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Vol. 6 No. 4  
Summer 1979



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3. Entries will be postmarked no later than December 1, 1979 and will be submitted to

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Funding for this contest is provided by Yamaha International Corporation, Buena Park, California.

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## The Bonade Legacy — Part IV

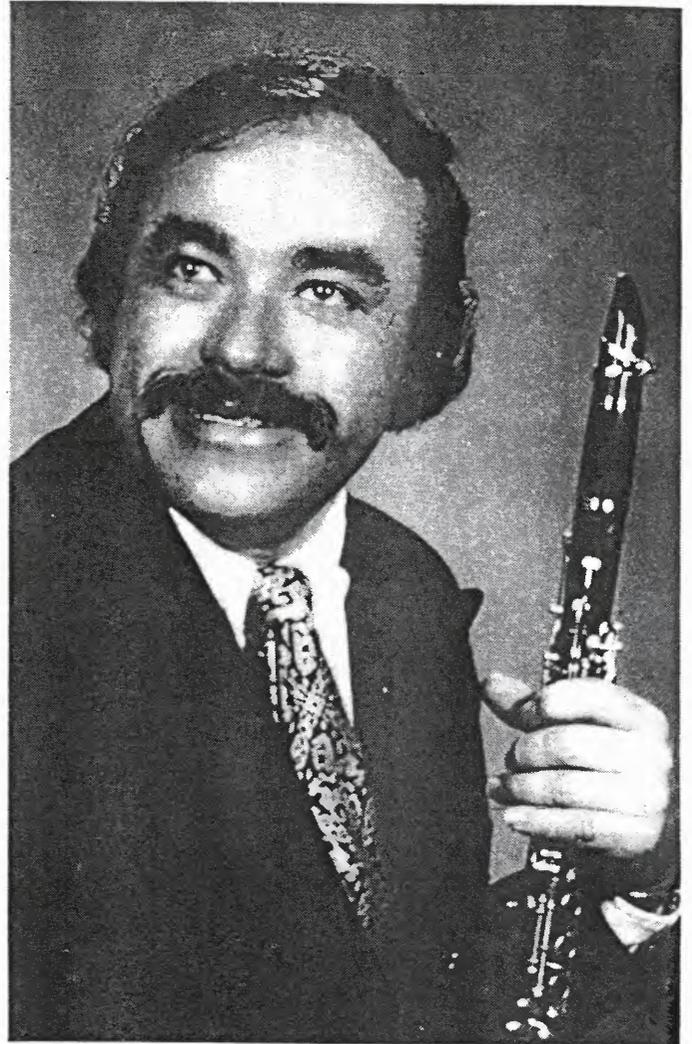
by Jerry Pierce

The intention was to end "*The Bonade Legacy*" with the completion of Part III, but as new material came to light and the need to correct inadvertent mistakes became apparent, I decided a concluding installment should be written. Trips to Europe in the fall of 1977 and 1978 allowed me the opportunity to talk with old friends in New York, Paris, London (Pamela Weston), and Cannes (Mrs. Daniel Bonade). I am deeply grateful to Maud Bonade who, though she is eighty-one years old and in very poor health with failing eyesight, took the time and trouble to supply me with detailed corrections to the earlier articles of this series. She also presented me with many personal letters, Bonade's address books, diaries that he had kept from 1916, and many family mementos, including an overwhelming number of pictures. These pictures capture a bit of history and include annotations of the people the pictures embrace, along with the dates and locations. This fourth article then is the fruit of my latest visits with Maud Bonade and the research that has taken place since the appearance of the first article of this series.

Daniel Bonade's father, Louis Bonade, was born in La Rochelle, France on March 18, 1845<sup>1</sup>. It is now known that Louis Bonade also had a brother named Ernest Bonade<sup>2</sup>. In 1875 Louis was named "directeur de la Musique de Landwehr" of the municipal orchestra which was created for him<sup>3</sup>. Though Louis Bonade toured successfully through much of Europe, he made his home in Geneva until he died on Jan. 3, 1908<sup>4</sup>. His death in his apartment across from Victoria Hall was presumed to have been brought on by fatigue as he had just returned from a successful tour of Belgium where his ability as a conductor once again found acclaim. Louis was also an excellent clarinetist and won the First Prize in clarinet from the Paris Conservatory in 1870. The *Solo de Concours* that year was 2<sup>e</sup> Solo by Louis' major teacher, H. Klosé<sup>5</sup>. After moving to Geneva in 1876, Louis held many important musical positions until his untimely death. These include professor of clarinet at the Conservatoire, professor of solfège in the secondary schools, solo clarinetist with *l'Orchestre du Theatre et de la Ville*, director of the Choral Society, and director of the symphony orchestra. He was an honorary citizen and at his funeral on January 5, 1908 the orchestra played the funeral marches of Beethoven and Hugo de Senger in homage<sup>6</sup>. He was held in the highest esteem by many of the great musicians and composers of his era and autographed pictures<sup>7</sup> to him by such men as Tchaikovsky, Saint-Saëns, Massenet, Paderewsky, Widor, Leoncavallo, etc., attest to this fact. Louis Bonade is buried at Geneva in the cemetery of Saint-Georges.

The correct date of Daniel Bonade's birth is April 4, 1896<sup>8</sup>. His birth occurred in Geneva, Switzerland, where he also spent his schoolboy years. He was a frail lad, and there was concern about his health, as Louis and Esther Bonade had lost their first son, Emile, while he was a young child<sup>9</sup>. Perhaps because of this, Daniel spent much time on fishing and hunting trips in Switzerland with his dad and always considered this a special treat.

The Bonade family was deeply involved with the arts in Geneva. It would have been possible for Daniel to pursue voice since his mother had an established operatic career. In-



Jerry Pierce

stead, however, the eight-year-old Daniel chose the clarinet as his father had.

I previously incorrectly stated that after Louis' death, Daniel was sent to live with his older sister, Marie Louise, and her husband, Henri Lefebvre, so that Daniel's mother could continue her tours with the opera. Actually the Bonade family moved to a home in Ville d'Auray where Daniel lived with his mother and sister. The flower garden mentioned in Part I that he took so much pride in was at his home rather than Lefebvre's. It wasn't until after Henri's divorce from his first wife in Paris that he courted Marie, and they weren't married until the 6th of August, 1917. Mrs. Esther Bonade was not in a hurry to marry her only daughter to a divorced man who was already many years older (Henri Lefebvre was born the 23rd of April, 1867 in Lillers, France, and Marie Louise Bonade was born the 7th of July, 1892 in Plainpalais, Switzerland<sup>10</sup>).

It is unclear as to how long Daniel studied with Henri Lefebvre, but as early as 1907 Henri's name appears as clarinet soloist with Louis Bonade conducting programs in Geneva<sup>11</sup>.

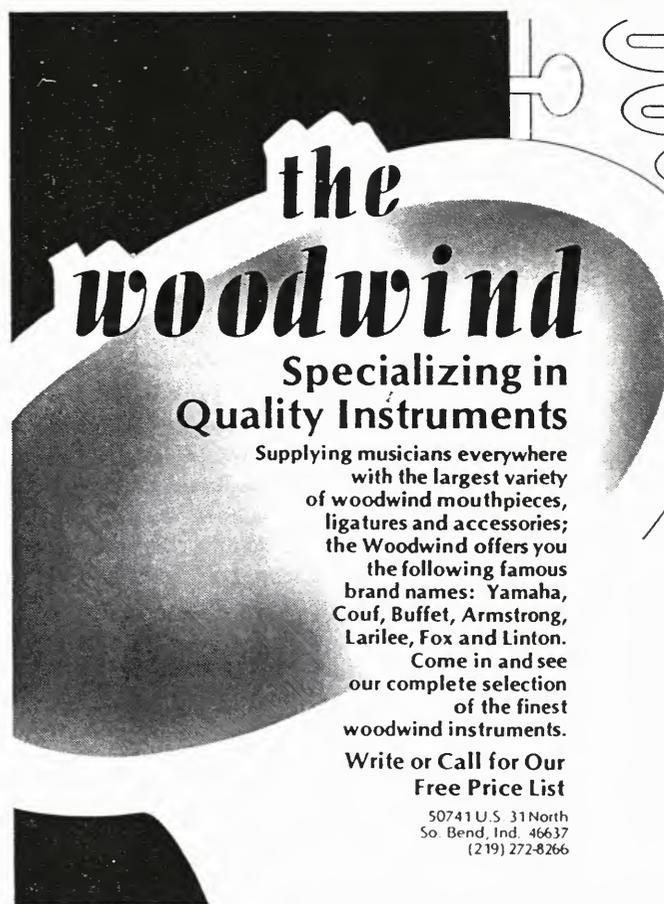
Daniel did study with Lefebvre in Paris before attending the Paris Conservatory (Daniel won Second Prize in 1912 when the required piece was Busser's *Pastorale* and the "Premier Prix" in 1913 with Max D'Ollone's *Fantaisie Orientale*<sup>12</sup>). Certainly Henri Lefebvre was the major influence in Bonade's playing, although Daniel also studied with Ferdinand Capelle (his first teacher) and Prosper Mimart (professor at the Paris Conservatory). Bonade was to later write in *The Clarinet*:

*I have known Henri Lefebvre for a good portion of my life, studying with him, living with him until I came to the United States, and had the good fortune to be in contact with this great artist through all of my student days. When giving me a lesson, he would often make me play two bars of phrasing for the duration of the lesson. I would observe how he fixed reeds, and practically all I know derives from tips and suggestions he gave me. He would sit in front of me with his instrument and play the solo of the Andante from the Unfinished Symphony of Schubert with a beautiful tone and artistic phrasing and then would ask me to repeat it several times. It was both a schooling and an inspiration*<sup>13</sup>.

Henri Lefebvre died in Douai (Nord), France on the 11th of March, 1923. Marie never remarried. She did, however, carry on the Lefebvre name with the Lefebvre reed factory in Paris, helped by an associate, L. Croes, until her death on the 20th of May, 1955 in Paris<sup>14</sup>.

After coming back to the United States (Bonade had been here with the French Guard Republicaine Band to play for the San Francisco-Panama-Pacific Exposition in 1915 as solo clarinetist of the band conducted by Pares), he free-lanced in New York City. The amount of playing he did in 1916 and 1917 is staggering. It included, among other engagements, solo positions with the Ballet Russe, the Victor Herbert Orchestra, the Rialto Opera, and even some playing with Sousa's Band<sup>15</sup>. Bonade liked to travel and in 1916 alone played concerts in the following cities: Alameda, Cal., Albany, N.Y., Amsterdam, N.Y., Atlanta, Ga., Atlantic City, N.J., Austin, Tex., Baltimore, Md., Berkeley, Cal., Binghamton, N.Y., Cheyenne, Wyo., Chicago, Ill., Cincinnati, O., Cleveland, O., Columbia, S.C., Columbus, O., Dallas, Tx., Dayton, O., Denver, Col., Des Moines, Ia., Detroit, Mich., Duluth, Minn., Elmira, N.Y., El Paso, Tx., Fargo, N.D., Fort Worth, Tx., Hartford, Conn., Hoboken, N.J., Houston, Tx., Indianapolis, Ind., Jersey City, N.J., Kansas City, Mo., Los Angeles, Cal., Milwaukee, Wis., Minneapolis, Minn., Newark, N.J., New Haven, Conn., New Orleans, La., NYC. N.Y., Niagara Falls, N.Y., Oakland, Cal., Omaha, Neb., Philadelphia, Pa., Pittsburg, Pa., Pittsfield, Mass., Portland, Ore., Providence, R.I., Richmond, Va., Rochester, N.Y., Sacramento, Cal., Salt Lake City, Ut., Santa Barbara, Cal., San Francisco, Cal., San Jose, Cal., Seattle, Wash., Spokane, Wash., Springfield, Mass., St. Louis, Mo., St. Paul, Minn., Syracuse, N.Y., Tacoma, Wash., Toledo, O., Tulsa, Okla., Utica, N.Y., Washington, D.C., Wichita, Kans., Wilmington, Del., and Worcester, Mass.<sup>18</sup>

By 1917 Bonade was also doing an extensive amount of recording. Only a few records could be made from a perfor-



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mance which meant many repeats of the same music in order to produce enough records for circulation. When he was playing with the opera orchestras the repertoire was demanding in that a different opera, and at times two, each day was performed. During the week May 20th, 1917, Bonade played *Lohengrin*, *Butterfly*, *Cavalleria Rusticana*, *Pagliacci*, *Lucia*, *Faust*, *Hansel & Gretel*, and *Trovatore*<sup>17</sup>.

He enjoyed his work very much; he was young, having a wonderful time in life, and, not only that, he was in love. He and Maud were married on April 4th, 1916 in New York City. His witnesses were two big German friends from the Met<sup>18</sup>. It might also be noted that in the era of no income tax and 5 cent loaves of bread, Bonade was making a fantastic amount of money. In 1916 he made \$2,878 playing the clarinet<sup>19</sup>.

It was on December 2, 1917 at 1:30 p.m. in Carnegie Hall that Bonade played for Stokowski, and the next day he was no longer a free-lance clarinetist, but principal clarinetist of the Philadelphia Orchestra; and on December 6th, 1917, he was recording with the orchestra for RCA Victor<sup>20</sup>.

I originally thought that perhaps Bonade, in later years, had regretted leaving the Philadelphia Orchestra in 1930. I now believe that this was not the case. He had a great respect for Stokowski, Rodzinski, Toscanini, and others, but when one examines what notes Bonade did make in his "little black books", one becomes aware that Bonade enjoyed the challenge of new situations and that he was able to make a better living as a free-lance player than with any one orchestra, especially after the "crash" in 1929. Also, by this time, his reputation was great enough that he was in demand

and didn't have to search out work as many other players did. Bonade possessed that wonderful thing called "luck", and this stayed with him during his entire playing career. He never went after anyone else's position, not that he would have anyway, because it was certainly against his principles; but things always came to him, and it seemed that he was always "at the right place at the right time". Daniel could have stayed with the Cleveland Orchestra for the rest of his playing career. He was, at one point, offered a contract without dates or price, but he refused the offer as this was not his way, and he chose to move on. Many, perhaps, thought that his wife, Maud, influenced his decisions, but although he was a devoted husband, he was very strong willed and so she always left those choices about his career to him and never attempted to use her influence in that way. He was happy in his work and received great satisfaction from both teaching and playing. With conductors and professional playing he was only patient with perfection, yet at the same time he possessed a great amount of patience with younger students and players who really wanted to learn.

In Part III of the *Legacy*, I wrote that Bonade's mother, Esther Bonade, died in an accident at the close of World War II. This is not the case, as she died at the age of 89 in her daughter's country home at Beynes (Seine et Oise) on March 2nd, 1944<sup>21</sup>. The accident mentioned happened to Maud's mother in Brussels, Belgium, at the close of the war. The rush of an English ambulance created the accident which proved fatal. The whole incident was helplessly witnessed by Maud's brother who later relayed the sad news to her as best he could<sup>22</sup>.

Dr. Leo W. Lakritz (who is now a successful doctor in Beloit, Wisconsin, but who was also a former student of Bonade and later made recordings for RCA with him) related another story about the war.

*I was a pupil just prior to and following World War II. During the war I had an opportunity for a few days off in Paris. I made three stops there: the Lefebvre reed factory, the Buffet factory, and the Vandoren factory.*

*At the Lefebvre factory I arrived during the siesta time in the afternoon and they were reluctant to admit me. But when I explained that I was "un eleve de M. Bonade" they let me in. The first thing that I noticed was a photo of Bonade hanging on the wall. It was the same one used in his orchestra studies. There I met his sister and Mr. L. Croes. They were elated to get news of Bonade since all communication with the States of course had ceased.*

*I managed to send a letter to Bonade and let him know that his family and factory were intact. Years later when I returned to the States and resumed study with him he frequently expressed his appreciation to me for the news I was able to send him from France. This was the only word he had about their fate in four years<sup>23</sup>.*

There are probably as many stories about Bonade as there are Bonade students. At one time he had stock in Coca-Cola, but decided that it wasn't going to be worth anything and so cashed it in to at least get enough money to enjoy a vacation in the Bahamas<sup>24</sup>. That would have certainly been a welcomed income during Bonade's long and fatal illness. He had in-

vested his money very wisely, but the doctor bills in France after his retirement ate away at all of his investments and savings near the end of his life.

Solo recordings by Daniel Bonade have eluded me. Maud stated that Daniel did do some solo recording in New York City before 1925 with a pianist she thought was named Ansothe; however, she was unable to shed any light as to whether these were ever released or what label they might have been with. It is known that he played the Mozart *Clarinet Quintet* at least in Cleveland with the Cleveland String Quartet on March 30th, 1934<sup>25</sup>. Richard Gilbert believes Bonade did make solo recordings of the Preminov *Ballade*, the Weber *Grand Duo*, and the Weber *Variations*, op. 33. These recordings were to be released on the "Woodwind Recordings" label. It has been confirmed that the Perminov was recorded, and probably also the *Variations*,<sup>26</sup> but to date neither the masters nor any other solo records have been located. It should be noted here that if any readers do have such information, I would certainly appreciate receiving it.

James Collis offers interesting insight into some of the possible reasons why Bonade apparently never took the trouble to record solo and chamber music for the clarinet.

*In my opinion, Mr. Bonade should have been the Rampal of the clarinet, but he had little interest in playing chamber music, and much less, a soloist career, although the time has long been ripe for such a soloist. That was unfortunate because, in my opinion, he realized far from his potentialities — even though that was really something<sup>27</sup>.*

Perhaps it might be fitting in bringing this series to a close to quote Maud Bonade and her note to all of the readers and friends of her late and beloved husband, Daniel Bonade.

*As it was impossible for Mrs. Bonade to answer the innumerable marks of sympathy arrived at the time of the passing on the 11th of November, 1976, of her husband, DANIEL BONADE, Mrs. Bonade wishes to express her very sincere and warm thanks to all who cared and loved him, her dearly beloved husband . . . Pray for him who loved you all. Thank you, and may God bless you all<sup>28</sup>.*

I have tried to trace some of the history of Daniel Bonade for readers of *The Clarinet* with this series of articles. Whatever the value of such an undertaking, it still does not and can not show the artistry that was his. When all is said and done, it is Daniel Bonade — the musician, the artist, the interpreter of the symphonic repertoire, the teacher — who played so marvelously on his chosen instrument that he was able to express himself musically to such a high degree that he inspired others to strive for that art which was his, and in so doing left a legacy that befits his title, "Dean of American Clarinetists"<sup>29</sup>.



Footnotes on Page 9

N.B. Several records have recently become available again that include Bonade's playing with the Cleveland Orchestra under the direction of Artur Rodzinski. These, I understand, may be ordered from Rose Discount Records, 214 South Wabash, Chicago, Ill. 60604, at \$2.88 per record plus postage, and include the Shostakovich *Symphony No. 1* in F Major, P-14142, the Shostakovich *Symphony No. 5*, P-14128, Ravel's *Daphnis and Chloe #2* and *Rapsodie Espagnole* P-14127, the Tchaikovsky *Symphony No. 5*, P-14135, the Sibelius *Symphony No. 5*, P-14129, the Strauss *Till Eulenspiegel*, Waltzes from *Der Rosenkavalier* and *Salome's Dance*, P-14131, Tchaikovsky *1812 & Romeo and Juliet*, P-14133, and Mendelssohn *Midsummer Night's Dream*, P-14124, all by Columbia Special Products.

#### FOOTNOTES:

1. Adam, Paul. *Nos Artistes aux Theatres de Geneve et Lausanne*, (Saison 1897-98). C.-E. Alioth, Boulevard du Theatre, 7 Geneve.
2. From an inscription on a photo of Louis Bonade (May 19, 1880) — "a son frere Ernest, Louis Bonade" ("to my brother Ernest, Louis Bonade"). This photo taken in Geneva is now in my possession.
3. Adam, op. cit., p.4.
4. Le Comite'. *Harmonie Nautique* (Harmonie municipale de la ville de Geneve), Cinquantieme Anniversaire 1883 — 9 Mars 1933. Ch. Pezzotti, Imprimeur, Rue du Prince, 10, Geneva.
5. Dangain, Guy. *A propos de . . . la Clarinette*, Billaudot, Paris.
6. Le Comite', op. cit., p. 16.
7. These rare pictures and many more which hung in the Bonade home during Daniel's lifetime were all given to me by Maud Bonade. They do, along with many rare programs, newspaper accounts, etc., substantiate the fact that Louis was a major force in the musical life of Switzerland in his time. He was also very close friends with Lord Daniel Barton, a man of great wealth and standing, and Victoria Hall was built for Louis Bonade. The money needed for construction was provided by Lord Barton (who was also Daniel's Godfather).
- 8., As stated in Part I of this series, there was some doubt as to the exact date. A silver case given to Daniel and belonging to Henri Lefebvre, which is now in my possession, is engraved "D. B. — 1896". This then along with all other material including Daniel Bonade's signed statement for *Who's Who in Music* would tend to clear up any doubt.
9. From an inscription on a very rare photo of a small boy (date unknown) "Emile Bonade". On the back of the picture in Maud Bonade's hand, "Emile Bonade, D.B.'s brother, he never knew him."
10. Republique Francaise Livret de Famille. Official marriage license and passport which was given to me lists all of the Lefebvre family dates. I must apologize here to Pamela Weston, for in her book, *More Clarinet Virtuosi of the Past*, the dates that she lists for Henri Casimir Lefebvre (whose father was Casimir Joseph Lefebvre and his mother was Adolphe Boulinguer) are incorrect, and I'm afraid that I supplied her with those dates, but that was before I had this document.
11. Le Comite', op. cit., p.15.
12. Dangain, op. cit., p.91.
13. Bonade, Daniel. "Henri Lefebvre", *The Clarinet*. Vol. 1, No. 4 (Winter, 1950-51, p. 27.)
14. Republique Francaise Livret de Famille, op. cit., p.2.
15. Daniel Bonade's 1916 Diary.
16. Ibid.
17. Daniel Bonade's 1917 Diary.
18. Statement by Maud Bonade on November 14, 1977, during our visits in Cannes, France.
19. 1916 Diary, op. cit.
20. 1917 Diary, op. cit.

21. Daniel Bonade's 1944 diary. Entered on Thur. March 2, 1944. "Me're Decede' e — A Beynes — 89 ans. 1855". ("Mother died . . .") In Adams *Nos Artistes aux Theatres de Geneve et Lausanne* on page 8? (no number given) she is listed as having been born in Paris in 1859, but this is a "press release" and probably Daniel's diary is correct.

22. Statement by Maud Bonade on March 13, 1977, during our visits in Cannes, France.

23. Statement by Leo W. Lakritz, M.D. In a personal letter, Beloit, Wisconsin. April 16, 1977.

24. Statement by Russell A. Landgrabe in a personal interview, Chicago, Illinois, December 17, 1976.

25. The Cleveland News. "Artists to Appear Here This Spring (at Severance Hall)". March 20, 1934. Note; Although unconfirmed, it has been told to me that Bonade also had a radio show in Cleveland. If this is the case then there might exist "air checks" of this show which might include his playing.

26. Statement by Ralph Lorr in a personal letter, North Babylon, New York, March 22, 1978.

27. Statement by James Collis in a personal letter, Brewster, New York. November 26, 1977.

28. Note of gratitude by Maud Bonade. Cannes, France. October 6, 1977.

29. Maud Bonade never gave her husband the title of "Dean" of clarinetists. This title was given to the maestro by Vito Pascucci of Leblanc Corporation in Kenosha, Wisconsin, who greatly admired the artistry of Bonade.

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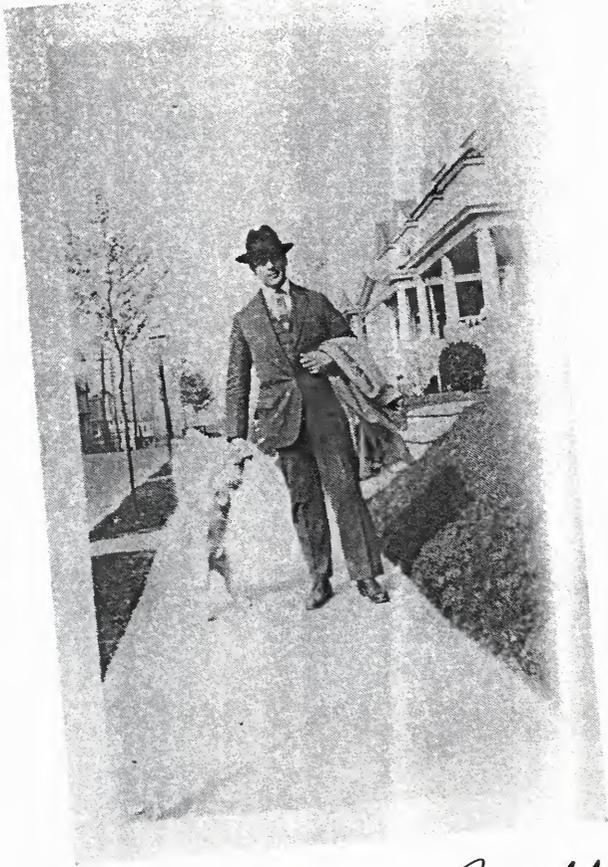
Daniel and Mom



Daniel's father  
Louis Bonade 1880



Daniel, Maud, Marcel Tabuteau  
Lucien Caillat, Ocean City N.J. 1919



*Daniel with "Prince" in Philadelphia*



*Garde Republicaine Band  
Daniel in overcoat, Lucien  
Cailliet standing far right.  
others unidentified.  
San Francisco 1915*



*Daniel as schoolboy in Geneva*



*Daniel, his dog "Musique"  
and Maud Bonade*



*Philadelphia Orchestra Woodwind Quintet 1929-30  
(L to R) William Kincaid, Bonade, J. Walter Quetter, Joseph  
Wolfe and Marcel Tabuteau.*



*Philadelphia Orchestra Woodwind Quintet  
(in a lighter moment)*

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*First Prize winners at Paris Conservatory 1913*



*Bonade at the National Youth Orchestra of Canada, Toronto July 1967*

## Georgina Dobrée — A Profile

by Elizabeth Ann Fogle

This past fall I attended a recital given by Georgina Dobrée as a part of her latest American tour. She was in the United States giving performances in Washington D.C. at the National Gallery, at Yale University, William Paterson College in New Jersey, the University of Iowa and Michigan State University.

Ms. Dobrée is an English clarinetist living in London and teaching Clarinet and Chamber Music at the Royal Academy of Music. Most of us know Ms. Dobrée primarily through her research and interest in the early clarinet repertoire of the 18th and 19th centuries. She has edited many of these pieces which are now available in modern publication.<sup>1</sup> However, what many of us may not know is that Ms. Dobrée takes an active interest in contemporary music and has commissioned and recorded many of these works.

She graduated from the Royal Academy of Music in 1949 and, with a scholarship from the French Government, continued her clarinet studies in Paris under Gaston Hamelin. Her professional career began in the 50s and early 60s as a participant in the Darmstadt Festival performing, for the most part, both avant-garde and mainstream music of the 20th century. In 1953 she was awarded the prize for Performance of Contemporary Music by the Festival. The ensemble at Darmstadt included clarinetists Guy Deplus, Josef Horák and Hans Deinzer. Georgina was perhaps one of the first clarinetists to champion the compositions of Pousseur, Maxwell Davies and Earle Brown, to name only a few who could be found at the Festival every summer.

As London was becoming more and more enthusiastic about the new music, Ms. Dobrée, in her own words, was becoming more bored and turned to the music of the past. Her experiences at the Darmstadt Festival were so much in advance of the general acceptance of contemporary music in London that the musical public was unreceptive to these more experimental aspects of the new music.

Ms. Dobrée's interest in early music developed from her work with the manuscripts of the Molter Concerti which she was asked to record for the HMV Baroque Library Series in 1968. For this, she prepared the edition with painstaking research into the performance practices of the mid 1700s. Not long ago, she was able to identify Mendelssohn's own orchestration of the original piano version of his *Concertpiece Op. 113* for clarinet and basset horn. She recorded it this past October for the BBC playing the basset horn.

Three years ago Ms. Dobrée began recording on her own label, Chantry Recordings. The repertoire included on these five discs<sup>2</sup> represents her varied interests in the early literature (a re-issue of the four Molter Concerti on D Clarinet) and in newly commissioned pieces like Morris Pert's *Eoastrion for Eb Clarinet and Tape*. On the recital which I heard she played another commissioned work by British composer Elisabeth Lutyens, *This Green Tide, Op. 103* for Basset Horn and Piano which, along with the Pert and others, is available on her latest album, "*Contemporary Clarinet: Vol 2.*"

Ms. Dobrée plays on Buffet clarinets — a number of them! Her case holds an Eb, D, C, Bb, A and Basset Horn! Besides the fact that many of the new works she plays and commis-



Georgina Dobrée

sions are scored for the odd pitched instruments, she uses them, as well, in her performances of the early literature. Ms. Dobrée frequently gives lecture recitals discussing the historical development of the clarinet and uses the differently sized instruments to demonstrate the repertoire.

We spoke at some length about the so called "English" school of clarinet playing and its foundations. Although Ms. Dobrée tends to believe that the individual schools of playing style which were for so long divided into the "German," "French," "English," and eventually "American" types are no longer easily detectable, she does see English playing as having some unique characteristics. One of the most obvious and distinctive qualities which appears in the playing of some English clarinetists is the use of vibrato. Ms. Dobrée sees that aspect as originating with the playing of Reginald Kell and carried on by such players as Gervase de Peyer and John Denman. On the other hand, the tradition which was established by Thurston and Draper can still be heard in clarinetists Thea King and Pamela Weston. This style carries with it more closely united ties with the old French school and does not necessarily promote the use of vibrato as an intrinsic component of the sound.

The use of the wide bore Boosey and Hawkes Clarinet Model 10-10 is also uniquely English. And although not all orchestral clarinetists in England are using this instrument, a substantial enough number are, creating a different kind of orchestral sound. It is, however, not so great a difference as one experiences in Germany where many orchestral positions are filled with clarinetists who specifically play on the German system instruments, with none other being accepted. An English player can still perform on either the English or French made clarinets without causing too much of a stir! The French instruments are, in fact, probably the most popular.

Georgina Dobrée continues a busy and active musical life in London with plans for new recordings and ever ongoing research which will undoubtedly give us new and varied repertoire encompassing music from the earliest to the latest developments. Her teaching career continues to promote excellence with her students winning performance prizes and, as well, undertaking the scholarly avenues of endeavor. Georgina has indeed contributed greatly to the clarinetist's broadening realm of musical efforts and promises to be an enterprising source of accomplishments for the future.

1. The works which Georgina Dobrée has edited are:

*Clarinet Duets*, Vols. I and II, ed. and arr. by Georgina Dobrée and Thea King. Chester (in prep.).

Gebauer, Etienne, *Duo Concertant Op. 16 No. 3* for Clarinet and Violin, Musica Rara.

Krommer, F. *Quartet in D Op. 82* for Clarinet, Violin, Viola and Cello, Musica Rara.

Krommer, F. *Quartet in Bb Op. 83* for Clarinet, Violin, Viola and Cello, Musica Rara.

Krommer, F. *Quintet in Bb Op. 95* for Clarinet and Strings, Musica Rara.

Lefèvre, X. *Methode de clarinette. Sonata, No. 1* for Clarinet and Bass Realized for Piano, Schott.

Lefèvre, X. *Sonata in Bb Op. 12 No. 1* for Clarinet and Bass Realized for Piano, Oxford University Press.

Mozart, W. A. *Divertimento No. 1, K. 439b*, arr. for Clarinet in Bb and Piano, Chester (in prep.)

Pleyel, I. J. *Concerto in C* for Clarinet, Musica Rara.

Ries, Ferdinand. *Sonate Sentimentale Op. 169* for Flute or Clarinet and Piano, Musica Rara.

Wanhall, J. B. *Quartet for Clarinet and Strings*, Musica Rara.

Wanhall, J. B. *Sonata in Bb* (orig. in C) for Clarinet and Piano, Musica Rara.

Weber, C. M. *Adagio and Rondo (Two Pieces, 1808)* for 2 Clarinets, 2 Bassoons, 2 Horns, Musica Rara.

2. The five discs which Georgina Dobrée has recorded, available on Chantry Recordings, are:

ABM 22 Johann Melchior Molter, *Four Clarinet Concertos* with the Carlos Villa Ensemble.

ABM 23 Fritz Kreisler, *String Quartet in a minor*; Samuel Coleridge-Taylor, *Clarinet Quintet in f# minor* with the Amici String Quartet.

ABM 21 *The Music of Morris Pert. Luminos* for Bass Horn and Piano; *Four Japanese Verses* for Soprano and Piano; *Chromosphere* for Five Instrumentalists and Tape (with Veronica Hayward, soprano, Morris Pert, piano and percussion, and Suntreader.)

ABM 24 *Contemporary Clarinet: Volume 1*. Phyllis Tate: *Sonata for Clarinet and Cello* with Jack Kirstein (cello); Igor Stravinsky: *Three Pieces for Clarinet Solo*; Arnold Cooke: *Suite for Three Bb Clarinets* and Roger North: *Salle d'Attente* with Thea King and Daphne Down; Richard Rodney Bennett: *Crosstalk* with Thea King and G. Dobrée (basset horns).

ABM 25 *Contemporary Clarinet: Volume 2*. Elisabeth Lutyens: *Valediction, Op. 28* for Clarinet and Piano, *This Green Tide, Op. 103* for Bass Horn and Piano, with Morris Pert (Piano); John Mayer: *Raga Music for Solo Clarinet*; Morris Pert: *Eoastrian for Eb Clarinet and Tape*.

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Elizabeth Ann Fogle, clarinetist, is a silver medal winner of the "Concours International D'Execution Musicale" in Geneva, Switzerland. As a solo and chamber recitalist she has performed with the Chamber Music Series at the Mozarteum in Salzburg, the American Wind Symphony Orchestra, the Orchestra of the Suisse Romande, and has given solo recitals throughout the United States and Europe.

Dr. Fogle is on a leave of absence from the University of Wisconsin in Stevens Point. She received her B.M. degree from Ithaca College, M.M. from Arizona State University and her D.M.A. From the University of Arizona.

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# A Report on the Fourth American Single Reed Workshop

Joseph Briscuso and Edward Palanker, Directors

The fourth American Single Reed Workshop took place January 18th-21st, 1979 on the campus of Towson State University. The third weekend of each new year has become the traditional time for reed players in the Baltimore suburb, and it promises to continue for many years to come.

This year the workshop had one hundred and fifty in attendance and another hundred enjoyed the public concerts. The following companies were on display: The Selmer Company, Buffet Crampon, W. T. Armstrong Company, Yamaha International Corporation, Custom Musical Instrument Co. and Rovner Clarinet and Saxophone Accessories.

First on the calendar of events, after registration, was the opening concert featuring the clarinet section of the Baltimore Symphony and members of the Towson State University Music Faculty. Opening the program was Steven Barta, principal clarinetist, performing the ever popular Weber *Concertino* op. 26, accompanied by Reynaldo Reyes. Local audiences had the opportunity to hear it again with the Baltimore Symphony a few weeks later. Gordon Miller, second clarinetist, and Joseph Briscuso, saxophonist then played *Cinq Portraits* op. 49 of Aubert Lemeland, a perfect piece for a single reed workshop. Ending the first half was Edward Palanker, the bass clarinetist of the Baltimore Symphony Orchestra, joined by percussionist Dale Rauschenberg in the presentation of *Sources III* by David Burge for Bb clarinet and percussion. This work is set in the dark, except for seven candles, which are systematically extinguished. It's a very effective theatre piece. (By the way, the clarinetist is called on to play several percussion instruments.)

The second half of the program was devoted to the clarinet choir. First was the Towson State University clarinet choir performing Donald Young's *Kroyer Variations*. This was followed by Franz Schubert's *Symphony No. 5* arranged by Hermann-Moffitt. Christopher Wolfe, assistant first clarinetist of the Symphony was at the helm of the combined choirs of Essex Community College, Frostburg State College and Towson State University. If only Shubert could have heard it.

First on the agenda Friday morning was a session on music for the saxophone quartet presented by John R. Sox of De Paul University. Mr. Sox and some of his students performed a short, informal lecture concert using six contrasting works of the repertoire as examples. Next was Mr. Richard Probst of the Buffet Crampon & Cie presenting a very interesting slide presentation on the manufacturing techniques of clarinets and saxophones. This very stimulating session took us through the cutting and curing of the wood to the fine hand work in finishing the instruments. A great many questions were answered by Mr. Probst throughout the presentation.

After lunch Donald Sinta from the University of Michigan presented his lecture on two primary topics, the altissimo register of the saxophone and double tonguing. He demonstrated both with great accuracy and explained his theories on the importance the throat plays in playing the altissimo register. Then he suggested students be taught to play the entire saxophone range before they become "advanc-

ed" by using their throat and not just the embouchure to achieve this goal.

An open forum "round table" discussion followed with the topic being "Today's Job Market." A great many questions were posed about college positions, studio work, orchestra auditions, service bands and music education. It was also suggested that the music educators find ways of offering other outlets in education for the music student other than teaching and performance. Following this heavy discussion we all adjourned to the concert hall for a pre-dinner concert presented by the T.S.U. saxophone ensemble, Joseph Briscuso director, and the Frostburg State College clarinet choir, Huot Fisher, director. The saxophone group played the *Modern Art Suite* of Rusty Dedrick and two new works, *Dodecaphonic* by Klapka and *Quartet No. 1* by Davidson. The clarinet ensemble played a minuet from Haydn's *Symphony No. 92* in G, arr. by Fisher, *Introduction and Rondo* by Gordon Jacob, and the premiere performance of *Triptych* by Jon Bauman, a well written addition to the repertory.

That evening Donald Sinta returned for a recital featuring the alto and soprano saxophone. He was admirably accompanied by Brian Connelly. Mr. Sinta chose a very varied program displaying many styles and techniques of today's saxophonist, and he was very enthusiastically received. His program included *Sonata* in G major by Giovanni, *Duo I* with tape by Jerome Grantusing, *Sonata*, op. 19 by Paul Creston, *Three Romances* op. 94 by Robert Schuman, *Caprice en forme de Valse* by Paul Bonneau, *Sonata* (oboe) by Francis Poulenc, *Cheerfulness* by Ben Verecken and *Czardas* by Monti.

Saturday began with a reed making session by Edward Palanker using the Ree-du-al. He took the group step-by-step through his reedmaking process, explaining as he went along the whys and hows of what was happening.

Hank Levy followed with a lecture — demonstration on jazz writing and arranging for the woodwind section. Hank, whose arrangements are often performed by Stan Kenton, had members of his jazz ensemble assist in the demonstration.

After lunch John Park, lead alto of the Stan Kenton orchestra, did a clinic on improvisation. Mr. Park discussed various methods and teaching materials and stressed the importance of listening. He discussed the styles of particular performers and answered questions in a very active exchange of ideas.

Clarinet repair and tuning were the topics of the next workshop session and the very able Murray Snyder from New York took the floor. Mr. Snyder's expertise comes from many years as Buffet's head repair man when Carl Fischer was the U.S.A. distributor. Fielding dozens of questions from undercutting to cork replacement, just about every topic was touched upon. When the questions ceased we all got our instruments out for an informal reading session with composer-arranger John Krance. He had arranged *Bachianas Brasileiras* no. 5 of Heitor Villa-Lobos for large clarinet choir. Everyone that wanted had the opportunity to join in. Next year an attempt will be made to include more playing sessions for the people attending with ensemble sessions in orchestral literature, quartets, improvisation and solo pieces.

That evening John Park and Hank Levy returned along with the Towson State University Jazz Ensemble. It was an

evening of jazz with charts by Bill Holman and Hank Levy. Particularly memorable was John Park's performances of "Cherokee" and "My Old Flame." It was a fine way to end a long day.

Sunday came soon enough and opened with a well organized session on "The Studio Saxophone Teacher". Mr. Harry Gee from Indiana State University spoke of the responsibilities of the studio teacher to the student. He displayed many of his ideas in performances of a variety of short pieces for alto and tenor saxophone. Mr. Gee geared his comments to teaching the "average" student in terms of tone, technique, etudes, repertory, intonation and concepts.

Ronald Reuben, Bass Clarinetist of the Philadelphia Orchestra, then presented his views on the bass clarinet. He spoke of his concept of sound, reeds, mouthpieces and suggested that a player have his own concept before seeking out the proper equipment. He explained about intonation problems and offered some solutions by using various finger combinations, and also offered some fingerings for above high "C" and suggestions on the embouchure. Anthony Gigliotti, Principal Clarinetist of the Philadelphia Orchestra, ended the clinic sessions with his master class, allowing plenty of time

for questions which were many. Mr. Gigliotti covered everything from tonguing to reed fixing, and he spoke of his teaching methods, concept of tone, projection and equipment.

The finale concert began with Harry Gee performing *Dittico* by Halsey Stevens and *Introduction and Dance* by Tomasi, both for alto saxophone and piano. Reynaldo Reyes accompanied at the piano. The Baltimore Symphony clarinet section returned as a quartet in the performances of *Nocturne* by William Presser, *Pastorale and Dance* by Anthony Donato, and *Prelude et Danse* by Marc-Carles. After intermission, the Philadelphia clarinetists returned, joined by Amelia Gigliotti, in a performance of the *Concert Piece* no. 1 of Felix Mendelssohn. Originally for clarinet, basset horn and piano, Mr. Reuben performed the basset horn part on the bass clarinet. The great Brahms *Sonata in f minor* was next with Anthony Gigliotti in the solo role followed by the trio performing a very humorous and entertaining piece by Amilcare Ponchielli called *The Meeting*.

Information on the American Single Reed Workshop to be held January 17-20, 1980, can be obtained by writing to: Edward Palanker - Music Department, Towson State University, Towson, MD 21204. 301-321-2831.



Anthony Gigliotti in Master Class



Gorden Miller - clarinet; Joseph Briscuso - saxophone



Edward Palanker making reed



Steven Barta - clarinet  
Reynaldo Reyes - piano



Ronald Reuben in bass clarinet workshop

## The Clarinet Section of the Baltimore Symphony Orchestra

(The Editor wishes to thank Edward Palanker for his assistance in the preparation of this material.)

**Steven Barta** — Principal Clarinet since 1977. He came to Baltimore via Savannah, Georgia, where he performed as the principal clarinetist in the Savannah Symphony Orchestra. A native of Boston, Steven studied first with Chester Hazlett while in high school and Pasquale Cardillo at Boston University. He then went on to the Cleveland Institute of Music where he studied with Robert Marcellus and received his Bachelor's and Master's degrees. Steven also studied at the Blossom Festival school and has played with the Cleveland Orchestra and the University Circle Orchestra, conducted by James Levine.

Since coming to Baltimore he has performed the *Musgrave Concerto*, the *Mozart Concerto*, and *Weber Concertino*. Steven uses Buffet clarinets, a Kaspar mouthpiece, Morréé reeds and a Bonade inverted ligature with the cross bar removed. As a hobby he is a rock collector.



L-R Steven Barta, Gordon Miller, Edward Palanker (bass), Christopher Wolfe.

**Christopher Wolfe**, born in Philadelphia and raised in Washington, D.C., came to the Baltimore Symphony as assistant First and Eb Clarinetist in 1963 after receiving his B.S. in Music Education degree from the Peabody Conservatory of Music. His teachers were Sidney Forrest, Ignatius Genussa, Anthony Gigliotti, and David Weber.

Since coming to the Baltimore Symphony Orchestra, Christopher has been a member of the Philadelphia Composers Forum and *Musica Viva* Chamber Ensemble. He spent three summers as a fellowship member of the Tanglewood Institute where he received the C. D. Jackson award for outstanding musician. He is now director of Music at Essex Community College and a graduate student in conducting at the Peabody Conservatory of Music.

Christopher plays Buffet clarinets, Hite mouthpieces, Vandoren reeds and the Rovner "Dark" ligature. His hobbies include playing with his three children, tennis, and running.

**Gordon Miller**, the veteran member of the Baltimore Symphony Orchestra clarinet section, has been the Second Clarinetist since 1946. He is also the saxophonist with the orchestra.

A native of Baltimore, Gordon studied with Sidney Forrest and Stanley Hasty at the Peabody Conservatory of Music. He was a member of the Coast Guard Band, and First Clarinet with the Baltimore Civic Opera Company before the Baltimore Symphony Orchestra became its orchestra. He has performed with many chamber ensembles and was first reed player at Painters Mill Music Fair during the summers of 1958 to 1965.

Gordon previously taught at the Peabody Conservatory of Music and presently is on the music faculty at Towson State University. He plays Buffet clarinets, Charles Bay mouthpiece (m-O), Rovner "Light" ligature and Mitchel Lurie reeds, and he uses a Selmer Mark VI alto saxophone and Selmer C\*\* mouthpiece.

**Edward Palanker**, Bass Clarinetist since 1963, is a native of New York City. He attended the Mannes College of Music, studying with Eric Simon, and the Manhattan School of Music studying with Leon Russianoff and receiving his Bachelor of Music degree there. He also studied with Earl Bates at Aspen one summer, orchestral coaching with Bernard Portnoy at the National Orchestral Association and bass clarinet with Joseph Allard in New York.

During the summers he attends the Eastern Music Festival in Greensboro, North Carolina where he is Principal Clarinetist of the Festival Philharmonic and Chamber Players and clarinet instructor. He has performed the concertos of Mozart, Debussy, Copland and Weber (no. 2 and *Concertino*).

At home Edward teaches clarinet and woodwind ensembles at Towson State University where he is also director of the faculty Towson Chamber Players, Co-director of the American Single Reed Workshop and a member of the faculty woodwind quintet.

Some of the musical organizations he has worked in are the American Wind Symphony, Halifax Symphony Orchestra in Nova Scotia, Canada, and the Theatre Chamber Players in Washington, D.C. He will be recording the clarinet music of Theldon Myers (five separate pieces) for Golden Crest Records during the spring of 1979. Edward uses a Selmer — Low c bass clarinet with a C\*\* mouthpiece and a Buffet set with Charles Bay (o-L) mouthpiece, Rovner "Dark" ligature, Vandoren bass clarinet reeds (medium hard), home made clarinet reeds via Ree-du-al and a Rovner Barrel. He "loves the beach, playing with his two kids and watching baseball and football."



## Claranalysis — The Bell and the Bore

by Lee Gibson

I quote from an article by John Backus, the physicist and music acoustician:

*A prominent feature of the instrument (the clarinet) is the bell terminating the open end; however, it is strictly for appearance's sake and is only in use when sounding the lowest tone.<sup>1</sup>*

Bassoonist Backus presumes that since the bassoon needs no bell the clarinet has one mostly for appearance. But unlike the bassoon which utilizes the tubing of the lowest fifth of its range in only its first mode, all of the tubing of the clarinet must be bored so as to provide proper pitch relationships between its first and second modes. Backus, who has recently disputed the accuracy of a formula by clarinetist-physicist Arthur Benade concerning wind instruments in a brief published in the *Journal of the Acoustical Society of America*, should go back to his laboratory and remove the bell of his mechanically-activated clarinet to find what clarinetists learn in the ninth grade — that the enlargement of the lowest one third to one quarter of the bore of the clarinet must be well nigh perfectly graduated to produce tolerable relationships between the first and second modes on the lowest four vents. On a large-bored clarinet and lower-end flare may begin considerably farther down the pipe, and the presence of an additional hole for low f-sharp - c-sharp (as in the German-system clarinet and the Schmidt Reform Boehm) further delays the start of this flare. On these types of clarinets it is quite possible for the bell to assume the shape of a straight-walled cone (as in the large-bored Selmer clarinets), but one doubts that this can be as satisfactory for instruments of the c. 14.6 mm. size now so widely used. Any further delay in the start of this flare (which is necessary in clarinets of extended range) inevitably results in a more problematical oversizing of the lowest twelfths. Up to this time one has paid for the low C on the bass clarinet with a still greater sacrifice of pitch relationships, making one wonder about the advisability of investing in this extension. Most soprano clarinets with the low E-flat extension are accordingly still made in a bore larger than 14.6 mm., although Selmer's special perturbation for its Model 10 (which is less than ideal for the low E of the B-flat clarinet) works excellently on its low E-flat model in this bore.

How would the clarinet sound without a bell? Out of tune, Josephine.

<sup>1</sup>John Backus, "Acoustical Investigations of the Clarinet," *Sound*, Vol. 2, No. 3, May-June, 1963, p. 22. On this same page one reads that a clarinet "is basically a cylindrical tube of about 1.8 cm. inside diameter," this being apparently a misprint.



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PARIS

by Ronald Monsen

(Paul Harvey, A. R. C. M., L. R. A. M., is Professor of Clarinet at the Royal Military School of Music — Kneller Hall, Twickenham, England. This interview was conducted on March 15, 1979.)

**R.M.:** You are probably best known in America through your many publications for woodwinds and also as the leader of the London Saxophone Quartet. Did you begin your instrumental lessons as a saxophonist or as a clarinetist?

**P.H.:** Oh, definitely as a clarinetist. I was lucky as a young boy in Sheffield to have a fine clarinet teacher who gave me a good foundation on the clarinet. I was quite interested in the saxophone from an early age but I never studied it seriously. I played it commercially as an adjunct to the clarinet. I went through the Royal College of Music as a clarinetist. It wasn't until after I had been established as the bass clarinetist with the Scottish National Orchestra that I began to take the saxophone very seriously. When I left the SNO I began to free-lance as an orchestral saxophonist. I really got involved with saxophone about 10 years ago when Chris Gradwell founded the LSQ.

**R.M.:** Who were your clarinet teachers?

**P.H.:** The one in Sheffield who really started me off was a man by the name of William Tomlinson. He wouldn't be known in the States but in the North of England he was a very well-known player and teacher. He had some fine pupils — Reginald Kell for example. Another pupil who was studying at about the same time as myself was Roy Jowett (co-principal in the London Symphony Orchestra with Jack Brymer). Before I went to the RCM in London I was with the National Youth Orchestra of Great Britain. The woodwind coach at that time was Frederick Thurston so I came under his influence when I was quite young. When I went off to the RCM I began studying under Thurston but he died in 1953 and I continued at the College under Ralph Clarke who had been Thurston's second for many years in the BBC and was at this time principal of the BBC Symphony Orchestra.

**R.M.:** When you began clarinet was your first instrument English?

**P.H.:** The very first instrument I had was a Boosey & Hawkes Regent which cost about £ 18 new with case. I later acquired an "A" from the French maker Cousenon. Next I purchased a Cousenon "Bb" to make a pair and I used these French instruments all through my army service and the Irish Guards Band. When I went to the RCM clarinetists with any serious aspirations played on Boosey & Hawkes 1010 clarinets and I played on a pair of these for a number of years while acquiring my other instruments such as the bass and alto as well as a number of saxophones.

Back in London after my service with the SNO I purchased a pair of Leblanc instruments which went along with my bass clarinet. There then followed a period when I was playing a lot of second clarinet to Jack Brymer and Colin Bradbury in the BBC SO. Inasmuch as both of them were 1010 players, I purchased a pair of the new vent model B&H 1010s which I played on the tour with the BBC SO to the States and Russia. When the LSQ was associated with Selmer I had a pair of Series 9s. In recent years the LSQ has been associated with Buffet and I settl-



**Robert W.  
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ed upon a pair of the RC clarinets which is what I presently play.

**R.M.:** I notice that your RC Buffets are stamped UK? Has any special modification been made to the RC bore for the British market?

**P.H.:** Well, I believe there is a very slight pitch difference. When the Buffet S-1 first began coming to England several English players who tried them complained that they were difficult to get up to pitch. Eventually word got back to Paris and they adjusted them upwards a bit and began stamping them UK.

**R.M.:** In the States we have several "custom" mouthpiece makers. What is the mouthpiece situation like in England?

**P.H.:** Most of the players are going for Vandoren and Crystal mouthpieces if they play Buffet. Of course if they play 1010s they must use the larger bore designed for these instruments. We do have people who import blanks from France and do custom mouthpiece work for these instruments.

**R.M.:** The clarinet pupils at Kneller Hall represent other countries than England. Where are some of your pupils from?

**P.H.:** Well I have some from the West Indies, some from various countries in Africa such as Malawi and Nigeria and also from the Arab countries such as the Sultanate of Oman. Their governments send them to Kneller Hall for training. I find the Gurkhas from Nepal are the most industrious and intelligent of my pupils.

**R.M.:** Are there many reed makers amongst the players here?

**P.H.:** Some of my colleagues are — Basil Tschaiikov and Steve Trier. Mostly it is adjusting and working of commercial reeds. There seems to be much more of reed making in the States, Germany and Austria than here in England.

**R.M.:** What do you use for a basic method with your pupils?

**P.H.:** At Kneller Hall pupils arriving without music of their own are issued either an Otto Langey Tutor or the Thurston Clarinet Method. The latter is quite popular in England but has been criticized for not having enough basic material — it gets difficult too soon. However, there is a new edition of this tutor about to be released which is reported to contain more basic material.

**R.M.:** What about the Rose etudes?

**P.H.:** I have all of the Rose but have always been surprised when reading some of the surveys done in the States which indicate that the Rose etudes are so much the “top of the Charts” as it were. This is not to imply that they are not good studies but I do not think they have quite the popularity here that they have assumed in American teaching. I must say that personally I am very fond of the Italian school of studies. I use all the Gambaro and Cavallini studies quite a lot. They are very firmly based upon the scales and chords.

**R.M.:** How about the Third Division of Bärmann?

**P.H.:** Many of my colleagues swear by it — and it is fine. But for convenience (my pupils have Thurston at hand) I tend to use the scale and chord section of that here at Kneller Hall. I also utilize the three books of passage studies written by Thurston.

**R.M.:** Kneller Hall has a staff of full-time professors. That is not the usual arrangement for English music schools is it?

**P.H.:** At Kneller Hall some of the professors are on 18 hours a week while others do 25 or 30 hours of teaching. There are three clarinet professors. One of them does 18 hours per week and two of us are currently doing 25 hours. The colleges (Royal College of Music, Royal Academy of Music, The Guildhall and Trinity College of Music) have a staff of professional players who are invited to teach there and can more or less decide upon how much teaching they want to do. Some manage one day a week along with their orchestral appointments. I taught at Trinity College of Music for a day a week some time ago.

**R.M.:** What is the background of the Royal Military School of Music?

**P.H.:** Kneller Hall (The Royal Military School of Music) began in the 1850s at the urging of the Duke of Cambridge. He was the commander of the British Army during the Crimean War. It was at a parade held in honour of the Queen's birthday that the idea came to him. As it happens several army bands gathered and struck up the national anthem. British bands being at that time very individualistic organizations the national anthem was played in several keys and arrangements at one time. This rather grated on the nerves of the Duke of

Cambridge and when he returned to England he acquired for the army a Queen Anne period mansion in Twickenham which had been the country house of Sir Godfrey Kneller who had been the court portrait painter. The Royal Military School of Music's main purpose was to train bandmasters from within the ranks of the British Army because before that civilian bandmasters had been employed on an ad hoc basis. Another purpose was to train instrumentalists for the various regimental bands.

**R.M.:** Kneller Hall has a history of having many of England's most distinguished players on the staff of professors. Has this always been the case?

**P.H.:** There has always been a tradition of hiring civilian musicians. In fact when the school first began even the Director of Music was a civilian who was a Doctor of Music. Eventually as more bandmasters were trained at Kneller Hall the Senior Director of Music of the British Army was given the post of Director of Music at Kneller Hall. However, the practice of hiring civilian musicians for the teaching staff was continued. Henry Lazarus was the first of these in the case of the clarinet. He was followed by such notables as George Clinton, Egerton, Charles Draper and Jack Brymer. Sir Arthur Sullivan's father was officially listed as Professor of Bombardon as well as violin and on occasion did duty as a clarinet professor.

**R.M.:** I believe you will be coming to America in January of 1980. Is that correct?

**P.H.:** Yes — Dr. Briscuso from Towson State University in Maryland was over and he has invited me to participate in the American Single Reed Conference Workshop next January.

**R.M.:** Over the years you have had an opportunity to discuss the teaching, orchestral and free-lance situation with players from around the world. Have you come to any conclusions?

**P.H.:** Well, it would appear that the grass is always greener in the other guy's patch!

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The Mississippi Museum of Art  
Presents  
JAMES SLATER, clarinet  
FRANK POLASKI, piano  
In Concert

PROGRAM-

Prologue, Night Piece and Blues for Two	Don Banks
Caprice	Darius Milhaud
Romance	Desiré Dondeyne
Sonatina for Clarinet and Piano	Pierre Max Dubois
1. Vif et léger	Gerald Finzi
Five Bagatelles for Clarinet and Piano	Paul Hindemith
1. Prelude	
3. Carol	
5. Fughetta	
Sonata für Klarinette und Piano	Johannes Brahms
1. Massig bewegt	
11. Lebhaft	
Sonata in F Minor, Op. 120, No. 1	
111. Allegretto grazioso	
IV. Vivace	

Atrium Gallery  
March 18, 1979  
2:30 p.m.

Sunday Concerts at the Mississippi Museum of Art are made possible in part by the Elizabeth H. Libby Foundation.

Wigmore Hall  
Wigmore Street, London W1  
Manager: 01-253-1242

Sunday 13 May  
7:40 pm

The Arts Trio  
of  
America

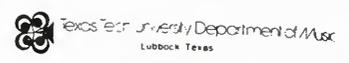
JOHN FERRELL, viola    JOHN DENMAN, clarinet    PAULA FAN, piano

PROGRAMME

TRIO	BRACHMUTRIAN
Andante con dolore, con molto espressione	
Alligre	
Moderato	
FANTASY TRIO (first performance)	RICHARD FAITH
Andante (no. expressive)	
Vivace	
INTERVAL	
CONTRASTS	BARTOK
Verbunkos (Recruiting Dance)	
Fishon (Hungarian)	
Szecs (Fool Dance)	

The Arts Trio of America appears by kind permission of  
The University of Arizona, Tucson

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NO SMOKING IN THE AUDITORIUM.  
PHOTOGRAPHY AND TAPE RECORDING ARE NOT PERMITTED.



CHERYL ANNETTE McCLURE  
Clarinet

Linda Marcom  
Piano

Graduate Recital

Sunday, April 8, 1979, 3:00 p.m.  
Recital Hall

Concerto	Aaron Copland (1908)
A Set for Clarinet	Donald Martino (1931)
Allegro amabile	
Adagio	
Allegro	
Intermission	
Sonata, Op. 120, No. 2, in E flat Major	Johannes Brahms (1833-1897)
Allegro appassionato	
Andante con moto	

This recital is presented in partial fulfillment of the requirements for the Master of Music degree. Mrs. McClure is a student of Keith McCarty.



THE DEPARTMENT OF MUSIC  
presents in  
FACULTY RECITAL  
RAYMOND L. WHEELER, Clarinetist  
Assisted by:  
AUDREY K. WHEELER, Flute  
BONALYN BRICKER-SMITH, Piano  
TIM STRONG, Piano  
JEFF COX, Violin  
MARIA DERLINGS, Cello

PROGRAM

Concerlino for flute, clarinet and piano . . . . . Ernest Bloch

Sonatina for clarinet and piano . . . . . Clyde Duncan  
with energy and drive  
slowly, meditatively  
very fast

One and Three from A Set for clarinet . . . . . Donald Martino

Kiness for clarinet and piano . . . . . Frank Campe

Quartet for clarinet, strings, and piano . . . . . Paul Hindemith  
Massig bewegt  
Sehr langsam  
Massig bewegt--Lebhaft

This program presented in recognition of the 5th National Observance, "MUSIC IN OUR SCHOOLS WEEK," April 2-8, 1979.

HERTZ RECITAL HALL  
April 4, 1979  
8:00 p.m.

UNIVERSITY OF WISCONSIN-WHITEWATER  
Department of Music

presents in

SENIOR RECITAL

GAIL LUBENICZ  
Clarinet

Assisted by:

John Bramblett, piano  
Denise Kolner, piano  
William Siebert, violin  
Mark Kemp, MacDonald, mezzo soprano

Center of The Arts Recital Hall    Sunday, April 8, 1979  
3:00 p.m.

PROGRAM

Concerto . . . . . Eugene Kozlov  
Allegro moderato  
Andante  
112  
Miss Lubenicz, Miss Holmes

Suite for Violin, Clarinet and Piano . . . . . Darius Milhaud  
Introduction: wif ee oie  
Overlappamento: wif ee oie  
Jeu: wif ee oie  
Introduction et Final: moderato  
Miss Lubenicz, Dr. Siebert, Dr. Bramblett

INTERMISSION

Prometer Phantasies . . . . . Claude Debussy  
Miss Lubenicz, Dr. Bramblett

For Myself and the Ladies, op. 129 . . . . . Franz Schubert  
"The Shepherd on the Rock"  
Miss Lubenicz, Mrs. MacDonald, Dr. Bramblett

Sonata for Clarinet Solo . . . . . Max Reger  
Tone and unison  
Four a guitar  
Miss Lubenicz

This senior recital is dedicated in memory of my father, who was always motivating, encouraging, and self-sacrificing for my interest in music.

This senior recital is presented in partial fulfillment of the requirements for a Bachelor of Music degree with concentrations in French. Miss Lubenicz is a student of Dr. Peter Eppendorfer.

There will be a reception following the recital in the Conference Room, 1230.

WAC provides cost sharing facilities, the proceeds of which are used for a scholarship fund.

WAC is grateful to Delta Omicron and the Alpha Sororities.

Staff members and teaching assistant courtesy of Phi Mu Alpha Sororities.

MICHIGAN STATE UNIVERSITY  
DEPARTMENT OF MUSIC

presents

LINDA M. REEVES  
Clarinet

IN A GRADUATE RECITAL

In partial fulfillment of the requirements for the Ph.D. in Applied Clarinet, Theory and Literature  
M.W. Applied Clarinet, Michigan State University, 1978  
B.A. Applied Music, State University College, 1976  
Fredonia, New York

assisted by:

Darryl Hollister, Piano  
Michael McNamara, Cello

Thursday, May 1, 1979  
8:15 p.m.  
Music Building Auditorium

PROGRAM

Romeo and Juliet Suite . . . . . Sergei Prokofiev (1891-1954)  
Young Juliet  
Masque  
Montagues and Capulets  
Mercurio (Death of Tybalt)

Le Tombeau de Ravel . . . . . Arthur Schnitzler (1862-1941)  
Volse-Caprices

INTERMISSION

Trio in A minor for Clarinet, Cello and Piano, Op. 114 . . . . . Johannes Brahms (1833-1897)  
Allegro  
Adagio  
Andantino grazioso  
Allegro

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SCHOOL OF MUSIC  
REDLANDS, CALIFORNIA

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PHILLIP REHFELDT, CLARINET

ALTHEA WATTES, PIANO

BARNEY CHILDS, PIANO and VOICE

WATCHORN HALL

SUNDAY, MAY 6, 1979 - 8:15 P.M.

## PROGRAM

\*Sonata for Clarinet and Piano (1978) Michael Sahl  
in three movements

\*The Redlands Codex (1977) Daniel Lentz

\*A clarinet piece (1978) Barney Childs

## INTERMISSION

\*Triangulum (1978) John Donald Robb  
Deliberately, maestoso; Vivace  
Tempo di Valse  
Moderato

\*Train of These Days IV (1978) Edwin London

\*Premiere performance; commissioned with the assistance of a grant from the University of Redlands Faculty Research Committee.

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# A CLARINET RECITAL

## DAVID LEWIS

VIVIEN NGO — Piano

assisted by  
YEOH SIEW LIAN  
— Soprano

D.B.S. AUDITORIUM  
Friday 4th May 1979  
8.30 p.m.



## PROGRAMME

Dance Preludes (1956) ..... Witold Lutoslawski (1913- )  
Allegro molto  
Andantino  
Allegro giocoso  
Andante  
Allegro molto

Three Pieces for Clarinet Solo (1919) ... Igor Stravinsky (1882-1971)

Sonata (1962) ..... William Alwyn (1905- )

## — INTERMISSION —

Der Hirt auf dem Felsen, op. 129 ..... Franz Schubert (1797-1828)

Sonata, op. 120, no. 1 ..... Johannes Brahms (1833-1897)  
Allegro appassionato  
Andante un poco adagio  
Allegretto grazioso  
Vivace

## PROGRAMME NOTE

Dance Preludes — Lutoslawski

Witold Lutoslawski is one of Poland's leading contemporary composers, and is especially known for his avant - grade techniques. Dance Preludes, written in 1956, comes from an earlier period during which Polish composers were under governmental restrictions. Thus this piece is more conservative in style, and utilizes native folk idioms and dance rhythms.

Three Pieces — Stravinsky

The unaccompanied Three Pieces is the only solo composition Stravinsky wrote for the clarinet, and accordingly has become a mainstay in the literature. This composition was written in 1919 during Stravinsky's Dynamic Period which also saw the production of his famous ballet music e.g. Petrushka, The Rite of Spring, Firebird.

Marshall State University/School of Music/Department of Music  
Duncan Recital Hall/March 22, 1979/8:15 p.m.

## Faculty Recital

### WILLIAM BIGHAM, clarinet

Lucretia Stetler, piano  
Anne Beane, soprano  
Leo Blair, viola

Aria from *Le Trompeur Trompe* ..... Pierre Gavéaux (1761-1825)

Romance from *Die Verashoren* ..... Franz Schubert (1797-1828)

Ariel (Poems of Sylvia Plath) ..... Ned Rorem (1923 )  
Words  
Poppies in July  
Lady Lazarus

Eight Pieces, Op. 83 ..... Max Bruch (1838-1920)  
Andante  
Allegro con moto  
Andante con moto  
Allegro agitato  
Rumanische Melodie  
Nachtgesang  
Allegro vivace, non troppo

Dialogues for Clarinet and Piano ..... Robert Starer (1924 )

Deux Arabesques ..... Claude Debussy (1862-1918)  
Andante con moto  
Allegretto scherzando

The Chapman College  
Department of Music

presents

## THE CHAPMAN CHAMBER PLAYERS

George Wain, clarinetist  
Thomas Hall, violinist  
Margery Enix, cellist  
Norman Thompson, pianist

Salmon Recital Hall  
Thursday, April 5, 1979 8:15 p.m.

## PROGRAM

Sonata in C Minor for Viola and Piano  
Vivace - Allegro  
Moderato - Allegro molto  
Andante - Moderato

Two in B-flat Major, opus 11,  
For Clarinet, Cello and Piano

Allegretto Vivace  
Andante  
Vivace

## Intermission

Two in B-flat Major for Clarinet, Viola and Piano  
Allegro - moder.  
Moderato  
Allegro - moder.  
Piano - moder.

by David Townsend

It was in 1963 that I was first introduced to Ludwig Spohr's demanding concertos. At the time my technique was not developed enough to have serious thoughts about performing them. But the challenge of those works stayed with me as I continued my career in music.

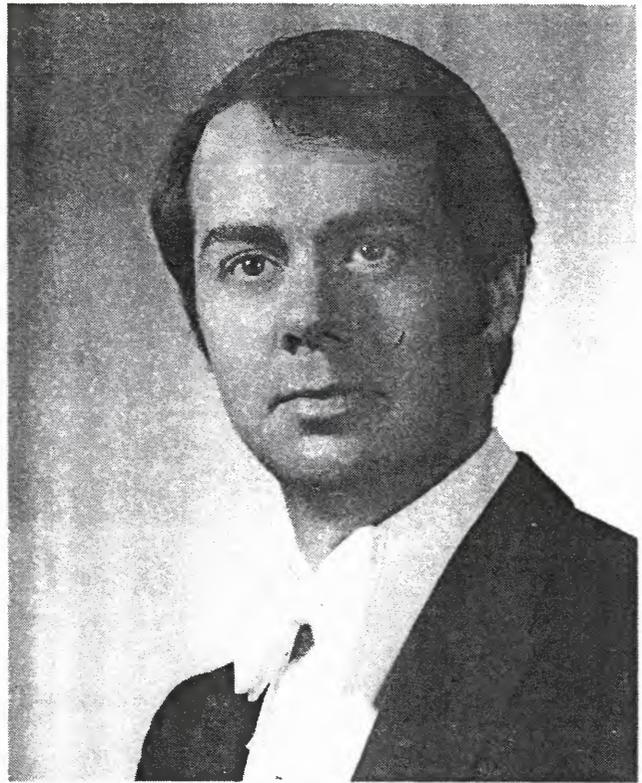
Then in 1971, I came across an article that discussed some research done on Spohr's clarinet music by John Denman of London, England. From the moment I read the article I was inspired to begin working again on a Spohr concerto. I also decided that if at all possible, I was going to meet John Denman someday. Both tasks seemed formidable at the time. However, I started to work on Spohr's Fourth Concerto and after nine months of practice I performed it in recital on November 14, 1972.

Meeting Professor Denman became a reality and total delight five years later in 1977 at the International Clarinet Clinic in Denver, Colorado. My interest in Spohr had remained undiminished, but I was unprepared for the clarinet virtuosity of John Denman. I had never before heard him play. Not only were his technique and control of the instrument superb, but he had an entertainer's ability to capture an audience with scholarly and amusing insights into clarinetistry as well. I was thoroughly impressed with his *total* performance.

One could not speak of John Denman's recital performances, however, without also saluting an extraordinary pianist, Paula Fan, who accompanies the literature as few pianists are able. Ms. Fan is currently on the faculty of the University of Arizona and does the majority of faculty chamber music recitals in addition to assisting Professor Denman. A virtuoso solo pianist in her own right, she also excels as a chamber ensemble pianist. Ms. Fan is concomitantly completing a Doctor of Musical Arts Degree at the University of Southern California.

Since English clarinet music is not a priority in most music schools in the United States, I realized that I, along with many, had not had the opportunity to study in depth the core of the English literature. So early in 1978 I wrote Professor Denman to request a two-week term of lessons on the subject. He was now more conveniently located at the University of Arizona in Tucson as an Associate Professor of Music. I knew our shared interest in Spohr would keep that composer in our conversations, so it was my intent to schedule three to four lessons each week focusing upon English clarinet music, sonatas, concertos, occasional pieces, etc. I was already familiar with a few fine compositions in this area.

On Saturday, May 13th, I arrived in Tucson thinking I would start lessons no earlier than Monday. I was surprised to learn that Professor Denman had already scheduled a first lesson for the next day, Sunday, and Monday would be my second plus a master class with seven of his other students working on English music. I was happy to find that these students were equally as interested in the literature as I. Because they contributed greatly to the master classes by being enthusiastic and well prepared, I'd like to acknowledge them by name: Carola Christofferson, Melinda Denneky, Lee



David Townsend

Edwards, Deon Hill, Lucy Huertes, Ed Mathew, and John Snaveley. Needless to say, in two weeks I received more information about English literature than I ever thought possible, and from the finest authority in this country. As for Spohr, he remained very much alive and even related to our study of English music as the following, taped conversation best reveals.

**Question (D.T.):** "Do you feel there are any parallels between Spohr's clarinet music and English clarinet music?"

**Answer (J.D.):** "Yes I do. Only from this point of view: Spohr being the composer he was and being so popular in his own time had a great influence on later German composers, especially on Mendelssohn and Wagner, for example. Early Wagner works sound very 'Spohran' to me. The opening statement of Spohr's Fourth Concerto could be early Wagner. So most English composers were also influenced by the German music of the period. A natural sequence of events or style was set up through Spohr, Wagner, Brahms, Stanford, Bax, etc. Just through harmonic sequence, whether we're dealing with clarinet statistics or not, we're dealing with the age of the virtuoso leading into a more advanced age of composition. I do feel it's all connected."

**Question (D.T.):** "Is there any one English composer whom you feel was influenced more by Spohr than anyone else?"

**Answer (J.D.):** "Well, I think it's fair to say that when Spohr came to England there really weren't that many fine composers in the country. It took many more years to produce that. I still maintain that the English school of composi-



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Buffet's so that students can get the feel of a professional instrument from the start. With Evette, they have the resistance, the intonation accuracy and most importantly the tone qualities which will prepare them for the Buffet clarinet they dream of one day playing.

Avoid starting them off on a student instrument they will only have to "unlearn" once they advance to the Buffet level. Start on an EVETTE. They'll develop good playing habits faster, and work harder because they'll be experiencing the Buffet-like richness of sound that they — and you — are looking for.

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*Division of Teledyne Instruments, Inc.*

tion came from Germany, which is the only way you can say that English composers were affected by Spohr. His influence, of course, was largely felt through his oratorios, religious works and choral works. However, the English instrumentalists had never ever heard anyone play in such a virtuoso manner before, so the German influence really shows up in the instrumentalists. They became virtuoso performers before their own composers began writing outstanding works for them."

This conversation reminds me of a special point that I must include here because it explains how Professor Denman feels about performing the English clarinet works, which may indeed be how he feels about producing any kind of sound on the clarinet. He pointed out how so many of the English composers wrote for the human voice first. "Therefore, they treated the clarinet as a singing voice too. The essence of this is when you play their clarinet works you should sing through that dead piece of wood. You can sing in a very pure voice, or very passionately, etc., but the possibilities for this really exist right there in the composition."

The next offering is a complete listing of works which were covered through private study or performances in master classes. This list may also be considered as the core of British clarinet recital music.

COMPOSER TITLE PUBLISHER

Arnold Bax (1883-1953) *Sonata* (1934) for clarinet and piano. (At the second measure of eighteen in the original ms., the clarinet part continues in sixteenth notes throughout the entire measure. See example.) Chappell & Co.



Arnold Cooke (b. 1906) *Sonata in B-flat* (1962) for clarinet and piano. (Excellent example of Hindemith's influence and a fine recital piece. He also wrote a *Suite* for 3 clarinets published by Oxford Univ. Press.) Novello

Arnold Cooke *Three Songs of Innocence* for soprano, clarinet and piano. (Text by Blake.) Oxford Univ. Press

Thomas Dunhill (1877-1946) *Phantasic Suite*, Op. 91 (1941) for clarinet and piano. (Six short movements. He also wrote a *Quintet* in E-flat Major for fl., cl., horn, cello and piano.) Boosey & Hawkes

Howard Ferguson *Four Short Pieces* (1936) for clarinet and piano. (Also wrote an *Octet* for clarinet, bassoon, horn, and strings.) Boosey & Hawkes

Gerald Finzi (1901-1956) *Concerto* (1949) for clarinet and large string orchestra. (A published piano reduction is also available. Written for Pauline Juler, but first performed by Frederick Thurston. Recorded by John Denman on HNH Records, Inc., Evanston, Ill., HNH 4031.) Boosey & Hawkes

Gerald Finzi *Five Bagatelles* (1943) for clarinet and piano. Boosey & Hawkes

Herbert Howells (b. 1892) *Sonata* (1953) for clarinet and piano. (Composed for and first formed by Frederick Thurston. The score has the clarinet in concert pitch, but the clarinet in A is best suited for performance, although the published part is for clarinet in B-flat.) Boosey & Hawkes

Eric Hughes (b. 1924) *Sonata Capriccioso* (1964) for clarinet and piano. (Composed for John Denman. In the clarinet part there's a misprint 14 measures after letter J. The correct note is 4th line D. Also at letter X there should be a 2/4 signature.) June Emerson Edition

John Ireland (1879-1964) *Fantasy-Sonata* (1943) for clarinet and piano. (Composed for Frederick Thurston.) Boosey & Hawkes

Gordon Jacob (b. 1895) *Concertino* for clarinet and strings. (Arranged from works by Tartini. This work allows the clarinetist to freely ornament the Baroque style. He has also composed a *Divertimento* for Wind Octet, a *Serenade* for Wind Octet, and *Three Songs* for soprano and clarinet in A.) Boosey & Hawkes

Charles V. Stanford (1852-1924) *Concerto in A minor*, Op. 80 (1902) for clarinet and orchestra. (Newly published in 1977. The first two movements are written for clarinet in B-flat and the last for clarinet in A. Dedicated to Richard Mühlfeld, but first performed by Charles Draper with Stanford conducting. Autographed score is in the possession of John Denman. First performance in the U.S.A. by John Denman.) J. B. Cramer & Co., Ltd.

Charles V. Stanford *Sonata in F Major*, Op. 129 (1918) for clarinet and piano. (Dedicated to Charles Draper and Oscar Street.) Stainer & Bell, Ltd.

The English composer is blessed with a certain opportunity to capture a true, romantic, "pastorale" mood; the inspiration coming from the green hills and meadows of the surrounding countryside. This also includes the wild inspiration of the picturesque seascape so familiar to the British Isles. In my opinion, the English create these moods in music in the most imaginative way. One example I can offer the reader is Arnold Bax's *Symphony No. 4* (1931) with Vernon Handley conducting the Guildford Philharmonic Orchestra, Concert Artist Record Company, London, N.W. 10, England, LPA 1097. Also, *Intimations of Immortality*, Vernon Handley,

Guildford Philharmonic Orchestra, Lyrita, SRCS 75.

I hope I have succeeded in arousing interest in English clarinet music and Ludwig Spohr's wonderful concertos. I also hope I have conveyed my enthusiasm and respect for John Denman as a teacher and a performer. There is yet another dimension of the man that I've saved for mere mention at the last because it really deserves a full article by itself. Along with everything else, he is a first-rate jazz performer. While down in Tucson, I was treated to one of the best, impromptu jazz sessions that I've ever had the pleasure of hearing. Just take John Denman to a local club — his clarinet automatically accompanies him — and some of the best in jazz will inevitably happen. That's why I enjoyed 'English music and more with John Denman.'



Hobart Clarinet Quartet (Tasmania, Australia) discussing playing Mozart cello parts on bass clarinet is: l to r — John Anderson (bass clar.), Chris Waller (2nd clar.), Gregory Blackman (1st clar.), Simon Wade (3rd clar.).

David Townsend received his formal music degrees from Indiana University and Michigan State University. His teachers have included Henry Gulick, Joseph Allard, Elsa Ludewig-Verdehr, Keith Stein, Lawrence Maxey, Rudolf Jettel, and John Denman. He is presently Instructor of Clarinet at Concordia College in Moorhead, Minnesota.

## The Hobart Clarinet Quartet Tasmania, Australia

The ensemble consists of leading Tasmanian players, (3 b-flat clarinets and bass clarinet) who meet regularly to enjoy the vast string quartet repertoire and, of course, existing works for this combination of clarinets. The Hobart Clarinet Quartet has recently recorded Mozart's *Quartet* in C major, K.157, and a Scott Joplin medley. Other works played include Mozart *Quartets K.158 and K.171*, *Schubert's Quartet* op. 29, various J. S. Bach *Contrapuncti* and other works.

**Gregory Blackman**, 1st Clarinet, was born in 1949, and is Principal Clarinet of the Tasmanian Symphony Orchestra. He studied in Sydney with Donald Westlake and in London with Jack Brymer, and graduated from Sydney Conservatorium of Music in 1969. He was Principal Clarinet with the Australian Youth Orchestra in 1969 and 1970, and has played with Queensland, Sydney and Adelaide Symphonies before being invited to join the Tasmanian Symphony as Principal Clarinet in 1973.

He has appeared as Concerto soloist and recitalist many times and is the senior Clarinet Teacher at the Tasmanian Conservatorium. His clarinets are Boosey & Hawkes 1010 — one pair from 1973 and another from 1966 — played with various 1010 stock mouthpieces (medium lay) and medium Vandoren and Prestini reeds.

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**Christopher Waller** 2nd Clarinet, comes from a musical background — both his father and grandfather were violinists in London orchestras. Now eighteen years old and the youngest member of the quartet, Christopher studied with David Hillman in Melbourne, and, on coming to Tasmania, continued his studies with Gregory Blackman at the Tasmanian Conservatorium. He has played with the Tasmanian Youth Orchestra, Conservatorium Orchestra and Tasmanian Symphony. He has made recordings for Hobart FM Radio, and plays regularly with the Conservatorium Wind Quintet, which will soon present concerts in Hobart. Christopher plays Boosey 1010 clarinets and Vandoren reeds.

**Simon Wade**, 3rd clarinet, studied with Gregory Blackman and is currently studying composition at the Tasmanian Conservatorium. He has been involved in initiating a teaching programme in the north of the state which is aiming at establishing a Music School to provide tuition and to assist a local youth orchestra. Works include a Children's

Opera, Trio for clarinet, oboe & violin; a piece for solo clarinet; piece for clarinet & piano and incidental music for Shakespeare plays.

Simon has played with the Tasmanian Youth Orchestra and Tasmanian Symphony and plays Boosey 1010s and Vandoren reeds.

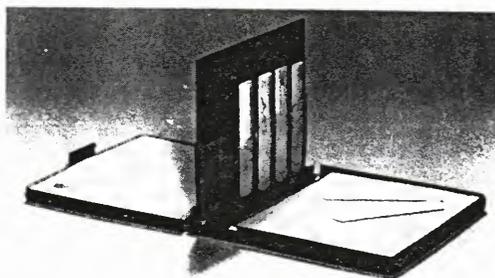
**John Anderson**, bass clarinet, was born in 1950. He studied with Neville Thomas, and is a graduate of Sydney Conservatorium of Music. A Conservatorium staff member, John has played with the ABC National Training Orchestra, The Adelaide Symphony, Tasmanian Symphony and Elizabethan Sydney Opera Orchestra.

John Anderson is involved with the performance of contemporary music, in particular Australian music, and is a member of the Seymour Group in Sydney. He plays a Leblanc bass, with low C extension, together with a Pomerico (crystal) No. 1 lay mouthpiece and Vandoren medium reeds.

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## An Interview with Paul Cocoante

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by Ramon Kireilis

A former student of Cloyde Williams at the University of Minnesota and Alois Heine and Rudolf Jettel in Salzburg, Paul Cocoante is presently solo clarinetist and associate conductor of the Bad Reichenhall Philharmonic Orchestra in West Germany. The following interview was made by Ramon Kireilis, Past President of the I. C. S. and Professor of Clarinet at the University of Denver.

**K.:** What opportunities exist in Germany for foreign clarinetists as opposed to other European countries?

**C.:** Germany is *the* country for work as a musician. Germany has the largest concentration of orchestras and theatres in the world. There are ninety-nine orchestras in Germany which are classified from A to E, F being seasonal orchestras or "Kure" orchestras (spa or bath houses). So, it's no surprise that American and Japanese musicians are flocking to Germany.

**K.:** Do these orchestras specify which clarinets the player must use?

**C.:** A — C orchestras are now demanding all clarinetists play German system clarinets. Why, I have no idea.

**K.:** Does that include the fingering system?

**C.:** Not necessarily. German clarinets are made for either fingering system. It's primarily a case of bore and mouthpiece.

**K.:** How may a clarinetist learn of orchestral openings in Germany?

**C.:** The best source of information is the Journal *Das Orchester*. All major symphonies list their auditions there.

**K.:** How does one subscribe?

**C.:** Write: *Das Orchester*, An den Verlag, B. Schotts Söhne, Zeitschriftenabteilung, 65 Mainz 1, Weihergarten, Postfach 36 40, B.R.D., Neue Musikzeitung, Bosse Verlag, Regensburg, B.R.D.

**K.:** What can one expect in the way of work upon arriving in Germany with a modicum of talent and working knowledge of the language?

**C.:** If someone comes, as I did, without knowing one word of German — lots of luck! No, I was fortunate, in that I came as a student to the Salzburg Mozarteum where most of the professors speak English. After six months of study, my professor, Dr. Alois Heine, found a position for me in the Bad Reichenhall Philharmonic. So, I would suggest that anyone coming to work in Germany should learn basic conversational German as a minimum.

**K.:** Then, studying with a professor at a conservatory or major school is a good way to proceed in gaining a position.

**C.:** Absolutely. In fact, it's just about the only way.

**K.:** How are auditions conducted in Germany?

**C.:** It's not like in America. First of all, you apply in writing. Then they select from the applications those players they feel are best qualified. If invited, you are given second class train fare. Upon arrival, you are notified of the audition music, but first, you play a concerto which promptly concludes round one. If you are selected as a finalist, you then play the orchestral excerpts in front of the entire orchestra. If no winner is selected, the entire process is repeated a month or so later.

**K.:** How long can this process continue?



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C.: Indefinitely. The Nürnberg Orchestra has been looking for a bass clarinetist now for over a year. Also, if you are thirty-two to thirty-five or older, your chances are very slim of getting one of these jobs. They are interested in younger players.

K.: Did it take you long to get adjusted to the German bore clarinet?

C.: No. It is a very fine difference. I now much prefer my sound to what it was with a strictly Boehm set-up.

K.: Do you now prefer the leading German clarinetists' sound to that of the better American clarinetists?

C.: Most definitely. I think Karl Leister's sound is delicious.

K.: Most of us know of Leister through recordings, but what of other leading German clarinetists?

C.: Rudolf Prinz of the Vienna Philharmonic is excellent. Dieter Klöcker in Detmold is rising in popularity at a rapid rate. And there's also Gerd Starke of the Bavarische Radio Symphony in Munich. Don't forget, in Germany they still have radio symphonies. In Munich alone there is the Munich Philharmonic, the Radio Symphony, the National Opera Orchestra, the Munich Chamber Orchestra, the Karl Mundring Orchestra (Bach specialist), Chamber Orchestra, Orchestra Graunke Gartnerplatz Theater.

K.: We've talked of bores and mouthpieces, but what of reeds?

C.: Gebhard Steurer in Lindau is our best source and biggest distributor. He makes six or seven different model reeds for various professional players. It is narrower than the French reed and when you order a No. 3, you get a No. 3.

K.: How can our readers get their hands on a list of the best German players and teachers and their orchestras and schools, so that they may pursue studies with certain individuals?

C.: I, personally, requested the information quite successfully through the German Consulate in Chicago. There are also embassies in New York, Washington, D.C., San Francisco, and other American cities. The Germans are very anxious to have foreigners study in their country and they will, in their extremely efficient way, answer any and all questions in that regard with all due haste.

K.: Most of the world is aware of the Hammerschmidt clarinet, but what of the other manufacturers?

C.: There is Uebel in Eastern Germany, who is currently working on my bass clarinet. His son also works in Western Germany.

K.: Yes, he made Stalder's basset clarinet.

C.: There there's Grassel, Schreiber, Wurlitzer, and my friend Bruno Doessekker.

K.: How expensive is "expensive"?

C.: A set would cost \$4,500 — \$5,000.

K.: When you consider most of the top French manufactured clarinets sell for approximately \$1,000.00, why are the German and Austrian clarinets so much more?

C.: I'm talking about quality instruments.

K.: Well, the French clarinets are not exactly . . .

C.: *This* is why I want you to visit my friend, a clarinet maker, Bruno Doessekker. You must see the care and processes used in making each instrument. Each clarinet is made completely by hand; it takes a good two years to finish a clarinet.

K.: Do you have any cognac?

C.: Yes!

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by John Denman

*Ruminations of a Gilbertian Clarinetist*

"I am here in two capacities, and they clash, m'Lords, they clash!" — Iolanthe, Act II

Perhaps now is the time to happily announce to my friends and colleagues that I am indeed, here in two capacities; that is to say, that I am a British citizen, and have recently been made a permanent resident of the United States of America. To quote Leon Russianoff, "Today, folks, I'm coming out of the closet." (Or, for English readers, "I'm coming out of the cupboard!" a phrase that is absolutely meaningless in English, for most English clarinetists are Paul Harvey shaped, and could not fit into an English cupboard anyway.)

On a more serious note and a very personal viewpoint, I would like to compare my life as a professional musician in England to my life as a professor of clarinet in America. To me, it is the difference between existing and living in music.

However did I do it? At last, living in the United States for three years, I can look back on my last ten very fruitful years in London and wonder, just how did I do it? And how do British musicians stand the pace of busy London life?

My own life in London was one mad rush; I would leave home at 7:30 a.m. (in order to miss the rush hour traffic), perhaps play film or recording sessions all day, then fall into my chair at the opera that same evening. "The Ring," "Rosenkavalier," "Traviata." It didn't matter, for I played on automatic pilot; in a way it was an exciting life, always playing my clarinet. But now, on reflection, it seems that I did thirty years work in ten years. The players were great, especially for the commercial sessions; all day long I heard wonderful sounds from such players as Alan Civil (French horn), Hugh Bean (violin) and of course many many others; it was also thrilling to play for great film writers. Dimitri Tiomkin was almost impossible to please, but thankfully he liked my playing and I played for many of his Oscar winning pictures. When I played well he would call me "Papa," and when I didn't please him, he would rant and rave at me and bang his fists down on the music stand and tell me how awful I was. Despite the fact that "Dimmi" was perhaps the most difficult conductor that I ever played for, I consider that he had a great influence on my playing, particularly in the melodic sense. Never before or since that time, have I played for a musician with so many ideas in musical phrasing.

The daily rush, a day off? Almost never. The constant phone calls, the paper work (i.e. Value Added Tax accounts, income tax, road fund tax for the car, etc.), B.B.C. broadcasts, recitals, even the odd concerto! Did I mention practice?!! No, there was never time for it. I was on the roundabout (merry-go-round, to U.S. readers) and I couldn't get off. This is the price I paid for being a moderately successful clarinet player in England, and I enjoyed every minute of it. It's only now, sitting in this T.W.A. Jumbo (NOT D.C. 10!), returning to the States after a three week visit to England, that I have time to reflect upon the last ten years of my professional life in London.

My last three weeks in London have been a sort of "flashback." I drove 1600 miles in a hired car, spent hours in traffic jams, and more hours looking for parking spaces. I met many old friends briefly!! (Mostly in pubs.) Just time for a

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pint, and then they were off into the rain, driving furiously to the next session. Victor Slaymark, a great old friend, told me he had been working for nine weeks without a break. Vic plays for the Royal Shakespeare Company, and is a contractor (fixer) for the Churchill Theatre and the new musical production at the London Palladium, "The King and I," no less. In his spare time, he is Professor of clarinet at the Guildhall School of Music and finds time to play many symphony, chamber, opera and recording dates in and around London. He is a mad driver! So is every driver in London. I think I used to be one myself, but certainly not now. The days of 110 m.p.h. on the motorways of England (expressways in America) are thankfully over. Now, it's not necessary to arrive at a rehearsal on the downbeat. It's not that English clarinet players are workaholics; it's necessary to work like this to stay alive.

From an entirely personal point of view, this was not always the case for me. After a brief stint with the London Symphony Orchestra in 1963, I gave up clarinet playing altogether, put my clarinets under the bed and did almost anything to earn a living. I carried coffins, drove a taxi, sold used cars, even sold coffee and tea. A year later I came back into the profession as Principal Clarinet at Sadlers Wells Opera, which was later to become the English National Opera. No sooner had I taken this job, I was back on the bandwagon again: films, recordings, and opera every evening.

Because I had left the profession for a year, I was able to look at things in a new light; I saw and heard great players, not playing music, but playing money, playing datebooks. Of course they still played their instruments extremely well, but I could almost see the pound signs in their eyes. You know, you always can recognize the busy ones; they're the ones that try reeds on recording sessions, for they have no time to select reeds at home.

One of the most colourful characters on the recording session scene is none other than Jack Brymer. I remember one very wet and windy day in November. Jack arrived at Decca on his motorbike, his faithful 1010's strapped on the back, and J.B. himself dressed like a character out of Star Trek. After a quick coffee he thawed out and produced six mouthpieces, all with "Which one shall I use for the Mozart tonight?" (incidentally this was Jack's fortieth Mozart concerto in that year.) I'm not suggesting that Jack doesn't practice. He must do something to keep up his incredible standards, but what a way to earn a living! Oh! I almost forgot. No sooner had Jack sat down to play the session, he whipped out a transistor radio from his Star Trek suit, put the earplug into his ear, and listened to his own disc jockey programme on the B.B.C.

English symphony orchestras have far less rehearsal than their European and American counterparts. In fact, I've played many concerts without rehearsal. Players and conductors get bored with over-rehearsing. Sir Adrian Boult will often stop after an hour or so and say to the musicians, "Keep an eye on the stick tonight." One would think then, that the British clarinetist with the volume of commercial work and little or no rehearsal for serious music, would be a nervous wreck, but this is the way in which a great tradition of English clarinet playing has evolved. It is professionalism in

the extreme. I do not believe that any other players from any other country could cope as well as the English do, for this is part of their traditional way of making music. To pick up their instruments and play at any time of day or night for whatever mode of music that is required is as natural to them as taking breakfast, lunch or tea.

Lastly, on the subject of English clarinet playing, the sad, bad news is: England is going backwards! In the past, England has produced players that have furthered the cause of music and not just mere mastery of an instrument. The Draper brothers, Lazarus (whom I consider to be the founder of the English School of playing), Reginald Kell, a pioneer who played his clarinet in keeping with the styles of other instruments (i.e. strings and piano virtuosos of this time), Thurston, who kept the whole aspect of progress and good taste in control, Bernard Walton, who dazzled everybody with his impeccable playing, and Gervase DePeyer and Jack Brymer, who took the British School of clarinet playing into the second half of the twentieth century with an example that no other players from any other country could match in progress and musicianship.

Unfortunately, the trend in England is now to play with a thin, dead straight, even the inescapable it seems, dark sound, which may be instrumentally correct, but to me, is downright boring and unmusical. This is what I call in my own mind the "organ stop sound." It doesn't sing and has

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by Paul Harvey

no musical character, and is generally flat and uninteresting. The aforementioned players have always proved that they can sing through their clarinets and, what is more, they have sung to the audience of which I've often been an admitting listener. And to me, this is the difference between the accomplished instrumentalist and the consummate musician. Practice makes for perfection in passagework, intonation, etc. Perhaps we could say that this is one third of the art of playing. The rest: imagination, thought, honesty and practical musical experience, which only come through years of playing, and only at the top with the best players, the best orchestras and the finest conductors. Therefore, I beg you, younger British players, keep that spirit of tradition and progress that has been shown before in those wonderful players that have set us all such examples. Do not digress to the sort of playing that we had fifty years ago. Perhaps we should all take heed of an old Chinese proverb that would epitomise the spirit of progress of these great English players: Go not where others have led. Instead, make a path for others to follow.

Now, it's time to eat my words. I recently wrote in this journal about new clarinet music and mentioned that most new works were never worthy of a second performance. So it is with great pleasure that I announce the first of many performances of Paul Harvey's new sonata.

This work was performed in London recently by James Gillespie, clarinet, and Paula Fan, piano (Not many clarinetists would hire out their favourite accompanist to such a person as Gillespie!)

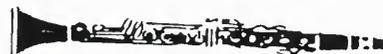
Paula Fan, full to the brim with fish and chips and prawn curry, and James Gillespie, still on Cloud Nine from the effects of an English cream tea, gave Paul Harvey's (full to the brim with English bitter and whatever food he could lay his hands on) sonata a fine first performance. The work has a strong dramatic opening, perhaps reminiscent of Hindemith's style of composition, in this case using a pedal concert D, and then building in perfect fourths, giving the impression that we, the listeners, are in for a harmonic cathedral type trip. But not so. This dramatic opening which seems to underpin the whole piece, surprisingly gives way to a witty scherzo. The second movement starts with a plaintive haunting melody played on the clarinet to which perhaps the composer could have given a more pungent harmonic background, sets another mood from which we are surprised to hear another light and vivacious scherzo, humorous and full of life. The listeners are rewarded at the completion of this movement — with the lovely clarinet melody echoed. I think this is my favourite movement! The third movement starts with both instruments in unison, strong and full of character in a way reminiscent of the opening of the first movement. The piece then develops into an attractive conversation between the two instruments. The syncopation and "near-jazz" passages make this movement a brilliant close to a new work that is, for once, a valuable addition to the clarinet repertory.

Dear Paul, I wish you every success with the new publication of your work and would like to thank Jim and Paula and Cheryl for a splendid evening of music-making.

WILLIAM HURLSTONE, *Four Characteristic Pieces for Clarinet and Piano*. Emerson Edition, Windmill Farm, Ampleforth, Yorkshire, England.

William Hurlstone (1876-1906) was a brilliantly promising young English composer who unfortunately died at a very early age. This suite (Ballade, Croon Song, Intermezzo, and Scherzo) was at one time a great favourite with clarinetists, but has been out of print for several years. Emersons have now published this very nice edition; those who remember the old Carey edition will notice that this is taken from the original plates but reduced in size. The result is better clarity and a more compact size of copy, an improvement on the previous edition.

I consider this to be one of the finest of all English clarinet and piano works, and clarinetists everywhere will be delighted to find it once more available. I look forward to seeing it appear eventually in the Examination Syllabus, and to introducing it to my pupils.



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by Mary Jungerman

Joseph Kasinskas, *Phoenix Wind* for B-flat Clarinet and Tape. Available from the composer, Department of Music, Glassboro State College, Glassboro, New Jersey 08028, 1977, \$7 (includes postage and handling; performer makes the tape), 10 min.

Joseph Kasinskas holds both a master's degree and a doctorate in composition from the University of Colorado, Boulder. His compositions include several solo and chamber music works (large-scale multi-media works such as *Images* for five dancers, soprano, tape, and live electronics; *Together and Apart* for flute, guitar, and ten-channel tape [both works premiered at the Changing Scene Theatre in Denver]), orchestral works (*Dream Track* for orchestra and tape, and *Archipelago* [both written for and premiered by the Denver Symphony]), and film music (*Choice Stakes* for the Environmental Protection Agency, and *Water Follies* for the Denver Water Board). Kasinskas' newest work, *Echoes in Palindromes* for flute, violin, cello, clarinet, dancers, and electronics, was premiered last November by COLUMBINE at the Changing Scene Theatre in Denver. Mr. Kasinskas has been a member of the music faculties of the University of Colorado, Boulder, and Metropolitan State College, Denver. Currently a member of the music faculty of Glassboro State College, New Jersey, Kasinskas is now at work on an opera, *Demeter's Lament*, portions of which will be premiered in Denver by the Arapahoe Chamber Orchestra this spring.

*Phoenix Wind*, completed in December, 1977, was written for and dedicated to Mary Jungerman who premiered the work in Boulder, Colorado, on January 22, 1978. As Kasinskas explains in the preface to *Phoenix Wind*, the score "... is comprised of a live solo clarinet part and two additional parts which must be prerecorded and played back in performance." The composer gives thorough instructions for preparing and recording the taped parts. Since the taped sounds are not manipulated in any way, the piece is actually a clarinet trio with only one of the players visible. It is necessary for the performer to record his or her own tape accompaniment since only then will the timbres and nuances of the three parts match exactly; the visual image of one player on stage conflicting with the aural perception of three parts is inherent in the work.

*Phoenix Wind* is a tonal work organized largely by pitch repetition (important pitch centers include *e*, *b*, *e-flat*, *b-flat*, and *d-flat*) and is relatively conservative in its technical demands. The range is from *e* to *g*<sup>3</sup> and technical requirements include various speeds of vibrato, "pastel" trill effects (fingerings specified in the score), flutter-tongue, one multiphonic (fingering supplied by the composer), several glissandi, fast light staccato in one passage, and a few fast chromatic runs from *e* to *d-sharp*<sup>3</sup>. Kasinskas' training includes an undergraduate major in clarinet from Western Connecticut State College, Danbury, so he knows the instrument and exploits its strengths well. The demands he makes on the performer are reasonable, and the effects he calls for work well in performance, making the piece a grateful one to play.

*Phoenix Wind* is constructed in six short sections marked



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"Dramatically" (♩ = 72-80), "Dream-Like," "March" (♩ = 120), "Jazz-Like" (♩ = 64), "Steady/Like Clockwork" (♩ = 76), and "Freely Expressive." By carefully controlling the synchronization (or non-synchronization) of the three parts, Kasinskas achieves some fascinating effects, such as large triplet figures, a multitude of glissandi upward from low *e*, a patter of light staccato sounds up and down an *e*-minor triad, and a "Morse-code" section of repeated rhythmic patterns on *b*<sup>2</sup> and *c*<sup>3</sup>. My favorite sections of the work are the comic, stilted "March," which goes in and out of sync with itself, the "Jazz-Like" section, where a blues melody in the solo part is joined at the end of each phrase by the other two parts to form a blues chord, and the "Freely Expressive" section. In this latter section the player is instructed to "record parts of the solo line, going in and out of sync," and then in performance to perform the entire solo part, which should result in a gradually shifting echo relationship between the three parts.

From the performer's standpoint, the primary prerequisite for a good performance of *Phoenix Wind* is a good sense of tempo because one must be able to reproduce the three parts at various times at exactly the same speed so that the synchronizations in performance will be accurate. In this regard, one may compare the work to the series of *Synchronism* pieces by Mario Davidovsky, though the player has much more freedom in the Kasinskas work. In addition, one needs access to good recording facilities, such as a professional recording studio for preparing the tape, and good playback equipment for use in the performance. Aside from these specific requirements (which are minor compared to those of many new works), *Phoenix Wind* is an accessible piece which is enjoyable

to play and, judging from my experience, one which audiences enjoy hearing. It is a welcome addition to the repertoire for clarinet and tape.

Gene Saucier, *An Impression (A Study in Style)* for B-flat clarinet and piano, Kendor Music, Inc., Delevan, N.Y. 14042, 1978, 2:30, Grade Four, Graded Solo Series, \$1.25.

*An Impression* is a short (one page for the clarinetist) piece consisting primarily of slurred modal and chromatic passages in various rhythms such as 16th, 8th triplets, and quarter triplets. There are frequent meter changes (approximately every two bars) throughout the piece; various meters include 6/4, 3/4, 5/4, and 3/2. There is a "rubato" measure for clarinet which consists of a modal scale on *c-sharp*.

The piano part seems to me (and to one pianist whom I consulted about the score) to be written in a confusing manner, with rests omitted and constant phrase marks between the left and right hand parts which make the score look "busy". (To compensate for the missing rests, the composer has written in the beats for the pianist in the first two measures.) The primary (almost the exclusive) rhythm for the pianist is the 8th-note triplet.

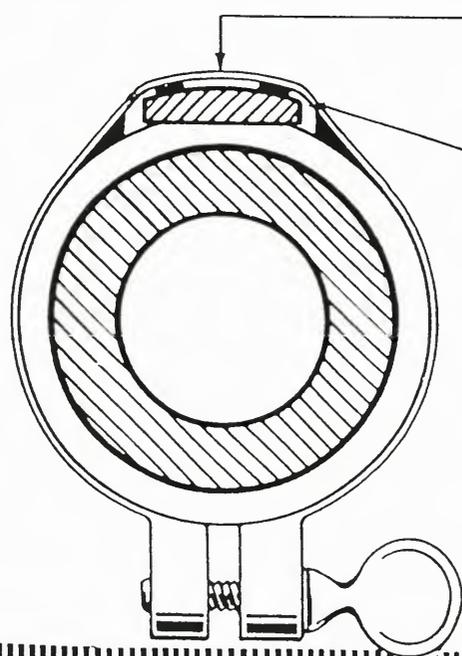
The score contains no indication of what "grade 4" means or of how many grades there are in the series, so it is hard to tell for what level this piece was really intended. The clarinet part presents no great difficulties (range  $c^1$  to  $b\text{-flat}^2$ ), but the rhythmic intricacies which occur between the players throughout the score make it unlikely that young players would be able to put the piece together. More advanced (high school, for example) players might benefit from the rhythmic and ensemble practice the piece offers, though coordination of the parts might be a problem for this age group as well. The work is useful to provide practice in unusual modal fingering patterns.

J. S. Bach (arr. Philip Gordon), *Fugue No. 7 from the "Well-Tempered Clavier"* for mixed clarinet quartet (two b-flat, e-flat

alto with third b-flat substitute part included, and b-flat bass). Kendor Music, Inc., Delevan, New York 14042, 1978, Grade 2½, Graded Ensemble Series, 2 min., \$2.75.

This easy arrangement contains a short preface explaining the character (in a rather subjective fashion: "This is 'spring-time music.' . . .") and basic construction of the subject of this fugue for the benefit of the student. Unfortunately, if the students actually did as Gordon requests and practiced the subject ". . . until every detail is articulated with scrupulous attention to phrasing and accents . . .," the result would be a rather jerky, spasmodic, and completely unstylistic rendition, since there is hardly a note in the score which does not contain an accent or dot over it and/or a crescendo mark under it! I feel sure that Mr. Gordon's intentions are good, but he could have used his introduction to much better advantage had he pointed out how to interpret all those staccato marks, accents, and crescendos to achieve a Baroque effect or, better yet, used more appropriate marks such as dashes over the notes instead of dots, again with explanation of how the notes should be played. Many young students, perhaps never having heard Bach's music (except maybe played by a synthesizer on a rock music station) and having seen similar marks to Mr. Gordon's primarily in 20th-century band music such as marches and arrangements of pop tunes, will have no conception of the style he intends with his markings. Sooner or later, editors and arrangers (and publishers) must surely come to realize that transcribing early music for young wind players should consist of more than merely transposing the notes for our instruments and covering them with unexplained phrasing/articulation indications!

Having recovered from that tirade, I should point out that this arrangement would be suitable for junior high school level students. The rhythms are primarily 8th, quarter, half, and whole notes, with one dotted-quarter/two 16th figure. Range for first b-flat is  $f^1$  to  $d^3$ , for second b-flat from  $c^1$  to  $a^2$ , for third b-flat from low  $e$  to  $c^2$ , and for bass from low  $f$  to  $g^2$ . The key is F major, with few accidentals.



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by Ramon Kireilis, guest reviewer

Morton Subotnick, *Passages of the Beast* (1978). Theodore Presser Company, Bryn Mawr, PA 19010, \$7.50, ghost box available on rental from publisher (fee unspecified), 18 min.

*Passages of the Beast* represents the first major clarinet composition commissioned by the International Clarinet Society. It is a solo clarinet work for an amplified clarinet, and like the other "ghost pieces", the amplification is done through a processing device called the ghost electronics. These ghost electronics are controlled by an audio tape which is composed and prepared especially for the work. The result is a constantly changing acoustical environment within which the clarinet plays, which bends the pitches of the clarinet sound, moves it across the proscenium, and amplifies it in the form of clicks, sighs, etc.

The title, *Passages of the Beast*, refers to the recent version of the Butterfly metaphor Mr. Subotnick has been working with for several years. In the case of the beast pieces, the emergence of the butterfly is seen as the struggle of emergence of "beatness" and "humaness." The emergence of "beatness" is the emergence of passion, pain, and joy. Movements are titled "Before Dawn," "Awakening," "Night Song," and "Dance of Emergence."

The clarinet solo itself is in two parts:

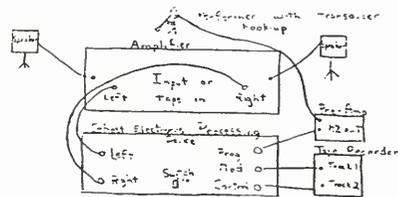
**part one** is the awakening of the beast . . . starting with clicking sounds and distant echoes of calls and wails . . . this moves into a faster section which results in a loud 'moan-cry.'

**part two** starts softly, again with a more melodic and more 'musical' material than the start of the first part . . . this also moves into a fast section ending with a dance of staccato notes . . . almost mid-eastern in quality.

From a performer's standpoint, *Passages of the Beast* is not an easy piece, either in preparation or in performance. It is not the typical avant-garde solo in the sense that you might choose it to learn modern compositional techniques. Rather, one should begin with simple solo alone pieces, advance to tape and clarinet works in the Miller Piece and Whittenberg Study variety, then proceed to *Passages of the Beast*.

It is, first of all, unusually difficult from a technical standpoint; practically nothing is idiomatic. The difficult leaps and speed required to complete unusual runs take slow and patient practice. The following demands are typical: singing exact pitches while playing savage, ripping roulades; multiphonics connected one after another in a homophonic style; quarter tones in sixty-fourth note settings requiring exact new fingerings; time cues coordinated with timer to specific points in the music; and physical stamina. Breath opportunities are minimal and when allowed must be effected as quickly as possible since stopping the air column would stop the sound.

One should have a better than average knowledge of electronics and audio equipment. The following diagram gives an idea of the elaborate but highly effective electronics:



The effect is unique and exhilarating. The *Beast* was premiered by this reviewer at the 1978 International Clarinet Congress in Toronto, Canada, before an enthusiastic audience of some 450 clarinetists and composers. It is eighteen minutes of intriguing and spellbinding music, engulfing and rivoting the listener with its exciting and pulsating spell.

Mr. Subotnick needs no introduction in the field of composition, but his prowess as a clarinetist should also be recognized. He was a prodigy, a star pupil of Mitchell Lurie, and has performed our best literature with some of the finest string quartets and orchestras. Combine this ability with his inventive leadership in the field of electronic music (the ghost series is entirely unique to Morton Subotnick) and you have a great composition in its genre. His concern for the needs of clarinetists, the demands made upon the clarinetist, and the final musical outcome can be evidenced by his several trips to Denver to work with this performer, the countless phone calls at all times to work out details, and the inexorable correspondence necessary to be sure of anything and everything pertaining to the composition.

For those of you who care to delve into the outermost regions of the avant-garde idiom, try Morton Subotnick's *Passages of the Beast*. Performance is necessary for a piece to survive; if given the chance, the *Beast* will become one of the great works for clarinet.

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Paul Drushler, *The Altissimo Register: A Partial Approach* for B-flat Soprano Clarinet. Shall-u-mo Publications,, P. O. Box 2824, Rochester, NY 14626, 1978, 31 pages, \$9.50.

Finally we have a book which shows the acoustical principles behind the altissimo clarinet fingerings! Mr. Drushler says in the introduction, "The prevailing philosophy for this presentation is that the best choices for specific fingerings for certain passages can usually be determined with a knowledge of and reference to partials." Furthermore he is not dogmatic; the book "is intended to be a basis for expansion . . . your expansion." "Study it . . . Experiment with it . . . Modify and expand it . . . Refer to it."

Ring-bound so that the book lies flat, we find the fingerings on the left-hand page. On the right-hand page are indicated the overtone series and the type of passage where the specific fingering would be used. Except for F and G, space is provided to add other fingerings; however, the possibilities have been well exploited by the author. Witness the following numbers of choices: C-sharp (6), E-flat (8), E (6), F (10), F-sharp (7), G (9), G-sharp (8), A (6), B-flat (5), B (4), C (4), C-sharp (4), D (3), and E-flat (1).

For the most part, Mr. Drushler makes no value judgments as to intonation, response, or tone quality, leaving that to the individual. Another positive feature is that no magnifying glass is needed to read the fingerings.

Recommended as a reference book for the altissimo, a partial approach becomes the complete approach.

eter Maxwell Davies (1934- ), *Stedman Doubles* for B-flat Clarinet and Percussion (1956, rev. 1968). Boosey & Hawkes, P. O. Box 130, Oceanside, NY 11572, 1978, \$6.50.

The composer says "The work has as its basic 'set' pitches and note-values based on the bell-peals of the title." (Stedman has written an early book on change-ringing.) "It was written for clarinet and three percussionists in 1956, and shows the influence of Indian music. It was revised in 1968 for clarinet and one percussion player."

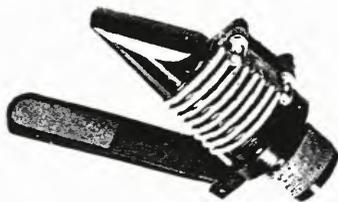
Alan Hacker, clarinetist at the premiere, explains, "The clarinet must produce a range comparable to the volume, tone and filter controls of an amplifier." The changes in tone color are indicated by light and dark lines. Mr. Hacker adds, "A cross above a note is the equivalent of the filter controls; some of the harmonics must be brought into greater aural prominence, that is to say splitting the fundamental note into two or more distinct pitches heard simultaneously."

Performance time is listed as 30 minutes but is actually 20 minutes of music plus four improvised cadenzas, two by each performer, using previous material. Range is to the highest C. Special effects for clarinet include chords (multiphonics?), light or heavy-colored tone and gradations between, tap, glissando, vibrato, and flutter-tongue.

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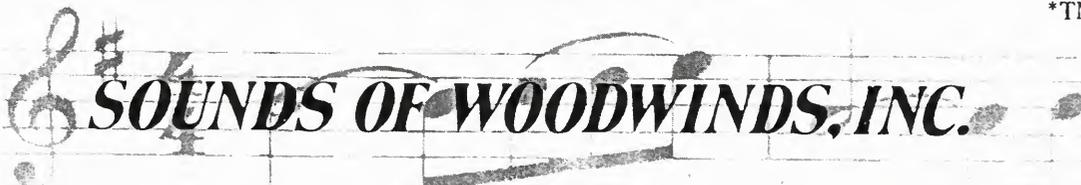
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*Accessories for Woodwinds*

by Elsa Ludewig-Verdehr

Camerata Canada (Suzanne Shulman, flute; James Campbell, clarinet; Victor Martin, violin; Kathryn Root, piano; Elyakim Taussig, piano; Coenraad Bloemendal, cello) Crystal Records Stereo S642.

Side A: Fanny Mendelssohn: *Trio* for Violin, Cello, and Piano in D Minor, Op. 11 (Posth.).

Side B: Camille Saint-Saëns: *Tarantella* for Flute, Clarinet, and Piano, Op. 6; *Paganiniana*, arr. Elyakim Taussig.

Fanny Mendelssohn (1805-1847) was a sister of Felix Mendelssohn. Her obvious talent manifested itself early (at age 16 she played the Bach 24 Preludes from memory for her father's birthday) but was not fully nurtured and developed. When she was 23, her father advised her "to prepare more earnestly and eagerly for your real calling, the only calling of a young woman — I mean the state of a housewife." Happily, after her marriage it was the very encouragement of her husband that led to the publication of some of her compositions. These, which extend only to Op. 11, include songs and works for piano as well as the piano trio, Op. 11, her final composition and only chamber work. The trio is in four movements: a dramatic vital first movement, a lovely slow movement marked by flowing and expressive melodies, a short Lied, and a rhythmic finale. It is a fine work, powerful and driving, expressive and moving with strong melodic content; one regrets the circumstances that limited the output and development of this talented composer. Violinist Martin, cellist Bloemendal, and pianist Taussig deliver a vibrant and expressive performance of the trio.

Side B begins with a cleanly-articulated reading of St. Saëns' *Tarantella*, Op. 6, for flute, clarinet, and piano, a work which may also be performed with orchestral accompaniment. The flute and clarinet are neatly matched tonally throughout, and in the traditional *accelerando* near the end the three players display their virtuosity to bring the work to a frenzied close.

*Paganiniana* is a set of variations on the ever-popular Paganini theme from the 24th violin caprice and has been arranged by one of the pianists of the Camerata Canada, Elyakim Taussig. Brahms, Liszt, and Rachmaninoff, among others, have written variations on this theme, and in this version are represented by several of their variations with others added by Mr. Taussig. Beginning with a commanding exposition of the theme by the violin, the variations progress through Liszt, Brahms, Rachmaninoff, and Paganini giving each instrument its traditional moment of importance. Particularly dashing and entertaining is the variation for two pianos after Lutoslawski, and the one for clarinet and piano a la Benny Goodman in which clarinetist James Campbell plays with an easy-going fluidity characteristic of the King of Swing. An enjoyable rendition of this longtime classic with a few new twists. Mention should be made of the fine program notes by Anthony Jahn which are particularly informative about Fanny Mendelssohn.

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## Clarinet Choir Reviews

by Norman Heim

Christian Erbach (arr. Carl Anderson), *Canzona (La Paglia)* for Clarinet Choir. G. Schirmer, New York, 1978, \$10., Grade III-IV, 3 min.

Christoph Graupner (arr. Carl Anderson), *Sonata in G Major* for Clarinet Choir. G. Schirmer, New York, 1978, \$15., Grade V, 14 min.

Samuel Scheidt (arr. Carl Anderson), *Canzon Super Intradam Aechiopicam* for Clarinet Choir. G. Schirmer, New York, 1978, \$12.50, Grade IV, 5 min.

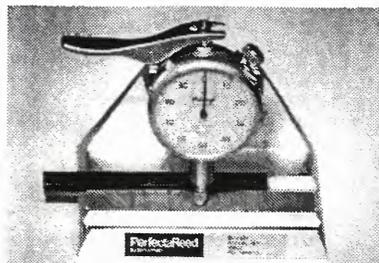
The three works listed above are new issues under a series titled *Early German Music For Clarinet Choir*. If one can assume that other works will be forthcoming in the series, this project would be an important contribution to the clarinet choir repertoire. For G. Schirmer, these additions to their existing publications for clarinet choir result in a very distinguished catalog. Other works already offered are *Adagio for Strings*, Barber-Cailliet, *Folk Song Suite*, Bartók-Erickson, *Prelude and Processional*, Block-O'Reilly, and *Three Short Pieces*, Krenek-Erickson. All three new works are masterfully arranged by Carl Anderson, director of the clarinet choir at Jacksonville State University, Jacksonville, Alabama.

The *Canzonas* of Erbach (1573-1635) and Scheidt (1587-1654) are in typical canzona style of the late Renaissance and early Baroque periods. The parts are edited stylistically and tastefully, and although the works are short, they would make excellent program material. The instrumentation of both works is for three b-flat soprano parts, alto, bass, and E-flat contra-alto. Since the clarinet choir has few works in this early instrumental style, some information about the composers would have been helpful to get a historical perspective, and some ideas on canzona style interpretation, especially involving the repeated notes, would also have been helpful.

*The Sonata in G Major* by Graupner (1683-1760), who wrote so much music for the chalumeau, is scored for two B-flat soprano parts, alto, bass, and E-flat contra-alto clarinet. Realizing that the texture of the work needs to be retained stylistically, this editor would have recommended a third B-flat clarinet part to retain the standard instrumentation of the clarinet choir. Again some information about the composer and hints on interpretation, especially for the trills, would have been helpful. The *Sonata* is a major work with four movements in a slow-fast-slow-fast pattern. Both the publisher and the arranger are highly commended for doing an excellent job.

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David Uber, *Andante and Danza*, First and Second Movements from *Rhapsodic Sketches*, for Clarinet Choir. Kendor Music, Inc., Delevan, New York, 1978, \$9., Grade IV, 7 min.

David Uber. *Interdiffusions and Scherzando*, Third and Fourth Movements from *Rhapsodic Sketches* for Clarinet Choir. Kendor Music, Inc., Delevan, New York, 1978, \$7.50, Grade IV, 5 min.

David Uber is a well-known instrumental composer who has published other works for clarinet choir (*Parade and Masques*, also published by Kendor.) The *Andante, Danza, Interdiffusions*, and *Scherzando* are all movements of one work, the *Rhapsodic Sketches*, although published in two sections. The work is written for Professor Roger McKinney and the Trenton State College Clarinet Choir, both of whom are well-known in clarinet choir circles. The style of the work is in a conservative twentieth-century idiom with moments of romanticism, jazz, and dissonance in appropriate places. The work is scored for the full standard instrumentation and the parts are well-arranged and lay well for the instruments. Each movement is in contrast to the others. The light character of the style and the few difficulties will make this composition readily playable by both high school and college clarinet choirs, and is in a style that will please audiences.

by Paul Harvey

### **The Arts Trio of America, Wigmore Hall, Sunday May 13th, 1979.**

Golden keys flashed once again at the Wigmore as **John Denman** made another of his flying visits from Arizona, this time with the Arts Trio of America. His colleagues in this polished ensemble are **John Ferrell** (violin) and **Paula Fan** (piano), whom, it occurs to me, I have heard and reviewed as a clarinettist's accompanist more than any other pianist in the past year. This must surely make Ms. Fan a strong contender for my Order of the Black Pull-through (2nd class) award for 1979.

The evenly matched talents of the group were immediately evident in the Armenian roudades of the Khachaturian trio. A *Fantasy Trio* by American composer Richard Faith was given its first British performance. It is in an attractive melodic style, with two movements; the first lyrical and expressive, the second rhythmic and exciting.

Bartók's *Contrasts* was the only piece in the second half. The improvisatory gypsy aspect of the work was accentuated by the performers, which made it an effective finale to this varied concert. John Denman introduced the programme and created a nice informal atmosphere, making the evening a most enjoyable one for those cognoscenti who had managed to resist the lotus call of London's first warm weekend of the year.

### **Chalumeaux Sounds, Nettlefold Hall, Norwood, London. March 31st, 1979.**

The nucleus of Chalumeaux Sounds is the Chalumeaux Quartet; Paul Sargeant, Colin Bridge, Alan Sheppard and Albert Newman, who play all the clarinet and saxophone family. To form the larger Chalumeaux Sounds they had gathered around them: Georgina Roberts and Sarah Brooke (flutes), Stephen Glaister & Jane Sheppard (oboes), Peter Bennett & Andrew Jacob (bassoons), David Kendall & John Jones (horns) and Dan Mascall (double bass), the ensemble being conducted in the larger works by Malcolm Binney, who also does the arranging.

Three pieces from Walton's "Facade" provided a striking introduction to the sound of the full ensemble. This was followed by a very good performance of Gounod's "Little Symphony" for flute and two each of oboes, clarinets, horns and bassoons. Then we heard the Chalumeaux Quartet on their own playing two movements from Waterson's "Grand Quartet" on three clarinets and bass clarinet. Victorian virtuosity, which seems to be enjoying such a vogue at present, was admirably demonstrated by their performance. The first half ended with the full ensemble's version of Gershwin's "Porgy and Bess". The arrangement expertly utilized all the instruments, though I felt that some of the tunes featured on clarinet would have sounded more characteristic on saxophone.

However, there was no lack of saxophone sound in the first piece after the interval; Matyas Sieber's "Popular Dances", arranged as a showcase for the Chalumeaux Quartet's doubl-

ing potential. Between them they played all the clarinet family from Eb to contrabass, soprano to baritone saxophone flute and, as a bonus, Paul Sargeant introduced us to the mighty contrabass sarrusophone, gentle giant of the double-reeded, conical-bored, metal-bodied family. Is it the connoisseur's contrabassoon or the thinking man's bass saxophone? Anyway, no discriminating ensemble should be without one.

The most important original work in the programme was Gordon Jacob's "Serenade for Woodwind". Eight movements for two each of flutes, oboes, clarinets and bassoons. The sparkling performance confirmed Dr. Jacob's reputation as a master composer for wind instruments. The ensemble was joined by Charles Harman as narrator in Prokofiev's "Peter and the Wolf". The arrangement was effective, the only missing resources (apart from strings, of course, and who misses them!) being the wolf's third horn, which worked just as well on second bassoon, and the timps for the hunters. I thought Malcolm Binney's solution with the bassoon playing the timp notes was more musical, if less theatrical, than my own effort at last year's Woodwind Workshop, in which the narrator belaboured a dustbin lid with timp sticks. One small point of bewilderment: the clarinettists in the audience were left wondering what happened to the cat's tree climbing episode. The narrator said, "Quick as a flash the cat climbed up the tree and the duck jumped into the pond", all in one breath without the usual clarinet acrobatics in between. Perhaps the Cat's Union had insisted on a special fee for tree climbing, which was beyond the financial resources of the management, who knows!

Everyone concerned in this enterprising and entertaining concert is to be congratulated on the high standard of performance, and I hope we will be hearing more Chalumeaux Sounds in the future.

by Georgina Dobrè

### **Goldsmiths' College, London**

It was a great pleasure to welcome James Gillespie back to London on May 18th. His pianist was again the incomparable Paula Fan, but this time he was also joined by his wife Cheryl in a recital of particular interest to the connoisseur.

Mr. Gillespie opened with a performance of three of Gade's *Fantasy Pieces*, Op. 43. These were given a meticulously thought-out interpretation, fervent and graceful in turn, a delight and revelation to someone who has only taught these pieces as "a change from the Schumann".

Kalliwoda is not a composer from whom one expects great things, but his *Heimathlied*, Op. 117 for soprano, clarinet and piano is a charming work, and substantial enough to stand without shame alongside the Spohr Songs. There is certainly more to interest the singer here, with voice and clarinet on almost equal terms. Cheryl Gillespie is an excellent singer, and one was immediately struck by the sensibility of ensemble achieved by this husband and wife team.

Before the Interval we heard the first performance of a

work dedicated to James Gillespie: the *Sonata* for clarinet and piano by fellow clarinetist (and saxophonist) Paul Harvey. As one would expect from such an expert player, Mr. Harvey composes with skill and a sure knowledge of what is effective writing for the instrument. Other clarinetists will certainly hope that it will not be long before they see this work in print.

After the Interval we were treated to a performance of "What Then Is Love?", a group of songs with clarinet obligato and piano (Op.26a) by Carey Blyton. These are splendid concert items and deserve to be much better known. Cheryl Gillespie performed them with considerable style and virtuosity, while her partners gave admirable support.

This was followed by a fairly light-weight *Sonatina* (Op.3) by William Mathias, a cheerful piece giving one another chance to admire the expertise of Mr. Gillespie; and the programme ended with one of those disarmingly naive *Morceau de Salon*, once again by Mr. Kalliwoda (his Op.229), which musically tempts the audience to giggle while at the same time presenting a player of James Gillespie's calibre an opportunity to stun it with a virtuoso display.

### Review by Phil Rehfeldt

*The Gomez Single Reed Adjustment Method and Tool*. Box 197, Station H, Toronto, Ont. M4C 5J2, Canada. \$35.

We are presenting an unusual method of single-reed adjustment for "tone quality" and response by Howard Gomez. The tool works through a system of five critical cuts made in the tip of the reed with a razor blade, and a secondary series of six types of additional "scratches," which, if necessary, further break down the strength of the reed. One tool is available for the smaller-sized reeds, another for the larger, and is adjustable to accommodate variations in reed widths.

The most important and interesting part of the method is the five razor cuts. Precise positioning and depth were determined intuitively by its designer after considerable experimentation. None of the cuts extend into the nodal area, and symmetry and balance are in effect. When made according to the method specified, these cuts will both correct for hardness, softness, and poor response owing to imbalance, as well as adjust overall response and "improve high notes." There is no question that the method works; the slits seem to be in just the right places and the response of a so-so reed can be appreciably (and easily) improved.

However, the question becomes whether or not to actually use the tool with our *own* performance. My feeling is that even though quality can be *improved*, the result is not quite state-of-the-art. There are other ways besides cuts and scratches to both relieve and create stress, and a smoother, less abrupt surface gives more even quality throughout. For these reasons I do not use it. More importantly, however, the tool and method do demonstrate in a clear, simple, and unequivocal manner basic principles of reed tip design. It pinpoints the areas that might be worked. This seems to me profound, and Harold Gomez is to be complimented in the highest possible terms. I learned a lot from the tool, recommend it highly and feel the price to be reasonable.

## A Tribute to Frederick Thurston

by Paul Harvey

To mark the 25th Anniversary of the death of the great English clarinetist, Frederick Thurston, Pamela Weston and Donald Clark (both one time Thurston students) presented an evening of his recordings at the British Institute of Recorded Sound, in association with the Clarinet & Saxophone Society of Great Britain. Alan Frank, who was co-author of Thurston's famous *Tutor*, introduced the speakers. Donald Clark dealt with Thurston's activities as an orchestral player, as principal with the original B.B.C. Symphony Orchestra and later with the Philharmonia. It was fascinating to hear once again his interpretations of well known clarinet solos from Beethoven and Brahms Symphonies, some taken from Toscanini's legendary B.B.C. broadcasts.

Pamela Weston introduced some of Thurston's all too few solo recordings, including the *Bliss Quintet* and the *Stanford Concerto* (the latter from a broadcast performance). A particular gem was the recording of Alan Frank's *Suite for Two Clarinets*, made all the more interesting by the presence of both the composer and the second clarinet Ralph Clarke, Thurston's partner for many years and his successor as principal of the B.B.C. Symphony. We also heard part of a broadcast talk by Thurston on the subject of an Iron Curtain tour shortly after the war.

Guests of honour were Thurston's widow, the distinguished clarinetist Thea King, and Lady Bliss. Visiting clarinetists from abroad included Hans Rudolph Stalder from Switzerland and Loran Eckroth from the U.S.A. Many of Thurston's old students were present, but I was particularly pleased to see a large number of young players, to whom Thurston must have been best known for his *Tutor* and *Passage Studies*. This delightful and informative evening will have given them an insight into Thurston's position as a major influence on English clarinet playing of this century.

## Steinberg Receives Prize for Composition

The Department of Music of the University of Maryland, College Park and Kendor Music, Inc., of Delevan, New York announce that the winning composition for the Third Clarinet Choir Composition Contest is *Ebonata* written by Dr. Paul Steinberg, a faculty member in the School of Music at the University of Oklahoma, Norman, Oklahoma. Dr. Steinberg will receive the \$300 prize and in addition the composition will be published by Kendor Music, Inc.

CLARINET: SHORT CUTS TO VIRTUOSO TECHNIQUE

by  
ROSEMARY LANG  
\$3.85 Postpaid

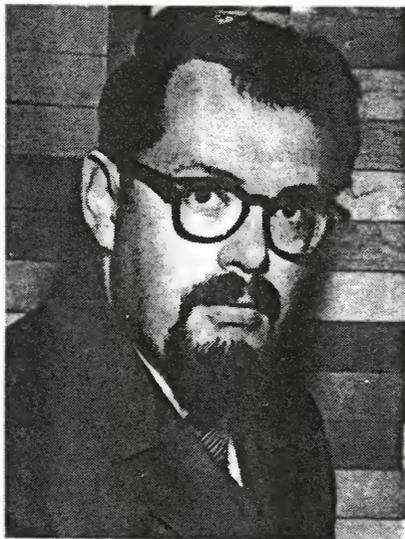
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## Ida Gotkovsky Visits Texas

Ida Gotkovsky, Professor of Composition at the Paris Conservatory, visited Texas during April, 1979, where concerts of her works were presented. On April 18, she took part in an informal discussion of her works with students and faculty at Southern Methodist University in Dallas. A concert of her works was held at Caruth Auditorium on the S. M. U. campus on April 19. Featured on the program were her *Concerto for Clarinet* with Sandy Powell, clarinetist, and Jo Boatright, pianist, the *Concerto for Saxophone* with Larry Riley, saxophonist, and Jean Mainous, pianist from the North Texas State University faculty. In addition, the Lake Highlands High School Symphonic Band, conducted by Malcolm Helm, played Mme. Gotkovsky's *Poem of Fire*. A gift of ten-gallon hats was presented to the composer and her husband, Marc Giullou, by the S. M. U. students.

On April 23 she visited the School of Music at North Texas State University in Denton where a concert of her music was preceded by a question and answer period during which her woodwind music, the Paris Conservatory, and the music scene in France were favorite topics. Performers of her *Concerto for Clarinet* were N. T. S. U. students Jesse Youngblood, Ellen Corliss, and Victor Wertz. The *Concerto for Saxophone* was performed by N. T. S. U. student Michael Adamcik. Pianist for the recital was Judy Fisher.

(The Editor wishes to thank Sandy Powell for her assistance in the preparation of this material.)



Carl Anderson

Carl Anderson, Assistant Professor of Music at Jacksonville (Alabama) State University, premiered the *Concerto for Clarinet and Band* by Peter Hazzard on April 8, 1979 with the Jacksonville State University Symphonic Band under the direction of Dr. Donald Walters. The composer is Chairman of the Department of Music History and Analysis at the Berklee College of Music in Boston, Massachusetts, and the work was written for Carl Anderson. The three-movement work (c. 18:00) is available from the composer.

## Sparnaay to Present Class and Recital

On Friday, September 28, 1979, Harry Sparnaay, noted bass clarinet virtuoso from Holland will present a Master Class and Recital at the University of Maryland, College Park. Both events are free to the public with the Master Class scheduled for 2:00 - 4:00, and the Recital at 8:15 in the evening. Persons interested in performing for Mr. Sparnaay at the Master Class should contact Dr. Norman Heim, Professor of Music, Music Department, University of Maryland, College Park, Maryland 20742.

## Denner's Thing *by Bryant Hayes*

The thing is just a stick when you get right  
down to it; a piece of wood made fancy.  
Yet many people know the name and sight  
of clarinet: a real consistency  
in fans whether it's Benny or to Harold  
Wright they listen. There is something clear  
about the voice, whatever style, the old  
or new, one hears. One need never have fear  
that he'll mistake a clarion or chalumeau  
for something else, even for some  
other woodwind piping its well-known call:  
a bassoon, oboe, flute, or English horn.  
To Johann Christopher Denner credit  
and praise for giving us the clarinet.

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ABOUT BRYANT HAYES — Bryant Hayes lives in New York City and attended the University of Kansas where he majored in English. He has studied clarinet with Robert Marcellus and Harold Wright and is an active recitalist in the New York and Washington area.

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*The staff of the Clarinet apologizes to Henri Elkan Music Publishing Co. for the error in their ad in Vol. 6 No. 3.*

## The Clarinet

**THE CLARINET** is the official journal of the International Clarinet Society. Published quarterly, it is sent without charge to all members. It contains professional and research monographs concerning the clarinet, reviews of new publications and recordings, and reports on the activities of our membership.

To join, write directly to Dr. Alan Stanek, Dept. of Music, Idaho State University, Pocatello, ID 83209.

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# “When I tried the L-200, that was it, the culmination.”



Joseph H. Longo

Joseph H. Longo, Co-Principal Clarinetist of the Minnesota Orchestra, recently became one of the first owners of the Leblanc L-200 soprano clarinet.

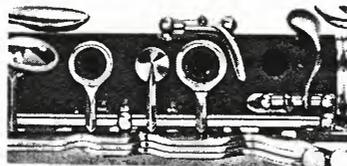
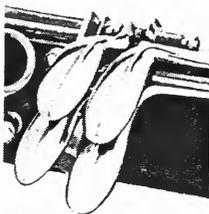
“It has a mellow sound that can be bright or very dark, depending on what I need. A very solid high register that’s well in tune.



“The best wood is used in the L-200. I’ve seen new instruments of other makers and I was quite disappointed.

Theirs was quite grainy. This is smooth and polished. The pieces match each other.

“The mechanical work is marvelous. The key action is direct, rapid. Positive.



“The L-200 has a different placement of tone holes, because of the difference in the bore. Personally, I find this makes the L-200 very comfortable to play.

“My impression of the L-200 is this: It’s very responsive. It has a wide range of colors. One can play a terrific fortissimo, for instance. And the tone holds together beautifully. Very centered, with a nice edge, but also with a certain mellowness.

“Conversely, it works equally well in pianissimo. One was able to maintain that same center of tone. The same intensity at the softest sound possible. It held together beautifully.

“You have to have an instrument that’s flexible, that will move when you want it to without losing the quality or intensity. There’s a limit to how far you can go, no matter what the instrument. But the L-200 gives you wider limits to work with.

“When I played it the first day, it felt so good—really right. Lately, I felt that other instruments weren’t made as well as they used to be. They’ve lost some quality—a certain feel, if you will.



“There’s enough involved in playing a part without having to fight the instrument.

That’s what the whole thing is about. It’s to have an instrument that feels part of you. One that you can express yourself with.”

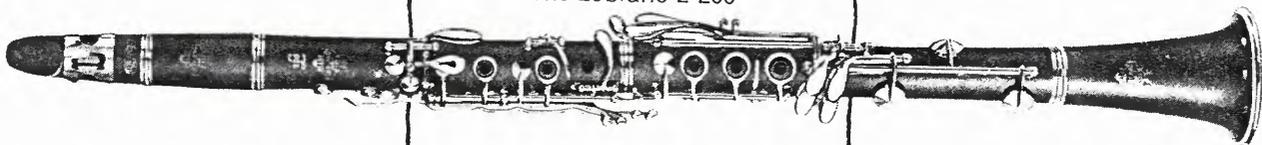
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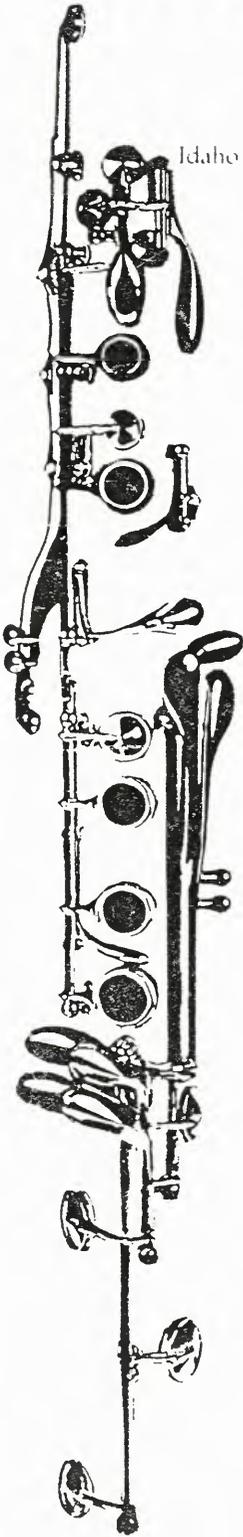
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