority of my lesson time on the technical difficulties – he more or less left that aspect to my own neurotic wood-shedding. Rather, his emphasis was on helping me develop a convincing musical interpretation of a work whose complexities and subtleties often escape audience perception. To my mind, these qualities are what set him apart not only as a teacher but as a performer as well."³

So how do I play expressively without "bulging?" Take a cue from pianists. Remember, their instrument is incapable of the "bulge."

... How do I know what is correct phrasing, or what is musical and what is not? You have to take the first step. You don't wait for the teacher or the coach or the conductor to tell you how to make music. You have to take the first step yourself, and make mistakes!⁵

Lurie's students remembered that their interpretations were formulated with a combination of Lurie's and their own ideas.⁶

On the whole I find students very conservative about phrasing and not trying to make a more musical expressive line of whatever they're doing. First of all you must study the score I find two main faults with young players. First, they are afraid to do something, because maybe they'll do it wrong. They opt for doing nothing, just playing notes. The second worst problem is that they do not look for the line, the long line of writing.⁵

"Mr. Lurie had a great way of opening my eyes to musical possibilities I didn't see. He helped me be a much better performer. He was such a good musician and such a wonderful communicator. He knew right thing to say and right time to say it all the time, something very intuitive about this is where we are, this is where we need to be, and he knew how to get you there."⁹

When you find the structure, put your interpretation upon the structure. Your interpretation may be wrong by someone else's viewpoint, but it's more important that you try and get away from just playing the notes. Then we ask, What is the Classical approach? What is the Baroque approach? Well, that's what we have teachers, coaches, and conductors for. They are there to help, but they're certainly not there to do it for you.⁵

Livengood noted, "Mr. Lurie was great at helping develop confidence. By getting focused on musical things, you didn't think, 'this is hard' or 'this is a reed thing.'

It was a musical journey – beauty, sound, expression and kind of story to tell. He had unbelievable cool stories ... and so much history to inform. He could get you to get right character. He talked about his experience, then had you apply the ideas to get into right mood or feel."⁹

Students recall many discussions pertinent to more effective musical interpretation: discussions about appropriate tempi decisions and what the tempo meant to an interpretation. Campbell relayed a conversation in which Lurie said, "How much technique do you need?" For Campbell, he felt it set him on a new course in which he began practicing melodic passages much more because he realized the clarinet, for him, was much more a lyrical instrument than technical.⁴ James Gillespie recalled that Lurie was amenable to small changes in what composers wrote to make it sound better or easier – or both;¹¹ Ron Samuels agreed that, "... he seemed to always find the best way to negotiate all the technical problems with a better musical result."³

Lurie on Phrasing

So how do I play expressively without "bulging?" Take a cue from pianists. Remember, their instrument is incapable of the "bulge." Their expressiveness lies in studying and attending to the long line(s) in the music. When I say long line, it almost always has to do with the slurred passages. Look for the long line. Look for the most important note in that long line, and aim for it. Don't just suddenly swell to it.

My pet hate in clarinet performance ... Whenever we see the word "espressivo," it is soooo easy to "bulge" the tone. The piano is incapable of this dynamic "bulging," yet pianists can certainly give us lessons in expressive playing.¹⁰

David Howard recalled a lesson on excerpts from Brahms' *Third Symphony* in which Mr. Lurie remarked, "You're knead-

ing the line, you shouldn't do that!" David Howard concurred that, "Singing in a natural, simple, expressive way ... this is what he liked in his students' playing. He stood for that, he performed like that."⁸

Lee Livengood recalled, "He was great with phrasing. He was creative about breathing."⁹ Lurie would suggest taking breaths in unexpected rather than obvious places. He believed breaths could be crafted to both suit one's body and create interest musically.

James Gillespie recalled Lurie's advice: "It's always better to make a phrase longer than shorter."¹¹

Lurie on Breath Support

Mr. Lurie was very clear on the importance of proper, effective breath support. For him, it was the fundamental issue to every aspect of clarinet playing.

In George Waln's interview with Lurie he asks, "My next question is a bit general, but I would like your reaction to points in it: the importance of breath support, or breath speed; diaphragm support in tone resonance and pitch control, and in tonguing and attack." Lurie responded as follows:

Breath support is the whole story. It's the root, it's the foundation of every one of those elements you talked about: tonal resonance, quality, pitch, articulation. I refer to lower abdominal breath support, not up high at the clavicle, and not just below the rib cage, but down in the lower area of the abdomen. I've learned enormously from fine singers. Unfortunately, we instrumentalists take breathing a little too much for granted. I know some singers who have gone to Germany to some special breathing professors who do nothing but teach breathing. These singers are not allowed to sing a note for months until they get their breathing down right. I have no tips other than to say you must support everything you do. A beautiful diminuendo comes by way of a supported spin of the air. And somebody who just sort of lets the air die away is going to have a diminuendo that sounds like a dying flower; you know, it's petals will droop and the tone will sound lifeless.¹

Students' accounts underscore Lurie's insistence on efficient air use. Several re-

counted that they learned *how* to support from him, no matter where they were in their development. In one lesson, Alan Stanek commented to Lurie that he didn't really like his own sound. Mr. Lurie's response was simple: "Breathe deeper." Lurie proceeded to demonstrate the expanse and use of breath he believed essential for optimal sound production, and in Stanek's recollection, this was "a big breakthrough."⁷

An exercise Lurie assigned commonly as a long tone and breath control study is one he also recommended for pitch solidity:

Waln: In clarinet playing, we fight against a pitch change when playing crescendos (flat) and decrescendos (sharp). If you have any suggestions regarding embouchure and/or breath support, it would certainly be appreciated.

The best exercise I have for that problem is a variation of simple long tone practice: a long crescendo and an exact reversal in a long decrescendo on the same tone, one tone in one breath. Count up to your loudest volume and then return to the starting point in the same number of counts. If you are careful, analytical, and conscious of pitch variation when doing that, you will soon find that it is strictly up to embouchure. Breath support must be continuous, and it is even more important on both ends: the soft starts, and the soft endings. Giving more breath support somewhat discourages the normal tendency to pinch at these soft ends (both the starting of a crescendo or the ending of a diminuendo). If you practice these carefully, with the ear, listening to the pitch, and not just practicing long notes *per se*, you can get the necessary adjustment of embouchure to keep that pitch steady. It is a little looser at the start than you would normally think would be necessary. Bonade used to say to start a long tone you must almost think of a loose embouchure as a compensation for an over-pinch, and that condition exists exactly on the other end also. I've heard players making a diminuendo on the high B in the slow movement of the *Unfinished Symphony* of Schubert, sharpen into high B and then high B+ and then high B++, when all they need to do is to keep that wind going as they get

softer, and to keep from biting and pinching.¹

Lurie also recommended students investigate barrel selection to increase pitch stability and uniformity.

Waln: What steps do you take to control the pitch and condensation factors before and during performances?

My first and most important step is to have made a search and selected a barrel. For my clarinet, which is a Buffet R 13, a 65 millimeter barrel gives me the leeway I need, using tuning rings if pulling out an inordinate amount is called for, but therein lies the flexibility of the pitch.¹

* * * * *

Mr. Lurie's approach will continue in the next issue. If you studied with Lurie, please consider sharing any recollections: Kimberly.cole@unt.edu

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Letter from the *UK*

by Paul Harris

A TWINKLING PERSONALITY...

I had an intriguing email a little while ago. It was from a clarinetist friend who has been living in the U.S. for some years. He had just found a manuscript of an unpublished work for voice, clarinet and piano among some old piles of music and was asking whether I would be interested in making it available through my Queen's Temple Publications. The friend is Lawrence Bradley, the composer Alan Ridout and the piece is *The Holderlin Lieder*. The answer was, of course, yes, and it has inspired me to devote this letter to this very interesting but little known composer. There are just four delightful clarinet works published presently, but I suspect quite a number more are going to come to light soon.

Alan Ridout was born in London in 1934, a rather special year in the history of British music as it saw the death of Elgar, Holst and Delius. Alongside Ridout, it also saw the birth of Harrison Birtwistle, Peter Maxwell Davies and William Mathias – a real turning point. By the age of 12 Alan had already composed more than 100 works comprising everything from miniatures to a symphony. He left Haberdashers' Askes's School (where, coincidentally, I also went to school!) at the age of 15 and went to the Guildhall School of Music. His star-studded cast of teachers included Herbert Howells, Gordon Jacob (Malcolm Arnold's teacher), Michael Tippett (for whom, interestingly, he held little regard!), and, for a time, while on a scholarship to Holland, the colorful Henk Badings. He soon developed a mature and very engaging tonal style, writing much music for younger players and often in response to requests from friends or for talented pupils. In the late 1960s Alan was teaching at Kings School Canterbury, and among their clarinet pupils was just such a promising young player by the name of Harry Christophers. Harry has gone on to establish one of the most highly

respected British vocal ensembles – The Sixteen, but then he was a clarinetist, and Alan wrote him a delightful *Sonatina* (published by Schott in 1968). The first movement is a simple but delightful dance (in mostly 5/8 time) exploring the chalumeau register. The central movement is dark in comparison. It has a bleak and yearning character and often alternates between 3/4 and 2/4 so maintaining the 5 meter. It's effectively written. The final movement is a kind of march, and I like to play it a lot faster than the marked tempo, which helps to make its strongly rhythmic character a lot more vivid and gives it a more "virtuosic" flavor. It's a lovely little piece and would be successful either as a teaching piece or, indeed, in a recital for something a little different.

In the 1970s Alan began a long friendship with publisher and wind music specialist June Emerson. June remembers Alan as a "twinkling" personality – impulsive, generous, kind and with an immense sense of humor, all qualities that speak loud and clear through his charming music.

In 1976 a pupil of his suddenly died at the tragic age of 12. In response, Alan wrote a very moving piece for unaccompanied clarinet, *Epitaph for Michael* (published by Emerson Edition). It's a simple and affecting piece and would be a very useful introduction to the unaccompanied repertoire. The publication also includes a poignant poem by English poet Patric Dickinson (who also produced a libretto for Malcolm Arnold's *Return of Odysseus*).

Towards the end of the '70s, June commissioned a series of concertinos for all wind instruments with string orchestra. Alan completed his *Clarinet Concertino* in 1978, and it has remained a popular work. Dedicated to clarinetist Rosy Moss, it begins with a very perky and lighthearted movement contrasting highly rhythmic with more lyrical ideas – a little gem. The slow movement is an expressive song and

makes its point succinctly but winningly. Alan was searching for an idea for the final movement when he heard a pigeon cooing outside his composing studio. That's exactly what generated the imaginative 5/8 germ that sets this movement off on its humorous and lively journey.

And so to *The Holderlin Lieder*. Although originally written for Georgina Dobrée in the mid '70s, for some reason she didn't get around to giving it a performance. So, Lawrence Bradley eventually gave the world premiere with soprano Julia Cleobury and pianist Richard Heyes. It took place on May 3, 1979, (which happened to be a very busy General Election night which put Margaret Thatcher into No. 10 Downing Street) at St Edmund's School, Canterbury, and Alan was in attendance.

It's been quite an interesting adventure to secure the rights for publication, and thereby hangs a fascinating little tale. In the '90s Alan went to live with the Emersons for a while in their lovely house in North Yorkshire. One evening June found him in his room in rather a state. He was looking at something out of the window saying he felt it was "pulling" him with great force. After some moments they identified the cause of this pulling as Ampleforth Abbey, and immediately he expressed the wish that all his music be left to the Abbey. So I've had the pleasure of getting in touch with the delightful Abbott of Ampleforth Abbey in securing permission for the publication of these lovely songs. I have a voice, clarinet and piano recital coming up in June where I intend to reintroduce this work to the British public. More about that and the songs themselves next time.



Alan Ridout

Clarinet Cache

by Kellie Lignitz-Hahn
and Rachel Yoder

CLARINET SOCIAL MEDIA ROUNDUP

Since the "Clarinet Cache" column began in 2008, social media has in a few short years become one of the primary ways that many people communicate and share information with others. By now most of you are aware that you can connect with your favorite performers and ensembles online; these days everyone from your local clarinet repair technician to the U.S. Navy Band is on Facebook, with more and more joining Twitter all the time. Here are a few of our favorites on Facebook and Twitter:

Facebook

First, all of our readers will want to make sure they've connected with the **International Clarinet Association** Facebook page. Previously, the International Clarinet Association had a "group," which still exists and is very active with members posting often. But as Facebook evolved, they introduced the concept of "pages" designed for organizations and businesses, and the I.C.A. decided to take advantage of the new format. Timothy Phillips, professor of clarinet at Troy University, set up this page in February 2013 and continues to do a great job maintaining it on behalf of the I.C.A. "Like" the I.C.A. page for information about clarinet workshops, competitions, clarinet news and announcements from the I.C.A. – and look out for photos and reviews from the upcoming ClarinetFest® in Baton Rouge!

All the way back in September 2008, our column published an interview with James Zimmerman about his new Facebook group, **Clarinet Jobs**. Like the I.C.A., Zimmerman decided to migrate activity to a "Page" which has more than 4600 likes. This page has really become the place to go for news about upcoming auditions and audition winners.

On the **Clarinet Corner** Facebook page, Timothy Phillips lets you know what interviews and music he has coming up on his radio show "Clarinet Corner," which you can listen to online.

Denise Razzouk created the **Clarinet Jazz Point** page in 2009 and continues to actively post videos and news about jazz clarinet. The page has nearly 4,000 fans who also share their own links and projects.

We've blogged a couple of times about the **Clarinets for Conservation** organization, which combines sustainability efforts and musical instruction in a unique way: they support efforts to protect and plant

the mpingo tree from which clarinets are made, while also offering free clarinet instruction for the communities in which these trees grow. Stay in touch with this group's efforts via their Facebook page, where you can learn about ongoing fund-raising efforts and volunteer opportunities.

For the younger crowd, the **Clarinet Memes** page shares clarinet-related memes including quite a few Spongebob references!

Twitter

Twitter is a great way to keep up with the latest news and find links to clarinet content of interest. Here are some of our favorite performers on Twitter:

@JBBlissClarinet – Julian Bliss, British clarinetist

@earspasm – Michael Lowenstern, NYC-based bass clarinetist

@requinta – Wesley Ferreira, professor at Colorado State University

@multiphonic – Gregory Oakes, professor at Iowa State University

@ThiagoTavares – Thiago Tavares, Brazilian Symphony Orchestra



An image shared on the Clarinet Memes Facebook page

@ThomasPiercy – Thomas Piercy, artistic director and clarinetist of the Gotham ensemble in NYC

Here are some of our other favorite feeds:

@woodwindninja – Bret Pimentel's educational feed about all things woodwind

@ClarinetJobs – Clarinet Jobs feed about audition postings and winners

@CClarinetist – Curious Clarinetist shares posts from their blog on a variety of clarinet-related topics.

@ClarinetNow – Account associated with the Clarinet-Now website, run by West Point Band clarinetist Chris Jones

@ClariperuNews – Clarinet news from South America via Marco Mazzini

Of course, on Twitter you can also find many clarinet-related businesses like **@VandorenUSA**, **@LegereReeds**, **@BackunMusical** and Phil Muncy of Muncy Winds (**@klarinut**). Check out everyone we're following on Twitter by looking us up at **@ClarinetCache**.

Did we miss someone? Email us at clarinetcache@gmail.com to let us know so we can add them to the electronic version of this column. As always, visit www.clarinetcache.com to easily find links to all the pages and people discussed in this column.

We have some corrections and additional information to add for the March 2014 column on our report of the Robert Marcellus master class tapes now available online. Steve Cohen, associate professor of clarinet at Northwestern University, brought it to our attention that Ron Odrich's name was misspelled and that Chris Severin was not a clarinetist, but rather a pianist who performed on many of the master class audio files. Professor Cohen also elaborated on the project's background to share with our readers.

As a way to honor Marcellus, the original reel-to-reel tapes of the master classes were digitized and cataloged to identify what was on them, who played, and which pieces were performed. With tremendous help from Cohen's current masters student Claire Werling, and other clarinetists such as Kathy Jones and Gregory Smith (both pupils of Marcellus), the project began to take shape with completion close at hand,

including a presentation at the 2012 ClarinetFest® by Northwestern music librarian Gregory MacAyeal, who took this information public for the first time.

ABOUT THE WRITERS...



Kellie Lignitz-Hahn is assistant professor of clarinet 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 Victoria Symphony, Corpus Christi Symphony Orchestra, and the Corpus Christi Ballet.



Rachel Yoder is a clarinetist and teacher based 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, and also holds degrees from Michigan State University and Ball State University. Rachel performs regularly with the Madera Wind Quintet and frequently collaborates with composers to perform new works for clarinet. She currently works as director of communications for the University of North Texas College of Music and assistant editor for *The Clarinet*.

Visit the International Clarinet Association on the World Wide Web:

WWW.CLARINET.ORG



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Historically speaking...

"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.

It's the same kind of clarinet that the Pied Piper of Hameln plays! The shiny silver clarinet seen on the cover of this issue is an example of the "Gladiator" clarinet.

The Gladiator line was the least expensive line of metal clarinets that the H. N. White Company of Cleveland produced, fourth in line after King (see March 2014 issue), Cleveland and American Standard.

A full-page advertisement in the October–November 1937 *Music Educators Journal* announced this new line of instruments as "Modern American Made Band Instruments at Lower Prices." The *Catalog of King Band Instruments* from March 1938 proclaimed, "Sensational Values in a New Line of American Made Band Instruments" and that the Gladiator was "lowest in price – greatest in value," as well as "there is nothing cheap about the Gladiator but the price."

This same catalog highlighted four instruments that were available in the Gladiator line: cornet, trumpet, trombone and metal clarinet. All were sold for \$40 each. In comparison, the next least expensive line of American Standard clarinet sold for \$50. Just a short time later, a price list from October 1,

1939, listed the Gladiator clarinet for \$35, while the cornet, trumpet and trombone were just \$32.

H. N. White introduced this fourth line of inexpensive instruments during tough economic times when the U.S. was struggling to emerge from the depression. But, just after the new line was introduced, America started to ramp up for World War II by putting into place various restrictive measures on raw materials. Although H. N. White fared better than many of its contemporaries, due to producing musical instruments for the military and, later, manufacturing radar units and parts for ammunition, there is no question that World War II had an impact. A newsletter from H. N. White's Education Department dated September 1, 1941, reassured teachers and parents that "all the new model King, Cleveland, American Standard and Gladiator Band Instruments... are ready and in stock." By November 1, 1941, the Gladiator clarinet was recorded at \$39 on a price list. An April 28, 1941, flier announced that H. N. White would be sponsoring a radio broadcast and mentioned all four lines of instruments. By 1943, an elaborate "50 Years of Achievement in the Band Instrument Industry" commemorative catalog explained, "In this second year of America's participation in World War II, The H. N. White Company is engaged principally in essential war production... When the last and final Victory is achieved we shall go back to manufacturing our famous King, Cleveland, American Standard and Gladiator musical instruments."

This promise, however, never was fulfilled. Reconversion went relatively



Photo 1: NMM 13581 Gladiator clarinet



Photo 2: NMM 13581 bell signature



Photo 3: NMM 13581 bottom section E/B mechanism

(All photos by Tony Jones, courtesy of National Music Museum, University of South Dakota.)

smoothly for H. N. White, except that raw materials continued to be difficult to obtain. The *White Way News* from 1948 advertised King and Cleveland instruments, but in the ads for American Standard and Gladiator, instead of prices, the following stipulation was noted: "The production of the above instruments has been temporarily suspended due to a shortage of materials and supplies. Production will be resumed as soon as conditions become more normal and materials become readily available." A price list from December 1, 1949 included prices for American Standard models in addition to King and Cleveland but still did not list Gladiator. The *White Way News* from about 1949 listed the first three lines with prices, but the Gladiator was still advertised with the same disclaimer. The 1950 *Pocket Catalog* included prices for King, Cleveland and American Standard. Here a Gladiator cornet was shown with the specification "Production of Gladiator Instruments will be resumed as soon as conditions permit." This was the last note about the Gladiator line. Gladiator did not appear in any of the price lists after World War II. In fact, a price list from June 1, 1954, featured four instruments in the American Standard line: cornet, trumpet, trombone and clarinet all for \$95 each – the same four instruments with one price that used to denote the Gladiator line.

The National Music Museum is fortunate to have several Gladiator clarinets in its collections. At first glance, it appears that the model did not change during its short life. All have one-piece, single-wall body and bell construction with raised toneholes. (*Photo 1*) The signature on the bell is virtually the same. (*Photo 2*) Just like the "Silver King" clarinets reviewed in the previous issue, instead of the usual under-key spatulas found on most clarinets, these Gladiator clarinets use over-the-pad cup arms with adjustment screws. (*Photo 3*)

Upon closer examination, though, there are some small, yet significant, differences in construction. Two methods of construction have been employed. Differences are noted on the overall length of the instrument, the length and taper of the bell and size of bell lip, the length between the end of the bottommost rod and top of the ferrule that joins the bell, the diameter of some of the toneholes and the size of the thumbrest. The shorter instruments – at least 10 mm shorter than the longer versions – have

smaller bells and smaller diameter toneholes, as well as smaller thumbrests. These instruments are lighter in weight than the longer instruments, which might explain the smaller thumbrest since not as much support would be needed. Nevertheless, questions remain to be answered as to why

the two different constructions? The pitch on the varieties seems to be similar, so pitch does not appear to be a factor. Did it have to do with metal restrictions? Did it have to do with tone quality of the longest pitches? Was a different alloy used in the body? Was it less expensive to produce one way?

2015 VERDEHR TRIO COMPOSITION COMPETITION

Instrumentation: Trio for Clarinet, Violin and Piano

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

Application: Send materials postmarked no later than October 15, 2014 to:

Michael Norsworthy, Coordinator, I.C.A. Composition Competition
The Boston Conservatory, Music Division Office
31 Hemenway Street, Boston, MA 02115

CONTEST RULES

- I. Application fee: \$25 US. Make amount payable to the I.C.A. in U.S. currency by bank check, money order, or credit card only. If paying by credit card, please use the [credit card payment form](#). The application fee is non-refundable.
- II. The 2015 Verdehr Trio Composition Competition call is for a work for a Trio with the instrumentation of clarinet, violin and piano. The submitted work must have no prior performances. A score must be provided. A MIDI realization of the work is optional.
- III. A permanent address, telephone number and e-mail address should be provided.

JUDGING

A committee having no knowledge of the contestant will conduct the judging of scores and parts. Do not include any identification on the scores and parts or the optional MIDI realization. An email or a letter of notification by January 15, 2015 will announce the winner. The winning composition will receive a world premiere performance during ClarinetFest® 2015, July 25-29, 2015 in Madrid, Spain. Free registration at ClarinetFest® 2015 will be provided. If the winner is a clarinetist, he/she must be a member of the I.C.A.

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

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

PRIZE

\$5,000 Prize

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

The Clarinet Choir

by Margaret Thornhill

BELGIAN CHOCOLATE: THE CLARIBEL CLARINET CHOIR

What is it like to conduct a clarinet choir for more than 20 years? This is what I hoped to learn from **Guido Six**, the energetic founder and conductor of the long-lived **Claribel** clarinet choir of Ostend, Belgium.

Claribel, one of the world's finest large clarinet choirs, will need no introduction to many readers who have heard them live at conferences and festivals in the U.S.A. and Europe, "liked" them on Facebook®, listened to them on YouTube® or performed some of their extensive repertoire. This 30-member ensemble was founded in 1992 and has a long and distinguished performance history. How do they keep the performance experience so fresh? The answer to this question is not a secret. Claribel has a conductor who is also one of the world's best clarinet choir arrangers, constantly producing new repertoire. It also helps to have a very committed core of founding members, including a fine contra-alto clarinetist, Chantal Vandekerckhove, who is the conductor's wife, and a great alto clarinet section, including the conductor's son, Bert Six. (Bert's spectacular solo alto clarinet performances of *Viktor's Tale* and Guido's tango mix, *Leroy's Albertango*, are a highlight of Claribel's YouTube® channel.) Finally, it is renewing and invigorating for any group to continue to find new audiences in different venues all over the world.

Within a very short time after its official beginning, Claribel garnered repeat invitations to perform at the International Clarinet Association ClarinetFest®, traveling abroad for more than a decade to Chicago (1994), Paris, France (1996), Lubbock, Texas (1997), Norman, Oklahoma (2000) and Salt Lake City, Utah (2003). In Belgium, Guido Six hosted the I.C.A.

ClarinetFest® 1993 in Ghent and 1999 in Ostend. Most recently, Claribel has also performed for very appreciative audiences at the Midwest Clinic in Chicago in 2005 and 2012 and at the 2010 Texas Music Educator's Association (TMEA) convention in San Antonio, Texas. They have also been heard at many European festivals.

Claribel's principal arranger is their conductor, Guido Six, who has more than 150 clarinet choir arrangements to his credit, including such works as his widely-performed version of Bach's *Toccata and Fugue in D minor*, *La Gazza Ladra* and *William Tell* overtures by Rossini, *Folk Dances* by Shostakovich and a wealth of significant pieces for soloist(s) and choir, including Luigi Bassi's *Rigoletto Fantasy*, Mendelssohn's *Concertpiece No. 2* and Krommer's *Concerto in E-flat, Op. 35* for two clarinets and clarinet choir. These works and more can be found at the online publishing company newly created by Guido's sons: www.sixbrothersmedia.com

Claribel has also inspired many original compositions, working with their resident composers Norbert Goddaer, Willy Soenen and Bart Piqueur. Piqueur's darkly expressive work *Hope*, Willy Soenen's *Oh! Great Mistery* and Norbert Goddaer's *Celebration*, written to celebrate the ensemble's 20th anniversary, were premiered by Claribel in Chicago at the Midwest Clinic in 2012. You can hear these and other works, including *Claribel*, their ebullient and lyrical "theme song" written by the late Roland Cardon (a prolific composer for clarinet choir, former director of the Ostend Conservatory and a mentor and colleague of Guido Six) in an MP3 album available at Rhapsody, iTunes or Amazon: www.rhapsody.com/artist/various-artists/album/2012-midwest-clinic-claribel-clarinet-choir

Guido Six leads a busy life. When not conducting, arranging, teaching or per-

forming, he is the director of the Conservatory at Sea, in Ostend, Belgium, a post he accepted in 1994. He is also Chairman of the Music Association of West Flanders, and hosts the Belgian Clarinet Academy summer study program. Six was just 18 years old when he passed the examination to perform as a military musician in the Band of the Gendarmerie. It was there that he met his predecessor, Roland Cardon, eventually following him as conservatory director. Guido also became professor of clarinet and pedagogical coordinator.

Guido Six first got the idea for creating a permanent clarinet choir after 1989, when he started holding three-day training periods for his Ostend clarinet students, for whom the clarinet ensemble was a very popular activity. Core members with Claribel since its founding in 1992 are: Chantal Vandekerckhove (contra alto); Luc Note (contrabass); Bart Lagacie, Bert Six, and Jef Vandenbulcke (alto clarinet); and Henk Soenen, (B-flat clarinet and concertmaster.) Eight more musicians are former students from Ghent and Ostend; twelve are students of Guido's students; and eight are on the faculty of the conservatory teaching clarinet, saxophone and other subjects. Others are "people who simply like to play the clarinet in Claribel." The continuity of membership is part of what makes the tone of the group so smooth and blended – like good Belgian chocolate, if you will.

In recent interviews, I asked Guido some additional questions:



Guido Six. (Drawing by Valerie Vanpoucke)



Claribel Clarinet Choir. Front row: Bart Lagacie, Chantal Vandekerckhove, Jef Vandenbulcke, Severine Sierens, Bert Six, Guido Six, Marc Kerkhof, Sofie Werbrouck, Geert Casteleyn, Elien Dehondt, Luc Note. Back row: Sylvia Versieck, Gertjan Van Landeghem, Anse Vermeersch, Jan Vanhove, Hadewig Claeys, Kevin Casteleyn, Anneleen Wytync, Nicolas Note, Astrid Wytync, Henk Soenen, Limke Vanblaere, Rik Adam, Mieke Mussche, Raf Langenaekens, Annemie Toutenel

MT: Tell me some more about Claribel. Do you have favorite repertoire pieces?

GS: I think the answer is “any repertoire for clarinet choir that is really done well for a clarinet choir.” I don’t say my arrangements are the best but I do say that many arrangements and original compositions are not good because they are not written with a clarinet choir in mind. It is not good to give one violin part to a clarinet part, and another to another, and so on without changing some of the voicing in it. Just to transcribe does not work. This has to do with the overtones on the clarinet.

In many modern original compositions I hear the same problems. Many of those pieces are “edgy” and have no “belly.” When the distance between two voices is more than one octave I don’t like it.

So my favorite repertoire is the repertoire that takes care of this voicing, and my favorite clarinet choir sound is a smooth sound with a very nice balance between all the voices. I *must* have alto clarinets in a choir and I *insist* on having your best players on those instruments. (Of course, you first need decent instruments.)

My favorite Claribel setting is 30 people (one E-flat; three x six B-flats, four altos, four basses, one contra alto, one contrabass and ...me).

MT: What brand of clarinets do most of your musicians play?

GS: The contra clarinets are wooden Selmer instruments. The bass and alto section

is an entire Buffet section, and most of the B-flat clarinets are Buffet with some Leblanc Opus and some Selmer Recital. The E-flat is also Buffet.

MT: I see that you are performing a concert soon. What will the program be?

GS: Right at the moment you sent me this email I am busy with the finishing

CLARIBEL CLARINET CHOIR: CD and Sheet Music Information

Claribel can be heard on two recordings:

Claribelfest. Andel Claribel Collection, 1999. CD. €15. www.andelmusic.be

2012 Midwest Clinic: Claribel Clarinet Choir. Mark records, 2013. Digital download. \$8.99. Amazon: www.amazon.com/2012-Midwest-Clinic-Claribel-Clarinet/dp/B00CN4EHA0

Also available as individual tracks on iTunes and Rhapsody.

Sheet music arrangements by Guido Six referenced in this article and also Willy Soenen’s *Flemish Rhapsody* for clarinet choir may be purchased from: www.sixbrothersmedia.com

Composers and works referenced in this article:

Cardon, Roland. *Claribel*. Andel Music. www.andelmusic.be €26
Goddaer, Norbert. *Celebration* for clarinet choir. www.norbertgoddaer.be
Piqueur, Bart. *Hope* for clarinet choir. De Haaske Music. Benefits stem cell research at University of Ghent. sheetmusic@www.beriato.com

Soenen, Willy. *Oh, Great Mistery* for clarinet choir. www.willysoenen.be

Other works written for Claribel and published by Andel include:

Cardon, Roland. *Arlequino, Fantasia and Rondo, Moods, Prelude, Serenade, Three Inventions*. Cardon, Roland. Arrangement of Ponchielli. *Il Convegno* for two clarinets and clarinet choir

Goddaer, Norbert. *Motions, Paganinesque, Suite Cabriolesque, Wink*
Six, Guido. Arrangements of works by Roland Cardon, Edvard Grieg, W. A. Mozart, Giuseppe Verdi

Soenen, Willy. *Out and Out, Suite Francaise*

Claribel Clarinet Choir may be contacted on Facebook® and has a YouTube® channel.



muncywinds.com

touch on our next program for Sunday, March 16. This is Saint Patrick's Day in Ireland and we are performing together with The Swigshift, a (Flemish) Irish folk group, a concert with 10 new arrangements for clarinet choir and folk group (and one for clarinet choir alone).

MT: *When did you start clarinet study as a child? Who taught you?*

GS: My dad, who passed away last May at the age of 92, was the secretary of the community band in my native city Wer-vik. Two of my brothers tried to play the clarinet for a while but gave up very soon. So, my father's attention went in my direction. (At that time we did not have girls in the bands in Belgium, so my sisters could relax.) When I was 7 years old the band started with *solfège* lessons for little kids, and then after a couple of months one of the band members gave some lessons. Lucky for the band, a little bit later a new school of music, funded by the government with professional teachers, was opened, and Roland Lemaire, a member of the famous Belgian Guides Band, became my teacher. At the age of 18 I went to the conservatory in Ghent to study with Jean Tastenoe, principal clarinet of the Guides. I obtained my nine degrees in music at the same conservatory (from first prizes over higher diploma to master degree).

MT: *What are some of your current projects?*

GS: In the past 10 years I made more than 150 arrangements and medleys for clarinet choir. They are published by my sons Bert and Jef (www.sixbrothermedia.com). I am now planning a whole new series of clarinet choir arrangements for, let's say, "middle school or beginning ensembles." The E-flat and contra parts are optional, and there is a 4th B-flat part as a substitute for the alto clarinet.

I am also willing to make any arrangement as long as I think it can be done. A great conductor once said, "The clarinet is the chameleon of the orchestra; there is nothing I can ask that a clarinet cannot do." This may be, though, but we must realize that some pieces are not possible for clarinet choir. (At least I am not capable of making it work, and therefore I might say no to certain requests.)

MT: *What else would you like us to know about Claribel? Are you planning any trips to the U.S.A. soon?*

GS: Some people ask me why Claribel has not been performing at I.C.A. ClarinetFests® since 2003. There are several reasons why:

- 1) Traveling in the summer is very expensive today.
- 2) The Midwest Clinic and TMEA came in my life, and I think we can do a better job at those conventions of promoting the instrument. In Chicago and San Antonio, thousands of people need to hear more clarinet, more good clarinet. And at this time of the year [*editor's note: off-season*] the airfare is affordable.
- 3) And maybe the most important reason of all: I have five grand children, and I like to spoil them!

MT: *So, why do you think your group stayed together so many years?*

GS: There is a saying, "Happy cows give more milk," and this might be the "secret" of Claribel. We are all happy; nobody has an issue with another player; everybody wants to play every part you give them and they know very well that the whole picture of Claribel is much more important than each individual's goals. Music is the cement between the members, and since we have worked so many times with great soloists (Eddy Daniels, Eddy Vanoosthuyse, Bob Spring, Howard Klug, Bob Walzel, Jim Gillespie, Wiff Rudd) we know what it means to "serve the music".... And also this: only play good music and always play musically because good music played without fun and without musicality can become bad music.

ABOUT THE WRITER...



Margaret Thornhill, D.M.A., is a performer and private teacher in Los Angeles who conducts the Los Angeles Clarinet Choir, is founder/director of the Claremont Clarinet Festival and adjunct professor of clarinet at Concordia University, Irvine. She is interested in gathering information about clarinet choirs around the world for future columns.

Send clarinet choir-related news, information or comments to her at clarinetstudio@ca.rr.com

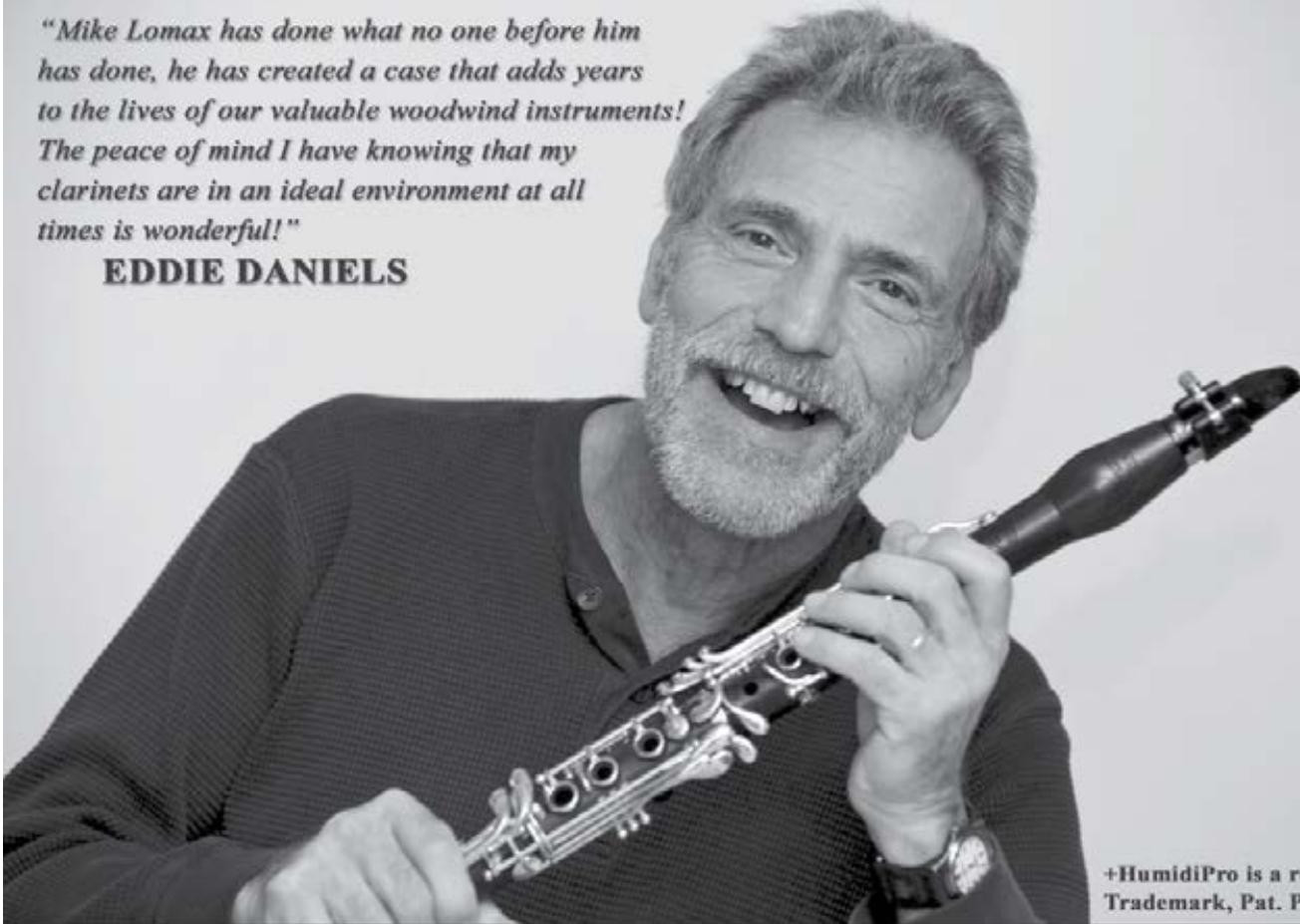
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The Wind Quintet Informant, No. 37

by Bruce M. Creditor, Wind Quintet Editor

CARTER: *NINE BY FIVE*

The world of music and culture recently lost the ever-vibrant composer Elliott Carter at the age of 103. His last piece for winds, *Nine by Five*, was written for the New York Woodwind Quintet, whose clarinetist Charles Neidich wrote the following article which is presented here with his permission. The *Woodwind Quintet*, the *Eight Etudes and a Fantasy* and Nadia Boulanger also come into the discussion. Aspects of his compositional thought process as well as his wit are on display.

* * * * *

The Genesis of a Masterpiece

I had been talking with Elliott Carter for several years trying to get him interested in writing a second woodwind quintet. His first quintet had already a long time ago become a classic (On a personal note, it was my introduction to woodwind quintets – the first I ever played – as a 13-year-old budding clarinetist at the Greenwood Music Camp) – and the wind chamber music world had been waiting with bated breath for quite some time for a second classic. For years he would not commit to writing one then; finally, at the end of September I received word. Elliott Carter was definitely beginning work on a woodwind quintet for the New York Woodwind Quintet. Some time after that when I stopped by to visit him, he showed me his initial sketches. He had decided to make it a work for multiple instruments, and the contrabassoon was to play a very important role. The sketches were very exciting to see. Once again Elliott Carter had re-conceived a genre; approaching his 101st birthday, his originality and the freshness of his inspiration seemed if anything to be more acute. Furthermore, it looked like he was planning to finish it fairly quickly. It could very well be ready for us to premiere on our February 11 concert at Juilliard.

Carter completed his new quintet on his 101st birthday, December 11, 2009. He named it *Nine by Five* because the five members of the quintet play nine instruments – flute, piccolo, oboe, English horn, clarinet, E-flat clarinet, bassoon, contrabassoon and French horn, which he uses both muted and unmuted.

Shortly after he finished the work, I had the pleasure to talk with Elliott Carter about his newest work and also about the other works on the New York Woodwind Quintet program. He was tremendously animated and typically insightful. Here are his own words about the works we will be playing.

– Charles Neidich

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CN: We have been talking through the years about the woodwind quintet and about the difficulties of writing for it.

EC: That's right and I remember that old quintet which I wrote in 1948 which I dedicated to Nadia Boulanger. When it was played up at what is now Miller Theater, Gunther Schuller complained it was not written elaborately enough for the horn. And he said, "You really should learn how to write for horn properly." As a matter of fact, I think I did very well by the horn in that piece.

CN: Yes, I think that the horn is very effective and somehow binds the piece together.

EC: Yes, anyhow, I haven't written pieces for groups of woodwinds for a long time. I really don't know why. And it only became more interesting to me because you were asking me about it and, then I remembered that a piece I did like a good deal was the piece called *Tre Per Sette* by Goffredo Petrassi who was a friend of mine in Rome, and he had three players and they played seven instruments. I liked that piece very much, so when you started talking about a woodwind quintet, I thought it might be interesting to do that type of thing for a woodwind quintet – that is to have

the players play different instruments. I didn't go as far as I might have – after all I could have had a bass and alto, an ordinary flute and a piccolo, so one person would play four instruments and similarly with the clarinet. But I decided I would just have two instruments, flute and piccolo, clarinet and E-flat clarinet and bassoon and contrabassoon. And then, of course, immediately you start to think about how long it takes to change from one to another. And that became part of the problem of composing a work of this type. It was very obvious to me, for instance, that it is not easy to move from a bassoon to a contrabassoon which is a rather clumsy instrument, and that meant that I had to have rather large empty spaces in the lower register. On the whole I solved this pretty much by having the contrabassoon play for the first half of the piece and then the bassoon for the second half – there are not many interchanges. And a reason I thought that way is the more they interchange the less they play. I was concerned with that. And the other thing that interested me was the range of these instruments. Now we know much more about how high those instrument can play now than we did when I wrote that first woodwind quintet. And the other problem of dealing with all of this was making it justifiable to have particular instruments playing, let's say, a piccolo and a contrabassoon at the same time, and also how you fill in the other instruments – the whole question of sonority, which actually I didn't deal with very elaborately, because on the whole I've distributed the instruments over a large range in the beginning and the end, but mostly I have piccolo and the rest are more or less ordinary instruments or near the beginning there is quite a lot for the contrabassoon which has a duet with the muted horn. Doublings are a problem one has to deal with carefully because, after all, I didn't want people to bring their instruments and just play one note.

And the next thing is that I've been writing pieces that are much more linear than I used to. In the *Asko Concerto* I wrote for a group in Holland, it is like a concerto grosso. The whole group plays and then there are duets. In the case of the *Asko Concerto* there is a duet

for double bass and clarinet and things like that – violin and trumpet – and I thought I would do something like that in this piece. There are duets and the only time all five instruments are playing together is in the slow section in the middle of the piece and there they do not spread out, but play in close harmony together and the English horn plays there so we can have a lot of low notes in that particular section. That will be hard to balance because I want it to be very evenly balanced – and occasionally the bassoon plays a little section accompanied by the other instruments and sometimes the English horn does the same – and that will be hard to balance. I took a chance with that because it is not something that one generally does. The instruments are not distributed according to their own range but according to the voice leading of the piece which means that sometimes the flute's playing below the clarinet or the oboe or the English horn. All this went into the piece. But instead of having the kind of concerto grosso I had for the *Asko Concerto* I decided that whenever the instruments which were not playing a long line either a duet with two of them or sometimes alternating like the horn and the contrabassoon answering each other, I would have all the instruments instead of playing together, playing little fragments which would change the music that came before which was made of longer lines. Now the next part is that I decided that I would try to give each instrument a repertory of intervals – for instance in the very beginning you hear the piccolo playing a minor second and a minor seventh which is heard in all sorts of different relations throughout the piece; the flute and piccolo don't only play these intervals – there are pieces of mine which follow a rigid pattern of intervals, but here I decided I would use them like a leitmotif that keeps coming back every once in a while so the flute plays the minor second and a minor seventh, the oboe plays a major second and a major seventh, the clarinet plays a perfect fourth and a minor sixth not all the time, sometimes just a string of perfect fourths or sometimes a string of minor sixths or part of a chord and the horn plays an augmented fourth and a minor third or a major sixth and

the bassoon plays a major third and a perfect fifth so that they alternate or adjust it in different ways but they all of them follow at one point then in fact all of them are part of the chord I use through the whole piece which has all these intervals in it. But this is not done rigorously – I don't want to go about mechanically doing this.

CN: Already when you wrote the Eight Etudes, you experimented with changing registers of instruments, having instruments play in registers which were not characteristic but which gave new kinds of color.

EC: You know the *Eight Etudes* have a story. I was teaching at Columbia, had the students write little quartets, and got Juilliard students to come and play them. And they were all not interesting, so I wrote what I thought would be interesting on the blackboard. For each of the eight etudes I wrote a fragment to illustrate how they could be played in great contrast or how they could be played sounding alike like the last of the etudes where they go around playing scales switching from one to another but they all sound like one instrument or another one where they jump very far from one to another, or the one where the oboe plays the top line and the flute plays the bass or something like that. I did all that because I thought the poor students needed a little bit of fixing, they needed to think of these things. And I wrote the finale after I had the etudes.

CN: In the Eight Etudes we can see in many ways as the beginning of modern writing for woodwinds. I hear so many influences in almost every piece which came after that.

EC: Hm, I think it was the Dorian Quintet which went and played it in Poland, in Warsaw, and after that every Polish composer wrote a one-note piece which was just one little movement in the quartet. Giacinto Scelsi heard it in Rome and he wrote one-note pieces for a while. And, of course, my piece is not that original – there is a one-note piece in *Wozzeck*. But I was trying many things in those etudes; it is very different from what people had written before actually. I hadn't thought about that, I wasn't trying to be original, I was just trying to show how you could do different sorts of things from the usual ones.



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CN: *Maybe you can talk a little about the first woodwind quintet 1948 that you dedicated to Nadia Boulanger?*

EC: Well you know, at that time I was experimenting with all kinds of different things, but I decided I would write a quintet that was the kind Nadia Boulanger liked. Jean Françaix was a kind of example. She liked that kind of thing. And the French in that whole period had turned their backs on the dissonant style and were all writing sort of like Poulenc which had a special charm. I tried to capture it and actually it turns out that that woodwind quintet does have features that have persisted throughout my work. For instance, at the very beginning I already have each of the instruments playing something different and in different sets as they go around and wind around each other. And, of course, there's that crazy last movement. I've forgotten what kind of South American rhythm I used, a rumba or samba. But I wanted to write something which would particularly please her. She thanked me for it. I was going back to a period I had already passed through and was no longer terribly excited by, but still it amused me to put myself back in the mind of the way we were all taught to write when I studied with her.

CN: *Could you perhaps talk a bit more about your studies with Nadia Boulanger? She was in some ways such an important figure.*

EC: Primarily, she was extremely fussy – very concentrated on the quality of the musical material. Most of the students came after they'd studied, but she'd make them start in with regular, traditional harmony exercises. And then she would show that if the voice would do this instead of what you did that it would sound better and she was right. We learned a lot from just plain harmony exercises. She showed how just the switching of instruments – having the tenor play a high note rather than a middle register – all that was extremely illuminating. Then, of course, we got into counterpoint. I got up to invertible counterpoint and eight-part counterpoint. It was very interesting; she was very very fussy. If you have eight-part counterpoint with only three chords how you make it sound. How do you make the voices move in such a way

that they have a certain line to them and don't produce octaves and don't produce parallel fifths, really that becomes a jigsaw puzzle. All of that got into this crazy head of mine, so I still have the memory of having worked on all these and gotten them the way I really wanted, to do what I had thought was very good. I never got over that bad habit.

CN: *But there's a kind of precision to your music that's a characteristic to this very day. The lines you write always have a very careful working out.*

EC: Well I mean, she was very fussy about all of that. When I first came, I wrote a piano piece which had a lot of major sevenths, sometimes a whole bunch of them. And she looked at it and said, "You know if you do this their effect will wear out very quickly." And then she sat down and played the part of the *Rite of Spring* where Stravinsky had done that, and he had in the middle of these measures other instruments playing little trills that made the whole thing sound differently. She showed how the little trills would smooth the passage out and give it a stronger character. She knew all these pieces by heart. When we were there, the duo concertante of Stravinsky had been written. We went through it in great detail. We learned all about how the dissonances he made would resolve or not resolve. That was absolutely fascinating. And then, of course, I remember writing something for women's chorus and small orchestra and she immediately went to her library and got out a score of *Cosi Fan Tutte* and showed me a passage just like that for men's chorus and strings. She showed how Mozart made lines in such a way that they didn't cover up the voices. She had all this in her head. You know, she just hated Richard Strauss. At one of my lessons I asked her I'm going to hear *Salomé* tomorrow night – what should I listen to? She went out, got the full orchestra score and played it from beginning to the end. All students are outside worrying what was going on. She kept saying, "Isn't this ugly?", and then playing it all. Even though she hated it.

CN: *And about Françaix?*

EC: Françaix was a model of compositional agility for Nadia Boulanger. He would write his compositional exercises on the

train to lessons. For her 80th birthday, he wrote a great big orchestra piece, *Sal-migond Musicalex*, which means "Big Mixture," and it had all the themes of all the pieces she played for her students. It was really remarkable and very good, I thought.

CN: *Could you say a few words about your French horn piece Retracing II?*

EC: The French horn piece is really basically the French horn part from the quintet part for piano and winds. When it was played it always sounded awful to me except when you people played it and then the horn part was played correctly. But if it isn't played correctly it's mainly because the poor player has to constantly read everything in quintuplets. If you'd write it out in eighth notes, in regular notes, then it's easy to play, but with quintuplets there's always a change of note in some peculiar place in the measure so I decided I would write out the part in a comparatively easy notation. I took all the different parts and put them together into one piece.

CN: *It's quite striking as a piece in and of itself even though it comes from the quintet.*

EC: Yes, I like it. My music takes a performer who can understand that what he's playing is not as irregular as it seems. There's basically a pattern but maybe it's notated in a rather curious way.

CN: *That's because you have parts moving in different tempi.*

EC: That's right.

CN: *Controlled by the overall pulse, so they can look very complicated but they should sound like expressive musical lines.*

EC: I have quite a lot of that in *Nine by Five*.

* * * * *

FRANK ZAPPA – WIND QUINTET

In an earlier Quintessence I asked if any quintets had experience with this piece, and the winner is the Calico Winds – a California-based ensemble that has not only performed it but has also recorded it on their CD All in One (see below). The Calico clarinetist Kathryn Nevin has graciously provided the following about their involvement with the Zappa Wind Quintet.

* * * * *

Calico Winds was given the music for the *Zappa Wind Quintet* and *Number 6* by a friend of ours who worked at the studio and mentioned to Gail that he knew a quintet that would be very interested in performing this music. It was a gift to us from her. (The music is now available for rental published by Munchkin Music). We were intrigued by both works because they created in an acoustic (nonelectronic) setting the sounds and colors not unlike Zappa's music for synclavier. At the formation of our group just a year before, one of our main artistic goals was to explore as fully as possible the concept of blend, of the huge variety of tone colors available with various balance and combinations the five unique instruments of the wind quintet. We were excited by the challenge and possibility of recreating a similar sound as a synclavier, and the rhythmic precision and balance that was required to reach that sonic ideal.

Both works were fantastic, but for us the *Wind Quintet* seemed to represent a work truly unlike any other in our repertoire...perhaps because it was actually less rhythmically complex between the five parts. It was this work we decided to record and performed for a number of years. The tempo we ultimately agreed upon was one which all the accents and small dynamic inflections could be perceived, and no faster. We recorded ourselves a lot in order to craft what we thought was the ideal balance.

The piece was always well-received by our audiences...its "miniature" length – 48 seconds – and high intensity always seemed to stun the listeners. In just about every performance, there were often several seconds of silence before the murmurs, laughter, whistles and applause that followed. On many occasions of being able to visit with audience members after concerts, it was pretty clear who among them were familiar with Zappa's compositions, and who knew his name but not his music. But in most cases where people were happy to give us feedback, they said the impact was positive and memorable. The favorable reviews of our CD *All in One* from the *LA Times* and *Bostonian* also reflect this sentiment... "By the time the group arrives at the smart urbanity of Zappa's Wind Quintet – all 48 feisty seconds of it – it has crossed all the style lines and gotten away with it." (*LA Times*); "Zappa's Wind Quintet is just the right touch to end the recording, going out in a blaze of notes." (*Bostonian Magazine*)

This music brought us together as a group in a unique way. It challenged our young group to create something anew as a chamber ensemble, to interpret and to present a music unlike anything we had ever played as individuals or as a group up until that point in our musical lives. It was a kick!

* * * * *

Speaking of the All in One CD (available on www.calicowinds.com, as is their CD

Vintage America previously reviewed in *Quintessence*), it contains Bach: Little Fugue

in G Minor (arr. Roger Stevens), Carter: Woodwind Quintet, Nielsen: Wind Quintet, Schifrin: La Nouvelle Orleans and the Zappa. What a variety and which gives meaning to their choice of *Calico* as their name, reflecting the many colors and textures offered by the instruments of the quintet medium.

I have just acquired a CD of all music for wind quintet by Frank Zappa: Prophetic attitude with the Le concert impromptu wind quintet. I'll check into it for the next Quintessence.

Comments on any of the above are encouraged and welcome: brucecred@aol.com.

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THOUGHTS FROM OUR CLARINETFEST® ARTISTS

by Robert DiLutis

When I sat down to write this final article before ClarinetFest® I immediately thought what better way to get ready for ClarinetFest® in Baton Rouge, Louisiana, than to ask artists and vendors who have been part of this amazing event to share some of their thoughts about this upcoming and past conferences. For me this particular conference represents a journey started as a very young student participating in the I.C.A. Young Artist Competitions to my present position as a clarinet professor at the University of Maryland and now host of the event. As the host I have developed a new appreciation for the past directors of this enormous task. I truly recognize the dedication and organizational skills that so many have undertaken before me. It is remarkable and inspiring.

Here is what some of them had to say about ClarinetFest® 2014.

Being a part of this organization has allowed me to get to know friends, colleagues and so many people that I admire. They are extremely important to me, and it is at these wonderful annual clarinet festivals that I get reacquainted with them, and with my instrument.

– **Julie DeRoche** is professor of clarinet and chair of performance studies at the DePaul University School of Music in Chicago.

ClarinetFest® has afforded me many irreplaceable opportunities as a student, listener, performer, adjudicator and host. It is an honor to

participate in our vast organization with its long history and its roster of great artists.

– **D. Ray McClellan** is professor of clarinet at the University of Georgia and a member of the Georgia Woodwind Quintet.

I am grateful for any opportunity to encourage renewed appreciation for the unique style-specific vocabulary created by New Orleans pioneers, such as Sidney Bechet, Barney Bigard and Omer Simeon, but to have the opportunity to exchange information with clarinetists from all over the world is especially exciting.

– **Evan Christopher** is a New Orleans-based jazz clarinetist and works at the University of New Orleans.

It is an honor to perform for such an austere group of musicians, teachers and enthusiasts (the lines are often blurred among those three distinctions). In my lecture, I will be discussing various ways to make a living as a musician and entrepreneur.

– **Ben Redwine** is a teaching fellow at The Catholic University of America in Washington, D.C., and founder of the company RJ Music Group.

I.C.A. has managed to unite the clarinet world with dedication, elevation and a great patience facing so many interests and egos! The young artists competition has also been a resource to young players and their future. May we be worthy of such effort and continuously enrich the clarinet family and art.

– Portuguese soloist and teacher **António Saiote** is currently professor at ESMAE (Oporto).

It is always great to go to ClarinetFest® and reconnect with so many old friends and colleagues from around the world, and to meet so many new people in the clarinet field.

– **Joseph Eller** is the clarinet professor at the University of South Carolina and is principal clarinetist of the South Carolina Philharmonic.

I'm very much looking forward to attending ClarinetFest® 2014, as I do to every ClarinetFest! Seeing old friends, making new ones, hearing wonderful performances, attending informative master classes and lectures and simply enjoying the camaraderie of the clarinet.

– **Julia Heinen** is professor of clarinet at California State University, Northridge, serves as the state chair of the I.C.A. and was the Co-Artistic Director of the ClarinetFest® 2011.

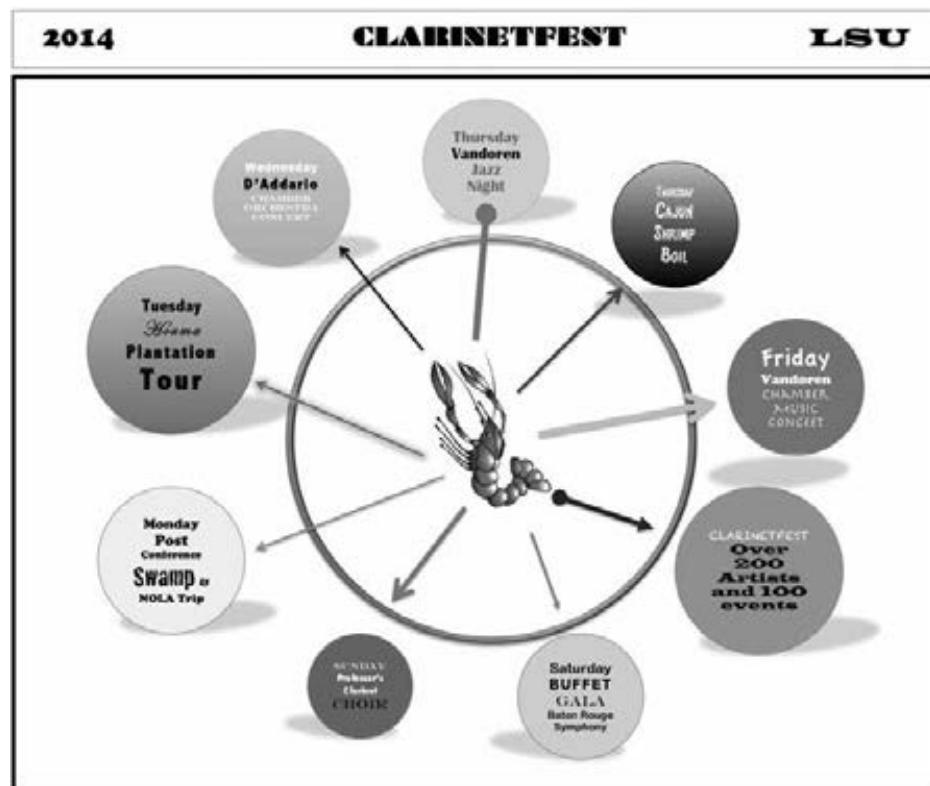
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Back-issue order forms for *The Clarinet* may now be downloaded from the I.C.A. website: www.clarinet.org. Copies may also be requested by contacting:

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CLARINETFEST® 2014 CONFERENCE HIGHLIGHTS

Throughout each day these are just a few of the many great events taking place.



ClarinetFest® 2014 Update

Since the start of the organization of this event almost three years ago much has changed. When I began this process I was professor of clarinet at the LSU School of Music and working hard to recruit for the University School of Music. Now three years later I am at the University of Maryland and working and performing in the Washington, D.C. area. Things change and so have some of the details for the conference.

Below is a list of the artists and groups attending the conference. It has changed, sometimes daily, over the past year as we have worked hard to finalize concerts and musicians.

CLARINETFEST® 2014 ARTISTS

(As of February 25, 2014, subject to change)

Clarinet Soloists

Thomas Aber USA
Nancy Ackerman USA
Jason Alder USA
Elizabeth Aleksander USA
Jorge Andres Velez Ospina CO
Deborah Andrus USA
Fred Angerstein USA

Cheryl Ani USA
Lori Ardovino USA
Christy Banks USA
Nancy Barnes Williams USA
Michael Bartnik USA
Lori Baruth USA
Steven Becraft USA
Katherine Belvin USA
Ani Berberian USA
Sauro Berti ITA
Deborah Bish USA
William Blayney USA
Sergio Bosi ITA
Michael Bretton USA
Henry Caceres CHL
Peter Cain USA
Wagner Campos USA
Lisa Canning USA
Patricia Card USA
David Carter USA
Martin Castillos UY
Phillip Chance USA
Deborah Chodacki USA
Evan Christopher USA
Paul Cigan USA
John Cipolla USA
Hugo Clédat FR
Jeremy Cohen USA
Jonathan Cohler USA
Jeannyyett Colon PRI

Larry Combs USA
Todd Cope CA
Anthony Costa USA
Lauren Cox USA
Elizabeth Crawford USA
Philippe Cuper FR
Paolo De Gaspari ITA
Michael Dean USA
Andrew DeBoer USA
Julie DeRoche USA
Nicholas del Grazia USA
Dennis Dougherty USA
David Drosinos USA
Stanley Drucker USA
Gregory Dufford USA
Joseph Eller USA
Richard Faria USA
Wesley Ferreira USA
Antonio Fraioli ITA
Joshua Gardner USA
F. Gerard Errante USA
Jeff Geller USA
Lawrence Gibbs, III USA
Helen Goode-Castro USA
David Gould USA
Laura Grantier USA
Dickson Grimes USA
Terry Guidetti USA
Marianne Gythfeldt NO
Christin Hablewitz USA
Barbara Haney USA
Gregory Harrison USA
Caroline Hartig USA
Nicholas Hartline USA
Julia Heinen USA
Julian Herves NL
Cassandra Hibbard USA
Bohdan Hilash USA
Jaren Hinckley USA
Jonathan Holden USA
Scott Humes USA
Albert Hunt USA
Sandra Jackson USA
David Jean-Baptiste GBR
Kelly Johnson USA
Kathleen Jones PRI
Robyn Jones USA
Thomas Josenhans USA
Joshua Mietz USA
James Kalyn USA
Cassie Keogh USA
Emily Kerski USA
Tod Kerstetter USA
Julianne Kirk USA
Christopher Kirkpatrick USA
Richard Kissinger USA
Keith Koons USA
Kliment Kryovskiy RU
Maryanne Lacaille USA

Keith Lemmons USA
Osvaldo Lichtenzveig AR
Kellie Lignitz-Hahn USA
Reinaldo Lima CO
Steve Litwiler USA
Benjamin Lulich USA
Richard MacDowell USA
Mary Druhan USA
Pascual Forteza Martinez ESP
Amanda McCandless USA
D. Ray McClellan USA
John McCowen USA
Reis McCullough USA
Malena McLaren USA
Jacques Merrer FR
Matthew Miracle USA
Osiris Molina USA
Douglas Monroe USA
Amanda Morrison USA
John Munoz
Mauricio Murcia Bedoya CO
Lynn Musco USA
Matthew Nelson USA
Christopher Nichols USA
Richard Nunemaker USA
Bill O'Neil USA
Lisa Oberlander USA
Donald Oehler USA
Sean Osborn USA
Katherine Palmer USA
Rocco Parisi ITA
Terrance Patterson USA
Randall Paul USA
Felix Peikli NOR
Dmitry Perevertailenko RU
Timothy Phillips USA
Bret Pimentel USA
Spencer Prewitt USA
Alaina Pritz USA
Thomas Puwalski USA
Greg Raden USA
Maxine Ramey USA
Ben Redwine USA
Sergio Reyes GTM

Ramon Ricker USA
Edwin Riley USA
Sheri Rolf USA
Connie Rhoades USA
Rebecca Rischin USA
Alcides Rodriguez VEN
Michael Rowlett USA
Pedro Rubio ESP
Michael Rusinek USA
António Saiote PRT
Raphael Sanders USA
Shannon Scott USA
Ralph Skiano USA
Robert Spring USA
Jana Starling USA
Vanguel Tangarov BGR
Margaret Thornhill USA
Chung-Ah Chin CN
Allan Vache USA
Gabor Varga HU
Hernan Dario Gutierrez Vasquez CO
Melissa Vaughan USA
Kathryn Vedder USA
Stephan Vermeersch BE
Piero Vincenti ITA
Brian Viliunas USA
Todd Waldecker USA
Alice Wang TWN
Anne Watson USA
Pat Wattam USA
Sarah Watts GBR
Jody Webb USA
Simone Weber LU
Michael Webster USA
Beth Wiemann USA
Jairo Wilkens da Costa Sousa BR
Nathan Williams USA
Rianne Wilschut NLD
Jeremy Wohletz USA
Cathy Wood USA
Danielle Woolery USA
Alan Woy USA
Peter Wright USA
Celeste Zewald NL

Conductors

Mitch Estrin USA
David Hattner USA
Bob Walzel USA
Piero Vincenti ITA

Ensembles

Baton Rouge Symphony Orchestra
Chicago Clarinet Trio
Doreen's Jazz New Orleans
Hesed Trio
Louisiana Philharmonic Clarinet Section
The Redwine Trio
Ritz Chamber Players
Atlanta Clarinets
Brandon Univ. Clarinet Choir
Chattanooga Clarinet Choir
Clarinet Madness Clarinet Choir
Conservatorio de Musica de Puerto Rico
Clarinet Choir
Eagle Pass High School Clarinet Choir
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Fort Lewis College Clarinet Choir
Houston Symphonic Band Clarinet Ensemble
The Licorice Sticks Clarinet Orchestra
Middle Tenn. State Univ. Clarinet Choir
New Horizons Clarinet Choir
Northwest Clarinet Choir
The Sapphire Trio
Tara Winds Clarinet Choir
Texas A&M University – Kingsville Clarinet Choir
University of Delaware Clarinet Ensemble
University of Texas – Pan American Clarinet Choir

Lectures

Jeff Anderle USA
John Anderson USA
Michelle Anderson CA
Diane Barger USA
Adam Berkowitz USA
Shawn Copeland USA
Michael Drapkin USA
Thomas E Carroll USA
Adam Ebert USA
Kip Franklin USA
Denise Gainey USA
Mike Goldberg USA
Elizabeth Gorman USA
Barbara Hankins CA
Michelle von Haugg USA
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Evan Christopher USA
Lauren Jacobsen USA
David Jones USA
Jacques Merrer FR
Greg Raden USA
Ed Riley USA
Michael Rusinek USA
Lawrence Sobol USA
Allan Vache USA

Pianists

Audrey Andrist
Willis Delony
Diane Frazer
Henry Jones
Seong (Grace) Eun Wong

Other Musicians

Troy Davis, drums
Tom Mitchell, guitar
John Previti, bass

SILENT AUCTION FOR THE CLARINETFEST® PAINTING

This year during the conference we will be holding a silent auction for the artwork created for the ClarinetFest® program. This acrylic on canvas painting was created by award-winning artist Diane Hanson.

Diane writes, "The painting, *The Soloist*, depicts one musician performing with an illuminated music stand and the audience veiled in darkness. The focus is on the music and the instrument used to create it. The painting is about the transient moment of performing.

The Silent Auction starting bid will begin at \$300, and the painting is valued at \$650. Bids will begin on July 30 and end August 2 at 3:00 p.m. Please visit the LSU Art Gallery to view and bid on the painting as well as to see the feature exhibit for the conference. Please visit our website at clarinet.org for the latest updates and schedule of events.

SPECIAL EVENTS

Enrich your visit to Louisiana and 2014 ClarinetFest®! You'll be able to choose from



these three fun and educational optional events with your registration. **Sign up early, space is limited for each special event trip to the first 110 participants, friends or family members.**

#1 Pre Conference Houma House Plantation Tour and Lunch

A visit to Baton Rouge, LA would not be complete without a visit to one of the nearby plantation homes. Experience the southern splendor of "The Sugar Palace," the Houmas House Plantation and Gardens, and tour this grand antebellum estate. Step into 16 rooms filled with period antiques and Louisiana artwork, and enjoy 38 lush acres of gardens, ponds and a majestic live oak alley. Relax with a refreshing

mint julep and enjoy the breeze off the Mississippi River! For more information go to www.houmashouse.com/

Tuesday July 29, 2014

9:30 AM Depart for Houmas House
10:00 AM–12 Noon Tour
12–1:30 PM Lunch
1:45 PM Depart for Cook Hotel
Cost: \$50

#2 Louisiana Shrimp Boil in the LSU New Band Hall, featuring Doreen's Jazz New Orleans and Jimmy "Swamp Dust" Babin

Jimmy will be cooking up a Cajun feast for us, including: Shrimp, Corn on the Cob, Boiled Potatoes, Jambalaya (Chicken,



Houma House Plantation

Pork, and Sausage), Red Beans with Ham over Rice, Marinated Vegetable Salad, Mixed Emotions Pudding, Coke Products & Bottled Water. (Tickets for beer will be sold separately). Check out Doreen's Jazz New Orleans at www.doreensjazz.com/index.htm and Jimmy "SwampDust" Babin's website, www.creativecajuncooking.com/

Thursday, July 31, 2014

5-7:30 PM
Cost: \$35

#3 Post Conference Cajun Swamp Tour

Cajun Pride Swamp Tours will show you the heart of the Cajun bayou. Includes bus transportation and an approximately

2 hour long narrated tour by private boat in the Manchac Swamp. Tour this privately

owned wildlife refuge in a comfortable, covered boat with removable windows and open viewing from any seat. Swamp creatures are unafraid and responsive to the captain's voice. In the safety and comfort of the boat, you will be able to get within a few feet of our "jumping gators." Be on the lookout for nutria, ibis, turtles, herons, raccoons, egrets and more!

Monday, August 4, 2014

8 AM Pickup at Lod Cook Hotel, depart for Cajun Pride Swamp Tour
9:30 AM-12 Noon Swamp Tour
12:30 PM Depart for lunch at The Cabin (*lunch not included in cost of Swamp Tour*)
12:30-2 PM Lunch at The Cabin (*not included in price*)
2 PM Depart for Cook Hotel
Cost: \$30



Café du Monde



The Cabin Restaurant

#4 New Orleans Day Trip

Spend the day in the heart of New Orleans in the beautiful French Quarter. Visit Café du Monde, take a walking tour, visit Central Grocery or just enjoy the views on the Mississippi. Trip includes round trip bus ride from Baton Rouge to New Orleans. You'll be dropped off in the French Quarter and return at 8 pm. Don't miss this chance to see one of the greatest cities in the U.S.

Monday, August 4, 2014

10 AM Pickup at Lod Cook Hotel, depart for New Orleans
8 PM Pickup in French Quarter Market for return to the Cook Hotel, Baton Rouge
Cost: \$25

The International Clarinet Association gratefully thanks our generous ClarinetFest® 2014 sponsors!

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ClarinetFest® 2015

The Spanish Clarinet Association (ADEC), in collaboration with the Madrid City Council, is honored to host ClarinetFest® 2015 (July 22–26) in Madrid, the capital city of Spain. All who come to visit us will share the vitality of one of the most cosmopolitan and active cities in Europe. Madrid, for many centuries a meeting point, offers a great deal of cultural, leisure and entertainment activities to please millions of people who visit it every year. Its modern air harmoniously contrasts with the important old quarters and its cultural traditions. Madrid has a great transportation network which allows our visitors convenient access by road, plane or train, as well as for them to enjoy the best public transportation services in the world for journeys inside the city. Access by plane to Madrid is also excellent since Madrid's airport is one of the five most important in Europe. There will also be opportunities to visit other artistic old cities. Madrid's geographic location has allowed it to be very well connected with the rest of the country, and the historic cities of Toledo, Avila and Segovia are only about an hour away. Furthermore, through the high-speed train (AVE), the city is connected in a few hours to Barcelona, Zaragoza, Valencia, Cordoba and Seville.

Monuments and Places of Interest

Palacio Real: Built in 1738, the official residence of the King of Spain

Plaza Mayor: A square built in 1580 under the reign of Felipe II

Puerta del Sol: One of the best-known and busiest places in Madrid, the square includes the famous clock whose bells mark the beginning of the New Year.

Plaza de España: This large square, a popular tourist destination, is located a few meters from the festival venue. In the center of the plaza are the famous statues of Miguel de Cervantes, Don Quixote and Sancho Panza. The *Palacio Real* is a short walk south from the plaza.

Museo del Prado, Museo Reina Sofía and Museo Thyssen: Three of the best museums in the world located only 15 minutes away where you will find the master works of Goya, Velazquez and Picasso.

Gran Vía: The "Great Way," the street is known as the Spanish Broadway and is one of the streets with some of the best nightlife in Europe. It is also known as the street that never sleeps, and it leads from the *Plaza de España* to *Calle Alcalá*.

Flamenco: If you like flamenco, Madrid is the place to go. The best singers, "cantaores," and guitarists in the country

perform in various theaters throughout the city.

Real Madrid Stadium: A must for *futbol* (soccer) fans.

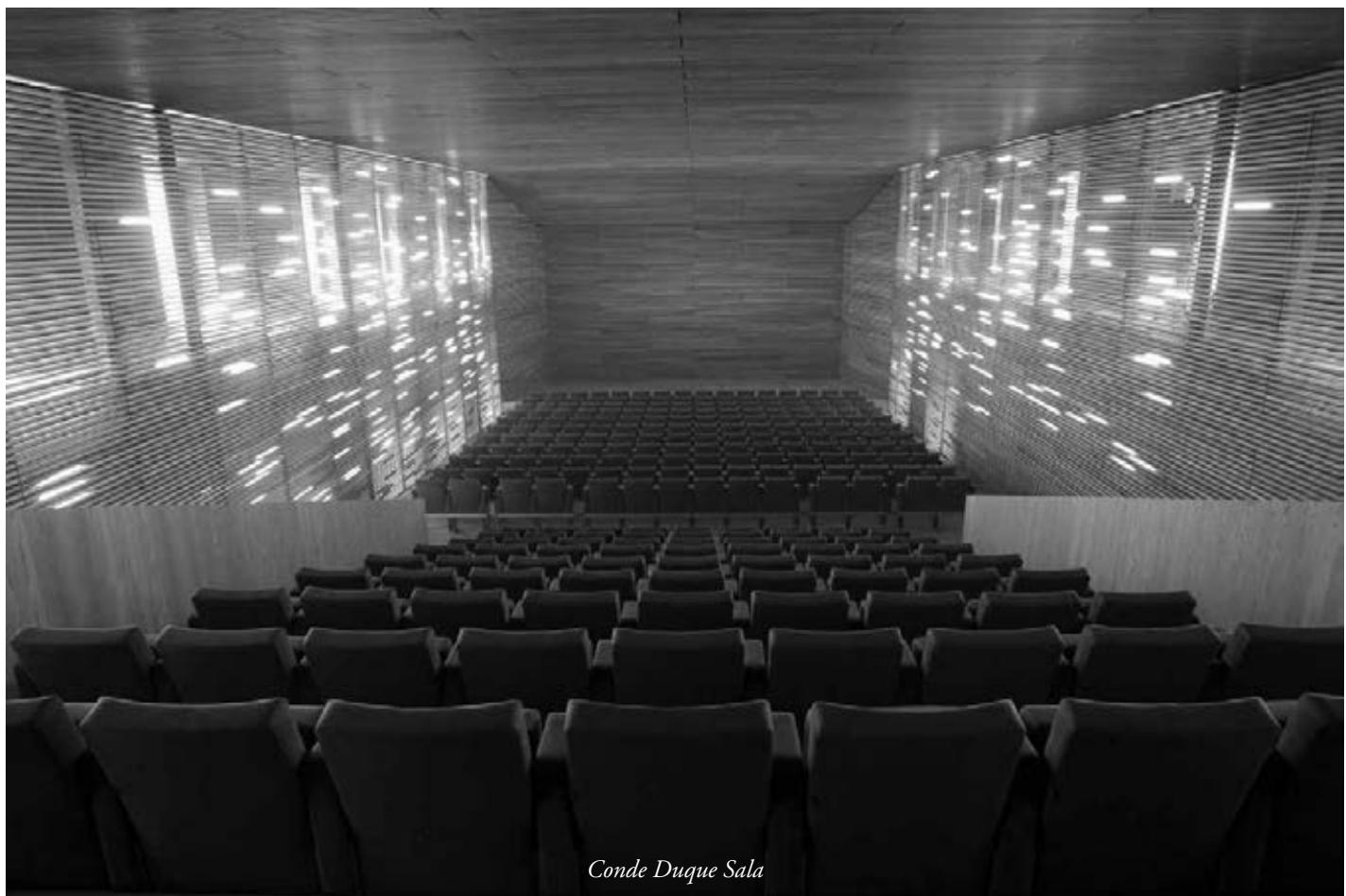
Conde Duque Cultural Center

The conference will be held in the Conde Duque Cultural Center, a vast building located in the heart of Madrid that houses basic cultural services like the City Archive, the Municipal History Library, the Conde Duque Public Library, the Municipal History Library and the Municipal Museum of Contemporary Art of Madrid. It is also devoted to cultural programming, all held in the Music and Exhibition Rooms, the Theatre and the Events Room. King Felipe V began its construction at the end of 1717. The building was to be the barracks of the Royal Guard Corps, an elite military body that protected the King. Felipe V commissioned the architect Pedro de Ribera to design a building "that could house 600 guards and 400 horses." Ribera designed a vast, rectangular building that achieves a harmony of functionality and beauty. For many years it was the largest building in the capital with more than 25,000 square meters of floor space and a 228-meter facade. The building also includes a monumental carved stone entrance. Conde



Conde Duque Central Patio

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www.ingenuo-fotografia.com



Conde Duque Sala

Duque went through a complete transformation that began in 2005, and this plan was completed in 2011 and consisted of a complete renovation of the building which now makes 58,777 square meters available.

The monumental building shares the neighborhood with the Convent of the Knights of Santiago, the Liria Palace and the Complutense University of Madrid, to name but a few of the area's patrimonial treasures. In addition, there are cultural organizations such as the ABC Museum of Drawing and Illustration, the Amaniel Professional Conservatory of Music, the Higher School of Singing and the School of Creative Music. Today, after the opening of the new installations inaugurated in 2011 and a complete reorganization of the center, Conde Duque has become an essential pillar of Madrid's cultural activity. It is proud to be one of the city's largest metropolitan cultural centers.

ClarinetFest® 2015 will be devoted to the famous Spanish clarinetist Antonio Romero. Thus, the theme of the festival will be "Antonio Romero and His Time." During 2015 in Spain we will be celebrating the bicentennial of the birth of Antonio

Romero y Andia (1815–1886). He was not only the most prominent Spanish clarinetist of the 19th century and one of the most prominent in the history of the instrument, but also one of the most important and influential personalities of Spain of his time. The festival will be open to all aspects of

our instrument, especially new repertoire, but recitals and lectures regarding this period will also be especially welcomed.

Complete information on restaurants, accommodations and a list of artists and events will be on the Spanish Clarinet Association website: www.adec-clarinete.com



Exhibit area

The Clarinet in Japan

by Takeshi Nozaki, Japan Clarinet Association Vice President

The biennial International Clarinet Festival Clarimania 2013 took place in Wrocław, Poland on April 23-27, organized by the Wrocław Academy of Music and Artistic Director Jan Jakub Bokun, who had invited me as a lecturer. It was the first time for me to visit Poland. I've been eager to visit there for a long time since I met Jan Jakub at ClarinetFest® 1996 in Paris. I was very much impressed by Wrocław, one of the oldest cities in Poland. It is located in the west of Poland and is very fantastic and a really traditional city. At Clarimania 2013, I shared a great time with prestigious clarinetists such as Florent Héau, Les Bons Bécs, Shirley Brill and Jean Michel Bertelli who performed splendid music. Below is a summary of the lecture I presented at this event.

Tokyo has developed into a center of clarinet music in fields such as classical symphonic orchestra, symphonic wind band, school band, jazz, etc. As for professional orchestras, there are currently about 30 active orchestras in Japan. Among them, nine orchestras are based in Tokyo:

NHK Symphony Orchestra
Tokyo Metropolitan Symphony Orchestra
Yomiuri Nippon Symphony Orchestra
Tokyo Symphony Orchestra
Japan Philharmonic Orchestra
New Japan Philharmonic Orchestra
Tokyo Philharmonic Orchestra
Tokyo City Philharmonic Orchestra
Tokyo New City Orchestra

There are also some chamber orchestras. As far as I know, there are 400 amateur orchestras in Tokyo, and the total number of clarinet players in these orchestras might be more than 1,200. Incidentally, the population of Tokyo is approximately 13 million.

Symphonic Wind Orchestras in Tokyo and Japan

There are three professional symphonic wind orchestras in Tokyo: the Tokyo Kosei Wind Orchestra, Tokyo Symphonic Band and Siena Wind Orchestra.

The Tokyo Kosei Wind Orchestra is very famous and was founded in 1960 as a wind



Takeshi Nozaki (third from right) with Les Bons Bécs: Florent Héau, Eric Baret, Yves Jeanne, Francis Prost, Bruno Desmouillier

band (sponsored by the Buddhist religious community Rissho Kosei-kai) under the direction of Frederick Fennell (1982–2001) who had been the conductor of the Eastman Wind Ensemble in the U.S.A. It has performed many concerts in Japan, Europe and the United States and also made many recordings. After Fennell, Douglas Bostock (2000–2010) from England was assigned as the regular conductor, and he introduced the English repertoire for wind band. Currently the principal conductor is Paul Meyer from France, a well-known clarinetist around the world. I was a member of this orchestra as a clarinetist until 2004.

The Tokyo Symphonic Band was founded in 1963 under Masato Yamamoto who was the great professor of the Tokyo National University of Fine Arts and Music. The Siena Wind Orchestra was founded in 1990 and welcomed Yutaka Sado as a regular conductor since 2002.

There are also Japan Self-Defense Force Bands (military bands). Each base has an Army Band, Marine Band and Air Force Band. The Japan Army Self-Defense Force Central Band was established in June 1951 under the auspices of the National Police Reserve. There are also Metropolitan Police Bands.

In addition, there are the amateur wind bands registered with the All Japan Band

Association; the total count of amateur wind bands is 14,255 groups in Japan (as of October 1, 2011). It is impossible for us to count the number of clarinet players.

Every year during summer – autumn, The Wind Band Competition organized by the All Japan Band Association takes place all over Japan. There are several categories of the competition, including elementary schools, junior high schools and senior high schools, as well as categories for collegiate bands, the workplace and regular citizens.

For the first rounds and semifinals, the competitions are held in each district or prefecture. The bands that win semifinals of a regional competition can then proceed to the national competition. Gold, silver and bronze medals are awarded.

Japan Clarinet Association

The name of the Japan Clarinet Association (J.C.A.) was changed from Japan Clarinet Society three years ago, which was originally established in 1979. The president is currently Masaharu Yamamoto, and the vice presidents are Masashi Togame and Takeshi Nozaki.

Our activities vary widely and include:

1. Annual Clarinet Festival

The J.C.A. holds an annual Clarinet Festival in a different region of Japan



Masaharu Yamamoto, President of J.C.A

each year. We also hosted the International ClarinetFest® in Tama, Tokyo in July 2005 and the Tokyo Clarinet Fest in 2008, both of which had good reviews from world-wide participants.

2. Annual Concert "Joy of Clarinet Ensemble"

This concert is open to all clarinet players from amateur ensembles to professional ensembles, including students from elementary school, junior high and high school and college or their graduates.

3. We also have workshops and master classes by outstanding clarinetists in the world. So far, we have invited Wenzel Fuchs, Charles Neidich, Richard Stoltzman, Patrick Messina and Fabrizio Meloni, as well as leading Japanese clarinetists.

4. Competitions for the clarinet

- Quadrennial Clarinet Competition, open to all ages and all nationalities, for which we commission a new piece for clarinet by leading Japanese composers.
- A biennial Young Clarinetist Competition, with an age limit up to 20 years old. Many of the winners of the competitions now actively perform in symphonic orchestras, wind bands and chamber ensembles within Japan and abroad.
- Clarinet Ensemble Competition from duet to octet and more combinations is held biennially.
- We planned the Composition Competition in order to create new works for clarinet. The first competition two years ago yielded two first-prize winners that were commissioned for

solo clarinet pieces for the Clarinet Competition last year (2012), which are now a published part of the solo repertoire.

Japanese Pieces for Clarinet

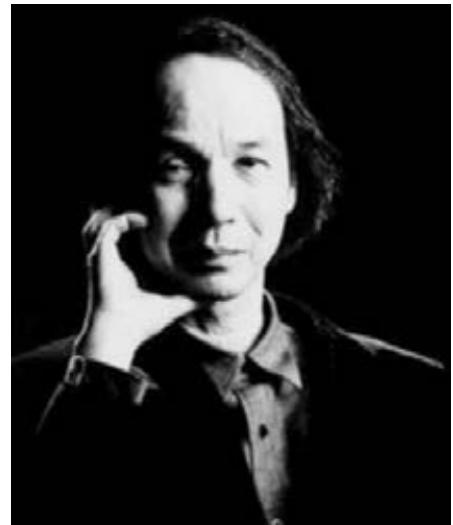
In the 20th century, Japanese composers had trended toward avant-garde techniques, such as atonality and 12-tone series in contemporary music. On the other hand, even though some composers were influenced by that style, they have also composed tonal music and returned to standard rhythm and romantic melody.

I assume the situation is similar all over the world, and contemporary music directions are as widely spread in Japan as well. Although we have many active composers in Japan, I have to admit that limited numbers of pieces are written for clarinet. I have included some pieces among them here.

First, I want to introduce a Japanese composer, **Toru Takemitsu**, as the most widely known Japanese composer. His leading orchestral work is *November Steps*, which was commissioned by the New York Philharmonic and is one of his successful assimilations of Japanese and Western music which include Japanese traditional instruments, such as the shakuhachi (woodwind made of bamboo) and biwa (four-stringed Japanese lute). Takemitsu was essentially a self-taught composer who absorbed elements of Western music and philosophy and created an original concept in his sound of Japanese music. In my lecture, I presented the following pieces for clarinet by Japanese composers with excerpts of recordings mostly by Japanese clarinetists.

Toru Takemitsu (1930–1996)

Quatrains II for clarinet, violin, cello and piano composed for quartet "Ensem-



Toru Takemitsu

ble Tashi" (Richard Stoltzman, Pamela Frank, Yo-Yo Ma and Peter Serkin) – <http://youtu.be/jG6X5t9pYiU>

Fantasma/Cantos for clarinet and orchestra (Schott); Richard Stoltzman, clarinet – <http://youtu.be/TmDCOS3qKO0>

Waves for clarinet, French horn, two trombones and bass drum; Naoko Kotaniguchi, clarinet (Kyoto City Symphonic Orchestra) – <http://youtu.be/QpId4fQm7s>

Song of Autumn of Tchaikovsky (arr. Takemitsu) for clarinet and string quartet (Schott), Shuhei Isobe (former solo clarinet, NHK Symphonic Orchestra) This piece is very lovely and romantic.

Rikuya Terashima (b. 1964)

All That the Man Left Behind, When He Died Variations by Song of Toru Takemitsu (Unpublished); Hidemi Mikai (solo clarinet, Tokyo Metropolitan Orchestra). This song was composed for victims of the Vietnam war.

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Clarinet in B^b

All That the Man Left Behind, Wehn He Died

Variations by Song of Toru TAKEMITSU

死んだ男ののこしたものは

武満 徹の歌による変奏曲

words Shuntaro Tanikawa

Rikuya Terashima

All That the Man Left Behind, When He Died Variations by song of Toru Takemitsu

MAI IIIa for clarinet and Japanese percussion (*kotsuzumi*); Masaharu Yamamoto, clarinet (professor at the Tokyo National University of Fine Arts and Music). "MAI" means a Japanese traditional dance style such as Shimai in Noh or Kaguramai, different from western dance. This piece is a duet with a small Japanese traditional percussion instrument called *kotsuzumi* which is used in Noh and kabuki classical theater.

Mai IV for clarinet solo (Zen-On Music) Composed in February 2004, commissioned by the J.C.S.

Akira Miyoshi (b. 1933)

Miyoshi studied composition at the Paris Conservatory with R.G. Monblanc and was influenced by the works of Henri Dutilleux. *Perspective en Spirale* (Zen-On Music); Koichi Hamanaka, clarinet (honorary

president of the J.C.A.) This piece was dedicated to K. Hamanaka.

Rêve Colorie pour 2 clarinettes (Zen-On Music); Koichi Hamanaka and Kazuko Ninomiya, clarinets. This piece was dedicated to K. Hamanaka and K. Ninomiya.

Joji Yuasa (b. 1929)

Clarinet Solitude for solo clarinet (Schott); Seiki Shinohe (former solo clarinet, Yomiuri Nihon Symphonic Orchestra). The beginning motif is based on a 12-tone series with multiphonics, double stops, flageolet, etc.

Michio Kitazume (b. 1948)

RENGA for clarinet solo (Zen-On Music); Seiki Shinohe, clarinet. This piece was performed by Allesandro Carbonare at ClarinetFest 2005 in Tama, Tokyo.



Koichi Hamanaka

Renga is an old form of poetry (Manyo-shu) in Japan which dates back 1200 years and is a series of verses based on one theme by different poets.

Shadows IV for clarinet solo (Zen-On Music); Koichi Hamanaka, clarinet

Concerto for Clarinet (Zen-On Music)

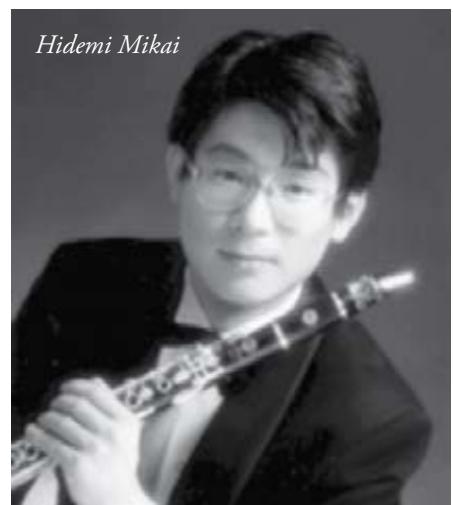
Takashi Yoshimatsu

(b. 1953)

Four Pieces in Bird Shape for Clarinet and Piano (Ongakuno Tomo); Yoshiaki Suzuki, clarinet (professor of Toho College of Music); Seiki Shinohe, clarinet. The strange title of "in bird shape" is a parody of titles such as "in C-sharp" which shows tonality as well as being a word game of the initials of the four movements, Ballade-Invention-Recitativo-Divertimento (note by Takashi Yoshimatsu).

Toshio Mashima (b. 1949)

Les Jardins Suite pour clarinette et piano or clarinet quartet (Atelier M); Shuhei



Hidemi Mikai



Seiki Shinohe

Isobe, clarinet. He is a well-known composer and arranger for wind orchestra in Japan. His *La Danse du Phenix: Impression de Kyoto* won the *Premier Grand Prix at the Coups de Vents International Composition Competition* in Lille, France (2006).

La Seine for clarinet octet and string bass (Atelier M)

Hikaru Hayashi (1931–2012)

The Tribute to Hanns Eisler for clarinet and piano (unpublished). He has composed many compositions including orchestral works, chamber music, choral works, songs and more than 100 film scores. In exploring the possibilities of Japanese-language opera, his works include more than 30 operas for the Opera Theatre “Kon-nyakuza.” He is a very important composer in Japan.

Shin-ichiro Ikebe (b. 1943)

A Clarinet Runs and He Thinks (Zen-On Music). This piece was commissioned



Shuhei Isobe



Lecture “The Clarinet in Japan”

for ClarinetFest® 2004 in Washington, D.C. (world premiere by Koichi Hamanaka). As one of the busiest composers in Japan, he has been active in a wide range of compositional media, including symphonies, operas and theater pieces, as well as for radio and television.

Ichiro Nodaira (b. 1953)

Strophe for clarinet solo (Zen-On Music).

This piece was commissioned for the J.C.A. Clarinet Competition. He studied composition at the *Conservatoire National Supérieur Musique de Paris*.

Coba (b. 1959)

A Drop of Water Did Reveal for clarinet solo (Zen-On Music). This piece was commissioned for the J.C.A. Clarinet Competition. An accordionist, he has won several international accordion competitions.

Kazuo Kikkawa (b. 1954)

Bird is Free for clarinet (unpublished). He

has composed chamber music and theatre choral music. He is currently professor at the Miyagi National University of Education in Sendai.

Jun-ichi Shirafuji

The strange dance of shadow and a marionette (2012) (Japan Clarinet Association). This piece was commissioned for the J.C.A. Clarinet Competition.

Satoshi Minami

Ecco mormorar l’onde 2 Op. 59-2 (2012) (Japan Clarinet Association). This piece was commissioned for the J.C.A. Clarinet Competition.

Although I didn’t have enough time to mention the whole story of the clarinet in Japan, I was very happy to introduce a part of it and to be listened to by many clarinetists in Wrocław. I would like to thank J. Jakub Bokun for giving me a chance to visit the festival and make presentation about Japanese music.



S. Sakai, J. J. Bokun,
O. Miyachi, and T. Nozaki

Big Things from a Small Land: New Clarinet Music from Belgium

by Cody Grabbe

When one thinks of Belgium, chocolate, beer, *Manneken Pis* and Tintin come to mind. In the past few years, there have been some very exciting new pieces for clarinet coming from the land famous for beer and mussels. Composers like Dirk Brossé and Frank Nuysts have composed several new works for clarinet and frequently collaborate with Belgian performers. In spite of a generally gloomy economic outlook, there appears to be no slowdown in new works coming from Belgium.

One remarkable contemporary figure is Dirk Brossé. As one of the most notable European composers today, his contributions to the repertoire reflect his varied interests, including writing the score for the new musical based off of a Tintin comic strip called *Le Temple du Soleil* which premiered in Charleroi in 2002. He has an active dialogue with two prominent Belgian clarinetists, Eddy Vanoosthuyse and Jan Guns. The works include *Tango Tout Court*, which can be seen on YouTube in a version for string quartet and Eddy Vanoosthuyse on clarinet alongside the Odeion String Quartet; as well as *Elegy* and *La Soledad* for bass clarinet and piano, also available on YouTube with Jan Guns on bass clarinet and pianist Charles Wiffen.

One work in particular, *War Concerto*, has received special acclaim. It was commissioned by Eddy Vanoosthuyse and is dedicated to the victims of the Third Balkan War, which lasted from 1991 to 2001. A thorough article about Professor Vanoosthuyse can be found in *The Clarinet* volume 35 no. 2 (March 2008). The composer notes that the piece tells the story of Boris, a young boy whose parents were murdered before his very eyes when he was seven. In the composer's words:

As a result of the harrowing images of Boris and the Balkan Wars,

the *War Concerto*, a musical protest against the insanity of war, came into being. An extremely sensitive clarinet makes its way through a penetrating and rather overwhelming orchestral score, towards a brighter future...recalling the child's ordeal.

It was also a part of the repertoire in the International Clarinet Competition held in Kortrijk, November 2010, as part of the final round, where the winner, Anna Hashimoto, performed alongside the Brussels Philharmonic under the direction of the composer. The *War Concerto* was written for clarinet with orchestra. There is also a wind ensemble accompaniment available, and a piano reduction is available for purchase. Brossé's works are available through a variety of distributors from the publisher MetropolisMusic. Their website is www.metropolis-music.be.

The *War Concerto* is 21' in length and has a sense of duality similar to Nielsen's *Clarinet Concerto*, in this case juxtaposing the innocence of a child with the harsh realities of war. The work has very demanding technique, opening with an extended, modal cadenza-like section marked "freely" with brief responses in the orchestra, which returns at the end of the work. The opening is following by a Vivace section with a drive that creates the sense of anxiety through heavy chromaticism and articulated passages. The only extended technique present in the *War Concerto* is bends in the cadenza-like sections. The heavy chromaticism of the work presents several technical challenges as do the frequent articulated sections.

Brossé's scoring is reminiscent of a large film score, with lush, beautiful moments contrasting with the dissonance. The frequent character changes allow the performer to put on many masks and highlight not only the technical aspects of the clarinet, but expressive and lyrical qualities

as well. One section akin to a deranged Balkan dance is followed by a joyful, innocent respite amongst the rather rugged and aggressiveness depicting war.

Another large work from Brossé is his double concerto for clarinet and cello with chamber orchestra titled *The Circle of Nature*, written in 2004. The recording from Classic Talent has Eddy Vanoosthuyse, clarinet, and Viviane Spanoghe, cello, and is conducted by the composer with the Brussels Philharmonic. Viviane Spanoghe is professor of cello and chamber music at the Royal Conservatory in Brussels. The work is made up of four movements, each being dedicated to a season akin to Vivaldi or Haydn. The movement "Herfst," which means autumn, features the clarinet alone with orchestra and is reminiscent of gray skies over the polders in Flanders during November. This movement is available for clarinet and piano through MetropolisMusic, and the movement for cello and orchestra will be arranged for bass clarinet and piano, titled *Lente* in reference to spring. The album is offered from many different sellers in the U.S. and abroad. Brossé's prolific relationship with ensembles and performers in Belgium has proven to be a significant contribution to the contemporary repertory.

Mr. Vanoosthuyse's new recording **From Belgium with Love** highlights four contemporary Flemish works, including Brossé's *War Concerto* (1999) and Jean Louél's *Concerto for Clarinet* (1992) alongside two double concerti: Augustus Verbeselt's *Dubbel Concerto* (1990) for clarinet and bass clarinet with Professor Vanoosthuyse performing alongside Jan Guns on bass clarinet, and renowned wind composer Jan Van Der Roost's *Concerto Doppio* with Vanoosthuyse and Neshu Neshev. Van Der Roost's *Concerto Doppio* was dedicated to another pair of Belgians, Walter Bo-

eykens and his daughter Anne. The Louel and Brossé are accompanied by the Brussels Philharmonic, and the Verbesselt and Van der Roost are accompanied by the Sofia Soloists Chamber Orchestra. It is available through iTunes.

The late soloist Walter Boeykens released a CD through EPR Classic in 2004 that includes two concerti by Belgian composers: August Verbesselt, written in 1982, and Marcel Poot, written in 1977, including also the Jean Françaix *Concerto* for clarinet with the Belgian Radio Television Orchestra or BRT. His fellow countryman Fernand Terby conducts the Verbesselt and Poot concerti while Mendi Rodan conducts the ensemble for the Françaix concerto.

Many works, including those by Poot and Verbesselt, are available for rent or purchase through the Belgian Centre for Music Documentation or CeBeDeM. The *Centre Belge de Documentation Musicale*, organized in 1951, now holds a library for Belgian composers, subsidizes concerts and recording costs and publishes contemporary music as well. The first editions of many works by Belgian composers were published by CeBeDeM and can be found in their library along with biographies of composers in Dutch, English and French. While many pieces are available, several contemporary composers have opted to go through private publishers.

Tamara Cuypers released her first full CD highlighting the chamber works of composer Frank Nuyts on **Bajadillas**. The namesake coming from the piece *Bajadillas* is an allusion to the Bajadas in the Sonoran Desert in Arizona, where Cuypers completed her master's and doctorate with Robert Spring at Arizona State University. *Bajadillas* alternates between sparse moments of sustain, akin to the relatively placid landscape of the American Southwest with rhythmically intense passages. Improvisatory interjections provide an additional challenge to the technical, rhythmic demands.

The CD includes a variety of chamber works, one of which, *Swift Songs*, is for clarinet, soprano and piano and was written for the 100th Year Anniversary of the Antwerp Conservatory. The album is from the Táman Trio, made up of Tamara Cuypers with Tom Van Landschoot, associate professor of cello at Arizona State University, and Tae Yoshioka, pianist. The other musicians on the album include Frank Nuyts on percus-

sion and soprano Tineke Van Ingelgem. Printed versions of most of the music are available for order through HRDSCR Editions at their website, www.hardscore.be. The album is available from CDBaby.com.

Belgium is a nexus for Europe so it is no surprise to see works reflecting a global perspective. As recordings of Belgian music by Belgian performers have become more readily available and the breadth of printed music becomes accessible, it makes for an exciting time for clarinetists looking to expand their own repertoire.

Performers

Walter Boeykens –

www.walterboeykens.com

Tamara Cuypers – www.tamaracuypers.be

Jan Guns – www.janguns.be

Eddy Vanoosthuyse –

www.eddyvanoosthuyse.be

Composers

Dirk Brossé – www.dirkbrosse.be

Frank Nuyts – www.franknuyts.com

Jan Van Der Roost –

www.janvanderroost.com

Publishers

Belgian Centre for Music

Documentation or CeBeDeM –

www.cebedem.be

HRDSCR – www.hardscore.be

Metropolis Music –

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ABOUT THE WRITER...

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Bruno Brun (1910–1978)

Founder of the Yugoslav clarinet school

On the occasion of the 35th anniversary of his death

by Andrija Blagojevic

A great part of my performing activity has been sacrificed to pedagogy; it was and it remains primary, because I experience it as an active creation. – Bruno Brun

The development path of Bruno Brun represents a paradigm to the development of clarinetism in the former Yugoslavia.

Even though he was respected and very influential while he was alive, Brun is now almost completely forgotten. In Slovenia, where he was born, he has been unknown to the young clarinetists until recently. In Serbia, where Brun spent most of his life, information about him is unacceptably poor. In order to alleviate this shortcoming, the author, a student of Brun's student, prepared a summary, from an earlier larger article, of Brun's life and work.

Brun was born on August 14, 1910, in Hrastnik, in the former Austro-Hungarian Empire. He graduated in clarinet and violin from the Military School of Music in Vršac (1926). Afterwards he finished his studies of clarinet at the State Secondary Music School in Belgrade (1943) and Music Academy in Belgrade (1945) in the class of Franjo Partlić and then improved his knowledge in Paris under Professor Ulysse Delécluse (1952).

As a soloist, member of the Belgrade Wind Quintet and the principal clarinetist of Belgrade Philharmonic Orchestra (1938–1955) and Belgrade Opera (1938–1965), he performed all over Yugoslavia and abroad (Germany, Hungary, U.S.S.R., Egypt, China, North Korea, Vietnam, etc.). He recorded all the most essential works of the clarinet literature, and especially important recordings are compositions by Yugoslav composers. Wishing to bring musical art closer to the broadest possible audience, he also performed in schools, cultural centers, and every now and then he wrote articles and reviews.

At the Music Academy (later renamed Faculty of Music) in Belgrade he taught from 1945 until his retirement in 1975. His students won awards in competitions throughout Yugoslavia and abroad and later occupied prominent places in the musical life of Yugoslavia as soloists and chamber and orchestral musicians. Some excelled in other musical genres, such as jazz and even folk music. Some were engaged in musicological research. Many of Brun's former students have been dedicated to pedagogy and thereby continued to expand and improve Brun's teaching methods at music schools and universities in the former Yugoslavia.

Brun was a jury member at prestigious music competitions, including International Music Competition of the ARD in Munich (1973, 1977)¹ and the first Jeunesse Musicales International Competition in Belgrade (1971).

Brun wrote *Rondo for Clarinet and Orchestra*, *Four Miniatures for Clarinet and Piano* (1971)², and prepared *Selected Pieces for Clarinet and Piano* (*Izbor malih komada za klarinet i klavir*, 1953)³. His *Clarinet Method* (Serb. *Škola za klarinet*) in three volumes (1950, 1956, 1975)⁴ is notable for its systematic and carefully thought-out approach and can still be found in use at clarinet classes in music schools.

As an excellent organizer, he was one of the founders and vice-president of the Association of Musical Artists of Serbia⁵, Secretary of the Belgrade Philharmonic Orchestra, Provost (1963–1965) and Chancellor (1965–1971) of the Academy of the Arts (now University of the Arts) in Belgrade.



Bruno Brun with clarinet

(Courtesy of Faculty of Music in Belgrade, division of University of the Arts in Belgrade)

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In 1969 he gained the Seventh July Award for Lifetime Achievement.

Brun died on February 27, 1978, in Belgrade, Serbia, at the time Socialist Federal Republic of Yugoslavia. The Faculty of Music in Belgrade established the Fund Bruno Brun in 1979, from which prizes are awarded to the best students of completed postgraduate studies at the Department for Wind Instruments.

Bruno had two sons. One of them, Bojan (b. March 11, 1942, in Belgrade, in the occupied Kingdom of Yugoslavia), graduated in piano from the Music Academy in Belgrade and taught at the Music School "Stanković" in Belgrade. In the period from 1979 to 1987, he distinguished himself as a successful director of this school.⁶

Memories of Bruno's former students, who studied with him in different periods of his life, provide important insights into Brun's character and testify about the details of his life and work that cannot be found in written sources. We include here the most pertinent parts of interviews with Milenko Stefanović, Ante Grgin and Zoran Vesić.

Milenko Stefanović (b. 1930 in Belgrade, Kingdom of Yugoslavia), was the longtime principal clarinetist of the Belgrade Philharmonic Orchestra, clarinet professor at the University of the Arts in Belgrade and University of Priština, a prize winner in the competitions in Moscow, Munich, Geneva and Prague and a recipient of the 2013 International Clarinet Association Honorary Membership. He graduated and completed his postgraduate studies in the class of Professor Brun. After Brun's retirement, at the request of Brun himself, he took over his class at the University of the Arts in Belgrade.

Bruno was pithy; he didn't speak much. First of all, he was a very

smart man. He was very good and humane; he was a real professor, it is most important, he was a real professor: humane, full of knowledge and will. He would spend all day long giving lessons. I don't know much about his teaching methods. We were more friends than I was his student. Practically he didn't give me lessons. He threw me to the front lines.

I had a great clarinet teacher in secondary music school, Franjo Partlić. After that I went to Brun's class. Bruno was the only [clarinet professor at the university level], but I think he also taught at the secondary music school and that he and Partlić taught there together. Partlić was generally neglected, which was a mistake. He was an excellent musician.

Bruno performed well but due to problems with his teeth he couldn't play at an previously scheduled concert. He was supposed to play Weber's *Concerto in E-flat Major*. Ten days before the concert, he realized he wouldn't be able to play and he left it to me. I prepared the Weber in 10 days and performed it by heart, accompanied by the Belgrade Philharmonic Orchestra. It was my first concert with the orchestra.

I begged Bruno to postpone his retirement, but he got sick. If he hadn't, I would still be traveling the world [performing]. Later, when I got into the pedagogy, I practically gave up on a further solo career. Any teaching work slows you down because you are oriented to others, not to yourself.

We highly respected each other. That is most important.⁷

Ante Grgin (b. 1945 in Kaštel Novi, Croatia, at the time known as the Federal People's Republic of Yugoslavia), longtime clarinetist of the Belgrade Philharmonic Orchestra, composer and clarinet professor at the University of the Arts in Belgrade, recalls:

Everything regarding the clarinet came from Bruno in the former Yugoslavia: my high school teacher, a native of Split, Josip Biskupović; Montenegrins, Macedonians, late Professor [Aleksije] Radan in Sarajevo, [Mihael] Gunzek in Ljubljana; Josip Tonžetić worked for some time at the Opera, then he went to teach at Zagreb – it was all Brun's school. Many of us were successful in competitions: Mima [Milenko Stefanović] competed in Geneva, Prague, Munich and Moscow; [Ernest] Ačkun in Munich; me in Geneva, Munich, Prague, Belgrade; [Nikola] Srdić in Munich.

Bruno had a beautiful, soft tone. When I was in college, he already had dental problems, so he couldn't play, but I heard his recording of the second movement of Obradović's *Concerto*; it was really nice. And my senior colleagues who were listening to him playing the demanding solo from *Legend of Ohrid* told me: "Congratulations, Ante, to you and to Mima on your performances, but no one has played it as Bruno did." When he died he was 68 years old, as I am now. Here [on his office wall] is a photo of him. Who did he look like? Humphrey Bogart. [laughs]

I will tell you something about him as a person, because that is also very important. He helped his students, even financially. We were quite poor; we didn't have proper meals every day; he would give us money saying, "Go and buy something to eat." Then he would invite us to his house for lunch.

He was a terrible smoker and coffee drinker. It was all from that anxiety that he got sick. He simply burned himself out.⁸

One of Brun's last students, Zoran Vesić (b. 1950 in Jagodina, Serbia, at the time Federal People's Republic of Yugoslavia), now the principal clarinetist of Belgrade Opera, studied under Brun for only two



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(L to R) Bruno Brun, Ulysse Delécluse, Ludwig Kurkiewicz, Milenko Stefanović
(Courtesy of Milenko Stefanović)

years; after Brun's retirement, he finished the remaining two years in the class of Milenko Stefanović. In our interview in the Belgrade Opera, Vesić emphasized:

All of us who studied clarinet at the time had a single goal – not to finish secondary music school, but to enroll in the Academy at Brun's classes. We often expected more than it was realistic. A myth was created about him.

He was a man who looked authoritative. On the one hand he could make you feel a part of his family when you were in the same room with him; on the other hand, you were kept at a distance – a distance of respect and consideration. I looked upon him not as a strict father but as rigorous grandpa. In fact I was very fond of him. When I started going abroad and meeting people from our profession, they heard of Brun, Milenko [Stefanović], and [Ernest] Ačkun. These were three men who were being mentioned.

Obviously he knew a lot. It is amazing how he came to the knowledge. I guess it was thanks to his good organization – his hard work. He got his first service as a military musi-

cian in Vučitrn. For a military musician in Yugoslavia before the war, it was not an indication that you were good. He went to Vučitrn; there he didn't do a lot of work, so he started practicing the clarinet. He really advanced in the course of a few years, so he was transferred to the [Royal] Guard and moved to Belgrade. After that he left the Army, and was the principal clarinetist here [at the Opera]. He later taught at the Academy and made good clarinetists.

He graduated from the Military School of Music in Vršac. It lasted for three years. At that time the music school [in civilian life] had two preparatory classes and four classes of secondary education. Bruno had to acquire an additional education to be able to enroll in the Academy. He was acknowledged the first and the second year of a secondary school, and had to pass the third and the fourth with someone in the secondary music school, probably with Partlić. Partlić was an interesting musician, a good teacher and talented. Bruno and Partlić played together for a while; I have not heard that they were great friends. They were

playing at the Philharmonic and Opera. So they were rivals. I don't know with whom Bruno passed exams at the Academy. That was a formality. Brun's specialization in Paris lasted for a month; he collaborated with the Czechs more. He sounded to me more like the Czech school than the French or German.

Bruno didn't take part in the second world war. The whole orchestra was playing under occupation. After the war, they were criticized because of that, but what could they do? However, unlike the actors who after the war had serious problems, the new government didn't cause trouble for the musicians. They were even accepted into the [Communist] Party. Knowing Brun as a humanist and a man with an attitude, I think he quickly realized that he had to join the Party in order to achieve his goal not only in terms of his own development, but on the plan of helping the general point – the art. He was a Chancellor. It couldn't be possible without the Party. All who were a little older were in the Party; it was inevitable.

Bruno played well, but he stopped playing very early. He told me once: "A man progresses at one moment, then stops and stagnates, and then goes downhill. I was driving straight, when I felt that I was going downhill, I stopped playing. It is better to be remembered as a performer, and to make way for the younger ones, than to continue playing." He didn't perform as a soloist any more, but he played a little bit more at the Opera and the Philharmonic, until age 52–53. Conductors told me that many people were coming to the Opera for clarinet solos; they were coming to *Tosca* for the same reason.

I didn't see him playing; he was already elderly. I was his last student. When I was in the second year he stopped working. After Mima [Milenko Stefanović] came, he stepped into Bruno's shoes and worked with us. Mima brought freshness. Eventually Brun's school was already slightly overcome worldwide. Brun was a worker, systematic, able to choose a fantastic literature. For

that time Bruno was the vanguard, but then the time ran over him.

Despite what I have already said, Bruno was a man of great quality; we admired him. We looked upon him as God.⁹

We are facing the moment of undeniable fact of separation from a professor, artist, friend and, above all, a Man. He was being burned and he burned out fighting, selflessly sacrificing his wide range of skills, always faithful to the ideology which he devoted his life to. The gap that remains, immense and immeasurable at this moment, is deep and true. We are very familiar with the foundation that makes the basis of Bruno's life and work. It is well-known that many things he had touched perceived their full involvement, recognition, began their life properly checked, and that his modesty and his virtue were silent companion of the importance.

Speaking about a Professor who incarnated his life in education, we cannot ignore the historical truth that with his entire work as an active instrumentalists he brought the status of his instrument to a high recognition and respect, that he did everything for the benefit of social recognition not only of musicians, but of music as a medium of a general interest.

He is survived by a whole group of excellent former students who are now significant musicians. From Split, Dubrovnik, via Zagreb, Sarajevo, Novi Sad, Belgrade to Skopje, generations of his students and admirers are acting in the musical life based on Bruno's conception of work, teaching and all related manifestations of musical activities. Bruno, founder and doyen of a musical life, remains today and will be in the future, a bright character of an optimist and enthusiast. He gave everything a Professor could give, but above all he gave the example "in what and why we should believe," even sacrificing himself. As his students, we are proud of this fact, trying to accept with dignity the knowledge that we are not going to see our friend any more, but we are all carrying within us deep-seated noblest feelings which are our common good. We remember and feel what Professor Bruno meant to us, not only as a teacher but as a friend and a colleague. We remember a man who is a part of all of us, woven into our lives, inextricably linked to all our existence, and therefore the separation with him is difficult, as a torn part of ourselves. By appreciating and respecting him, we express gratitude to Bruno Brun for all he has given to this society – and he gave his whole self, his work, art and pure wisdom, anticipating better days of our musical life,

giving a new generation of young people in who he always believed, and who carry inside them his life's credo. Thanks to Bruno for all he ever did and he did immeasurably a lot.

(Words of Milenko Stefanović at the graveside of Bruno Brun)¹⁰

Acknowledgements

Collecting materials about Bruno Brun represented a much more demanding undertaking than the author had expected. Memories are fading, evidence of particular institutions in which work Brun was involved is very scarce and some data from the official publications are in contradiction. The author wishes to acknowledge those who have helped in the collection of materials for the article: Milenko Stefanović, Ante Grgin, Zoran Vesić, Predrag Stefanović, Gordana Krajačić, Sonja Marinković, Ivona Rajačić-Barandovski, Jože Kotar, Dušan Stamenković, Mihailo Samoran and Nada Jeftenić.

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END NOTES

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2. Bruno Brun, *4 minijature za klarinet i klavir* (Beograd, 1971).
3. Bruno Brun, ed., *Izbor malih komada* (Beograd: Prosveta, 1953).
4. Bruno Brun, *Škola za klarinet*, Vol. I, 5th ed. (Beograd: Prosveta, 1988); Vol. II, 3rd ed. (Beograd: Prosveta, 1982); Vol. III (Beograd: Udrženje muzičkih pedagoga SR Srbije, 1975).
5. According to Ivona Rajačić Barandovski, the AMAS Secretary, Brun was a Vice-President of the AMAS in the period April 19, 1954–April 3, 1955 (Ivona Rajačić Barandovski, private e-mail message to Andrija Blagojević, August 7, 2013).
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7. Milenko Stefanović, phone interviews by author, May 5 and August 19, 2013.
8. Ante Grgin, interview by author, March 15, 2013, Belgrade, Serbia, mini disc recording.
9. Zoran Vesić, interview by author, March 15, 2013, Belgrade, Serbia, mini disc recording; phone interview by author, August 19, 2013.
10. "In memoriam – Bruno Brun," *Pro musica* No. 93 (1978), 38. Reprinted with permission.

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by Anastasia Cetverikova

Romanian folklore brings joy and unity to its people. Growing up in Romania, I noticed that our na-

tional history and culture were engrained in our everyday lives through behavior, cuisine, the arts and religion. After mov-

ing to the United States in 2005, my distance from Romania made me appreciate what it is to have national pride in music from one's country. This feeling of pride is what triggered my curiosity to find out more about Romanian clarinet music being composed today. Because of my fluency in Romanian, I was able to go back to Romania and interview composers of today to learn about their contributions to our clarinet repertoire and the Romanian music culture. Their music may be overlooked compared to other repertoires, but it is extremely worthy of recognition.

The virtually endless capabilities of clarinet extended techniques continue to make contemporary clarinet music gain considerable popularity with composers. While most of us are familiar with the contemporary works written by American composers, the works originating in Romania are not as widely known or performed outside the country. However, Serban Nichifor (pronounced Sher-bun Niki-four) seems to have made a statement with his piece for unaccompanied clarinet, *Carnyx*. Besides Serban Nichifor there are many other notable Romanian composers who contribute to the clarinet repertoire. Cosmin Teodor Harsian, professor at West University of Timisoara in Romania, includes a thorough list of 20th century Romanian clarinet works in his doctoral thesis, written while he was a student of Stephanie Zelnick at the University of Kansas. The contribution of Romanian composers is clearly represented in his list.

Romanian Musical Tradition

Romanian folk music is embedded into the culture and is frequently played at various celebrations by live groups who mostly improvise. Traditional Romanian music was once reflected in many classical works during communism because of the restrictions imposed by the Romanian communist leader, Nicolae Ceausescu, who met his

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demise at the hands of his own citizens in 1989. Since the fall of communism, most composers have moved away from the nationalistic style and began searching for their unique voice to expand the musical palette within their culture. Even though most contemporary Romanian music has moved far away from the folkloric sound, at times composers weave it into their works, and many hold pride in the music of their country, which is still present in their everyday lives.

The Music of Today

While the preservation of Romanian folklore is not a goal for most of today's Romanian composers, music festivals celebrating Romanian folklore, as well as contemporary music such as the George Enescu Festival in Bucharest and the Modern Cluj Festival in Cluj-Napoca, take place every year (or every other year) to showcase contemporary Romanian composers. Events such as the George Enescu Festival encourage composers to write music with folkloric influences, which contributes to the preservation of this music.

During my research in Romania, I interviewed Cornel Taranu, a world-renowned Romanian composer, student of Nadia Boulanger and Olivier Messiaen and professor at the Conservatory of Music in Cluj-Napoca. When I asked him about the style of his clarinet works he stated, "My first few works were more folkloric. I later began composing works that utilized serialism, dodecaphonism and chromaticism." While he was never directly prohibited to write a certain style of music, he does admit that during communism, "The more modern music was not favored by the leaders of the Composers Union." However, those who conformed to the restrictions of the Composers Union during that time had more opportunities to be published, recorded and performed. Taranu's best-known clarinet works are *Sonata for Clarinet and Percussion* (Salabert), which is mentioned in Phillip Rehfeldt's book *New Directions for Clarinet* (rev. ed.) and *Improvisation* (Alphonse Leduc).

"I wanted to make each piece charming and make them playful and enjoyable not just for the audience but the players as well."



Serban Nichifor and Anastasia Cetverikova

I then interviewed Serban Marcu, composer and professor at the Conservatory of Music in Cluj-Napoca who studied with the above-mentioned composer, Cornel Taranu. He discussed his composition for clarinet and string quartet titled *Five Bagatelles for Clarinet and String Quartet*. The work is a blend of Neo-Romantic, minimalist and percussive styles with a splash of Eastern European flair. "I wanted to make each piece charming and make them playful and enjoyable not just for the audience but the players as well." At the time of this writing there was at least one version posted on YouTube, and I found it to be indeed pleasant and charming. Dr. Marcu composed other works, such as *Echoes for Solo Clarinet* and *Five Studies for Solo Clarinet*, which are not currently published due to the limited access to publishing companies in Romania. However, the works can

be obtained directly from the composer (see resources).

The next composer I met was Dan Dediu. A prolific Romanian composer and the rector of the Conservatory of Music in Bucharest, he, too, mentioned the lack of publishing companies in Romania, as well as the absence of music magazines which focus on music critique and keep the public informed about current musical trends.

Moving Forward With Limitations

When asked about communism and the impact it had on Romanian composers, Dr. Dediu shares that, "Music was suspect in a political point of view. In a poem or novel there was a clear censor of what you could not say, words that you could not write, but in music this concept did not really exist." According to him, composers were never forced to write music they did not like, but those who did not write patriotic music were not paid or well known. In 1990, after the fall of communism, many works that were written 20 years earlier were finally performed. "My generation is happy! While I was born during communism, I

was very young." Even though Dr. Dediu was never forced to write patriotic works, he sometimes chooses to include folkloric elements in his atonal works, "creating a feel of other worldliness." "In general, holding on to the Romanian folklore is not a goal for me and sometimes I even try to distance myself from it, considering that currently the national factor has transgressed to a universal and globalized language, and it is not necessary or obligatory for a Romanian composer to seek inspiration from traditional Romanian music." His best known works for clarinet, *Forms of Farewell for Clarinet and Piano*, *Sonatina Surrealissima for Solo Clarinet* and *Sepia Girl for Clarinet and Viola*, are all good representations of his progressive compositional style with some Eastern European influences.

Serban Nichifor's *Carnyx* for solo clarinet sounds innovative and exciting. Recorded by Andrew Simon and performed by many European and American clarinetists, this work is already a significant addition to our clarinet repertoire. The work received honorable mentions in Rome at the *Valentino Bucchi Competition* in 1985 and in 1988 at the *ISCM World New Music Days* in Hong Kong where Andrew Simon

was the performer. Besides his American- and Hebrew-inspired works, he stated during our interview in Bucharest, "Romanian folklore represents the surface upon which I have developed my musical ideas. In my first few works and even more recent ones, I have tried to express what is most personal to me and what is noble in the Romanian folklore, which is extraordinary to me. I also consider myself an American composer because I love the freedom of the American spirit, openness and the projection toward the future," while Europeans, he believes, are too preoccupied with the past. He does not only consider himself an American composer because of his ideals, but American influences are also exemplified in his music. *Carnyx*, which is a brass war instrument with a dragon head originating from the Romans, contains a rhythmic feel that is jazz influenced. Dr. Nichifor experienced American culture when he visited California in 1982 on a study grant, which explains part of his compositional style, as well as his admiration for the U.S.

When asked about Romania in the past and the political changes that took place after the fall of communism, Nichifor had many personal stories to share. His expe-

rience in Romania, especially during communism, has not been pleasant and in a way he feels like traces of that period still exist in Romania, especially in the music industry leadership. He believes that corruption persists and dominates too many aspects of life in Romania, and it is something that he has been fighting for quite some time, while the majority of the population seems to have become immune to it. Regardless of the obstacles that Nichifor has encountered throughout his career, he continues to compose with great success. Besides *Carnyx*, Nichifor wrote several other clarinet works, two of which are becoming more popular as well: *Joke* for Andrew Simon and *Klezmer Dance for Clarinet, Violin and Piano* for Michele Gingras.

The rich history of Romania, its folklore and political struggles are all factors that play a big role in the training of contemporary composers today in Romania. Their music, while not always reflecting folklore, is a representation of Romanian music as a whole. The four composers and the selected works mentioned here are but a small portrayal of the contributions Romanian composers bring to the clarinet repertoire. Not only does Romanian music bring joy to its

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Printed name of the nominator, nominator's address, phone and email address

people, I also feel it can speak to everybody in some way and that in the near future a wealth of new repertoire will be rediscovered. Uncovering its hidden gems is a great way to start.

Resources

Composers' Contact Information:

Dan Dediu: www.dandediu.ro

dan.dediu@gmail.com

Serban Marcu: serbaan@yahoo.com

Serban Nichifor:

serbannichifor@gmail.com

Cornel Taranu: www.corneltaranu.com

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Sandu-Dediu, piano. Available on Amazon.com. Repertoire: *Suite* for clarinet & piano, Op. 27 by Martian Negrea; *Sonata* for clarinet & piano by Stefan Niculescu; *Forms of Farewell (after Wallace Stevens)* for clarinet & piano, Op. 85 by Dan Dediu; *Sonata Surrealissima*, for solo clarinet, Op. 63 by Dan Dediu; *Sonata* for clarinet (flute/oboe/violin) & piano, Op. 19/1 by Constantin Silvestri

Clarinetomania. Razvan Popcean, clarinet, and Mara Pop, piano. Available through composer Serban Marcu (see email above). Repertoire: *Schizo Folk* for clarinet solo and electronic music by Razvan Metea; *Five Studies* for clarinet solo by Serban Marcu; *Klarinetix* for clarinet and electronic music by Ciprian Gabriel Pop; *Golem* for clarinet and electronic music by Cristian Bence-Muk

Works by Dan Dediu. Available through the composer (see email above). Repertoire: *String Quartet No. 3*, Op. 23; *Sphinxes pour une Symphonie*, Op. 12 for voice and piano; *Don Giovanni/Juan, SonatOpera in due atti*, Op. 53 for violin and piano; *Griffon*, Op. 32 for viola and piano; *De Caelo* for six clarinets, Op. 69

Books

Romanian Folk Music by Tiberiu Alexandru. Musical Publishing House, Bucharest 1980. Available on JSTOR (www.jstor.org).

A Concise History of Romanian Music by Viorel Cosma. Editura stiintifica si encyclopedica, Bucharest 1982. Available in select university libraries.

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Anastasia Cetverikova earned her Master of Music degree as a graduate assistant at Miami University (Ohio) where she studied with Michele Gingras. She received a Bachelor of Music in Clarinet Performance from the University of Central Florida under the tutelage of Keith Koons. In the Fall of 2014, Anastasia will begin her studies as a doctoral fellow at Michigan State University where she will be studying with Guy Yehuda. Born in the Ukraine, raised in Romania and now a U.S. citizen, Anastasia hopes to make Romanian clarinet music more recognized in the U.S. cetverka@miamioh.edu www.anastasia-cetverikova.com



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Seufzer, Tränen, Kummer, Not

from Cantata BWV 21 Ich hatte viel Bekümmernis

Ich nehme mein Leiden mit Freuden auf mich

from Cantata BWV 75 Die Elenden sollen essen, daß sie satt werden

Ich will auf den Herren schau'n

from Cantata BWV 93 Wer nur den lieben Gott läßt walten

Es hält' es mit der blinden Welt

from Cantata BWV 94 Was frag ich nach der Welt

Sonata in C minor for violin, harpsichord and continuo, BWV 1017

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Postcard 2: Pied Piper standing with
Püchner clarinet (www.decard-karten.com)



Hameln City logo



Hamelin's Pied Piper

An Unexpected American Connection

by James Gillespie

A CLARINET MINI-TRAVELOG

During a two-day visit in October 2013 to the beautiful German town of Hameln (Hamelin or Hamlin in English) with its beautifully restored half-timbered (*Fachwerk*) buildings, I was fortunate enough to be there when the town's famous Pied Piper (*Rattenfänger*) was conducting one of his tours. (See postcard 1.) The first thing I noticed, after his colorful attire, was his metal clarinet! I then knew I had to learn more about him, so I followed him to the town's excellent Tourist Office and, after waiting for him to change out of his costume, I introduced myself, and we started to "talk shop" as all clarinet players do. It just so happens that his name is Michael Boyer, a Pennsylvania-born former U.S. serviceman who arrived in Germany in 1979 after his tour of duty with the U.S. Army, and his clarinet that day was a H. N. White "Gladiator" made in the late 1930s in Cleveland, Ohio. (See the cover photo and Deborah Check Reeves' article about this instrument elsewhere in this issue.) He also owns an American Standard metal clarinet made by H. N. White in the 1920s. (see photo 2). (Deborah Check Reeves will feature this instrument in her December issue article, "Historically Speaking.")

Postcard 1: photos of city scenes and Pied Piper



Michael Boyer's American Standard clarinet made by H. N. White in the 1920s

Perhaps Michael Boyer was destined to become the city's full-time Pied Piper for the past 20 years considering that he was born in the Chinese year of the rat (more about rats later), and that his family came from Germany 250 years ago! Although not an accomplished clarinet player when he took the job (only a "willingness to learn" was required), he said, "No etudes and exercises, just learning to play by rote note for note. Luckily, I had a very attractive personal tutor lady...Went from zero to four complete Piper songs and some etudes within six months. You can learn quickly when your livelihood depends upon it."

He now prefers the metal clarinet because it is less susceptible to rain and temperature changes. A wooden one, a Püchner with an Albert/Oehler system that is still seen on photos, developed cracks over the years. (See postcard photo on page 56.) His comrades, up to five pipers required to meet the needs of guests, can be seen playing traverse flutes, piccolos, soprano saxophones or even alto recorders.¹ Over the years, the pipers have played a wide selection of instruments as evidenced by the historical photos. Although the oboe was the major instrument for more than 25 years, there has always been a piper on clarinet as well.³

The Pied Piper has even found his way into one of America's most sacred traditions – Texas high school football! In the town of

Hamlin, Texas, near Abilene, (named for Orient railroad official W. H. Hamlin), with no name affiliation to the German city, we learn about this relationship from a history of the town's school system:

Mr. J. C. Tittle arrived in Hamlin in 1921 to begin a football program for the Hamlin schools. He had much to overcome due to the fact that many of Hamlin's citizens were averted to the idea of the pigskin sport. It was Mr. Tittle who suggested



*Erwin Klimaschka, ca. 1957-1958
(Hameln City Archives)*

the name of the "Pied Pipers" for the town's mascot, and the entire community quickly grasped hold of the concept and name for the most unique and only so-named high school mascot known in the United States.²



*Hamlin, Texas
High School
Mascot*



Siegfried Sacher, oboist piper during the '60-'70s (Dewezeit Zeitreise)



Pied Piper Fountain



*Albin Schiebel, ca. 1955
(Dewezet Zeitreise)*

For those who may have forgotten the details of the fable, here is a summary of the Brothers Grimm version.

It was the year 1284 when a strange and wondrous figure arrived in Hameln. He was attired in a coat of many colors and was taken to be a rat catcher, as he promised to free the town of a plague of rats and mice for a fixed sum of money.

The citizens pledged to pay him his fee, so the visitor produced a pipe and began to play. Soon all the rats and mice came running out of the houses and gathered around the Pied Piper in a teeming mass. Once convinced that each and every one followed, he went out of the town straight into the River Weser where the vermin plunged after him and drowned.

The townspeople, however, now freed of the plague, regretted their promise and refused to pay the Piper, who left Hameln in a bitter mood.

On the 26th of June in that year he returned, this time dressed as a huntsman, wearing a grim countenance and a wondrous red hat. While the townsfolk were assembled in the church, he again sounded his pipe in the streets.

But it was not rats and mice who came out this time, but children! A



1998 Pied Piper Play, Michael Boyer, Pied Piper (Hameln Tourist Office Archive)

great many boys and girls older than 4 came running and were led through the *Ostertor* gate into the very heart of a hill where they all disappeared. Only two children returned because they could not keep up: one was blind and could not show where the others had gone, the other dumb and not able to tell the secret. A last little boy had come back to fetch his coat and so escaped the calamity. Some tell that the children were led into a great cavern and reappeared in Transylvania. A total of 130 children were lost. (From the Brothers Grimm in the book *German Legends*)³

From the city's Tourist Office website we learn:

Even today, the historical background of the Pied Piper's legend cannot be proved. Among the various interpretations, reference to the colonization of East Europe starting from Low Germany is the most plausible one: The "Children of Hameln" would have been in those

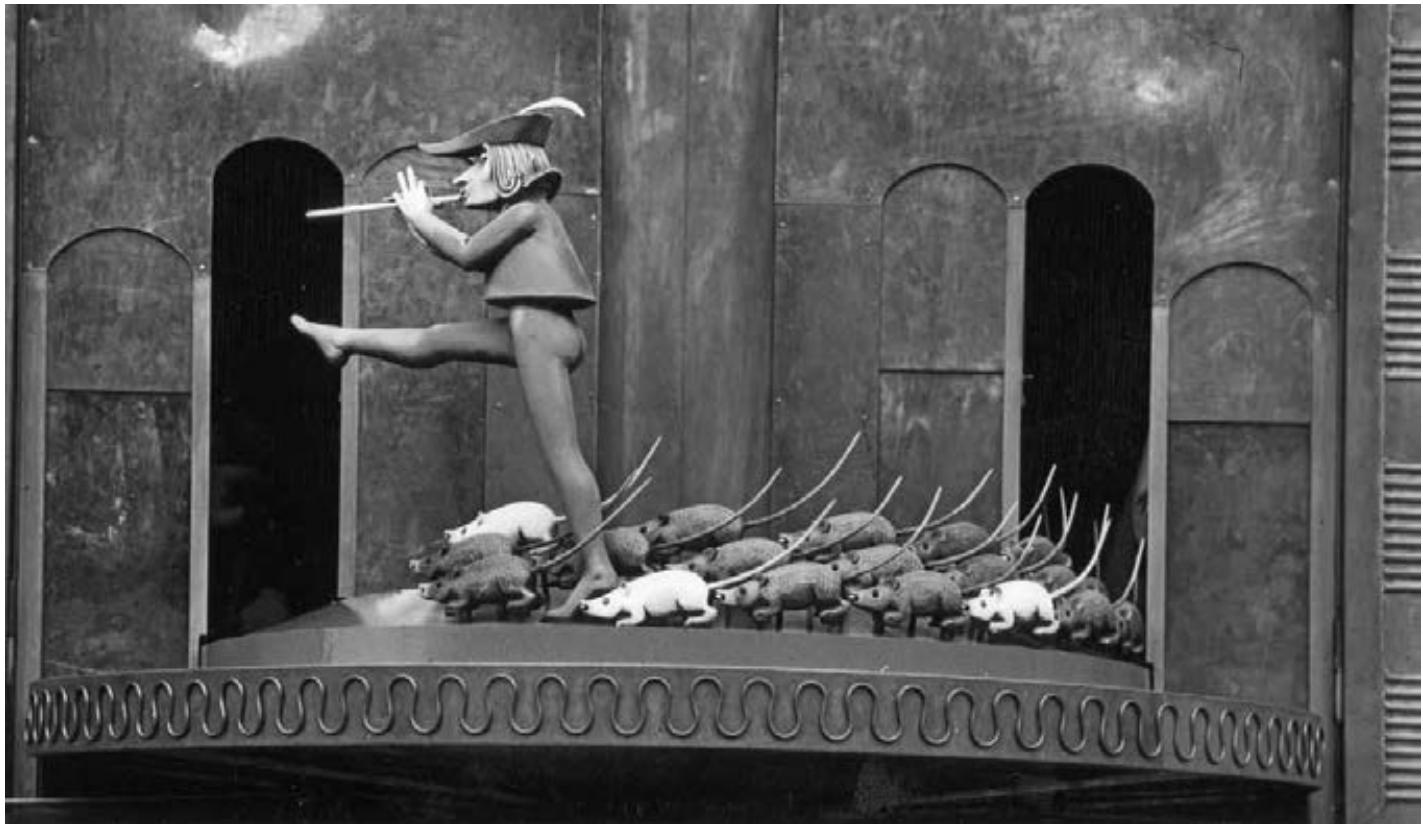
days citizens willing to emigrate being recruited by landowners to settle in Moravia, East Prussia, Pomerania or in the Teutonic Land. It is assumed that in past times all people of a town were referred to as "children of the town" or "town children" as is frequently done today.

The "Legend of the children's Exodus" was later connected to the "Legend of expelling the rats." This most certainly refers to the rat plagues being a great threat in the medieval milling town and the more or less successful professional "rat catchers."³

Michael Boyer recounted some of the memorable moments in his career, including one grandmother asking "Where did you take the children?" and "Where are the rats?" He also recalls, "One of the most unusual situations was when a three-year-old walked up and kicked me in the shins without comment. Another time I was doing a guided tour through the town which passed through a children's flea market. Some 20 minutes later at the end of the tour every-

one departed, but one small child remained. The customers could not identify where the lad came from and he was too young to tell me. After changing into street clothes, I walked the tour backwards and discovered that an older sibling and the mother were at the market searching desperately. This time the Piper brought the child back personally!" Boyer adds that one of the most enjoyable parts of his job is meeting new people and the occasional travel. Also, some children in the tours who play clarinet often notice his unusual metal instrument.

Two important early clarinetist-pipers who served in the position were Albin Schiebel (1934–1964) and August Wilke, a "freelance" piper who was a barber and a collector of pet rats! Boyer tells us that, "Children wanted to have him cut their hair so that they could visit with the live rats! Seventy-year-olds tell this story." And about Schiebel, "Albin Schiebel was a sort of celebrity in Hameln. He was officially a messenger for the city offices and got around for this reason. According to my references, he was actually contracted to play the Piper in the year 1934 for the fes-



Pied Piper Glockenspiel, Hochzeitshaus

tivities. A retired British General related to me that he remembers drinking a whisky with Albin during the time that he was stationed here, thusly he had toasts with both official city pipers.”

The town itself is located in the gentle hills of the Weser Mountains Region along the Weser River, between Cinderella and the Lying Baron Muenchhausen – the German Fairytale Route – “where the Pied Piper lures more than a million tourists to Hameln each year, some to hear his inimitable charm and others to admire the magnificent old town of Hameln.”³

Beginning in the last century, the Old Town was restored, making it into a great architectural monument of international renown. Known as the jewel of the Weser Renaissance, the wood carved faces and masks, gold inscriptions and colorfully decorated facades inspire even the most jaded critics. The center of the town is full of this glory on every corner.³

The Horsemarket is a pivotal point on which the *Osterstrasse* and *Baeckerstrasse* promenades meet, and it is here that the Pied Piper Open Air Play goes on stage every Sunday at noon in the summertime. Some 70 amateur actors reenact for guests

the tragic loss of the Hameln children from 1284. The drama about keeping your word runs half an hour and admission is free.

On summer Wednesdays, at 4:30 p.m., interested visitors can attend the humorous *Rats* musical with its 40 minutes of charming songs that run the gamut from waltz



*August Wilke, ca. 1934
(Hameln City Archive)*

to marches, ballads and rap. Throughout the year, the Pied Piper makes his rounds as a glockenspiel with clockwork figures on the gable of the *Hochzeitshaus* at 1:05, 3:35 and 5:35 p.m. with the chimes daily at 9:35 a.m. (“Pied Piper Song”) and at 11:35 a.m. (“Weser River Song”). The Piper has been running there with the rats and children three times a day since October 2, 1964. The figures were carved by Walter Volland of Goslar and designed by Prof. Harry Siegel of Braunschweig.

Further information, including additional events and culture, may be found at the Tourist-Information, *Hameln Marketing und Tourismus GmbH*, telephone +49 (0) 5151 957823, additional details at www.hameln.com

The assistance and cooperation of Michael Boyer, the Hameln Tourist Office, Jobst Christian Höche, Cheryl Lewis and the Hameln City Archive are gratefully acknowledged.

END NOTES

1. http://commons.wikimedia.org/wiki/File:Rattenf%C3%A4ngerauszug_Hameln_TdN.jpg.
2. *The History of Hamelin I.S.D.*, Compiled by Cheryl Lewis
3. www.hameln.com/2/tourism/

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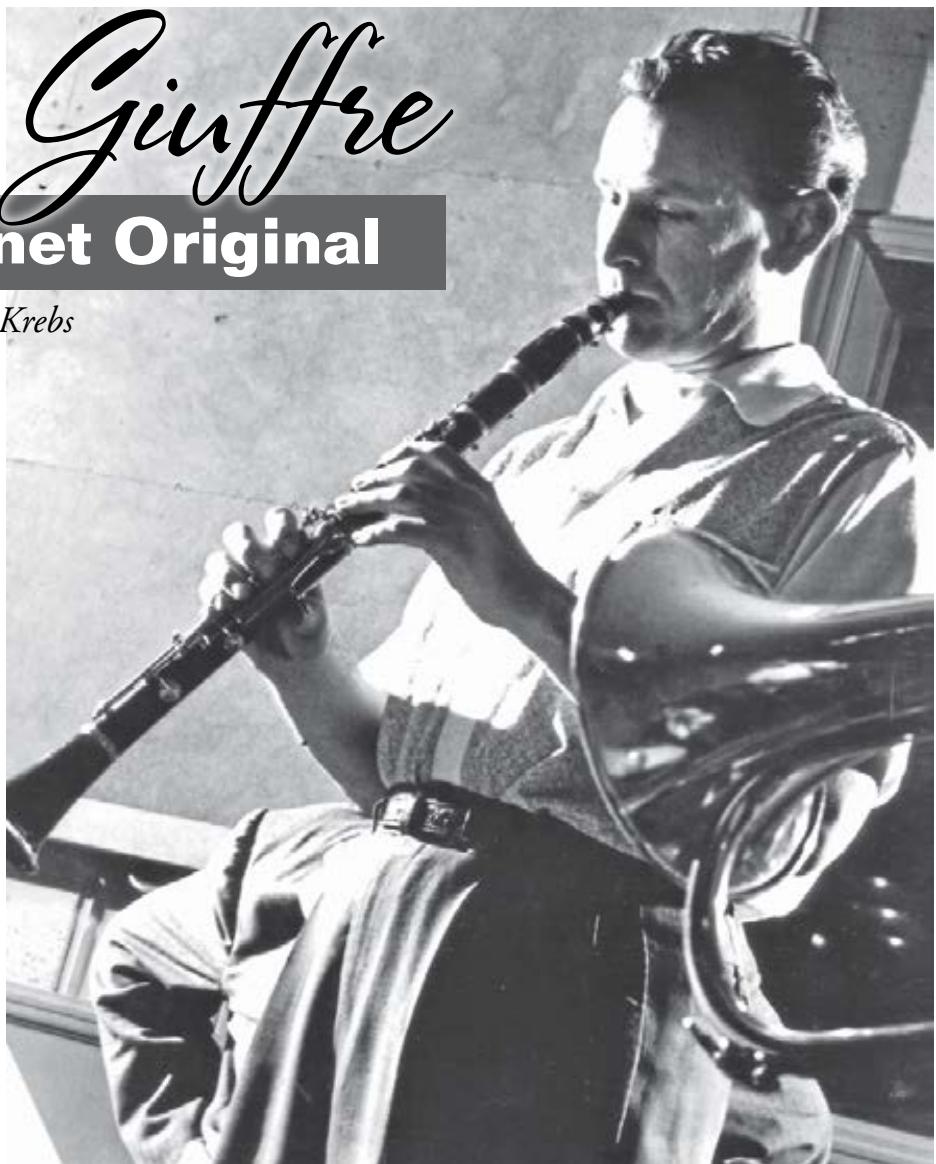
Jimmy Giuffre

A Jazz Clarinet Original

by Jesse Krebs

If one of the most important goals of jazz musicians is to develop their own personal voice, then perhaps no one achieved this better than jazz clarinetist, saxophonist and arranger Jimmy Giuffre (1921–2008). Most often remembered for his famous composition “Four Brothers” for Woody Herman’s Second Herd, Giuffre was an innovative West Coast jazz musician who was one of the first to experiment with free jazz and unique instrumental combinations, with a sound that is instantly recognizable. The diverse recordings that he made throughout his career reflect his constant obsession with creating music that was unique in style, texture and mood. He worked with countless celebrated jazz musicians, including Jimmy Dorsey, Dexter Gordon, Stan Getz, Buddy Rich, Chet Baker, Ray Brown, Bob Brookmeyer, Buddy DeFranco, Herb Ellis, Lee Konitz, Shelly Manne, Shorty Rogers, Maynard Ferguson and the Modern Jazz Quartet. His famous breathy, *sotto voce* clarinet tone, played almost exclusively in the chalumeau register, created a sound and style that starkly contrasted the virtuosic playing of the Swing Era and continues to influence jazz musicians today.

Giuffre was born in Dallas, Texas, on April 26, 1921, and began playing the E-flat clarinet at the age of 9 in a Y.M.C.A. Beginners’ Band.¹ He remembered, “My mother purchased a clarinet for me because some lady that she knew had a son that was playing an instrument. So I started playing the clarinet. And I had to start on the E-flat because my fingers weren’t long enough to cover the holes on the B-flat horn.”² After playing in high school R.O.T.C. and dance bands, he attended North Texas State Teachers College (now the University of North Texas) from 1938 to 1942, earning a bachelor’s degree in music and performing in the university symphony orchestra, the salon orchestra, the symphonic band and the stage band.³ While in Denton, he



Jimmy Giuffre (ca. 1970) (courtesy Michael Ochs Archives/Getty Images)

lived in an eight-room house with a group of friends that included other famous jazz musicians Harry Babasin, Gene Roland and Herb Ellis.⁴ Giuffre remembered, “Herbie Ellis and I roomed together – we used to sit and play for hours and hours. And I played second clarinet, never did play first, in the college symphony and I played in a big concert band.” In addition to studying theory and listening to records, he remembered that hearing performances by Basie, Ellington, Lunceford, Hines, Hampton and Goodman greatly impacted his musical development.⁵

From 1942 to 1946, Giuffre played in the Army Air Force bands and orchestras (including the Official A.A.F. Orchestra under Harry Bluestone), after which he decided to pursue a master’s degree in music at the University of Southern California.



THE JIMMY GIUFFRE 3 ATLANTIC RECORDING ARTIST



Jimmy Giuffre (ca. 1970)
(courtesy Michael Ochs Archives/Getty Images)



Jimmy Giuffre performing at North Texas State College (April 17, 1956)
(Courtesy: UNT Music Library)

However, after just one semester he dropped out of the program so that he could privately study with classical composer Wesley La Violette.⁶ While in Los Angeles, he worked as an arranger and tenor sax sideman with the bands of Jimmy Dorsey, Red Norvo and Buddy Rich, and in 1947 his composition "Four Brothers" was recorded by Woody Herman's Second Herd. This piece featured a unique voicing of three tenor saxophonists (Stan Getz, Herbie Steward and Zoot Sims) and a baritone saxophonist (Serge Chaloff), which gave Herman's band the famous "Four Brothers sound" and was inducted into the GRAMMY Hall of Fame in 1984. Robert Gordon wrote, "The chart, entitled 'Four Brothers,' made Giuffre's reputation and supplied a sound and a tag for this edition of the Herman band."⁷

By 1951, Giuffre had become a member of the Lighthouse All-Stars, a house band organized by Howard Rumsey that played live music six nights a week (including legendary Sunday sessions that lasted from 2 pm to 2 am) at the well-known Lighthouse Café.⁸ He then joined Shorty Rogers and his Giants in 1953, with whom he made recordings that were significant as early examples of free improvisation without preset chord changes. In fact, their free jazz

recordings "Bobalob I" and "Bobalob II" on **Collaboration: West** (1953) and "Abstract #1" on **The Three and The Two** (1954) were made years before Ornette Coleman's **Something Else** (1958).⁹ It was also during this time with Rogers that Giuffre began to focus on playing the clarinet instead of the tenor saxophone. He recalled:

I used to work with Shorty Rogers and that's when I first started playing the clarinet as a solo instrument. I hadn't played the clarinet for years...I put it away somewhere because modern jazz didn't seem to have a real place for clarinet, I don't know why. But someone said, "Why don't you play the clarinet?" and I got it out. I didn't have any chops so I just started playing in the low register because it was easy, and it felt good. So I worked on it a little bit. We were working in California at that time so I brought it in on a gig and started playing it. But it required the piano to practically play nothing, just little Count Basie-type fills, and the drums were always brushes and the bass was very relaxed.¹⁰

In fact, Giuffre's reputation for exclusively playing in the chalumeau register became so well known, that when he was hired to teach clarinet at the Lenox School of Jazz, writer André Hodeir joked, "Who will be teaching the upper register?"¹¹

Giuffre studied clarinet with Kalman Bloch in 1946 while attending the University of Southern California, and later studied with Arthur Bloom (1961–1963) and Kalman Opperman (1966) in New York City.¹² However, his tone and style were primarily influenced by the clarinet playing of jazz legend Lester Young. Michael Ullman noted that Young "avoided virtuosic displays, yet became one of the clarinet's most expressive players... His vulnerable tone, his beautifully directed solos, and fetchingly modest ensemble work, seemed to suggest a new direction for the clarinet. Years later, Jimmy Giuffre would follow Young's lead."¹³ Giuffre had always thought highly of Young's clarinet playing, particularly from the "Texas Shuffle" period, and he found a way to incorporate Young's approach of simple riffing and melodic lyricism with aspects of Jimmy Noone's playing and the breathy sound of Ben Webster.¹⁴



The Jimmy Giuffre Four (1985); l-r: Randy Kaye, Jimmy Giuffre, Pete Levin, Bob Nieske
(Photo by Jack Jones, courtesy: Pete Levin Archives)

Helen Fitch	Library Service	Denton
Kaglier: Junior and Senior Mary Ardoin; Intercollegiate Council		
Florence Mullins	Business Education	Overton
Noel Francis	Speech, Music	Denton
Kappa Theta Pi: Mary Andrus; College Players, president, '40-'41; Quotations		
James Elliott Frisby	Economics	Denton
R. B. Fulcher	History	Poston
Psychology Club; Campus Club staff, '38-'39		
Ora Mac Gamble	Music	Henderson
Milton Pritchett Garner	Government	Denton
International Basketball; International Relations Club		
Bennie Cecil Garren	Business Education	Turnerville
Sally Grittys	Business Education	Decatur
W. R. A.		
Doris Gentry	Mathematics	Kilgore
Psychology Club; Elementary Council		
Robert Ralph George	Business Ed.	Blooming Grove
Trotman		
Mary Margaret Gibbons	Physical Education	Fort Worth
Eta Psi Kappa; Green Jackets; Physical Education Professional Club; W. R. A.		
James P. Giuffre	Music	Dallas
Symphony Orchestra; School Orchestra; Symphonic Band; Phi Mu Alpha; Stage Band		
Frank G. Gladden	Biology, Business Ed.	Dallas
Margaret Glover	Elementary Ed.	Grand Saline
Junior and Senior Current Literature Club; Kaglier; House Presidents Club		
Marian Gooch	Home Economics	Nevada
Green Jackets; Ellen H. Richards Club; Junior and Senior Mary Ardoin; Gamblers; W. N. Masters Chemical Society		
Fielder Grace	Mathematics	Denton
Gamblers; Camera Club; Mathematics Club; C. P. T.		
Frances Grammer	Biology	Gainesville
Alpha Chi; Kappa Delta Pi; Arcturians; president, '41; Senior Mary Ardoin; assistant in biology department		



N. T. S. T. C. plays host to a state-wide Home Economics Convention at Marquis Hall.



Jimmy Giuffre's yearbook photo as a senior at North Texas State Teachers College (left column, second from bottom). Courtesy: UNT Music Library

Although Giuffre played many woodwind instruments throughout his career, including the bass flute and soprano sax, it was with the clarinet that he established a unique, personal sound; one that has been described as a “dark, velvety tone, centering in the lower register, pure but rarely forceful.”¹⁵ His breathy tone was made even darker by his choice of instrument; he frequently played the A clarinet rather than the more common B-flat clarinet. Ed Michel observed that Giuffre’s “characteristic clarinet sound, a deep, woody, isn’t-this-a-nice-day-for-a-picnic sort of tone, more

to be expected from a bass clarinet, was a profound departure from the path the clarinet had taken in modern jazz, shaped by DeFranco and Tony Scott.”¹⁶ He also experimented with using a string ligature in the 1980s.¹⁷ Giuffre explained:

I found out that I can play the clarinet the way I wanted to play it, even though I don’t play the clarinet the way it’s supposed to be played. I don’t know whether it’s good or bad. I know it’s not like the way a virtuoso plays it, but it’s the way I express my nature, my individuality.¹⁸

Giuffre’s first revolutionary album, **Tangents in Jazz** (1955), was significant for its use of melodic counterpoint instead of chordal instruments like piano or guitar, pre-dating Sonny Rollins’ famous piano-less trio recording **Way Out West** by two years. His next recording, **The Jimmy Giuffre Clarinet** (1956), was notable for its inclusion of an unaccompanied clarinet track, “So Low,” (with foot stomping) which was the first solo instrument jazz recording since Coleman Hawkins’ “Picasso” in 1948. A 12-bar blues, “So Low” (see author’s transcription) is a representative example of Giuffre’s chalumeau register clarinet playing (his highest note is a D over the break) with a *sotto voce* tone, simple riffing and use of vibrato. Giuffre achieves a laid-back, bluesy, folk-like quality through his use of the pentatonic scale (mm. 20 and 29), frequent rests to create space and pitch bending scoops (mm. 4, 18, 42, 44 and 46), yet maintains listeners’ interest with his contrasting rhythms (duple and triple) and occasional bebop licks (mm. 35 and 39). The other tracks on this album are interesting for their use of unconventional instrument combinations, which include celeste, alto flute, bass flute, oboe, English horn and bassoon.

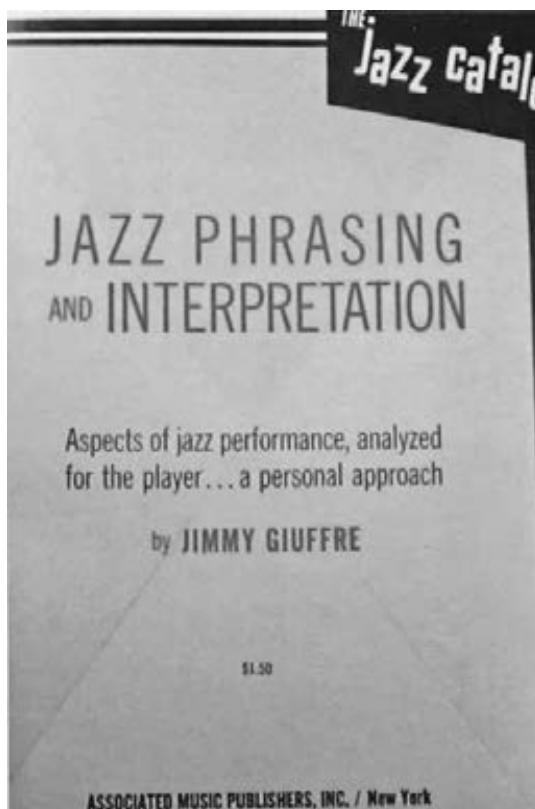
By the late 1950s, Giuffre had organized a trio with guitarist Jim Hall and bassist Ralph Peña, the Jimmy Giuffre 3, which was unusual for its lack of a drummer. Giuffre commented, “Why a trio? It’s a perfect grouping to play with. It bounces back and forth, one to the other, to the other.”¹⁹ The ensemble played in a way that reflected his philosophy of equal contribution from each musician, where at times they would limit their own originality as soloists for the goal of creating a unified group sound. Giuffre admitted that he was inspired to organize his trio after hearing Debussy’s *Sonata for Flute, Viola, and Harp*, which he described as a beautiful piece with an ensemble approach that his trio could imitate.²⁰ In 1957, he replaced Peña with valve trombonist Bob Brookmeyer, who added his Kansas City blues style to the ensemble. The result was “music that balanced composition and improvisation, each crisscrossing with each other – music that evoked big spaces, dance-band ritual, and spiritual loneliness ... The record **Western Suite**, especially, functions outside of jazz’s prescribed boxes.”²¹ Brookmeyer recalled:

[Giuffre] started asking me about joining the group, but I thought it

was crazy to have a band without a bass, drums, or piano. Jimmy kept asking and I kept refusing; then one night in late November he came by my apartment unannounced and rang and rang. I'm famous for not answering my door, but when I finally did, he barged in and insisted that I have dinner with him...after a long dinner I became the newest member of the Jimmy Giuffre 3. That really was a happy year, and although we didn't realize it and it is not documented on record, we were probably one of the first performing avant-garde ensembles. We did a lot of group improvisation and sometimes when I played piano, it sounded more like Webern than jazz.²²

Their trio received wide-spread attention after a video of their performance at the 1958 Newport Jazz Festival was used in the opening sequence of Bert Stern's documentary *Jazz on a Summer's Day*.

Giuffre once again changed musical directions with the formation of a new trio in 1961, comprised of pianist Paul Bley and bassist Steve Swallow, which focused on melodic counterpoint using free improvisation and frequent atonality. Bley remembered, "Early on, Giuffre and I agreed on one thing: that we had to get rid of chords. They had dominated jazz for a very long time and to me there was nowhere to go with chords that hadn't already been done...A solution was needed by the main body of jazz players. And that solution was melody above all."²³ Their album **Free Fall** anticipated the dissonant free jazz movement of the decade; the fact that it was reissued by Columbia Records in the late 1990s and given the highest rating by the authors of the *Penguin Guide to Jazz on CD*, demonstrates its significance in jazz history. Furthermore, their album **1961**, a double-disc repackaging of **Fusion** and **Thesis**, was included in Ben Ratliff's *Jazz: A Critic's Guide to the 100 Most Important Recordings*.²⁴ Giuffre described his musical philosophy, "I started getting more daring in my recording. I started with **Fusion**, then **Thesis**, then I let everything go on **Free Fall** – there's no time, there's no key, no meter. We just... I found the right people to play with, that listen to each other and aren't greedy. Everybody got plenty of room to play."²⁵



Jimmy Giuffre's jazz method book (1969)

Giuffre's writing as a Third Stream composer also reflected his interest in the avant-garde throughout his career, beginning with his composition studies with Wesley La Violette. Having traveled the world and studied Eastern philosophy, La Violette was a classical composer whose contrapuntal music with a tendency toward atonality was a major influence on Giuffre, who studied with him off and on for 14 years. Ted Gioia states:

Giuffre's deep-seated musical curiosity and almost childlike fascination with new sounds and formats, with counterpoint and compositional structures, seems superficially in keeping with what we find in Mulligan, Rogers, Manne, and others of this generation. Yet there the similarity almost certainly ends. Giuffre's work from the 1950s, with its increasingly eclectic mix of West and East (in Giuffre's case, the Far East rather than New York), tonal and atonal, jazz and classical, is extremely difficult to pigeonhole. Perhaps Giuffre, too, had achieved the "untraceable roots" he so admired in his teacher [La Violette].²⁶

Giuffre's first experimental composition was *Fugue* (1953), recorded with Shorty

Rogers, which attempted to extend the boundaries of jazz writing by redefining instrument roles. An atonal piece, it uses rhythm section instruments that normally accompany to contribute melodies and countermelodies with one riff that ties the piece together.²⁷ Some of his other compositions combine aspects of jazz and classical music, including *Suite for Winds* (1951), *String Quartet No. 1* (1952), *Saxophone Quartet No. 1* (1953), *Suspensions* (1957), *Pharaoh* for brass ensemble (1957) and *Threshold* (1961). He once described one of his compositions on his way to Germany to work with a symphony orchestra, "I've written two bars for each instrument in the orchestra, and I'm going to hand each man a sheet with his two bars on it. Then I start them off, and each of them can play his two bars whenever he wants to."²⁸

Giuffre recorded his atonal *Piece for Clarinet and Strings* in 1960, as well as his composition *Mobiles*, which at certain points consists of a chord divided among the strings with these instructions: "Conductor repeats at will against clarinet, indicating which section plays and which rests. Conductor also indicates volume and whether the chord will be short or sustained." The clarinet part is frequently marked "ad lib" and only provides the pitches of the string chord. Giuffre commented:

I have arrived at my own music that, a year later, stood up in performance to my own satisfaction. It's definitely the reflection of all the music I've been influenced by – folk, European, jazz. And I blend them all together into Jimmy Giuffre. It's my own. Now I've been able to do the same with my clarinet playing. Before, my inspiration was Prez and folk music. Now it's my own.²⁹

Several of his compositions, including *Clarinet Quintet No. 1* and *Hex* for symphony orchestra, are available for purchase or rental through MJQ Music, Inc. (Hal Leonard), yet most clarinetists are unaware of these pieces. Giuffre acknowledged that his music was rarely performed, "I wrote a quintet – for clarinet and string quartet. I played it at the Library of Congress in Washington. That piece had a cadenza I played which was improvised... [my com-

SO LOW
FROM THE JIMMY GIUFFRE CLARINET (1956)

MODERATELY SLOW (FOOT TAP ON EVERY BEAT)

JIMMY GIUFFRE
TEACH. COEWS

CLARINET IN B_b

*"So Low" (from The Jimmy Giuffre Clarinet (1956),
transcribed by Jesse Krebs*

positions] don't have much chance of ever getting [played]."³⁰

Giuffre performed throughout the 1960s and 1970s in the United States and Europe with various ensembles that were inspired by Middle Eastern, African and Asian musical influences, including a group with bassist Kiyoshi Tokunaga and drummer Randy Kaye. He continued composing as well, including music for ballet (with choreographer Jean Erdman), television commercials for Mobil Oil, and film music for *Sighet, Sighet* (1967) and *Smiles* (1968).³¹ In the 1980s, his musical style morphed once again – this time to elec-

tronic jazz after hearing the jazz fusion playing of Weather Report. He also began playing the soprano saxophone, flute and bass flute in addition to the clarinet, and he performed in a woodwind duo with André Jaume.³²

Giuffre taught jazz as early as 1957 as an instructor at the respected Lenox School of Jazz (Massachusetts), which was significant as a pioneering institution established for the sole purpose of teaching jazz. It featured the first dedicated jazz curriculum and a faculty that included Dizzy Gillespie, Oscar Peterson, Ray Brown, George Russell, Max Roach, Gunther Schuller, J.J. Johnson and Ornette Coleman.³³ However, teaching never became a focus for Giuffre until the 1970s when he moved to the East Coast to teach at New York University and later the New England Conservatory. Giuffre explained:

It seems there's some kind of bugaboo whenever a professional artist is seen teaching. "It's all over ... he's teaching? Must be pretty bad..." Whereas there are several things good about teaching, you know, besides the cash you get. You get to experiment with musical ideas by working with kids. And you learn how to improve yourself ... What I'd do is try to get the best out of each student.³⁴

Dedicated to his wife Juanita, Giuffre's jazz method book, *Jazz Phrasing and Interpretation* (1969), gives insight into his ideas on pedagogy. In the preface, he highlights his belief that there is no "correct" way to play jazz and that students must be willing to immerse themselves into all kinds of jazz styles, striking a good balance between technical execution and evoking an emotional response. Throughout the book, Giuffre provides musical examples and exercises with detailed instructions, covering topics like swing feel, note attacks (including a "Blues-Folk" attack), syncopated rhythms, melodic phrasing, etc. He continually stresses that students should focus on playing the *music*, not on their technique to avoid being limited by their instrument. Giuffre provides three elements that he describes are essential in achieving meaningful, lasting music: a sense of self-accomplishment, a deep love for music and fascination with sounds, and a need and desire to engage in dialogue with an audience. He ends the book with an insightful section on group playing, and a final word on the jazz experience: "What hits me is that when the jazz player picks up his horn or sits down at his instrument *it is just a continuation of his living*. There's no separation ... and I believe this comes through to the audience. Jazz sounds like it's being *lived*."³⁵

Giuffre's students remember him as a perfectionist with a deep musical understanding and energy; a teacher who emphasized developing a musical personality and having an attitude in their sound. Once he even admonished a student for tuning his instrument in a non-musical way. Bassist Bob Nieske recalled, "I was tuning my bass and [Giuffre] said, 'What are you doing?' I said, 'I'm tuning my bass.' And he said, 'Well it doesn't sound like music.' I said, 'Well it's not, I'm just tuning.' And he said, 'Don't ever touch your instrument unless you're going to play music on it.'" Nieske continued reminiscing about his studies with Giuffre:

I felt like I was a really good composer, I had all these ideas, I could write really complex things. Jimmy said that if you want to study with me, come out to my house every Saturday for the day and we'll just do this. He gave me this assignment – write 10 8-bar diatonic melodies. So I went home

for the week, and I wrote my melodies and I came back and said, 'Here Jimmy.' He started to play them, and then he'd stop and say, 'hmm, well this sounds kind of common what you have here.' And I said 'Really? I thought it was really good.' And he said, 'no it is good, but it sounds kind of ordinary.' So he'd start taking out things and then maybe he would make a note longer...and everything he did made it sound better and it made me feel like I don't know anything about how to write a phrase.³⁶

Jimmy Giuffre was twice named Outstanding Clarinetist in the *DownBeat* magazine, was the first-ranked clarinetist in both the *Podium* (Germany) and *Melody Maker* (England) magazines, was awarded a Guggenheim Fellowship for composition in 1968 and received the New England Foundation for the Arts achievement award in 1994.³⁷ On April 24, 2008, Giuffre died from the effects of pneumonia and complications from Parkinson's disease. Yet his influence can still be heard in the music of many jazz musicians today, including John Zorn, Anthony Braxton, Ken Vandermark, Bruce Ackley and Chris Speed.

Throughout his career, Giuffre never found a "single musical Garden of Eden, a definitive style or format he could stay in for long. Like Miles Davis, Giuffre remained a musical chameleon, a distinctive stylist who constantly felt compelled to change his sonic setting."³⁸ He once said, "My goal is to try to invent something, not just play what's being done; coming up with my own sound, both in the instrument and the writing."³⁹ Whether it was his unique playing style and clarinet tone, his adventures into free jazz improvisation and Third Stream compositions, or his experiments with uncommon instrument combinations, Jimmy Giuffre will always be remembered as a true jazz original.⁴⁰

ABOUT THE WRITER...

Jesse Krebs is associate professor of clarinet at Truman State University in Kirksville, Missouri, where he teaches the clarinet studio, Perspectives in Jazz and directs the Truman Clarinet Choir. He has performed throughout the United States, Costa Rica, England and Thailand, and can be heard on recordings with the North Texas Wind Symphony. Dr. Krebs has been featured as

a concerto soloist with the North Carolina and Central Florida Symphony Orchestras, and has performed in the clarinet sections of the Kansas City, Tallahassee and Greensboro Symphony Orchestras. He received a D.M. in clarinet performance from the Florida State University, a M.M. from the University of North Texas and a B.M. from the University of North Carolina at Greensboro.

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37. New England Conservatory's faculty biography for Jimmy Giuffre (<http://necmusic.edu/faculty/jimmy-giuffre>)
38. Gioia, *West Coast Jazz*, 227.
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40. Two trivial yet interesting details about Giuffre's life were that he made commercials as a hand model and at one point owned a pet cheetah with his wife. (Jim Hall, "Jimmy Giuffre" *JazzTimes* (March 2009) accessed online 12 December 2013 www.jazztimes.com)

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The Chicago Mouthpiece Legacy

- Part 1 -

by David Tuttle

Frank Kaspar, Frank L. Kaspar, Frank Wells, Arthur Goldbeck, Oscar Bauer. Some of these names are household words to all clarinetists, and some may be totally unfamiliar. After years of collecting and researching single-reed mouthpieces, I would like to share some of the facts and dispel some of the myths about the makers of this most important part of our instrument. There were several motives for this project. The most obvious was the great popularity and the nearly cult status of the clarinet mouthpieces of the two Kaspars, Frank and Frank L. There is a great deal of misinformation about these two men, and it would be helpful to provide some facts about their lives and careers. There is also the relationship these men had with some of the finest musicians of the last half-century and the way their mouthpieces reflected the changing taste in orchestral clarinet playing. Perhaps the most valuable reason to tell their story is the lesson we can all learn from the discipline and dedication they brought to their art. These were craftsmen of the old school with the highest of standards that were never compromised.

There are four articles planned in this series. Part I introduces each maker and focuses on Oscar Bauer and Arthur Goldbeck. Part II will be on Frank L. Kaspar, Part III on Frank Kaspar and Part IV on Frank Wells. Part IV will also discuss certain aspects of mouthpiece blanks used by each maker.

It is not the goal of these articles to promote the hero worship or increase the cult status of Kaspar mouthpieces. To those people who feel that they must purchase a Kaspar, even if it costs them many hundreds of dollars, this project offers no encouragement. Yes, the Kaspars were superb crafts-

men who made many wonderful mouthpieces, but those famous clarinetists who played them would have been just as famous if they had chosen another fine mouthpiece. To cite four famous principal clarinetists of the past 50 years: Robert Marcellus and Clark Brody both played Kaspars, Harold Wright played a Henri Chedeville and Stanley Drucker played a Lelandais. Having said this, I believe that a fine Kaspar clarinet mouthpiece plays as well as any mouthpiece ever made. These articles will be mainly historical and not technical. There are many different opinions and techniques that go into the art of mouthpiece making and refacing. This writer is not qualified to speak on this aspect of the field. Comparative measurements and designs will be mentioned only as they compare to the differences of each maker.

As stated above, there is a great deal of misinformation and confusion about Frank Kaspar and his cousin Frank L. Kaspar. Accurate information about these two men has not been as easy to obtain as one might think. Both were quiet, introspective individuals who came to this country with nothing and spent their lives perfecting their craft. While not unfriendly, details of their personal and professional lives were mostly kept to themselves. I am especially grateful to several individuals for sharing dates, details, etc. These include Frank Kaspar's son, Ray Kaspar; Frank L. Kaspar's grandson, the late Joe Kubik; Mark Kaspar, Frank Kaspar's grandnephew; William Brannen and Rick Sayre, who worked for and trained with Frank Kaspar; Dr. John Wesley, who made clarinet pads in Frank L. Kaspar's Ann Arbor workshop; and my friend Bill Patry. Also, Chicago's Newberry Library's collection of Chicago business directories was invaluable.

Here is a brief introduction of the craftsmen profiled in these articles:

Oscar Bauer (Exact dates unknown). As early as 1898 Oscar Bauer had his own store in Chicago where he made mouthpieces, repaired and sold woodwind instruments. Both Kaspars trained with and worked for Bauer in Chicago and later in Elkhorn, Wisconsin, where Bauer was working for the Holton Instrument Company.

Arthur Goldbeck (Exact dates unknown). He opened his own store in Chicago around 1915 and repaired woodwind instruments and made mouthpieces for clarinets and saxophones. Goldbeck was a mouthpiece pioneer and innovator and was an early advocate of metal lined and all-metal mouthpieces. Both Kaspars worked for Goldbeck. In 1932 Goldbeck sold the business to Frank L. Kaspar who ran it with his cousin Frank Kaspar. Arthur Goldbeck continued to work as a woodwind repairman.

Frank L. Kaspar (July 4, 1888–August 8, 1979). He came to America in 1904 from Pilsen, Bohemia (now Czech Republic), and settled in Chicago where he obtained a job working for Oscar Bauer. It was with Bauer that Frank L. obtained his first training in instrument repair and mouthpiece production. After WWI, during which L. Kaspar played clarinet in an army band, he began working for Arthur Goldbeck. In 1919 his cousin, Frank Kaspar, joined the Goldbeck Company. In 1932 Frank L. Kaspar purchased the company from Goldbeck and ran it with his cousin Frank Kaspar until 1950. At that point Frank L. sold the business to Frank and "retired" to Ann Arbor, Michigan. It is probable that both William Revelli and William Stubbins urged Frank L. Kaspar to make the move. It was then that the "Ann Arbor Kaspar" was born. Frank L. finally did retire and in 1978 moved in with his grandson, Joe Kubik, in Riverside, Illinois, where he died in 1979. Although at different times he had assistants, Frank L. never took on a true apprentice.

Frank Kaspar (May 11, 1902–April 11, 1989). He came to America in 1910 with his brother Gustav from Pilsen, Bohemia (now Czech Republic). The brothers were orphans and lived together. Around 1917, Frank began work with Oscar Bauer at the Holton Instrument Company in Chicago and then in Elkhorn, Wisconsin. In 1919, Frank joined his cousin Frank L. at Goldbeck & Co, Chicago. These three men were

to work together for the next 14 years. In 1932, when Goldbeck retired, Frank first worked for and then became a partner when Frank L. purchased the business. In 1950 Frank purchased the company when Frank L. moved to Ann Arbor. Frank owned and ran this business, located on Wabash Avenue in Chicago, until 1964. At that point Frank moved his business to his home in Cicero where he "retired." It was at this time that the "Cicero Kaspar" was born. Frank continued to work for old friends and customers on a part-time basis until shortly before his death in 1989. Frank had two assistants who trained and worked with him, William Brannen and Rick Sayre.

Frank Wells (1914–1998). He trained as a machinist during WWII. After the war he went to work for Santy Runyon in Chicago. He met Joe Schneider and Jerry Stowell and left Runyon to start a mouthpiece business. After that partnership ended, Frank began his own mouthpiece company, which he ran for several decades. His mouthpieces for saxophone and clarinet were very versatile and were used by both classical and jazz/popular musicians.

Important. My long-time friend and mouthpiece craftsman Rick Sayre once described what it was like to make a clarinet mouthpiece by hand, from scratch, from a block of hard rubber. It took the better part of a day and ruined many saw blades. Frank Kaspar trained Rick in woodwind repair and mouthpiece making/adjusting over a period of eight years. Kaspar believed that making at least one mouthpiece from raw rubber was invaluable in understanding this complex science/art. Each of the men profiled in these articles had this ability. Of course, the mouthpieces they sold to the public were not "from scratch!" Then, as today, blanks were obtained from various sources and adjusted to specific dimensions.

In Chicago, Joseph Schreuers (Chicago Symphony Orchestra, principal clarinet 1891–1921) and Robert Lindemann (Chicago Symphony Orchestra, principal clarinet 1923–1949) were seen as leading clarinetists of their times, and both were customers of several men who repaired woodwind instruments and made mouthpieces. It is in Chicago at the start of the last century that our story begins. The city of Chicago, perhaps more than any other American city, provides the ideal setting for the history of the clarinet mouthpiece in the 20th century. I can think of no other city where the tradition of mouthpiece craftsmanship has had such an influence on clarinetists of America and where this tradition has been handed down with such continuity. This first article, as stated in the title, is an introduction. The central characters are not the Kaspars, but two men named Arthur Goldbeck and Oscar Bauer.

The Beginning – Oscar Bauer And Arthur Goldbeck

1898 is a good year in which to begin. It is six years before Frank L. Kaspar arrived in America and 12 years before his cousin Frank made the journey. A listing in the *Chicago Business Directory* of that year shows that Oscar Bauer had his own shop at 76 Goethe in Chicago where he made and repaired woodwind instruments and mouthpieces. Frank Kaspar told Rick Sayre that Lyon & Healy brought Bauer to America from Germany in the early 1890s as a woodwind technician. Starting in 1899, the directories show Bauer had moved several times, ending up at 931 North Wells. Bauer remained there until 1912 or 1913. It is around that time that Bauer began to work full-time for the Holton Instrument Company, located at 202 West Washington. When the Holton factory moved



Fig. 1: Oscar Bauer Chicago E-flat Clarinet Mouthpiece



Fig. 2: Early "Oskar" Bauer Chicago B-flat Clarinet Mouthpiece

to Elkhorn, Wisconsin, in 1918, Bauer followed. Although many clarinetists are familiar with the name Arthur Goldbeck, few if any have heard of Oscar Bauer.

Shortly after arriving in Chicago, Frank L. Kaspar received his first training in instrument repair and mouthpiece making from Bauer. In 1917 or 1918 Frank Kaspar, cousin to Frank L., began working under Bauer at the Holton instrument factory. This original Oscar Bauer Chicago E-flat clarinet mouthpiece (Figure 1) shows facing work similar to that of Goldbeck and the Kaspars. Figure 2 shows a hard rubber B-flat clarinet (French) mouthpiece made for a string ligature. This is probably a very early Bauer mouthpiece as the name OSKAR has not yet been "Americanized." Figure 3 shows two clarinet mouthpieces, each with an outer shell of composite material and a metal facing and chamber. These mouthpieces are stamped "Holton, Patent Pending" and "Frank Holton Co. Elkhorn Wis." They are undoubtedly the work of Oscar Bauer after he began working for Holton and are similar in design to the lined mouthpieces of Goldbeck and the Kaspars.

It can be speculated that Bauer found the affiliation with Holton more lucrative and secure than self-employment. Founded in 1898, Holton was one of the leading band instrument companies in America, mainly known for brass instruments. Selmer, Buffet and



Fig. 3: Goldbeck/Holton metal lined B-flat clarinet mouthpieces

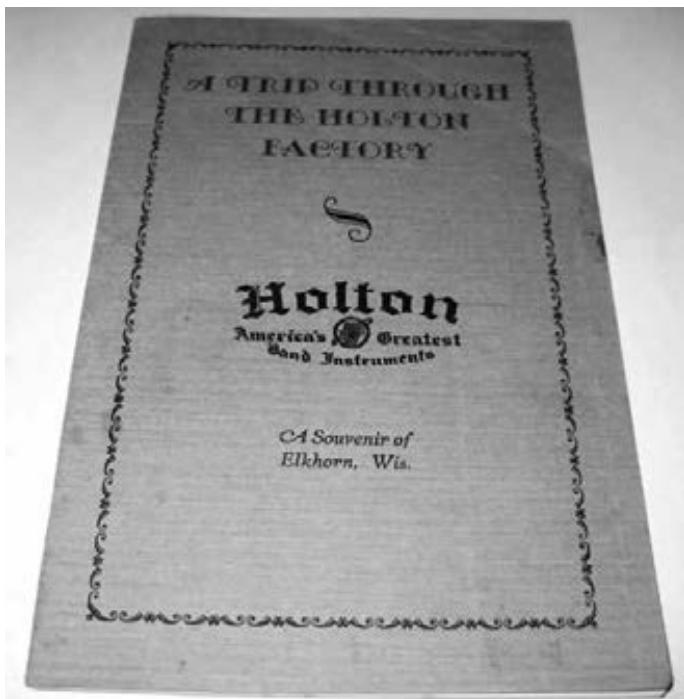


Fig. 4: 1928 Holton Instrument Pamphlet

Conn were the leaders in woodwinds. Holton moved from Chicago to Elkhorn, Wisconsin, in 1918 and Bauer followed. As the chief woodwind technician, Bauer is described as a "recognized authority on reed instruments" in a 1928 Holton pamphlet (Figure 4). Even with an artisan such as Oscar Bauer, the Holton clarinets and saxophones never found the wide acceptance of the brass instruments.

Oscar Bauer's music store in Chicago was in business at least 15 years before Arthur Goldbeck's. It is entirely possible that Goldbeck



Fig. 5: Arthur Goldbeck Saxophone Mouthpieces



Fig. 6: Goldbeck Mouthpiece Flyer

worked with or trained under Bauer in the early 1900s, but we will probably never know for sure. What became of Bauer after he

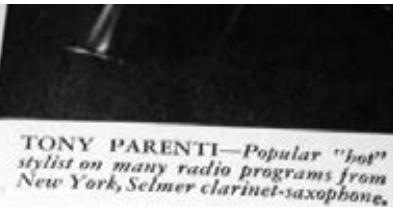


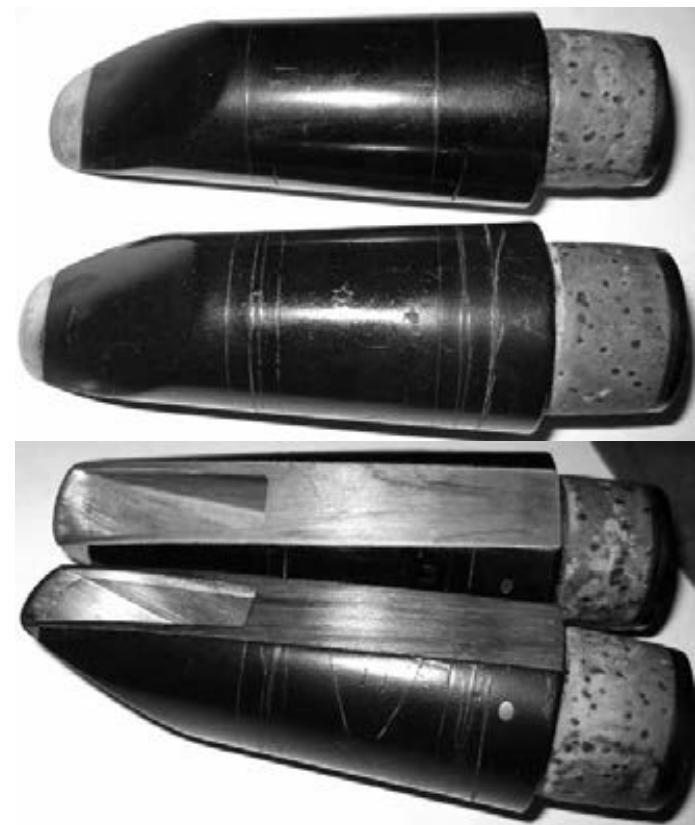
Fig. 7: 1920s and '30s Goldbeck Mouthpiece Ads

retired from Holton is not known. More information is needed on this old-world craftsman. **Important:** Both Kaspars received their mouthpiece training from Oscar Bauer *before* working for Arthur Goldbeck. As we will see later, they brought a great deal of skill and knowledge to Goldbeck's shop. It is a little known fact that Bauer, Goldbeck and the Kaspars did the majority of their mouthpiece work using files instead of sandpaper. Except for Rick Sayre, the only person trained to work on mouthpieces by Frank Kaspar, I know of no one else who continues this practice today. According to Sayre, sandpaper is used to obtain a smooth table, and then files are used on the rails, chamber and facing.

On or around 1915 Arthur Goldbeck opened his store at 59 East Van Buren Street in Chicago. Unlike Bauer, many musicians recognize the Goldbeck name today. Golbeck was an old-school craftsman who sold and repaired woodwind instruments. He was also known as a maker of mouthpieces for clarinet and saxophone. At this time in America the saxophone was as popular an instrument as the guitar is today. Major instrument makers such as Conn and Buescher sold them by the thousands. For this reason Goldbeck saxophone mouthpieces are quite common even today. At a time when American saxophone mouthpieces were mainly large-chambered hard rubber models, Goldeck's metal designs were sleek and futuristic. Figure 5 shows a selection of Goldbeck saxophone mouthpieces, including a traditional hard rubber alto saxo-

phone mouthpiece. Goldbeck clarinet mouthpieces are very rare, which is a shame because they play beautifully (if they have not been tampered with). Arthur Goldbeck's mouthpieces are beautifully made, and it is not an exaggeration to call them works of art. Figure 6 shows the back and front of an original flyer advertising the Goldbeck "Silver Lined Mouthpiece." Both Kaspars were involved in their production. The inner chamber and facing are silver and were also available in gold. As we will see in a future article, Frank L. Kaspar came to Arthur Goldbeck with his own innovative mouthpiece concepts.

The Goldbeck mouthpiece became well known, and not just in Chicago. Ads in trade catalogs and magazines throughout the



Invested Capital: \$25,000. Incinerators for Wastes.	Employees—Male 25, Female 20. Invested Capital: \$47,619.45. Upholstered Parlor Furniture.
Gedett & Gross. 228 S. Market St. Employees—Female 15. Ladies' Dresses.	Lee Gold Cap Company. 118 S. Wells Street. Owner, Louis Gold. Employees—Female 1. Invested Capital: \$20,000. Men's, Boys' & Childrens Cloth Hats & Caps.
Chas. N. Godfraux. 2115-25 Girard St. Owner, Chas. N. Godfraux. Employees—Male 4. Invested Capital: \$25,000. Cut Stone.	J. Goldbarth & Company. 1391 Milwaukee Ave. Owner, Jacob Goldbarth. Employees—Male 3, Female 12. Invested Capital: \$20,000. Ladies' Dresses.
The Godding Shoe Co. 833 W. Chicago Ave. Partner, Chas. A. Godding. Partner, Joel W. Carter. Partner, M. A. Phelan. Employees—Male 120, Female 60. Men's Welt Shoes.	Goldbeck & Company. 59 E. Van Buren St. Pres., Arthur Goldbeck. V. Pres., Frank L. Kaspar. Employees—Male 4, Female 1. Invested Capital: \$10,000. Musical Instruments.
The Godwin Bindery. 417 S. Jefferson St. Pres., Wm. G. Godwin. Secy., Margaret Godwin. Treas., Wm. G. Godwin. Employees—Male 35, Female 30. Invested Capital: \$65,000. Binders, Circular Folding.	A. & L. Goldberg. 24 E. Adams St. Partner, A. Goldberg. Partner, L. Goldberg. Employees—Male 3, Female 10. Invested Capital: \$13,400. Ladies' Trimmed Hats.
J. A. Goebel Company.	H. Goldberg & Co.

Fig. 8: 1924 Illinois Manufacturers Directory listing

Fig. 9: Gold and Silver lined Kaspar Clarinet Mouthpieces



Fig. 10: Arthur Goldbeck Hard Rubber B-flat Clarinet Mouthpieces

1920s and '30s show it was in use throughout the country. Figure 7 shows several of these ads. This listing (Figure 8) from the *Directory of Illinois Manufacturers* in 1924 shows the company in sound financial condition. By this time Frank L. Kaspar had been made vice president and full partner.

Figure 9 shows two metal-lined mouthpieces, one in gold and one in silver. The gold one is stamped 11 to the left of the table and the silver one is stamped 13. There is no logo on either, but they were obviously made by Kaspar/Goldbeck. Figure 10 shows three Goldbeck hard rubber clarinet mouthpieces. Two are stamped GB to the right of the table and one has a Y. One of the GB mouthpieces was played by the late Lorin Levee for several years during his tenure as associate principal clarinet with the Los Angeles Philharmonic. **Important:** Over the years I have seen several dozen rubber Goldbeck clarinet mouthpieces. Although there are several different facings, *in every case the blanks used are identical*. It would seem that Arthur Goldbeck had a consistent reliable source for quality blanks. As we will see in a future article, this stands in sharp contrast to mouthpieces of both Kaspars.

This first article has attempted to "set the stage" for the mouthpieces of two cousins from Bohemia. Figure 11 leads us to Part II,



Fig. 11: Arthur Goldbeck "Passes the Torch" to Frank L. Kaspar

the story of the elder cousin, Frank Louis Kaspar. Pictured are two nickel silver clarinet mouthpieces; one is stamped "GOLDBECK & CO.," and the other "FRANK L. KASPAR SUCCESSOR TO GOLDBECK".

ABOUT THE WRITER...

After graduating from Northwestern University in 1972, **David Tuttle** has lived in Chicago as a professional musician and clarinet-saxophone teacher. Tuttle has had the honor of playing, touring, and recording as an extra player with the Chicago Symphony Orchestra. He has also performed with the Lyric Opera of Chicago, Grant Park Symphony and the Milwaukee Symphony and is the principal clarinet of the New Chicago Chamber Orchestra, Light Opera Works Orchestra, bass clarinetist with the Lake Forest Symphony and principal clarinetist/personnel manager of the Southern Illinois Music Festival Orchestra. For the last several decades David Tuttle has collected and researched the history of single-reed mouthpieces. He can be contacted at Tutdav@aol.com. David Tuttle lives with clarinetist Rose Sperrazza.

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The Grassi Museum in Leipzig

Bassklarinettenszene D

Bass Clarinet Symposium at the Grassi Museum in Leipzig, Germany
February 14–16, 2014

A Report by Simone Weber and David Glenn

From February 14 to 16, the *Deutsche Klarinettengesellschaft* (German Clarinet Society) invited clarinetists to a weekend symposium dedicated entirely to the bass clarinet in the city of Leipzig, Germany. The Grassi Museum, whose marvelous collection of musical instruments has several period clarinets on display, served as an ideal venue. Situated in the center of Leipzig, where a musical trail leads past the museum through the city to discover the traces of such important composers as

Johann Sebastian Bach, Felix Mendelssohn-Bartoldy, Robert Schumann or Richard Wagner, it offered ample space for concerts, lectures, a small exhibition area and an inviting modern cafeteria for casual clarinet discussions over coffee. The aim of the conference was to reflect the various facets of the German bass clarinet landscape from the view of musicians, scholars and instrument makers, but also to promote the exchange between German bass clarinetists and their colleagues from abroad. Participants came

mostly from Germany, but also from Switzerland, the Netherlands, Belgium, Spain and the U.S. An ambitious and varied program revealed that the bass clarinet is irreversibly freeing itself from its role as a secondary instrument.

Friday, February 14

On the first day, the participants met at 6:00 p.m. for a tour through the musical instrument collection, led by Prof. Dr. Eszter Fontana. Of particular interest were the

two period bass clarinets which were the subject of two presentations following on Saturday: a bass clarinet by Papalini, Italy, (ca. 1810) and a bass clarinet with a rather dubious signature by Charles Joseph Sax.

Following the tour, a discussion between Matthias Höfer (Frankfurt) as an orchestral musician and Jochen Seggelke (Bamberg) as an instrument maker took place, which outlined the development of the German bass clarinet and its potential improvements.

Concluding the first day, a concert was scheduled; with his charming and informative way Matthias Höfer led us through a surprise program.

For the purpose of learning about new or lesser-known repertoire for bass clarinet, this report will give an overview of the compositions performed throughout the symposium. That evening, Balthasar Hens (Stuttgart) performed a *Romanze* by Friedrich Dieth (one of the earliest compositions for bass clarinet and piano), as well as one movement of the Harald Genzmer *Sonate* for solo bass clarinet; Matthias Höfer played a *Sonata* by Paul Hindemith which was originally intended for bassoon and piano with a bass clarinet version later authorized by the composer himself; Ernesto Molinari (Switzerland) presented his own composition *Rubin* for solo bass clarinet, as well as *Assonance II* by Michael Jarrell; Fie Schouten (Amsterdam) performed Unsuk Chins' *Alice in Wonderland – Advice from a caterpillar* (2007); Jon Russell (U.S.A.) featured his composition *Groove*. It's hard to imagine a better declaration of love for the bass clarinet than this concert on Valentine's Day!

Saturday, February 15

At 9:00 in the morning, the symposium started into the second round. A glance at the program and it was clear that the day would be long but multifaceted and exciting.

Albert Rice (Los Angeles) lectured on "A Brief Summary of 18th and 19th Century Bass Clarinet Design" and offered, as expected, an expert insight into the topic with many pictures of early bass clarinets. Following that, Ignace de Keyser (Brussels), in his lecture titled "Adolphe Sax and the Bass Clarinet," offered us some insights into Adolph Sax's bass clarinet patents, as well as the relationship between the bass clarinet and the saxophone. In this context,



Bass clarinet by Papalini, ca. 1810

the previously mentioned bass clarinet example in the museum, which probably is not entitled to its signature of Adolph's father Charles Joseph Sax, was examined.

Leaving the lecture hall, we moved over to the concert hall where Fie Schouten held a presentation with the title "Stockhausen and the Bass Clarinet" about Stockhausen's *5. Stunde – HARMONIEN* for solo bass clarinet from the cycle *KLANG*, which she then also played for us.

In the presentation "Restoration of a Bass Clarinet by Papalini (1810)," Damaris Kuban (Leipzig) introduced the listeners to the world of the restorer. With photographs, she documented each step in which she restored the bass clarinet which is displayed in the Grassi Museum in as authentic a manner as possible and told us about the questions that arose during the process.

Before the midday break, which offered the possibility of a short tour of the city,

there was another concert with the Spanish clarinetist and professor Pedro Rubio (Madrid), who, together with his wife Ana Benavides on the piano, offered a program of less well-known repertoire from Spain: *Romanza* by Bartolomé Pérez Casas, *Pieza para clarinete bajo* by Carlos Cruz de Castro and *Andante & Allegro* by the French female composer Yvonne Desportes. In addition, the ambitious pedagogue from Spain presented his *101 Studies for Bass Clarinet* in four volumes of which volumes 1 and 2 have already been published by *Musica Didactica*. The other volumes will soon be available.

After the noon break, we started the afternoon with lectures. Prof. Bernd Konrad (Stuttgart) illuminated the role of the bass clarinet in jazz. Following this, Prof. Kerstin Grötsch (Düsseldorf) presented "Richard Wagner's Bass Clarinet in A from the Requisites in Bayreuth – Its Discovery and Revival." Here we heard how Kerstin Grötsch investigated the history of an instrument which languished for years in a poorly placed showcase in the Düsseldorf Conservatory without anyone knowing where it came from. This bass clarinet, which may have been used for the premier of Wagner's *Tristan und Isolde* in Bayreuth, was restored to playing condition and demonstrated at the symposium. At the end of the lecture, the famous aria of King Marke arranged for bass, bass clarinet and piano was heard.

Balthasar Hens and Hsiao-Yen Chen, performing as *Duo Batyphon*, presented a recital of classical chamber music for bass clarinet and piano, parts of which are also to be heard on their newly released CD: *Ballade* by Eugène Bozza, Adolf G. Hoffmann's *Serenade Basque*, *Sonata in B-flat* by Owen Elton, *Lied* by François Rasse, excerpts from *Deepwood* by David Bennett, as well as *Légende et Divertissement* by Jules Semler-Collyery.

Following this, Renate Rusche-Staudinger (Hamburg) presented two works for solo bass clarinet from the year 1984: the *monologue* by Dietrich Erdmann, as well as the *Sonata* by Harald Genzmer (in the newly published original version).

After a short regeneration break, a further concert highlight followed with the poetic title "Bass Clarinet: An Instrument of Night and Shadow." We heard the nonet *Supra* for bass clarinets composed and conducted by Jonathan Russell performed by Ernesto Molinari, Fie Schouten, Matthias



Kerstin Grötsch answers questions concerning the Stengel bass clarinet from Bayreuth

Höfer, Christian Dollfuss, Balthasar Hens, Christoph Korn, Andreas Pietschmann, Uwe Fritzsching and Uwe Gleitsmann; Dave Molk's energy-loaded solo piece *Braced* played by Jonathan Russell; a spontaneous improvisation by the jazz musician Bernd Konrad; *Sonata* by Luboš Sluka with Pedro Rubio and pianist Ana Benavides; Johann Sebastian Bach's celebrated *Toccata and Fugue in D Minor* arranged for two bass clarinets by Jonathan Russell and performed by the arranger with Matthias Höfer; Ernesto Molinari with Heinz Holliger's *Contrechant sur le nom de Baudelaire pour clarinette basse solo* and with the first performance of his own composition *Canto sospezo per clarinetto basso*; and *Schattenklänge* by Mauricio Kagel, played by Fie Schouten.

Sunday, February 16

Thomas Reil (Uhingen) started off Sunday with a lecture about "Bass Clarinets in C." That was followed by David Glenn (Kandern) reporting on the "Bass Clarinets of Kandern" which were found in the local museum shortly after the amazing discovery of the historic basset horns there which were on display during the conference for all to admire.

From historic bass clarinets to modern music with electronics, Fie Schouten made a seamless transition with her lecture about Rosalie Hirs' *Article 7 (7 Ways to Climb a Mountain)* written in 2012,



Jonathan Russell and Matthias Höfer

enriched with anecdotes about the origins of the piece and followed by its performance.

Unfortunately, the final concert by Volker Hemken, bass clarinetist from Leipzig, was canceled, so that the conference ended with the *Sonata for Bass Clarinet and Piano* by Ottmar Schoek. Heribert Haase (Wolfenbüttel) introduced us to this remarkable composition with background information and a musical analysis. The presentation of the piece then followed, performed by Matthias Höfer, bass clarinet, and Manami Sano, piano.

The symposium was enriched by a small exhibition area in which clarinets and bass clarinets, complete with accessories and sheet music, lured the participants to test and browse. Exhibiting were the firms W. O. Nürnberger (Markneukirchen), Leitner & Kraus (Neustadt/Aisch), Schwenk & Seggelke (Bamberg), as well as *Die Holzbläser* (Berlin).

The *Deutsche Klarinetengesellschaft* wasn't ready to confirm whether or not specific conferences such as this one will be offered again. As of now, there are no specific plans for a special event in addition to the regular clarinet symposium which takes place every other year. The success and overly positive response to this superb weekend, however, should serve as motivation and encouragement!

For any of you who could not attend and do not want to miss the next meeting, write it into your calendar now: the *Deutsche Klarinetengesellschaft* invites you to their next clarinet symposium on October 3–5, 2014, in Rostock.

The Clarinet in Austria

by Reinhard Wieser

[We welcome this, the first in a planned series on the Austrian clarinet scene by the principal clarinetist of the Vienna Symphony Orchestra. Ed.]

Artist education in transition: The developments in the musical education system in Austria and Europe in the last 30 years from a personal point of view.

The starting point of my analysis of our musical education system in Vienna was in 1980. Back then I started my clarinet studies (with the very renowned teacher Professor Alfred Prinz of the Vienna Philharmonic Orchestra) in the *Hochschule für Musik und darstellende Kunst*¹ in Vienna. We had a two-stage diploma study program to attend. Each stage lasted four years and ended with a diploma, the first and then the second one. This consisted of an artistic program established by the teacher and approved by the professors of the *Hochschule*.

The studies consisted mainly of the main instrument, chamber music, orchestra, piano and the usual *Nebenfächer* (additional subjects). These were normally taught in the *Musikhochschule* and, in my case, at the so-called *Musikgymnasium Wien* (Musical High School). This meant we had a normal high school schedule in the mornings, leaving most of the afternoon free for practicing. The additional subjects consisted of history of music, acoustics, musical theory (form and analysis), harmony and similar courses.

It was possible to undertake shorter and longer studies, in case you were a faster or slower student. This education highlighted mainly the technical and musical aspects of the instrument, a tradition firmly based in the *conservatoire* system founded in France. Apart from that we had a lot of very good chamber music and orchestra studies, but hardly any management, marketing or

media education. Also, clarinet ensemble teaching was nonexistent at this time. There were few possibilities to study body posture or breathing technique as well.

Additionally, there was the possibility to study pedagogy and music education also parallel to the main subject. Many people did this, mainly to ensure a job if the much desired position in an orchestra was not available or simply out of reach. Also it was possible to expand the studies with a so-called *Ergänzungsstudium* (additional studies) which provided a "Magister" degree, equivalent to a master's degree. For that you had to attend additional seminars, more history of music classes and, first of all, you had to write a thesis based on a field of study (usually a piece of music) in which you were interested. This took approximately two years and provided a great deal of insight into musical history and theory. This was, in my view, a predecessor of what was to come.

Since that time many things have changed. As a result of the so-called "Bologna-Process" in 1999, 29 European states agreed on a similar (and comparable) teaching curriculum for their universities². It is based on ECTS³ credits, which reflect the working input a student has to do for his/her study. The studies are mostly based on a three- to four-year bachelor's degree and an additional two-year master's degree. Many universities, of course, also offer doctoral studies (Ph.D. studies), but these are rarely pursued by orchestral musicians and are hence not the main subject of this article. This agreement led to major changes in all kinds of universities, and I will outline those affecting the universities of art below.

The Vienna Music University (MDW) and the *Konservatorium Wien* followed this requirement, made the necessary adjustments and evaluated their curriculum. The developments I will describe in detail mostly refer to the *Konservatorium Wien* City of Vienna University, where I have

been teaching since 1996. It changed to Private University status in 2005. The Vienna Music University moved to university status some years earlier in 1998 (before it was called *Musikhochschule*, as mentioned above), but still follows a three-part diploma curriculum with a written thesis at the end of the third part, after six years.⁴

The biggest advantage of the "new" system, which is in many areas aligned with the English and U.S. systems, gave us a more or less worldwide valid study course and degrees. Everybody in the academic world, be it Tokyo, New York or Vienna, knows what a Master of Arts is. The curricula are comparable to a certain extent, and any institution looking for staff can judge quite well which qualification an applicant has, if he/she holds a bachelor's or master's degree. Of course, there are still differences in the courses of study, but a certain level of higher education is guaranteed. This is a big advantage in the difficult world of artists looking for good jobs.

Another good point to mention is the possibility of changing from an institution or teacher after finishing the bachelor's degree. Since the B.A./M.A. have two different curricula, it is also possible to study these at different institutions or with different teachers. This possibility is widely practiced by artists and in my view is a good development because it leads to greater diversity and more options in the education of an artist.

If a student does not come up to the expectations or maybe is not so satisfied himself, the B.A. degree is a good point at which to evaluate one's studies up to that point, and maybe to decide whether to finish her/his studies or to change to another institution. At the *Konservatorium Wien* the applicants for the M.A. who have already studied the B.A. program in-house do not have a guarantee of being admitted to the M.A. program, which automatically leads to more competition because students have to compete against other students from different institutions all over the world.

One of the biggest adaptations now is the required written thesis. At the *Konservatorium Wien* it is mandatory for both the B.A. and M.A. courses, and in the MDW (*Universität für Musik und darstellende Kunst* in Wien) there is one thesis (*Diplomarbeit*) required at the end of the third and last part of the studies. This leads to a necessary and welcome involvement with research in the field of musical theory or

other topics, in addition to the mere playing of the instrument.

The next difference to the former curriculum for the students is the opportunity to choose and determine their interests more specifically. In addition to the compulsory subjects for everybody, such as orchestra, chamber music, history, acoustics and harmony, there is quite a large canon of additional subjects. Some examples are body coaching programs, breathing technique, sound research matters, improvisation, jazz harmony, popular music, arranging techniques, stage coaching, audition trainings, marketing techniques, new media, computerized composing programs, performance practice, contemporary music and applied techniques, specialization in variant instruments and much more. The students can choose a certain number of these subjects and thus set their own study focus. Also there are programs which try to apply the learned theory to practice, such as an ensemble concert project, combined with lectures, master classes and exercises.

An additional big advantage of the new curriculum is the possibility of exchange programs. In Europe we have the "Erasmus" program which gives students a quite easy option to spend a term or longer at another university or even in another country. This can provide valuable inspiration for students away from their home country and is widely practiced in the European Union and all over Europe. Presently the exchange possibilities for students to the United States are quite limited (and vice versa) and are mostly privately based. As I had the pleasure to play, teach and study several times in the U.S., I would be happy to assist in a process to make this easier.

However, this essentially positive development also led to a noticeable shorter study time. In contrast to a former general study time of eight years, which could be extended, the normal timeline now is four to six years, including the Master of Arts degree. Furthermore, as outlined above, now there is much more to learn in this shorter time. For example, the now enhanced subjects of performance practice and contemporary techniques demand a huge workload and practice time. This inevitably leads to a lot of stress for the students.

So the conclusion to this article is that students on the one hand now have much more opportunities for education in their institutions. They have to choose the ad-

In Europe we have the "Erasmus" program which gives students a quite easy option to spend a term or longer at another university or even in another country.

ditional subjects very wisely in order to specialize early in their studies (be it a field of music history, an optional instrument or an area ensemble/chamber music). On the other hand, the pressure to be excellent in an increasing number of particular areas is growing and poses a difficult challenge to many students, not to mention the occasional competition prize a student should have won along the way to a bachelor's or master's degree. In order to have a good chance in the rapidly changing market, this is more and more an almost indispensable condition for success.

Subsequently, I want to mention one more point: a university master's degree does not help very much behind an audition curtain, simply because the committee does not know who is playing. However, it is highly likely that the quality of the performance will be better with a certain background knowledge supporting it. In addition, the degree *does* help you to get an invitation to the audition. This is why I support the trends in curriculum designing that the European music universities have been adopting. These actions broaden the skill sets of the students and allow an international acceptance of the earned credentials.

ABOUT THE WRITER...

Reinhard Wieser (born 1966) studied clarinet with Prof. Alfred Prinz of the Vienna Philharmonic Orchestra. He won the

position of principal clarinet of the Vienna Symphony Orchestra at the age of 19 and has enjoyed holding this position since then.

In addition to his career in the orchestra (and touring the U.S.A. many times), he holds a good reputation as a soloist. This features such renowned conductors as Claus Peter Flor, Fabio Luisi (the former principal conductor of the VSO), Johannes Wildner, Miguel Á. Gómez Martínez, Oleg Caetani, Rafael Frühbeck de Burgos, Bertrand de Billy, Yakov Kreizberg and Georges Pretre. Moreover, Reinhard Wieser plays chamber music with the *Wiener Kammermusiker*, the Johann Strauss Ensemble of the Vienna Symphony Orchestra and other ensembles. He has recorded *Theme and Variations for Clarinet and Strings* by Jean Françaix for Camerata Tokyo with his colleagues of the *Wiener Concert Verein*.

Since 1996 he heads his own class in the *Konservatorium Wien* City of Vienna University. He has held master classes in Austria, Germany, Spain, Malta, Venezuela, Japan and the U.S.A. (reinivienna@yahoo.de)

END NOTES

1. *Hochschule* is an equivalent for University
2. More information: http://ec.europa.eu/education/higher-education/bologna_en.htm
3. European Credit Transfer System
4. The history of this process is not the subject of this article. I mainly want to describe the changes it brought for the students. More information at: www.mdw.ac.at/ and www.konservatorium-wien.ac.at/

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Competitions

The First Uebel Competition, Korea

*A report by Im-Soo Lee,
I.C.A. National Chair*

A new competition in Seoul, Korea, named after the German clarinetist F. Arthur Uebel who invented his own style clarinet and sponsored by HDC Young Chang Music, the affiliated company of the Hyundai Development Company, was held October 3–4, 2013, in Mozart Hall. HDC Young Chang Music has drawn up a plan for making the Uebel Clarinet Competition one of the authentic international clarinet competitions.

The members of the jury were Imsoo Lee (president), Nakgu Kim, Soohyun Hong, Jerry Jae-il Chae, Jaekyung Jang and Jungmin Song. There were two stages, a preliminary and a final round with 68 applicants.

The first elimination round was held on October 2, with no required piece. (Applicants could choose any piece from the clarinet repertoire.)

The final round was held on October 3, and the required repertoire was the Mozart *Clarinet Concerto*.

The winner was: grand prize, Hyesoo Kim (\$5,000). In the junior high school category: first prize, Ye Eun Shin (\$1,000); second prize, Junhyoung Lee (\$500); third prize, Soonwon Yim (\$300). In the high school category: first prize, Nayoon Kim (\$1,000); second prize, Joohyun Lee (\$500); and third prize, Heesoo Woo (\$300). In the young artist (post-high school to age 28) category the winners were: first prize, Jina Lee (\$1,000); second prize, Dasol Kim (\$500); and third prize, Taewon Ko (\$300).

The grand-prize winner, Hyesoo Kim, was born December 29, 1999, and studied under Nakgu Kim and Jaekyung Jang. She has won other competitions, such as Eu-magChunChu, Sungjung, Seoul National University Woodwind, Music Education News Competition, etc. Also she has been



Jury members (l to r): Nakgu Kim, Jerry Jae-il Chae, Imsoo Lee, Soohyun Hong, Jaekyung Jang

admitted to the Seoul Art School through an early entrance. She plays a Buffet Festival clarinet with a Vandoren M30 mouthpiece

and Vandoren V12 reeds. Hyesoo Kim will be recorded as the youngest grand-prize winner in the Uebel Clarinet Competition.



Hyesoo Kim, grand-prize winner

Recitals & Concerts

STUDENT...

Holly Begay, clarinet, Senior B.A. in Music Education Recital, Fort Lewis College, Durango, Colorado, January 17, 2014. *Solo de Concours*, Messager; *Three Pieces for Clarinet Solo*, Stravinsky; *Concerto in A Major*, K. 622, Mozart; *Fantasiestücke*, Op. 73, Schumann

Kelly Brooks and Gavin Arnold, clarinets, Joint Junior Recital, California State University, Northridge, February 16, 2014. *Concertpiece No. 2 in D minor*, Op. 114, Mendelssohn; *Première Rhapsodie*, Debussy (Arnold); *Sonata for Clarinet and Piano*, Poulenc (Brooks); *Sonata for Two Clarinets and Piano*, Schocker

Martha McCabe, clarinet, Junior B.A. in Music Education Recital, Fort Lewis College, Durango, Colorado, December 7, 2013. *Four Church Sonatas*, Mozart; *Cello Suite No. 1* for bass clarinet, Bach/Davenport; *Lone Wolf*, Youtz; *Sonata for Clarinet and Piano*, Op. 120, No. 2, Brahms

Rucha Trivedi, clarinet, M.M. Recital, University of North Texas, March 3, 2014. *Sonata for Clarinet and Piano*, Stanford; *Etude for Barney*, Mandat; *Concerto for Clarinet and Orchestra*, Copland; *Concerto pour clarinette et orchestra (Allegro)*, Françaix

FACULTY AND PROFESSIONAL...

Diane Barger, E-flat and B-flat clarinets, with special guest Denise Gainey, B-flat clarinet, University of Nebraska-Lincoln. September 29, 2013. "Duos, Dances, and Other Delights," *Ballabile con Variazioni nel ballo Ettore Fieramosca*, Panizza; *Little Suite of Four Dances*, Bolcom; *Little Cabbage*, Sheng; *Paolo e Virginia*, Op. 78, Ponchielli (arr. Gibbs); *Suite from Victorian Kitchen Garden*, Reade; *Sonata for Two Clarinets and Piano*, Schocker

Andrija Blagojević, clarinet, "The Milić of Mačva Legacy," Kruševac, Serbia, November 16, 2013. Lecture Recital, "Cello

Suites for Clarinet," *Suite for Unaccompanied Cello No. 1*, BWV 1007, Bach; *Suite for Unaccompanied Cello No. 2*, BWV 1008, Bach; *Suite for Unaccompanied Cello No. 3*, BWV 1009, Bach

Patricia Card and Dmitry Perevertailenko, Duo Faculty Clarinet Recital, Sam Houston State University, February 24, 2014. *Sonata for Two Clarinets and Piano*, Schocker; *Denneriana*, Bloch; *Abîme des oiseaux*, Messiaen; *Il Convegno*, Ponchielli

Julio Dubini, clarinet soloist with the Cordoba (Argentina) Symphony Orchestra, September 6, 2013. *Concerto*, Françaix. Soloist with the *Banda Sinfonica de la Provincia de Cordoba* (Argentina), December 21, 2013. *Prelude, Fugue and Riffs*, Bernstein

Joshua R. Mietz, clarinet, Guest Artist Recital, UU Recital Series, Durango, Colorado, November 15, 2013. *Five Bagatelles*, Finzi; *Sonatina*, Arnold; *Folk Songs*, Mandat; *Rhapsody*, Osborne; *Six Studies in English Folk Song*, Vaughan Williams. Faculty Recital, Fort Lewis College, Durango, Colorado, March 16, 2014. *Folk Songs*, Mandat; *Concerto for Clarinet*, Op. 57, Nielsen; *Duo Concertant for Clarinet, Percussion and Piano*, Burritt

Moran Woodwind Quintet, University of Nebraska-Lincoln, Diane Barger, clarinet, November 17, 2013. *Serenade in C Minor*, K. 388, Mozart (arr. Rechtman); *Atres Tropicales*, D'Rivera; *With Growing Wind and Tale*, McAllister

Rocco Parisi, guest artist clarinet and bass clarinet recital, Sam Houston State University, January 30, 2014. *Fantasiestücke*, Op. 73, Schumann; *Sonata in A Minor "Arpeggione"*, Schubert; *Le Plus que Lente*, Debussy; *Un dîse ben rammentonmi* from *Rigoletto*, Verdi (arranged by Parisi); *Fantasie Brillante on Themes from Carmen*, Borne

* * * * *

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News from South America

by Ricardo Dourado Freire

During September and October in 2013, two events were held in Venezuela and Brazil with the objective of promoting the exchange of musical experiences. In Venezuela, there was the *X Festival de Jóvenes Clarinetistas* with many young players from many countries in South and Central America. The *III Congresso Latinoamericano* was held for the first time outside Peru, this time in Brasilia, Brazil, and could bring players from different countries in Latin America.

X Festival de Jóvenes Clarinetistas Venezolanos

The Tenth Edition of the Festival for Young Venezuelan Clarinet Players was organized by Valdemar Rodrigues, head of the *Academia Latinoamerica de Clarinete* (Latin American Clarinet Academy). The Festival occurred between September 26 and October 6, 2013, and was held at the *Centro de Accion Social por la Música – CASPM* (Center for Social Action through Music), the home of the *El Sistema* orchestral program. The center hosts the Simon Bolivar, Teresa Carreño and Caracas Youth Orchestras and organizes the musical structure for the performance of many resident ensembles.

The 2013 edition had eight international guests, including: Paul Meyer (France), international soloist; Luis Rossi (Chile), international soloist; Eddy Vanoosthuyse (Belgium), Gent Conservatoire and Flemish Radio Orchestra; António Saiote (Portugal), *Conservatorio do Porto*; Aude Camus (France), *Conservatoire de Rouen*; Jean Luis Rene (France), Vandoren artist; Marcelo Gonzalez (Argentina), *Universidad Nacional de San Juan* and Ricardo Dourado Freire (Brazil), *Universidade de Brasilia*. Venezuelan professional clarinet players also joined the event, including David Medina, Gorgias Sánchez, Carmen Borregales and Mark Friedman.

The schedule included lectures by Marcelo González about "XXI Century Clas-



Ricardo Dourado Freire, Valdemar Rodrigues, David Medina and Luis Rossi

sic for the Clarinet" and Gorgias Sánchez about effective practice. David Medina talked about the school of clarinet playing in Venezuela. Medina did a thoughtful investigation on the history of the clarinet in Venezuela and was able to identify the clarinet players who were responsible for establishing a high standard of artistry. Medina reported the valuable work realized by Valdemar Rodrigues and showed the importance of Eduardo Salazar, Mark Friedman, Luis Rossi and Jorge Montilla as the historical teachers who worked to create a musical reference for clarinet playing in *El Sistema*.

The festival started with a clarinet competition for young players. In Category A for players under 19 years old, they were requested to play Aaron Copland's *Clarinet Concerto*; in Category B players under 23 years old were required to play the Henri Tomasi *Concerto* and Category C was for players under 30 years old who were required to play the Jean Françaix *Clarinet Concerto*. The winners were Freeman Ramírez (Cop-

land), Daniel Simón Suárez (Tomasi) and Dianelys Castillo (Françaix). The winners played with the *Orquesta Sinfónica Simon Bolívar* on October 4 and were awarded with instruments from Buffet Crampon.

One special moment was the recital performed by the young players (ages 11–14) from the *Orquesta Infantil Simon Bolívar* that had played at the Salzburg Festival under the direction of Sir Simon Rattle. The group of bright players included: Camilo Torres, María de Los Ángeles Noguera, Ángel de Jesús Amarista, Luis Daniel Lopes, Keivin Quintero, Yiliane Daniela Lizcano, Yomar Archila and Giancarlos José Carvaljal. They played a very musical recital in which the audience cheered, encouraged and enjoyed every player. They are the next generation that will continue to place Venezuelan clarinetists among the elite players in the world.

There were special concerts with guest ensembles and orchestras from *El Sistema*. The *Banda Sinfónica Juvenil Simon Bolívar* (Simon Bolívar Youth Symphonic Band),



Young players from Venezuela



Dianelys Castillo and Orquesta Sinfónica Simón Bolívar



Participants in the Venezuelan Festival

under the direction of Sergio Rosales, performed Mendelssohn's *Concertpiece No. 1*, with Victor Mendoza, clarinet, and Samuel Aparicio, bassoon; Weber's *Concerto No. 1* with Yoleidis Valderrama, clarinet; and *Fantasy on Rigoletto* by Giuseppe Verdi/ Luigi Bassi with Raphael González as soloist. The *Orquesta del Conservatorio Simón Bolívar de Venezuela*, under the direction of Eddy Marcan, performed a night of concertos for clarinet that included: Johann Melchior Molter, *Concerto No. 6* with Daniel Jaimes; Mozart, *Clarinet Concerto* with Karim Somaza and Weber, *Clarinet Concerto No. 1* with Jesus Antón.

The *Orquesta Sinfónica Simón Bolívar* (OSSB) presented the world première of Adina Izarra's *Concierto para Clarinete y Orquesta de Cámara* with soloist Luis Rossi. It was a superbly written piece in a contemporary style with contrasting and challenging movements – an excellent piece to be included in the Latin American 21st-century repertoire for clarinet. The concerts with OSSB also included the Copland, Tomasi and Françaix concertos with the winners of the clarinet competition.

The *Festival de Jóvenes Clarinetistas Venezolanos* was a major event for the clarinet in Latin America. There were 10 days with 15 recitals, four concerts with ensembles and many playing opportunities for more than 100 participants. The younger generation was eager to learn from a variety of teachers and colleagues and profited from the chance to interact with many different players from Latin America and Europe.

The *III Congreso Latinoamericano de Clarinetistas* was organized by Marco Mazzini and Ricardo Dourado Freire, with the main support from the *Universidade de Brasília* which hosted the event. Clarinetists from all over Latin America gathered in Brasilia between October 29 and November 1 for a week of wonderful clarinet experiences. The event had 120 students from Argentina, Chile, Colombia, Paraguay, Peru and Brazil. It was an intense week of workshops, master classes and recitals. The theme of the congress was "Latin American Music Identity" and allowed performers to present a rich repertoire of mostly Latin American music for clarinet and bass clarinet.

The *III Congreso* invited a diverse group of guests to perform: Nicolas Baldeyrou (France), António Saiote (Portugal), Piero Vicenti (Italy), Manuel Hernandez (Mexico), Ana Catalina Ramirez (Costa Rica),

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Marco Mazzini and Orquesta Peruana de Clarinetes



Daniel Tarquinio, Marcelo Brazil, Rosa Barros, Amalia del Giudice, Osvaldo Lichtenzeig and Ana Catalina Ramirez

Luis Rossi (Chile), Osvaldo Lichtenzeig and Amalia del Giudice (Argentina), Javier Vinasco (Colombia), Paulo Sérgio Santos, Cristiano Alves, Sérgio Burgani, Daniel Oliveira, Alexandre Ribeiro, Renata Menezes, Taís Vilar, Marcos Cohen, Roberto

Kassulinha, Duo Violeta with Rosa Barros, clarinet and Marcelo Brazil, guitar (Brazil) and the *Orquesta Peruana de Clarinetes*. The event also included the valuable contribution of pianists Gisele Pires, Daniel Tarquinio and Edith Ruiz.



Cristiano Alves and Antônio Saiote (conductor) with string orchestra



Final Presentation at Clube do Choro

During the week there were master classes presented by Nicolas Baldeyrou, Antônio Saiote and Luis Rossi. The guests presented 12 recitals, one concert with string orchestra, an evaluation meeting and a final presentation at *Clube do Choro de Brasília*.

The III Latin American Clarinet Competition was held at the *Universidade de Brasília* and listened to 12 clarinet players from Colombia, Peru, Argentina and Brazil. After preliminary and final rounds, the jury awarded first prize to Maria del Mar Rabago (Argentina), second prize to Cristiane Fayão Almeida (Brazil) and third prize to Ednaldo José dos Santos Alves (Brazil).

There was a concert with chamber orchestra in which Luis Rossi played one of the earliest concertos for clarinet, the *Concerto per il claretto* composed by Giuseppe Antonio Paganelli in 1733. Rossi had presented a lecture about early clarinet music, and the concert offered a chance to listen live to an obscure piece from the clarinet literature. Rossi also played a version of Guastavino's *Tónada y Cueca* for clarinet and strings. Cristiano Alves played, under the direction of Antônio Saiote, the première of *Fantasia Concertante for Clarinet and Strings* by Jorge Armando Nunes. The concert concluded with Rafael L. Junchaya's *Concertino Silvestre for Bass Clarinet and Chamber Orchestra* played by Marco Mazzini and directed by Antônio Saiote.

The *III Congreso Latinoamericano* had some new proposals, such as the *Academia de Clarinete de Clariperu*, an Improvisation Contest, the Open Stage time and *Claricachaça*, the Brazilian version of *Claripisco*, a game in which the participants were sup-

posed to play an excerpt from the clarinet popular repertoire after a shot of *cachaça*.

At the final presentation at *Clube do Choro*, the clarinet ensemble played an attractive repertoire of pieces from Peru and Colombia and finished with a pop song by Adele with Amalia del Giudice as soloist. Paulo Sérgio Santos and his son Caio Márcio played the first part of the pro-

gram joined by Osvaldo Lichtenzveig and Manuel Carvalho. During intermission, Clariperu presented awards to Luis Rossi and Antônio Saiote for their outstanding careers and contributions to the clarinet in Latin America. It was an important acknowledgement for the work done by both players who have made a great effort to improve the level of clarinet playing during the last 35 years.

The *Congreso* finished with a *Roda de Choro*, led by Paulo Sérgio Santos and Ricardo Freire, who invited many players to come on stage to play with a *Choro* group. The finale had a group of clarinetists performing *Chorando Baixinho* and *Brasileirinho*.

The Clarinet

PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside of North America is 7–10 days.

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News from France

by Jean-Marie Paul

MUSICAL CHAIRS

ONDIF *Orchestre National d'Ile de France*, E-flat solo clarinet

The competition was on January 20 for a job beginning in May (www.orchestre-ile.com). The winner was **Vincent Michel** (b. 1987). He studied in Nantes until 2006 (with Véronique Trénel), Rueil-Malmaison until 2008 (with Florent Héau) and at the Paris CNSM from 2008 in Pascal Moraguès' class; in June 2013, for his second year of the Second Cycle, he received a mention "very good" unanimously by the jury (with Rapahel Sévère). During the same time, he played in various symphony orchestras, and in 2011 won a position in the Garde Républicaine Band. He also plays in the Absinthe Clarinet Quartet (<http://quatuorabsinthe.com/site/portfolio/vincent-michel/>)

Orchestre National de Lorraine (Metz), Co-principal clarinet playing E-flat clarinet

The audition was on February 17 (<http://orchestrenational-lorraine.fr>). **Íñaki Vermeersch Amor**, another student from the Paris Conservatory in Philippe Berrod's class, won the job. He is a former student of Isaac Rodriguez of the Barcelona Conservatory and of Michel Lethiec at the Nice Conservatory.

EDDIE DANIELS IN PARIS IN JANUARY

Eddie Daniels spent a week in Paris for various concerts, including January 13 at the Sunset-Sunside jazz club. (The composer Michel Legrand was there to listen to him.) On January 14 at Chatelet he received his

ing with clarinetists and saxophonists and a mini-concert with Philippe Milanta, piano.

PARIS CONSERVATORY (CNSM) ENTRANCE

The competition was in February as usual, but only one position was open this year. The winner is **Filippo Riccardo Biuso** (b. 1993), an Italian clarinetist living in Switzerland. His first studies were with Vincenzo Di Pietro Catania at the "V. Bellini" Conservatory, then he moved to Switzerland in 2007 and studied with Fabio di Casola at Zurich's *Musikhochschule der Künste* beginning in 2012. He also received advice from Eduard Brunner, Florent Héau and Michael Collins.

2ND CONCOURS DEBUSSY – INTERNATIONAL CLARINET COMPETITION – PARIS 2014

One hundred-seventy-eight candidates from 42 countries registered for the competition. After the first round with CD, a jury selected 56 candidates for the second round beginning on April 23.

The finale was on April 27 (Mozart or Weber *Quintet* and Copland *Concerto* with orchestra). The winners were: Andrea Fallico (Italy): 1st Prize (Buffet-Crampon) and Sacem Prize (Society of Composers) and Students Prize (offered by Cyrille Mercadier workshop); Amaury Viduvier (France): 2nd Prize; Daniel Mourek (Czech Republic): 3rd Prize (offered by "Clarinet Edition"); Sergey Eletskiy (Russia): Vandoren Prize for the most promising performer; Horacio Ferreira (Portugal): "Universal Music Publishing Classical Prize" rewarding the best performance of the Debussy *Rhapsody*. The official website (program, list of semi-finalists, etc.): www.concoursdebussey.com/

The members of the jury were Xavier Delette, President (Director *Conservatoire régional de Paris*); Nicolas Baldeyrou, France (principal clarinet, *Orchestre Philharmonique de Radio France*, professor *Conservatoire National Supérieur de Lyon*; Shirley Brill, Israel (Concert performer; professor, *Hochschule Hanns Eisler*, Berlin; Shigeru Ikushima, Japan (former principal clarinet, *Orchestre du Capitole de Toulouse*, professor, Kunitachi College of Music, Tokyo; Pascual Martinez Forteza,



Vincent Michel



Filippo Biuso



Spain (associate principal clarinet, New York Philharmonic, Manhattan School and New York University); Calogero Palermo, Italy (principal clarinet, *Orchestra del Teatro dell'Opera di Roma*); Andreas Sundén, Sweden (principal clarinet, Swedish Radio Symphony Orchestra, former principal clarinet Royal Concertgebouw Orchestra)

VANDOREN TV VIDEO: FINGERINGS BY FRANCK AMET

Franck Amet, professor at the Paris Regional Conservatory, has made a video about "Fingerings in the Core Repertory of the Clarinet." The video has been translated in English: (www.vandorentv.com/Fingerings-in-the-core-repertoire-of-the-clarinet-by-Franck-Amet_v250.html)

This fantastic 45-minute video is divided into the following chapters: **Berg**: Piece No. 2 (from *4 Stücke*); **Bozza**: *Bucolique*; **Brahms**: *Sonate No. 1*, ed. Henle; **Busoni**: *Concertino*; **Copland**: *Concerto*; **Debussy**: *Rhapsodie*; **Françaix**: *Concerto*, Mvt. I: Allegro; **Françaix**: *Tema con Variazioni*; **Gallois-Montbrun**: *Concertstück*; **Messenger**: *Solo*

Concerto No. 1, ed. Peters, Mvt. I: Allegro; **Spohr**: *Concerto No. 2*, ed. Peters, Mvt. I: Allegro; **Stravinsky**: Piece No. 2 (from *Three Pieces*); **Tchaikovsky**, arr. Chabod: *Variations sur Casse-Noisette* (www.clarinet-edition.fr); **Tomasi**: *Concerto No. 1*, Mvt. I: Allegro giocoso; **Weber**: *Concerto No. 2*, ed. Henle, Mvt. I: Allegro; **Weber**: *Grand duo concertant*, ed. Henle, Mvt. II: Andante con moto; **Widor**: *Introduction et Rondo*

PREMIERES

In a future issue I will write about two fantastic composer-clarinetists, Olivier Darteville and Alexandre Rydin. Here are their last compositions with clarinet: On January 24 in Nancy was the premiere of Darteville's *Wind Quintet No. 3* with Ensemble Stanislas (Philippe Moinet, clarinet). Also on December 10, 2013, in Versailles, **Philippe Cuper** premiered the *Tre Silenzi* by Alexandre Rydin for clarinet alone. (<http://m.youtube.com/watch?v=vWXfz13YmTs>)

And on February 15, **Szymon Kaca** premiered in Paris *Damespiel* by **Georges Aperghis** for bass clarinet alone.

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Franck Amet

Reviews

MUSIC REVIEWS

by Michele Gingras

David Orlowsky. *Chronos*, lead book for clarinet and C instruments from the repertoire of the David Orlowsky Trio. Published by Advance Music (Germany), and distributed in the U.S. by Kendor Music, 2012. \$22.95 Duration: 61'29"

This is a gorgeous book of music from the klezmer/world music repertoire of the David Orlowsky Trio from Germany: David Orlowsky, clarinet, Jens-Uwe Popp, guitar and Florian Dohrmann on double bass. The collection includes 14 pieces, each averaging about four-and-a-half minutes. The CD is available on the Sony label, item 88697892642. A few tracks also include a mandolin and bandoneon (a small accordion used in Latin American music). The original compositions are titled: *Juli, Sababa, Indigo, Carnyx, Insomnia, Chronos, Yuri, Derwisch, Satin, Gaia, Senryu, Sante Fe, Lyra* and *Quinta*.

Born in 1981, David Orlowsky founded his trio more than 15 years ago at the age of 16. They performed for numerous major music festivals and remain very busy as successful featured performers throughout Europe. Orlowsky studied classical clarinet with Manfred Lindner in Essen, Germany, and with Charles Neidich and Ayako Oshima in New York City. In 2008 he made his U.S. debut at Carnegie Hall with Mozart's *Clarinet Quintet*. More info can be found at www.davidorlowsky.com.

The group's instrumentation is identical to Giora Feidman's trio, which is conducive to delicate, focused and sensitive musical colors as well as full-energy powerful sounds. Interestingly, Orlowsky's sound and style are quite reminiscent of the "King of Klezmer's" own style and repertoire, and he can even sometimes be spotted with a crystal mouthpiece. Orlowsky is a joy to hear and grabs you deep in your musical soul. Impeccable musicianship, tone, style, burning articulation, technique – it is all

there. Orlowsky performs on a German-system instrument.

This collection is taken from Orlowsky's latest trio recording, **Chronos**. While klezmer is a main element in their music, the group takes it in new directions and creates a wide realm of world chamber music. While their staple repertoire is infused with Jewish traditions of Eastern Europe, it also dives into other present-day musical influences, such as Latin American, Spanish, Balkan, pop and jazz.

The sheet music includes all parts in B-flat and C, with no actual piano, bass or guitar part. All accompanying musicians are expected to play freely using the chord symbols, which is common in pop and jazz. However, a few pieces do include a bit of extra helpful material like accompaniment lines on repeats, as well as guitar or string bass cues here and there. The chord symbols are notated in B-flat in the clarinet part and in C on the optional C part. Most often, all parts would have chords symbols in concert pitch, however I find that this helps with improvisation because there is no need to transpose the chord symbols. The clarinet part is very manageable and within the mid and low registers, although this can be altered at will. One would probably want to listen to the group's CD to get a feel of rhythm, style, ornamentation and arrangements.

A few pieces, such as *Juli, Satin* and *Chronos*, can be viewed on YouTube. They are a treat and offer various world-music styles and colors gorgeous enough to instill serious goose bumps and excitement in the most discerning listener.

Some readers may know what happened to me when I first heard a klezmer CD by Giora Feidman 20 years ago. It changed my life that very day, fueling a new passion and enriching my clarinet endeavors ever since. Discovering David Orlowsky brought it all back, tenfold. If the sheet music is not on your purchase list, then I suggest you run to your computer and consider acquiring its sister CD, **Chronos**.

B. Allen Schulz. *as big as alone, Rhapsody for Clarinet and Piano*. BRS Music, Inc. Indianapolis, Indiana, 2011. \$20.00 Grade level: 5. Duration: 9'30"

B. Allen Schulz (b. 1964) studied composition at Wabash College, Yale University and The City University of New York with his primary instructors being Eric Lund and Charles Dodge. His musical interests are varied and range from musical theater to experimental computer-generated music, sacred music, children's music and large-scale compositions for the concert hall. Schulz works as a consulting editor for the G. Schirmer Music's new works and premieres department. More information can be found online at www.allenschulz.net.

The title, *as big as alone*, is all lower case and is taken from a line of a poem by E.E. Cummings. Schulz wrote the work during a blizzard that struck the east coast of the U.S. in December 2010. He comments: "While it is inspired by the fury of the storm as well as the calm that preceded and followed it, the music itself was not written to convey wintery images or to suggest any storm-like qualities."

The work is dedicated to Nan and Jeff Bratspies, Schulz's in-laws who are amateur musicians and who have been supportive of his work for many years. The composer dedicates all of his works, either to premiere performers or commissioners, as well as friends and family when a particular work might appeal to them.

Thomas Piercy, clarinetist with the Lost Dog New Music Ensemble in Queens, NY, premiered the work in New York City in 2011 with pianist Claudine Hickman. According to the composer, Piercy asked that the tessitura be wide, with lyrical sections as well as interesting technical work and that the work should not be avant-garde or "out there." Schulz describes the result as being technically challenging yet accessible to general audiences but not too conservative, and showcases the skills of both musicians while keeping the clarinet in the lead role throughout.

Challenging clarinet techniques employed in the work are ascending and descending glissandi, extreme high register and rapid staccato. Multi-meter rhythms and ensemble coordination are additional challenges. Personally, I find the work appealing, but I would not exactly label the work as accessible, except for a few sections, because of the atonal colors, extreme

register jumps and dynamics and altissimo-register use.

A live recording of *as big as alone* can be found at www.brsmusic.net/as-big-as-alone_p_2830.html

Theresa Martin. *Visionary* for clarinet, viola (optional violin and optional 'cello or bassoon) and piano. Potenza Music Publishing, 2013. \$34.95. Duration: approximately 8'

Theresa Martin (b. 1979) is an increasingly well-known composer, especially in the clarinet world. Clarinetist virtuoso Robert Spring has championed her works for years before and after she completed her clarinet master's degree studies with him at Arizona State University, where she also studied composition with Randall Shinn, James DeMars, Rodney Rogers and Jody Rockmaker. She earned her D.M.A. in composition and clarinet performance at the University of Michigan, where she studied composition with Michael Daugherty, William Bolcom and Evan Chambers, and clarinet with Deborah Chodacki.

From her biography we learn that Dr. Martin is a great fan of chamber music and she often draws her inspiration from literature, images, nature and personal experiences. Her music is known to be energetic, melodious and rhythmically driven and has been performed throughout the U.S. and in Canada, Belgium, Great Britain, Italy, Luxembourg, Sweden, Tanzania, China and Taiwan. Her music has been recognized by a large number of composers' conferences, forums, symposiums, competitions, as well as many top performers' festivals. She is adjunct faculty at Lawrence University, teaching clarinet and composition. As a clarinetist, she performs in the Fox Valley Concert Band and the Waupaca Area Orchestra in Wisconsin.

Visionary is dedicated to the memory of Dr. Norman Letvin, a world leader in basic immunology research who was also a gifted clarinetist and one of Dr. Martin's mentors. His accomplishments in the medical field included leading discoveries about the HIV/AIDS virus and its possible vaccination. He often performed chamber music for the scientists at conferences and played both classical and klezmer music. The composer aptly named the work *Visionary* to describe his life. The work was premiered October 10, 2013, by Stefanie Gardner, clarinet, Gail Novak, piano and

Joseph Kluesener, bassoon, at the Tempe Center for the Arts at ASU.

The work contains lively elements of mixed metered eighth-note rhythms, gorgeous (albeit brief) minimalist passages reminiscent of Phillip Glass' genre and a hint of pointillism. A relatively short work, it can be performed by various combinations of two instruments and piano (clarinet, viola, violin, 'cello or bassoon).

A delightful work and excellent addition to our repertoire, excerpts from *Visionary* can be heard on the composer's website.

by Gregory Barrett

George Gershwin. *Rhapsody in Blue*. Transcription for clarinet and piano by Frédéric Cellier. Editions Henry Lemoine, 2013

French clarinetist Frédéric Cellier has followed in the footsteps of George Gershwin's original orchestrator, Ferde Grofé, in presenting Gershwin's masterwork in a new concert guise. Cellier's full-page written introduction to this transcription recounts Gershwin's compositional inspirations and the importance to him of the clarinet as well as the piano. Cellier's version retains the entire form of the well-known Grofé orchestration and, for the most part, retains the solo piano's writing in the clarinet/piano version. Smartly, Cellier does occasionally move melodic writing from the piano into the clarinet to more equally balance the role of clarinet and piano. The clarinet plays the expected licks and the main melodic lines whether they are from woodwind, string or brass in Grofé's familiar version. Both musicians will be very busy from start to finish, even the more so if the clarinetist takes the bass clarinet option in place of clarinet for two 16-measure sections. Have fun!

Giorgio Mirto. *Frida* for Clarinet (B-flat), Two Violins, Viola and Violoncello. Score and parts. Ut Orpheus Edizioni, 2013. €24.95

Italian guitarist and composer Giorgio Mirto has written a variety of award-winning guitar and chamber music works. *Frida* (2011) is in three movements and is a fresh sounding, rhythmically vital work marked by equal interest in all five instruments, counterpoint and dramatic use of harmony. A melodic idea with a written-

out turn is a cohesive marker in the first movement. There are frequent key changes, unequal groupings of 16th notes and a contrasting slower tempo at the end. The second movement begins with a pizzicato ostinato pattern in the top three strings introducing an arching melody in the cello. At the first key change the clarinet assumes the cello melody, and the contrapuntal development continues. Several more key changes and faster tempos ensue before a slower conclusion reminiscent of the first movement. A syncopated figure is the main idea of the third movement. Great contrasts in dynamics and a *moto perpetuum* urgency propel the music to its solid E minor conclusion. In all three movements the clarinet spins webs of idiomatic arpeggios and scale fragments. Guitarist Mirto has overlooked that clarinetists' tongues need some respite – no slurs are indicated in any of the three movements. This compositional naiveté is equaled by spontaneous, "with-it," not too stuffy compositional freshness – *Frida* is directly appealing.

Theresa Martin. *Light and Shadows* for solo clarinet in B-flat. Potenza Music Publishing, 2013. \$22.95

Inspired by Johann Wolfgang von Goethe's "Theory of Colours" and his conception of darkness and light, Martin's lengthy work for solo clarinet, *Light and Shadows*, launches on its own musical portrayal of the same with gently rocking 9/8 figures in a whole-tone harmonic idiom. Demarcated with frequent fermatas and tempo changes, the music bubbles forward, representing in Martin's words "...all the contrasting colors that result from the dynamic interplay of darkness and light." An accomplished clarinetist herself, Martin delights in much of the traditional style of clarinet writing. Cavallini-like arpeggios and repetitions make the music fun to play. The caprice style is updated with unequal groupings of 16ths, agogic syncopations and chromaticism. Taken at the marked tempos, the rapid sections generate excitement and bring the slower music of beginning and end into relief. With a conservative range only to altissimo G, this will be an attractive piece for many, including college-level students, to play. Potenza Music Publishing generously provides the clarinet part both as separate sheets and as a bound folio to facilitate your performance ease.

Theresa Martin. *Postcards from Belgium* for solo clarinet. Potenza Music Publishing, 2013. \$19.95 Duration: 5'40"

Inspired by the summertime week-long Belgium Clarinet Academy (BCA), the three movements in Martin's work, "Belgian Benevolence," "Culinary Delights" and "Adventures in Bruges," musically depict her memories and experiences. As a nod to the Academy, the first movement begins with the notes: B, C, A. From there, as in her *Light and Shadows*, the music is étude-like with repetitive development of small figures, arpeggios, mixed meter and frequent tempo changes – more motif than melody. This is good college-level study music and will appeal to those with a fondness for all things Belgian.

Theresa Martin. *Pulse Break* for two clarinets and percussion. Potenza Music Publishing, 2013. \$31.95

Pulse Break is a tour de force for clarinetists. Rapid sextuplets rain down in cascading and swirling figures. The articulated insistence of the percussion part is matched by rapid articulation demands on the clarinetist. All of this adds up to an exciting extended ride. Martin's signature style, sometimes too one-dimensional in her solo clarinet works, takes off when the motives are treated canonically by two clarinets. Another feature that will be fun (and challenging) to coordinate is the hocket-like interlocking of short clarinet gestures that are comprised of notes and rests. Aiding the synchronization is the percussion part, which is more support than lead. Its steady stream of 16ths provides Martin's "pulse." Changing colors in the percussion are produced by the single performer moving between marimba, drum set and vibraphone. Reflecting Theresa Martin's membership in the highly productive coterie from Arizona State University, *Pulse Break* was commissioned by Robert Spring and Joshua Gardner.

Florian Bramböck. *Clarinet Trios from around the world*. Score and parts. Universal Edition, 2013. U.S. distribution by Fischer/Presser. \$29.95

This collection of 10 clarinet trios contains original compositions by Bramböck and arrangements of well-known standards, such as *Bei mir bist du schaen* and *Danny Boy*. Rounding out the world-wide tour are South American and Moroccan-style pieces.

These are effective trio settings staying within an easy to medium level of difficulty. Most challenging for young players will be the occasional compound triplet and the frequent syncopations reflecting Bramböck's jazz background. Short and sweet, with equal interest in all the parts; the first reaches to altissimo F.

Howard J. Buss. *St. Francis and the Animals* for flute, clarinet and harp. Brixton Publications, 2013. \$28.50 Duration: 11'30"

Ravel's *Introduction and Allegro*, Paul Reade's *Suite from the Victorian Kitchen Garden* and now the list of pieces with clarinet and harp is further expanded. Buss writes in a rhapsodic and programmatic style idiomatically drawing on the strengths of each instrument. The trio was written for clarinetist Kathleen Jones and performed at the 2013 Assisi ClarinetFest®. In the first movement, "The Birds," they are depicted listening to St. Francis. The low register clarinet (replete with hummed growls) portrays "The Wolf" in the second movement. The music is harmonically sophisticated and technically lies between medium and difficult.

Howard Buss has composed a myriad of clarinet chamber works with a great variety of instrumentation.

Niccolò Paganini. *Pagietto* (Variations on a Theme of Paganini) arr. for clarinet quartet by Melanie Thorne. Sempre Music, 2008. U.S. distribution by Fischer/Presser. \$24.00

Paganini's famous *Caprice #24* is the jumping-off point for this brief C minor setting in an easy-level arrangement. Top range only to altissimo D, with equal interest in all the parts and alternating sections of straight and swing style.

Alexis Ciesla. *Seven Sparks* for clarinet ensemble with optional double bass and drum set. Score and parts. Advance Music, 2011. U.S. distribution by Kendor Music. \$25.00 Duration: 5'

Like Beth Schafer's same titled book, *Seven Sparks* relates to Jewish culture. French clarinetist and composer Alexis Ciesla uses the klezmer Freygish mode throughout his allegro tempo work scored for five clarinets, bass clarinet and optional drum set and double bass (doubles the bass

clarinet part). Optional improvisation in several of the clarinets is aided by printing of the Freygish scale in the parts. The Middle East is evoked by the predominately 7/8 meter and exotic mode. Not too difficult, with notes flowing mostly as eighth and quarters, this is a fun and satisfying piece for clarinet ensembles of many levels. See and hear Margaret Thornhill's Los Angeles Clarinet Choir performance on YouTube.

Alexis Ciesla. *Concerto for Clarinets*. Advance Music, 2012. U.S. distribution by Kendor Music. \$21.95/each of four separately available movements.

Perhaps the early 21st century will someday be looked upon as being the Golden Age of clarinet ensembles. Composers (especially clarinetist/composers) from around the world are writing for this versatile medium. Arrangements are made of standard classical works and amalgams of different styles are formulated to delight players and audiences. Likewise, instruments are mixed in new combinations. Ciesla's *Concerto for Clarinets* takes the novel approach of using a different clarinet (B-flat clarinet, bass, bassoon, E-flat clarinet) as the solo vehicle in each of the four movements. The nicely printed scores and parts from Advance Music (but please improve the page turns) include the option to use B-flat clarinet as solo instrument in all of the movements. Whichever solo instrument is used, the solo parts are demanding.

Each movement is of a different character: I. "Fantasia" – fast paced, Middle Eastern patterns of 4/4 over 3 + 3 + 2 and combined jazz/klezmer feel with virtuosity reigning in the solo part; II. "Habañera" – slow and sultry in a minor mode with the expressive bass clarinet using mostly its middle and upper registers (up to four ledger line "G" above the treble clef); III. "Scherzo" precise 3/4 – Ciesla directs, "like a music box," with legato scalar lines in the bassoon (climbs to altissimo A-flat for the final note) and occasional hemiola and other syncopation for variety; and IV. – a fast paced 12/8 "Tarantella" that builds in instrumentation slowly, mixes four notes against three leading to overlapping descending chromatic scales before the soloist's lengthy cadenza and the rousing conclusion with full ensemble.

As in Ciesla's *Seven Sparks*, the ensemble of clarinets has five distinct B-flat clarinet parts and bass clarinet, but here the ensemble is augmented with B-flat contrabass

clarinet. In each of the four movements the contrabass mostly supports the bass clarinet and could, with a small amount of re-scoring, be omitted if not available.

by Janice L. Minor

Augustine Franz Kropfreiter. *Duo concertante* for Clarinet (B-flat) and Cello. Ludwig Doblinger, Vienna, 1988

Austrian composer Augustine Franz Kropfreiter (1936–2003) received his first musical training at the Catholic private school Petrinum in Linz, Austria. In 1953 he entered the monastery of St. Florian where he studied music theory. In 1955 he studied composition at the Bruckner Conservatory in Linz with Helmut Eder and from 1956 to 1960 he studied organ and composition at the Vienna Academy of Music. After graduating, Kropfreiter became organist at St. Florian Catholic Church and director of the St. Florian Boys' Choir. Through his international career as an organist, Kropfreiter helped bring St. Florian Catholic Church to even greater prominence.

Duo concertante for Clarinet and Cello was composed for Austrian clarinetist Ernst Ottensamer and Austrian cellist Franz Bartolomey. This three-movement work is a challenging, yet rewarding piece for both performers. This interesting pairing of clarinet and cello exhibits clever interchange between the two instruments. The parts are idiomatic with particularly well-marked articulations in the cello part for clear bowings and phrasing. The overall mood of the piece is serious with each movement depicting its own character.

Movement I begins with a dark, expressive *Lento* section with imitative and fugal writing. An energetic *Allegro* follows, displaying interesting interplay between the two parts as well as incorporating imitative features from the *Lento* section.

Movement II, *Lento*, is very atmospheric, expressing serious moods and quick dynamic shifts. The clarinet part is disjunct, exhibiting long, floating phrases and erratic, jolting grace notes leaping into the altissimo register. The cello part is given clear directions from the composer (ex: *an der Spitze* – at the point of bow) for delicately soft sound and specified strings (ex: *auf der D-Saite*) to create desired darker colors.

Movement III, *Molto vivace*, is an intense jagged movement with pointed mo-

tives interwoven with recurring fugal material from the first movement bringing the whole piece together. The parts are technically challenging for both instruments with rapid altissimo clarinet passages and significant high treble writing in the cello part.

In general, this is a piece for advanced, professional players. It is demanding and musically complex, requiring mature, skilled performers.

by Paul Roe

Christmas Lites: 10 Carols Arranged in a Jazz Style. Arranged by Lennie Niehaus. Kendor Music

Every year coming up to Christmas (like it or not!) I find myself teaching my younger students Christmas carols. I usually try and teach them by ear so they develop their aural facility and can play them for family and friends. However, this year I have been fortunate to come across these Lennie Niehaus arrangements of well-known Christmas carols in a collection that is suitable for grade 3-4 students containing some of the most favored carols written in a jazz style. They can be played individually, or when combined together would work well as a "jazz suite." I've played many original works and arrangements by Lennie Niehaus, and they always work so well for the instruments for which they are written. These carols are no exception; they are breezy, attractive and funky? Highly recommended.

John Gibson. *Advanced Scale Studies for all treble clef instruments.* JB Linear Music: www.music4woodwinds.com

I know that many students and professionals don't like practicing scales, despite knowing how effective they are for improv-

ing their playing in so many ways. Perhaps this is because it's a reminder of many hours spent working alone and perhaps also because of the boredom of repetition. This new scale study book provides a fresh approach to scale practice with a wide range of modes explored creatively. There are scales more traditionally found in various world musics, such as Karnatic modes, Hungarian minors, Oriental, Blues among many others, including the ostentatiously named Chromatic Hypophrygian Inverse! The book is in four parts; the first part takes 38 scales and subjects them to a comprehensive workout with various rhythmic and melodic treatments. Part 2 puts each of the scales into thirds, and Part 3 is a "tongue-in-cheek" exploration of how changing the scale or mode of a tune changes it drastically. This is demonstrated by providing versions of *Yankee Doodle* in Dorian, Chromatic Hypodorian, Phrygian flat 4th, Mixolydian and Karnagkangi. A most interesting exercise. The final section, Part 4, consists of three etudes.

by John Cipolla

Donald Martino. *Concertino for Clarinet in B-flat and Orchestra* (clarinet and piano version). Dantalian, Inc., 2005 www.dantalian.com/

Donald Martino (1931–2005) was a Pulitzer Prize-winning American composer and instrumentalist (clarinet, saxophone, oboe) who composed mostly in a 12-tone language. His *Concertino for Clarinet in B-flat and Orchestra* is scored for a very large orchestra with no percussion. The form of the work has links with traditional concertos. The opening movement has elements of sonata structure, including a cadenza. The second movement is lyrical and within Martino's musical language, melodic. The

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third movement is a driving Allegro consisting of wide-leaping atonal arpeggios that culminate in an extended cadenza. As a clarinetist, one will find this work dense and involved. There are few rests throughout. The piano part is well-constructed, and although it offers technical challenges, it is composed to be playable, unlike in other reduced scores. This is an extremely difficult work. It requires both a technically advanced clarinetist and a mature musician to prepare a convincing performance. Because many clarinetists spend a fair amount of time practicing scales and arpeggios in traditional tonalities, clarinetists who want to learn this work will likely find it necessary to spend considerably more time than usual learning this work so as to master the multitude of persistently unique scale and arpeggiated phrases in movements I and III. An additional challenge will be finding appropriate places to breathe. I recommend studying this work, even if one does not intend to perform it, as it is an excellent example of a musical language that clarinetists don't often encounter – one that will both expand a player's technical, harmonic and phrasing capabilities.

by Sean Osborn

Whitney Prince. *Shaman* for B-flat Clarinet, Piano and Percussion Ensemble (seven). Potenza Music Publishing

Written for Robert Spring's 25th Anniversary at Arizona State University, this evocative seven-minute nonet depicts the shaman's spirit journey. The opening is particularly interesting, with the "orchestra" of piano and percussion making lots of sound, to which the clarinet answers. This dialogue gets increasingly spread out as the orchestra and clarinet have entrance after entrance where they do not play together. Most of these entrances involve outbursts of one kind or another, leading to a moment of repose.

The latter half of the piece has the two groups playing together, and I found this interaction more interesting. I particularly like the use of different simultaneous pulses, creating the effect of multiple concurrent tempos. The last minute of the piece is a very fun fast section, leading to an abrupt ending. Anyone with access to seven good percussionists will enjoy performing this work.

Michael Albaugh. *The Knife of Loneliness* for B-flat Clarinet, Violin and Piano. Potenza Music Publishing

This lively nine-minute trio in one movement is really three short movements played as one, though some themes carry through the entire piece. The first section is post-minimal gypsy music with some fun interplay between the instruments. The slow section is beautiful and expresses the sentiment of the title very well. The fast closing section unites the previous slow and fast themes with new fast ones effectively.

The harmony is mostly modal, with a few deliciously crunchy chords. The rhythm is wonderfully complex, first making your feet tap, then leaving you suspended without anything to grab onto. A nice addition to the repertoire.

by Sandra Mosteller

André Waignein. *Virtuoso* for Clarinet and Piano. Scherzando Music Publishers, P. O. Box 60, CH-6332 Hagendorf, Switzerland, 2004. U.S. Distribution by Hal Leonard. \$9.95

Belgian composer André Waignein is head of the Municipal Conservatoire of Tournai and teacher at the Brussels Royal Conservatory of Music. Waignein wrote *Virtuoso* on the commission of Thierry Patel, head of the Music School of Gaillon-Aubevoye in France. This beautiful work is dedicated to French virtuoso Michel Arrignon. Its premiere was performed in its original version for clarinet and concert band by Arrignon with Patel and his school's band.

The performers and audience members alike will enjoy this concert piece as they explore its many emotions and colors. The composer accurately describes his work:

Virtuoso consists of a single movement divided into two sections, each characterized by a particular mood... The opening measures create a reflective and mysterious atmosphere. The clarinet introduces a warm and generous melody that flows naturally and smoothly toward a passage containing a series of ornaments. The piano accompaniment is soft and discreet. A *calmato* brings the first section to an end, giving the soloist the opportunity to reveal the warm tones of the low chalumeau register.

The piano moves on to the second section. After [the piano plays] a contrasting sequence of rhythmic, dynamic sound effects, the soloist takes up a *virtuoso* passage that exploits and reveals the musical skills of the performer. This lively passage then softens to let a short theme introduce the majestic and brilliant finale of the work.

I found *Virtuoso* musically and technically satisfying. Do not let its title intimidate; *Virtuoso* is challenging, yet playable, with no extended techniques. This work is perfect for one looking for a crowd-pleasing opener or closer.

by Alice Meyer

Christopher Ball. *Music for Youth*, for two clarinets. Emerson Edition, 2008 \$12.60

Multi-talented British musician Christopher Ball has had an impressive international career. His clarinet teachers included Jack Brymer, Reginald Kell and Gervase de Peyer. He has both played in and conducted orchestras in North America and Europe, founded two early music groups and is an active composer. *Music for Youth*, an advanced-level duet for clarinets, is a piece that lives up to this notable (no pun intended!) legacy. The duet provides a challenge for the clarinetist, and is engaging to play as well as delightful for the listener.

Music for Youth offers several styles of music within the context of four movements: *Syncopations*, *Helter-Skelter*, *Dialogue* and *Reed-Pipers Jig*. *Syncopations* is a fast Allegro with accented off-beats making the syncopation very apparent. *Helter-Skelter* is the most rhythmically challenging of the movements. Although written in 6/8 time, the rhythmic feel changes back and forth from 6/8 to 3/4. Players would have to be very good rhythmically, both individually and as an ensemble to make this movement work. *Dialogue* is an expressive movement that features the players in statement/imitation; the first player makes statements in the clarion register, and the second player imitates in the chalumeau. Because of the rubato characteristic and the registers used, this movement is very effective. *Reed-Pipers Jig* ends the piece with a fun and lively movement well suited to the clarinet.

The term “clarinetty” is an apt description of this piece. The composed tunes are accessible, not necessarily whistle-able, but tunes that would be enjoyed, nevertheless. Both the first and second parts are equal in difficulty with the only difference being that the first part is in a higher register than the second. Because of the advanced level, it would require some practice, but not so much that it would be laborious. The variety throughout the four movements adds interest to this charming and enjoyable duet, and the piece as a whole or any of the movements would be a wonderful addition to a concert.

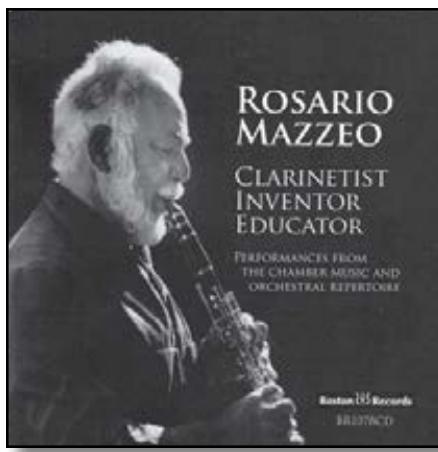
The music includes measure numbers. Two parts are included with the music to allow one for each player; one part is stapled into the laminated folder, the other is not. Paper quality is excellent and printing very clear and easy to read. Page turns occur in movements II and IV, but could be avoided during performance if both parts are used.

CD REVIEWS

by Albert R. Rice

Rosario Mazzeo – Clarinetist, Inventor, Educator. Rosario Mazzeo, clarinet/bass clarinet/E-flat clarinet; Jacob Krachmalnick and Joseph Stepansky, violins; Jascha Veissi, viola; William Van Den Burg, cello; Marie Gibson, soprano; Katie Clare Mazzeo, piano; William Corbett Jones, piano (Levy); Brahms: *Quintet in B Minor*, Op. 115; Schubert: *Romance* (from *Die Verschworenen*) for soprano, clarinet and piano; Ernst Levy: *Trio No. 1* for clarinet, cello and piano (excerpt); Hovhaness: *Saturn*, Op. 243, for soprano, clarinet and piano (nos. 3 & 12); Ernst Krenek: *Suite* for clarinet and piano. Orchestral excerpts (Boston Symphony Orchestra) – Copland: *El Salón México*; Grofé: *Grand Canyon Suite*; Strauss: *Don Quixote* (cello, Gregor Piatigorsky/viola, Joseph de Pasquale/violin, Richard Burgin); Wagner: *Siegfried's Rhine Journey*; Mahler: *Symphony No. 6*; Khachaturian: *Piano Concerto* (soloist William Kapell). BOSTON RECORDS BR1078CD. Total time 75:30. www.bostonrecords.com

This interesting and historic recording was assembled from reel-to-reel tapes owned by the late Rosario Mazzeo, and from tapes



of live performances owned by the Boston Symphony Orchestra (BSO). The CD booklet includes an excellent introduction by clarinetist Larry Guy. The first selection features Mazzeo with the Crown Chamber Players at the University of California, Santa Cruz, with whom he worked for several years. Brahms' quintet features excellent playing by the quartet and clear, silky, effortless tone produced by Mazzeo. It is a memorable, heartfelt, musical performance that should be studied by anyone working on this masterpiece. The sound quality is very good, but it is not studio quality.

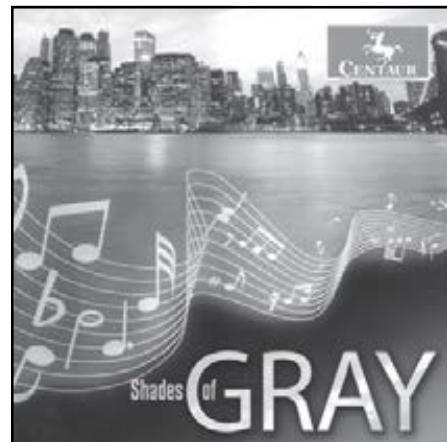
Schubert's *Romanze* is a short, lovely and seldom played work that features sensitive playing and singing. Levy's introspective *Trio* receives a careful performance in this excerpt. Hovhaness' *Saturn* is a stunning work with unusual and attractive sonorities, expertly performed with particularly fine blending of clarinet and soprano. Krenek's *Suite*, a well-written work seldom heard today, is excellently performed.

The six orchestral excerpts are absolutely wonderful to hear, filled with superb playing. These are studio takes that were subsequently used for the recordings. During the BSO rehearsals for *El Salón México* in 1939, Copland asked that the E-flat clarinet solo be played with the flavor of a native Mexican instrument (Aaron Copland and Vivien Perlins, *The Complete Copland*, 2013, p. 104). Mazzeo successfully and amusingly played it like a drunken sailor. Grofé's *Grand Canyon Suite* includes the classic bass clarinet solo, brilliantly played; Strauss' *Don Quixote* bass clarinet solos sound particularly fine; Wagner, *Siegfried's Rhine Journey* includes a bass clarinet solo very well matched to the first clarinet. Mahler's *Symphony no. 6* bass clarinet solo sounds magical in this setting. Khachaturian's *Piano Concerto* includes several bass clarinet solos evocatively played. Mazzeo's tone on his extended 1947 bass clarinet to low B-flat is truly majestic.

The booklet includes photos of Mazzeo's custom designed Selmer clarinet, now at the National Music Museum in Vermillion, South Dakota, and his extended bass clarinet, as well as a photo of Rosario Mazzeo warming up back stage at Boston Symphony Hall during the mid-1950s. A highly recommended CD.

by Raphael Sanders

Shades of Gray. Gary Gray, clarinet (and alto/tenor saxophone in three tracks); Bill Cunliffe, piano; Judith Farmer, bassoon; Joanne Pearce Martin, piano; Adam Korniszewski, violin; Kenny Burrell, guitar; Juliette Gray, spoken voice; Vince Maggio, piano. George Gershwin: *Three Preludes* for clarinet and piano; *Rhapsody in Blue* for clarinet and piano; Gernot Wolfgang: *Three Short Stories* for clarinet and bassoon; Mark Carlson: "Twilight" from *Hall of Mirrors* for clarinet and piano; Charles Harold Bernstein: *Blending* for clarinet and violin; Bill Cunliffe: "Canon" from *Yin and Yang* for clarinet and alto saxophone; Kenny Burrell: *Blue Muse* for clarinet and guitar; Billy Strayhorn: *Lush Life* for spoken voice, piano and tenor saxophone; Antonio Carlos Jobim: *Wave*, improvisation for piano and alto saxophone. CENTAUR RECORDS CRC 3251. Total time 68:52. www.centaurrecords.com



Gary Gray, clarinet professor at UCLA and Hollywood studio veteran, is very familiar to most clarinet enthusiasts. His previous three CDs have been highly acclaimed. He

has recorded more than 1,000 film scores and TV shows, and chances are you have heard him on the silver screen. **Shades of Gray** offers a unique and personal look into Mr. Gray's musical palate. Included are "special past recordings along with new works, created and recorded for this project."

Gershwin's *Three Preludes* (1927) are expertly played by Gary Gray and Bill Cunliffe, and beautifully arranged. An all-time favorite on piano, this arrangement was smartly done by New York composer James Cohn and Mr. Gray. *Three Short Stories* (2003) for clarinet and bassoon by German composer Gernot Wolfgang is both engaging and toe-tapping. According to the composer the work "combines musical elements of jazz and Latin American music with compositional techniques found in classical and 20th century concert music." Movements are titled "Uncle Bebop," "Rays of Light" and "Latin Dance." Of special note is the beautiful bassoon playing of Judith Farmer. The "Twilight" movement from *Hall of Mirrors* (1990) by L.A. composer Mark Carlson is beautifully played with pianist Joanne Pearce Martin. "A poignant 'song'" says Carlson, "it reflects my deep affection for songs of the 30's and 40's, as well as my classical background."

As its title suggests, *Blending* (1989) by Los Angeles composer Charles Bernstein, interweaves nicely between the clarinet and violin timbres. Mr. Gray is capably joined by Polish violinist Adam Korniszewski. Skillfully composed and expertly played, this five-movement work includes many textural colors, exploration of articulation shadings, application of tonal nuance and skillful mixing. Bill Cunliffe's *Yin and Yang* (2010) is a commissioned suite by Gray and saxophonist Gary Foster (heard here). The "Canon" movement is superbly presented. As Gray writes, "The composer's intent was to compare and contrast the two reed instruments in a 'conversational' jazz setting which also showed the different characters of the two players." A great movement, this reviewer is eager to experience the entire suite.

Blue Muse (2003) by Kenny Burrell, Director of Jazz Studies at UCLA, is part of a large collection of duos, arranged here for clarinet and guitar. Timbre blending and gentle meandering lines are on full display. This is the perfect selection for a varied and eclectic recital. Gershwin's *Rhapsody in Blue* (1926) is the quintessential and most recognized work including jazz clarinet. Skillfully arranged by Bill Cunliffe, Gray smartly ne-

gotiates with ease and flair. Of special note is the opening glissando. A Cunliffe arrangement of Billy Strayhorn's *Lush Life* (1938) is offered as a bonus track. Beautiful spoken lyrics along with the apt Gray on tenor saxophone make this ballad sugar to the ears. An all-time favorite, Jobin's *Wave* (1970), concludes Gray's musical offering. Pianist Vince Lawrence Maggio and Gray render an intelligent yet sensitive rendition.

As a doubler myself, I certainly appreciate Gray's saxophone playing. This entire CD offers a warm palate of colors to the listener. First-rate clarinet playing make this recording a must have for any music enthusiast. I give Mr. Gary Gray and company my highest thumbs-up.

by Michelle Kiec

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. www.amazon.co.uk



Icelandic clarinetist Einar Jóhannesson presents elegant interpretations of three standard works alongside one new composition by fellow countryman Jón Nordal. Educated at the Reykjavík College of Music and Royal College of Music in London, Jóhannesson found early success in competitions, winning the Thurston Prize, Sonning Prize for Young Nordic Soloists and securing a spot on Sir Yehudi Menuhin's *Live Music Now*. Holding the post of principal clarinetist with the Icelandic Symphony Orchestra since 1980, Jóhannesson

also founded the Reykjavík Wind Quintet, performs with the Reykjavík Chamber Orchestra and sings with Voces Thules, five male singers specializing in medieval Icelandic church music. Worldwide appearances as a soloist and chamber musician, often performing works composed for him, earned him a place in Pamela Weston's *Clarinet Virtuosi of Today*.

Throughout this album, Jóhannesson plays with elegance and grace, interpreting each work with absolute clarity and precision. He makes no attempt to break speed barriers, yet captivates listeners with an expressive formality and evenness of tone that is the envy of aspiring clarinetists. The most challenging technical passages are approached with an ease of dexterity that belies their difficulty, and register shifts are deftly negotiated with a minimum of effort. In short, the playing is clean and solidly executed.

Listeners will delight in his laid-back approach to Mozart's concerto. Devoid of the unspent angst with which this work may be approached, Jóhannesson beautifully weaves a touch of ornamentation into each movement, taking care not to obscure the principal line. The final movement is performed just a touch under the traditional tempo, permitting the soloist and orchestra to engage in a dynamic interplay of timbres.

Weber's concerto is presented not as the traditional showstopper of blistering speed, but rather as a centerpiece of musicality. The treacherous arpeggiated passages are navigated with a finesse that belies their difficulty level, and the reaches into the altissimo register exude grace and elegance. Beauty of line is present throughout the work, but most certainly in the second movement where Jóhannesson's elegant tone innately befits the composer's intentions.

Jóhannesson's relaxed approach to tempos serves him well in the opening section of the *Première Rhapsodie* where the melodic passages come to life without feeling hurried. However, in middle and latter sections of the piece, the performance feels weighty and almost dragging. The sprightliness of Debussy's writing becomes lost in the intentionality of execution, resulting in an interpretation more suited to a theoretical explanation than an Impressionist masterwork. While true to the original intended use as a conservatory test piece, the performance lacks the emotional intensity found in the other pieces.

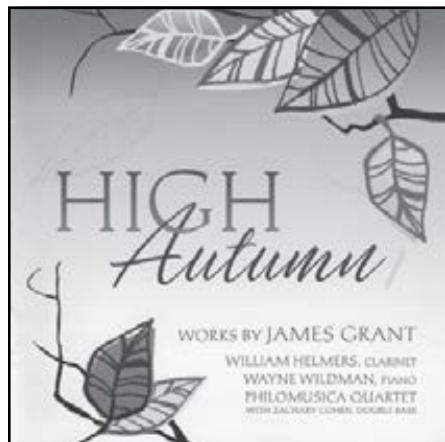
The final work, by Jón Nordal (b. 1926), is a delightful addition to the repertoire. Extending post-Romanticism to its breaking point, *Haustvísa* (*Autumn Poem*) was commissioned and premiered by Jóhannesson. Deeply contemplative, the work opens with an extended slow section, marked by long, rhapsodic strains from the soloist. A brief, dissonant section serves as a diversion by the orchestra, before a return to the melodious timbre of Jóhannesson's playing. Absent of highly virtuosic passagework, *Haustvísa* nonetheless provides challenges for the clarinetist, primarily through extended melodic writing and deft altissimo work. Highly accessible to both performers and listeners, this work rightly deserves a place on the stage alongside the standard clarinet concerti.

Jóhannesson's impeccable tone, clarity of line and elegant delivery speak eloquently of his career as a soloist and orchestral musician. Recorded in 2001–2002, but not released until late 2012, this disc would be a welcome addition to any clarinetist's library.

by Jane Ellsworth

High Autumn – Works by James Grant.

William Helmers, clarinet; Wayne Wildman, piano; Philomusica Quartet: Alexander Mandl and Jeanyi Kim, violins; Nathan Hackett, viola; Adrien Zitoun, cello; with Zachary Cohen, bass; Jerry DiMuzio, baritone saxophone. James Grant: *Sultry & Eccentric*; *Waltz for Betz*; *High Autumn*; *Sextet* for bass clarinet and strings; *Just a Thought*; *Ragamuffins*; *Chocolates*. POTENZA MUSIC PM1028. Total time 62:28. www.potenzamusic.com



William Helmers is third/bass clarinetist with the Milwaukee Symphony Orchestra, a position he has held since 1980,

and is also a clarinetist with the Milwaukee Chamber Orchestra. In the off-season of these orchestras he has played with the Santa Fe Opera Orchestra and at a number of important music festivals at home and abroad. He has made numerous recordings, including a solo CD and several chamber music CDs. Helmers is an active advocate and performer of new music, both as a member of the vibrant ensemble Present Music, and as a soloist; he gave the North American premiere of John Adams' *Gnarly Buttons* (1997) and of James Grant's bass clarinet concerto (2004).

The latter work is the centerpiece of the CD reviewed here, a recording that focuses solely on the clarinet music of noted American composer James Grant. The three-movement *Sextet* for bass clarinet and strings is an arrangement by the composer of the 2004 concerto. In general Grant's compositional style is very accessible, often drawing on jazz elements. The *Sextet* is perhaps a bit less directly jazz-influenced than the other works on the CD, but is nonetheless tonal, with a fairly contrapuntal texture that at times complicates the harmonies in a satisfying way. All of the movements ("Levity," "Loss," "Emphasis") are fiendishly difficult, but Helmers tackles the difficulties with great technical agility, managing the gymnastic leaps of range and the articulation challenges brilliantly (the latter especially apparent in the final movement). For intrepid bass clarinetists, this fine work really ought to become part of the standard repertoire.

The other works on the CD are shorter and lighter in character. Most are arrangements of compositions that were originally written for either viola or tuba as the solo instrument; it's hard to imagine them working as well on those instruments as they do on clarinet, however; the pieces depend heavily on a jazz style in which the clarinet can feel completely at home. The CD presents several works for clarinet and piano that would be ideal recital pieces for clarinetists who love jazz and would like to play it, but have no improvisational skills – and I include myself in that category! An example is the work entitled *Chocolates*, where each of the three movements is a torch song-like ballad (the final movement "Triple Mocha Indulgence" also includes a faster section). Any one of these movements could even stand alone on a recital and provide a nice bit of leavening between more serious pieces. Other works on the CD such as *Sultry &*

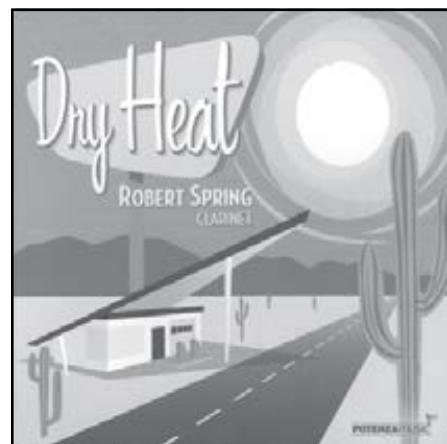
Eccentric, *High Autumn* and *Just a Thought* (all for clarinet and piano) have an attractive blend of popular and classical features that make them enjoyable for player and listener alike. Helmers may be primarily a classically-trained clarinetist, but his jazz playing is also stylish.

Other works on the recording are *Waltz for Betz* (a short, single movement for clarinet and strings) and *Ragamuffins* (for combination of any B-flat clarinet and any E-flat clarinet or saxophone). Having just heard *Ragamuffins* performed in Assisi last summer with alto saxophone, I confess to enjoying that combination better than the version with baritone saxophone presented here – but no matter. It is a fun work in any configuration, and is very well performed on this CD.

The recording quality of the disc is clean and warm, and the liner notes well written and informative. The collaborative artists on the recording are all excellent musicians, as is William Helmers, who deserves sincere congratulations for his fine playing and for bringing this worthy music to public attention.

by Cody Grabbe

Dry Heat. Robert Spring, clarinet; J. B. Smith, percussion; clarinets: Jana Starling, Kelly Johnson, Amy Simmons; bass clarinets: Lisa Oberlander, Allison Storochuk; and contra-alto clarinet: Natalie Pascale (in *Music for Clarinets*). Eric Mandat: *Music for Clarinets; Sub(t) rains O'Strata's Fears; 3 for 2*; Whitney Price: *Dry Heat* for solo clarinet. POTENZA MUSIC PM1026. Total time 53:57. www.potenzamusic.com



Dry Heat is the latest virtuosic album from Robert Spring of Arizona State University. He performs alongside several for-

mer students who make up the ensemble in Eric Mandat's *Music for Clarinets*. Mandat premiered the first movement of the work, "Concertino," in 1993, with the Indiana University Clarinet Choir conducted by Howard Klug. Klug encouraged Mandat to add more movements to the work culminating in these three movements.

"Concertino" has several delightful jazzy moments. "Interlude," the second movement, explores unique timbres of the clarinet and ends with a haunting melody. The third movement "Finale" propels through various melodic statements, reminiscent at times of a Hitchcock movie score juxtaposed with a driving groove. This work is unlike anything I have heard from a clarinet ensemble and would make a worthwhile project for any ensemble daring enough to play it.

The opening of Mandat's *Sub(t)rains O' Strata's Fears* highlights Robert Spring's remarkable technical proficiency, beginning with what can only be described as contemplative quarter-tones. The second section "O" serves as a jazzy segue to the next section giving the entire work an organic feel. The third and final section, "Strata's Fears," ends with a dizzying array of leaps and double-tongued motives that remind me of Spring's earlier album **Dragon's Tongue**. Then and now, the soloist executes these pieces flawlessly.

In *3 for 2*, Robert Spring is joined by percussionist J. B. Smith of the music faculty of Arizona State University. Together they perform as the Desert's Edge Clarinet-Percussion Duo. The first movement, titled "Pruned Danish," borrows melodic material from Carl Nielsen's *Clarinet Concerto*. Mandat's use of timbral varieties, beginning with the militaristic snare and then an undulating undercurrent from the marimba, adds a wide spectrum of color. Like Nielsen's *Concerto*, "Pruned Danish" jumps from flashes of intensity to a briefly calm respite before ending with further quotations. The second movement "Veiled Images" contrasts with the outer movements, giving an introspective feel with alternations between major and minor. The last movement "Outta My Way!" is a riveting, unyielding movement that uses a wide myriad of percussion instruments.

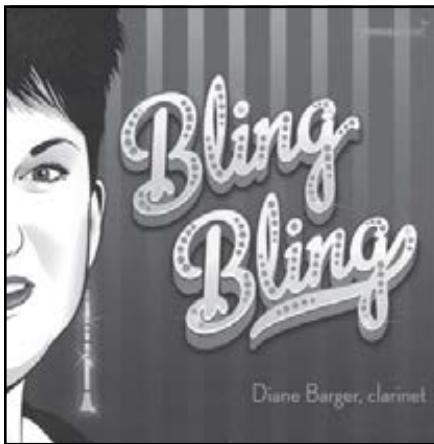
Dry Heat, the album title's namesake by Whitney Prince of Eastern Michigan University, takes material from Rimsky-Korsakov's *Flight of the Bumble Bee* and

again showcases Robert Spring's impeccable technique.

The album is available digitally from CD Baby, iTunes, and Amazon. It is a terrific collection of newer works for clarinet, and I look forward to what both the composers and performers will create next.

by David Shea

Bling Bling. Diane Barger, clarinet; Mark Clinton, piano; Eka Gogichashvili, violin; Karen Becker, cello; Kate Butler, mezzo-soprano. Music by Scott McAllister: *Bling, Bling* for clarinet and piano; *Uncle Sam's Songbook* 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; *X3* for violin, clarinet and piano. POTENZA MUSIC PM1024. Total time 79:00. wwwpotenzamusic.com



Bling Bling is a CD featuring the music of American composer Scott McAllister. Diane Barger, professor of clarinet at the University of Nebraska-Lincoln, collaborates with several of her colleagues from the university, Mark Clinton, Karen Becker and Kate Butler, along with violinist Eka Gogichashvili who serves on the faculty at Baylor University. Together they have produced a collection of outstanding performances that not only showcases their talent and artistry, but also the depth and diversity of the music of Scott McAllister.

The CD opens with the title track, *Bling Bling*. For those who are familiar with Scott McAllister's music, this piece is what one would expect: dazzling, difficult and compelling. Both Barger and Clinton perform with great virtuosity and flair. The expressive sections, characterized by long sustained

lines and large register leaps, are performed with great sensitivity, nuance and intonation. After hearing this opening track, I knew this was going to be a great CD.

Being familiar with many of McAllister's pieces, I was quite surprised by the next work, *Uncle Sam's Songbook*. The piece is a stark contrast from the virtuosic, high-energy music that characterizes so many of his most popular pieces. This song cycle for mezzo-soprano, clarinet and piano is based on the composer's thoughts on the American experience of the 1990s. The texts and music are powerful and very dark. Butler and Barger perform with great sensitivity and introspection. The colors and textures they create are very effective in capturing the essence of the meaning of the text.

Funk is a fantastic and fun piece for clarinet, violin and piano. The music is characterized by beautiful expressive passages that evolve into wild driving ostinato sections. These sections are technically demanding and impressive in their effect. The performances of Barger, Gogichashvili and Clinton are compelling and impressive, both individually and as an ensemble. This is one of my favorite tracks on the CD.

Four Preludes on Playthings of the Wind is an unaccompanied work based on four short movements. Barger's playing is expressive, clear and she has no problems with the technical challenges of the piece. The unaccompanied clarinet playing provides a nice break from the complexity of textures found in the previous works.

The clarinet-cello-piano *Nine Bagatelles* consists of nine short character pieces or fragments, with varied instrumentation. It is one of McAllister's earlier works that is a bit more "academic" in its vocabulary. Barger's performance is beautiful and colorful. She plays with great intensity and aggression when required, but is also able to effectively transition her playing to a more subtle and nuanced style when it is necessary. The ensemble plays with excellent precision and sensitivity resulting in a very engaging performance.

The final piece, *X3*, was commissioned by the Verdehr Trio in 1998. McAllister states: "... this work is inspired by what I call my 'folk music,' music in the popular genre that I grew up with and which influenced my later writing. Grunge, hard rock and classic rock are particularly important influences in this work." It is characterized by beautiful melodies and driving ostinatos

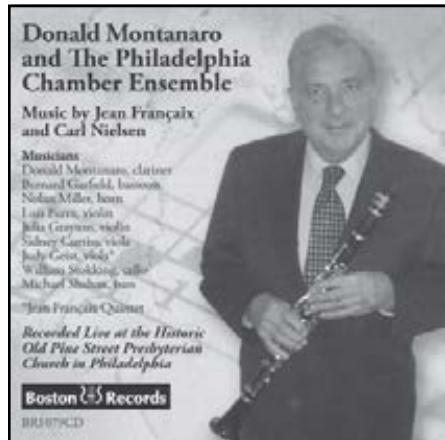
with aggressive outbursts, classic McAllister. The colors and variety in this piece are very compelling and the performance is superb. Each member of this ensemble provides virtuosic performances, both in solo passages and in the intricate ensemble interplay that pervade throughout the work. This piece is a perfect choice to end this CD.

The overall production of this CD is exceptional. The pieces are beautifully recorded with perfect atmosphere and balance between instruments. The works selected provide a wonderful and diverse presentation of Scott McAllister's music. Finally, Barger's clarinet playing is outstanding. Her performances are beautiful and engaging from beginning to end. This is a terrific CD, and I highly recommend it as an addition to any CD library.

by Larry Guy

Donald Montanaro and the Philadelphia Chamber Ensemble

Donald Montanaro, clarinet; Bernard Garfield, bassoon; Nolan Miller, horn; Luis Biava, violin; Julia Grayson, violin; Sidney Curtiss, viola; Judy Geist, viola; William Stokking, cello; Michael Shahan, double bass. Jean Françaix: *Quintet* for clarinet and string quartet; *Octet* for clarinet, bassoon, horn, string quartet and double bass; Carl Nielsen: *Serenata in vano* for clarinet, bassoon, horn, cello and double bass. BOSTON RECORDS BR1079CD. Total time 54:21. www.bostonrecords.com



This is a must-have CD for all serious players, be they students, amateurs or professionals. The simple reason is that Mr. Montanaro, for many years associate principal and E-flat clarinetist with the Philadelphia Orchestra and long-time teacher

at the Curtis Institute, exhibits the highest quality of every aspect of clarinet playing in these live performances. From the first notes of the Françaix *Quintet*, one can hear his exceptionally beautiful tone quality coupled with a faultless legato. In other parts of this CD, one notes Montanaro's relaxed, fluent technique, perfect rhythm, impeccable intonation and overall command. For these reasons, and because the performances are well captured, without sonic doctoring or "laundering," this CD should be studied in detail by every player who wants to improve his or her performance level. It establishes a bench mark for performances of this repertoire, and also establishes a bench mark for every technical aspect of clarinet playing. Listen to the cadenza near the end of the last movement of the quintet to hear an example of meticulously controlled virtuosity.

Montanaro here performs with other members of the Philadelphia Chamber Ensemble, a group formed in 1977 and dedicated to presenting seldom-heard works with unusual instrumentation at Old Pine

Street Presbyterian Church in Center City Philadelphia. All of the performers on this recording are, or were, members of the Philadelphia Orchestra, and all perform admirably. Special kudos to bassoonist Bernard Garfield and hornist Nolan Miller for their sterling contributions to Françaix's *Octet* and Nielsen's *Serenata in vano*.

A student of Jules Serpentini and Anthony Gigliotti, Donald Montanaro was strongly influenced by Ralph McLane and Marcel Tabuteau, so these performances are of special interest also from an historical point of view, because they chronicle the highest traditions of Philadelphia Orchestra wind playing.

From a pedagogic viewpoint, I would suggest that teachers encourage students to get the clarinet parts of this music and play along with this recording, doing their best to imitate Mr. Montanaro's sound, articulation and legato. Imitation is an important component of artistic development, especially in young players, and one simply cannot find a more detailed compendium of clarinet virtues than what is displayed here.

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The I.C.A. has launched an online store where I.C.A. members can sell their own recordings and music. **Here's how it works:**

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The President's *Message*

by John Cipolla

Robert DiLutis, artistic director of ClarinetFest® 2014 (July 30–August 3, 2014), has put together a spectacular lineup of presenters, performers and pedagogy sessions. He built this particular ClarinetFest® around a theme that is quite relevant in our music world today – *The Clarinetist as Entrepreneur: "How to diversify and expand your skills and artistry for greater success as a musician in the 21st Century."*

"I urge everyone to set aside time in your summer to attend this ClarinetFest®. It has relevance for each and every facet of our music world as teachers, performers, researchers and fans of the clarinet. Baton Rouge has an incredible history of music and culture, and Robert has plans for ClarinetFest® attendees to fully experience this rich culture through the music, food and local tours.

The I.C.A. competitions are the heart

of what makes this organization so unique and special, as these competitions always attract such incredibly talented young artists. I would like to graciously thank Anderson Musical Instrument Insurance Solutions, LLC for its generous support of the I.C.A. High School Competition this year. I would also like to thank our industry professionals for their continued support of the I.C.A. competitions and ClarinetFest®.

As of this writing (February 27, 2014), the I.C.A. Board continues to work hard at seeking new United States sites for future ClarinetFest® events. If you would like to consider hosting an event, please contact me.

I also look forward to ClarinetFest® 2015 in Madrid, Spain. The Spanish Clarinet Society will organize this event. Please check the I.C.A. website for details. Also, in 2014 and 2015, I.C.A. will feature a number of smaller one-day regional events that are seeking to increase membership among the younger students and local musicians in various U.S. regions. These events are intended to spark interest in students, amateurs and professionals so that they will consider attending a ClarinetFest® in the summer. These regional events will be held in the fall and spring. Please check the I.C.A. website for more details.

The James Gillespie Online Resource Library will soon be available. Thank you for all your support to this incredible project. Please check the I.C.A. website for further information.

I have said this before, but I continue to be humbled by the commitment, energy, time and heart and soul that you – the I.C.A. members – devote to your craft, artistry, teaching and everything that you do that is related to the clarinet. It is quite amazing, and it is such a thrill to be a member of an organization with such incredibly talented and generous people.

Thank you for your continued support and membership to the I.C.A. I look forward to seeing you all in Baton Rouge soon!

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The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside of North America is 7–10 days.



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