

2023 LOW CLARINET FESTIVAL



Jan. 5-8, 2023

LOW CLARINET FESTIVAL

GLENDALE, ARIZONA

International Clarinet Association Low Clarinet Festival

Glendale Community College, Glendale, AZ

January 5-8, 2023

Local Restaurants and Things to Do

Campus Map

Parking is FREE in S2, S3, and S6 Lots





Shuttle Hours

Thursday, January 5: 7:30-11:30 AM & 6:30-10:30 PM

Friday, January 6: 7:30-11:30 AM & 6:30-10:30 PM

Saturday, January 7: 8:00-10:00 AM & 9:30-10:30 PM

Sunday, January 8: 8:00-10:00 AM & 5:30-6:30 PM

Shuttles run between GCC campus (Sunnyslope entrance by the library book drop off) to
Aloft Hotel Westgate 6920 N 93rd Ave, Glendale, AZ 85305
TownePlace Suites 7271 N Zanjero Blvd, Glendale, AZ 85305

Exhibitors

MU1 101, MU2 152 and PAC 144

Alea Publishing

Buffet Crampon

Clark Fobes - Clarinet & Saxophone Products

Conn Selmer

Corbin Clarinet Products

JD Woodwinds

Lisa's Clarinet Shop (Bruce Marking Repairs)

Lohff & Pfeiffer

North Country Winds

Silverstein Works

Vandoren

Walter Grabner's Clarinet Xpress



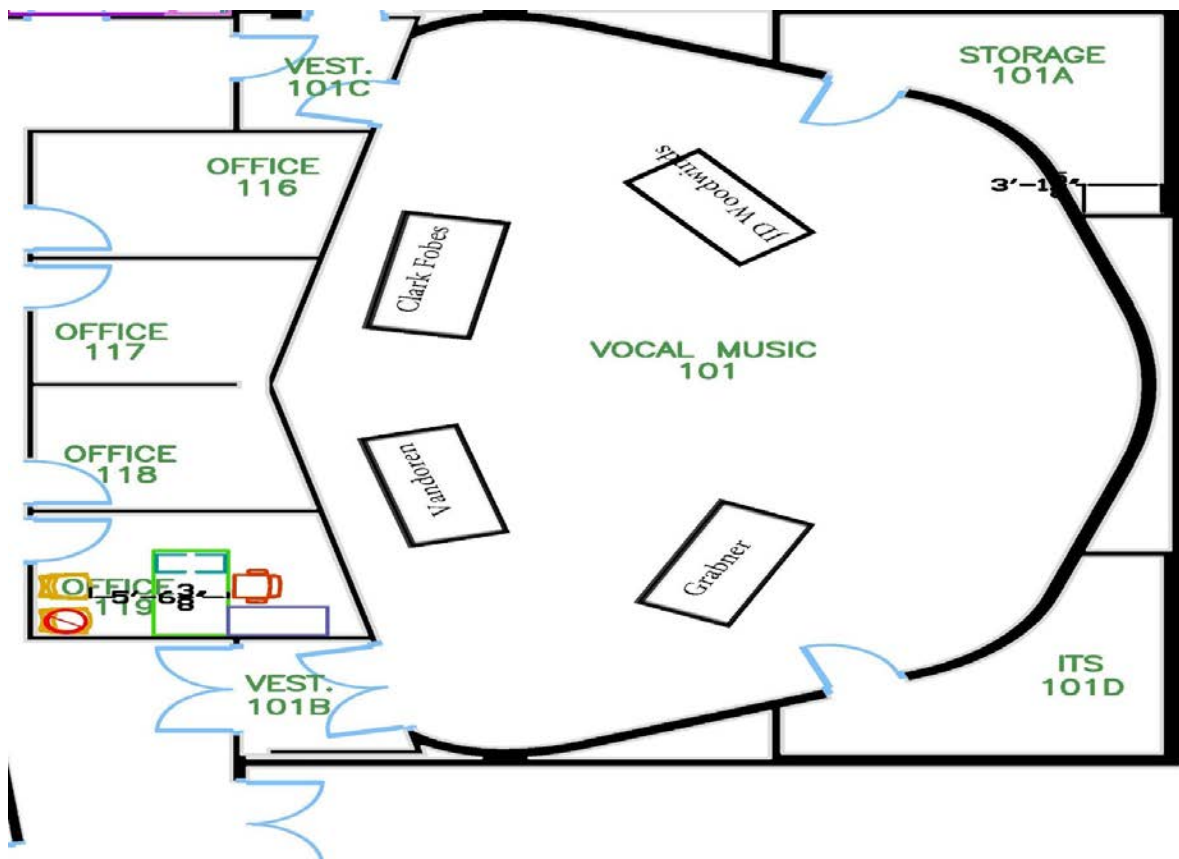
MU2 152



A MUSIC-2 (BLDG#325)

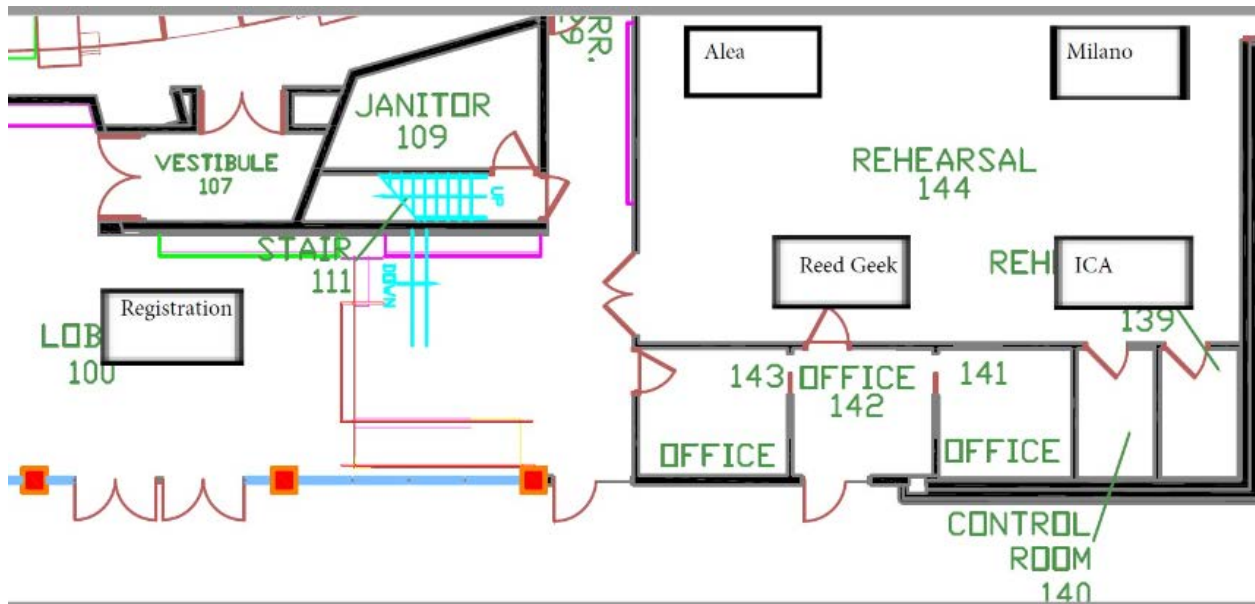


MU1 101





PAC 144





Education Outreach Concerts made possible by the Reimagine Grant



School	Artist
Vista Verde Middle School	Lucas Gianini
Veritas Preparatory	Marta Kania
Paradise Valley High School	Laissez Pair
Deer Valley High School	Fie Schouten
Mountain Ridge High School	Andy Hudson
Dysart High School	Stephan Vermeersch
Cortez High School	Larkin Sanders
Washington High School	Ros Dunlop
Glendale High School	Alicia Lee



**GLENDALE
COMMUNITY COLLEGE**

A MARICOPA COMMUNITY COLLEGE

Special Thanks to Glendale Community College Faculty and Staff:

Stefanie Gardner, Music Program Director
 Don Smith, Performing Arts Department Chair
 Doug Nottingham, Occupational Program Director, Music Industry Studies
 Alyssa Beach, Senior Administrative Specialist
 Carly Zufelt, Dean of Academic Affairs
 Lorelei Carvajal, Acting Vice President of Academic Affairs
 Kenneth Backer, Performing Arts Center Coordinator
 Kris Swinson, Program Specialist
 Catherine Crawford, Property & Materials Specialist Senior
 Sandi Reyes, Coordinator of Receiving & Property Control
 Debra Polak, Campus Police Commander
 Serge Michel, Sodexo Manager
 Dina Norris, Catering Manager



ICA Low Clarinet Festival Artistic Committee:

Jason Alder, Jeff Anderle, Lara Díaz, Stefanie Gardner (Artistic Director), Michael Lowenstern, Marco Mazzini, Jonathan Russell, Stephan Vermeersch, Sarah Watts

ICA Low Clarinet Festival Volunteers:

Rongbing Shen, ICA Intern

Brian Almanza, Lauren Ardelt, Yareli Bailon Rios, Marvin Banks, Relvecchio Benaly, Alanna Benoit, Warrior Bewley, Ryan Callahan Odgers, Macey Campobello, Chris Conti, Gabe Cota, Wilber De La Cruz Evangelista, Jori Hemphill Ferralez, Kristin Fray, Kimberly Fullerton, Rachael Geiger, Max Gran, Leif Graves, Rachel Jones, Henry McNamara, Cierra Miller, Aaron Jimenez Obeso, Dakota Laurent, Rachel Lomeli, Christopher Montgomery, Frederick Moor, Alexis Noland, Isaac McIntosh, Anthony Perkins, Taylor Thompson

ICA Board:

Diane Barger, President
Denise Gainey, Past President
Catherine Wood, President Elect
Laura Grantier, Secretary
Kip Franklin, Treasurer
Eddy Vanoosthuyse, International Vice President
Jessica Harrie, Executive Director of Operations



PROGRAM

Festival Registration

Thursday January 5, 10:00-11:30 AM

PAC Lobby

Food Trucks in front of the Student Union (SU) 11:00 AM - 7:00 PM

Basset Horn Duet Performance

Thursday January 5, 11:30-11:55 AM

PAC Auditorium

12 Duets KV 487

W.A. Mozart

Shannon Kiewitt and Parker Gaims, basset horns

Program Notes:

While little is known of the background of Mozart's 12 Duos for Horn, KV 487, there is an unusual story that accompanies these delightful pieces. The manuscript bears the note "unterm Kegelschreiben," or "while playing skittles," proving that Mozart could compose anytime and anywhere.

Mozart loved to play skittles, a game in which one threw or rolled a wooden ball or disk to knock down nine pins. The only inscription regarding skittles can be found on one of his manuscripts which happens to be the 12 Duos for Horn, KV 487. These Duos were completed in 1786 and the inscription reads "Wien den 27. Julius 1786 unterm Kegelscheiben" (Vienna, 27th July 1786 while playing skittles).

Many stories have been written about how and why these duos were composed. One such story is that Mozart was playing skittles one evening when some traveling musicians, presumed to play the French Horn, passed through and played a few pieces. They then asked Mozart if he would write something for them. Now, if this is indeed the case, these musicians must have been very fine performers, considering that the horn of Mozart's time was principally confined to the



series of natural tones to which only the best of players could technically add a few in between notes. The demands upon the musicians, particularly in the upper register, make these pieces for horn unique.

Now, it is not entirely clear whether Mozart originally wrote the pieces for French horn. Some believe these Duos were actually written for the Basset Horn. What is true is that they are a lovely collection of pieces for two players, whatever the instrumentation! There are various arrangements floating about of the Duos ranging from two violins, two clarinets, cello and bass clarinet, oboe and bassoon, two saxophones and many more! We feel these duos are perfectly suited and most appropriate for the Basset horn.

We are excited to present our own arrangement of Mozart's 12 Duos for Horn, KV 487 for two Basset Horns. In keeping with the style of how Mozart would elegantly write for this glorious instrument, we have carefully and diligently added our own articulations, created subtle dynamic changes, decorated with tasteful ornamentation, and explored a colorful use of register changes to highlight the beautiful low end of the instrument in particular thus making the music flow elegantly throughout each movement.

Exhibits

Thursday January 5, 12:00-5:00 PM

MU1 101, MU2 152 and PAC 144

Stephan Vermeersch, bass clarinet

Thursday January 5, 12:00-12:25 PM

PAC Auditorium

Hommage à Mozart (2022)^

Serendipity for bass clarinet quartet (2012)

Stephan Vermeersch

Stephan Vermeersch

Stephan Vermeersch, Lara Díaz, Stefanie Gardner, Jason Alder

In a Crowded Comb (2022)*

Three Meditations (2012)

Cornelius Boots

Branimir Norac

^United States premiere

*world premiere



Fie Schouten Masterclass

Thursday January 5, 1:00-1:55 PM

MU2 151 Recital Hall

Chandler Myhan, US

Introduction and March, John Rarig

Andrew Rutten, US

In A Deep Funk mvts. 1 and 2, Daniel Dorff

Sean McBride, US

Bass Clarinet Concerto mvt. 1, Geraldine Green

Bass Clarinet Miniatures by Women Composers

Thursday January 5, 2:00-2:25 PM

PAC Auditorium

Statuettes (2006)

7F (2017)

Icebreaker (2020)

The Faery Cup (2019)

Prayer (1996, 2008)

Eliane Aberdam b. 1964

Cara Haxo b. 1991

Anna Vriend b. 1961

Jane Stanley b. 1976

Lera Auerbach b. 1973

This recital highlights the works of five women of varied nationalities. Indeed, most of these composers reflect a dual heritage: Eliane Aberdam (France and USA), Anna Vriend (Netherlands and Great Britain), Cara Haxo (USA), Jane Stanley (Australia and Great Britain), and Lera Auerbach (Ukraine/Russia and USA). All of these composers were born in the latter half of the 20th Century. My intent is to make listeners aware of these stunning miniature pieces, each between two and six minutes in length. Additionally, I wish to bring these composers and their works to the attention of the bass clarinet community. While they are each of advanced difficulty, they are all playable on a standard bass clarinet (to low E-flat).

Timothy Bonenfant, bass clarinet



Cris Inguanti

Thursday January 5, 2:30-2:55 PM

PAC Auditorium

To Be Sung Upon the Water (Bacarolles and Nocturnes)

Dominic Argento

Prologue: Shadow and Substance
The Lake at Evening
Music on the Water
Fair is the Swan
In Remembrance of Schubert
Hymn Near the Rapids
The Lake at Night
Epilogue: De Profundis

Christine Graham, soprano
Cris Inguanti, clarinet and bass clarinet
Michelle Wachter, piano

Customized Instrument Improvements with Wolfgang Lohff

Thursday January 5, 3:00-3:25 PM

MU2 151 Recital Hall

One of the best-kept secrets is that "excellent instruments are not found, but made!"

Through this presentation Wolfgang Lohff will explain how optimization is beneficial to every player, independent of their personal preference or abilities. Like improving the performance and efficiency of a car, a well adjusted and optimized bass clarinet is like going from black and white movies to color. New dimensions open, greater power, and a more depth of your sound is heard.

He will go through each of Lohff & Pfeiffer's woodwind optimization techniques developed over years of experience. These techniques consists of three major aspects and can be applied to new and used instruments alike:



1. Eliminating production and material faults (i.e. leaks and tone hole faults).
2. How long-lasting pad materials or ball-bearing systems improve performance and reliability
3. How noise reduction or resonance improvements enhance performance
4. How proper care and optimization saves money and improves efficiency

Wolfgang Lohff, repair technician

The History of the Contrabass Clarinet: Development and Repertoire

Thursday January 5, 3:30-4:15 PM

MU2 151 Recital Hall

The contrabass clarinet is relatively new in the clarinet family, and its integration into repertoire has been a slow process. This presentation examines the development and manufacture of the instrument and its inclusion in compositions. Previous research has included some of the early contrabass clarinets and its earliest uses in music, but there has been no recent and up-to-date discussion of the development of modern instruments and repertoire. This presentation details all known contrabass clarinets manufactured to date and their role in the evolution of the repertoire beginning with the early opera works and chamber music, through the American wind band repertoire, and into the modern solo and orchestral uses with some analysis of the works and the players involved in their creation. Although it is not an exhaustive list, the compositions covered here represent most of the important or significant works written for the contrabass clarinet, derived through the creation of what aims to be a complete database of contrabass clarinet repertoire and recordings.

Jason Alder, low clarinet specialist



World Premieres for Bass Clarinet Quartet

Thursday January 5, 4:00-4:25 PM

PAC Auditorium

Split

Rule of Three

Lateral Improvement

Columba

Jeremy Klenke (b. 1986)

Daniel Jamieson (b. 1986)

Paul White (b. 1973)

Kevin Walko (b. 1983)

Members of the U.S. Army Field Band clarinet section

MSG Jennifer Everhart

MSG Chad Martin

SFC Kevin Walko

SSG Mikey Arbulo

Four New Works for Contrabass Clarinet

Thursday January 5, 4:30-4:55 PM

PAC Auditorium

Hymn for Contrabass Clarinet and Piano

Wanderer for Solo Contrabass Clarinet

Redder Sagas for Solo Contrabass Clarinet

Bullfrog's Love Chant (unrequited)

Francisco Javier de Alba (b. 1994)

Zachary Bush (b. 1993)

Ashlee Busch (b. 1986)

Jonathan Russell (b. 1979)

Kimberly Irene Fullerton, contrabass clarinet

Gail Novak, piano



Festival Low Clarinet Choir Rehearsal

Thursday January 5, 5:00-6:00 PM

PAC Auditorium

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Artistic Committee Concert

Thursday January 5, 7:30 PM

PAC Auditorium

Black

Sojourn of the Face

Dear Theodosia

Toccata and Fugue in d minor

Marc Mellits

Cornelius Boots

Lin-Manuel Miranda

J.S. Bach (arr. Jonathan Russell)

Sqwonk

Jeff Anderle and Jonathan Russell, bass clarinets

The Mindlessness of It All

Malcolm J. Solomon

Sorrow Songs, Op. 57

Samuel Coleridge-Taylor

Sarah Watts, bass clarinet

Kimberly Davenport, piano

Funky Groove Vortex

Jonathan Russell

Her Sister's Notebook

Lola Perrin

VIII. 38 bar miniature

IX. 42 bar miniature

X. 65 bar miniature



SEVILLA (Sevillanas)*
No. 3 de la Suite Española, Op. 47

Isaac Albéniz
arr. Lara Díaz

The Kaleidoscopic Pocket Hockets Boogaloo

Arthur Gottschalk

*world premiere; commission made possible by the Reimagine Grant

Jason Caslor, conductor
Jason Alder, bass clarinet and contrabass clarinet
Jeff Anderle, bass clarinet
Lara Díaz, bass clarinet
Stefanie Gardner, bass clarinet
Andy Hudson, bass clarinet
Kimberly Fullerton, contrabass clarinet
Jack Liang, bass clarinet
Jonathan Russell, bass clarinet
Stephan Vermeersch, bass clarinet
Tasha Warren, bass clarinet
Sarah Watts, bass clarinet

Artistic Committee Reception

Thursday January 5, 10:00 PM

State 48 Funk House and Brewery

6770 N Sunrise Blvd
Glendale, AZ 85305
Andy Hudson Bass Clarinet Quartet



Exhibits

Friday January 6, 9:00 AM-5:00 PM

MU1 101, MU2 152 and PAC 144

Sarah Watts Masterclass

Friday January 6, 9:00-9:55 AM

MU2 151 Recital Hall

Lindsey Soller, US

Sarabande and Bourree, Bach

Marta Kania, Sweden

Sonatina, Csaba Deak

Rodolfo Rodriguez, US

The Sacred Teaching of A Lonely Goose, mvt. 3, Cornelius Boots

Glendale Community College Low Clarinet Choir and the TAMUK Los Padres del Clarinete Bajos

Friday January 6, 10:00 AM

PAC Auditorium

Klez Duo

Danse Macabre

Wolf (2021)

Jonathan Russell

Camille Saint-Saëns arr. Cornelius Boots

Luke Ellard

The TAMUK Los Padres del Clarinete Bajos

Leonardo Palma

Rodolfo Rodriguez

Kevin Perez

Danny Troncoso



Three Korean Folk Songs

arr. Kelly Via

- I. *Arirang*
- II. *Gold Grass*
- III. *Blue Bird*

Bad Guy

Billie Eilish
arr. Olivia Guillaume

Ultimate Transformation: Fire from *The Parliament of Reeds Part V*

Jon Russell

Pas Redoublé

Camille Saint Saëns
arr. Matt Johnston

Glendale Community College Low Clarinet Choir or “TEAM LO-BLOW”

directed by Dr. Stefanie Gardner

Brian Almanza, contrabass clarinet
Lauren Ardelt, bass clarinet
Yareli Bailon, bass clarinet
Relvecchio Benaly, bass clarinet
Alanna Benoit, bass clarinet
Warrior Bewley, alto and bass clarinet
Ryan Callahan Odgers, bass clarinet
Macey Campobello, bass clarinet
Wilber De la Cruz, bass clarinet
Kristin Fray, bass clarinet
Kimberly Fullerton, contrabass clarinet
Joshua Gardner, bass clarinet
Rachael Geiger, bass clarinet
Jori Hemphill Ferralez, contrabass clarinet
Aaron Jimenez Obeso, bass clarinet
Rachel Jones, bass clarinet
Dakota Laurent, bass clarinet and contralto clarinet



Rachel Lomeli, alto clarinet and bass clarinet

Isaac McIntosh, bass clarinet

Henry McNamara, bass clarinet

Alexis Noland, bass clarinet

Adam Schay, bass clarinet

Extended Techniques Masterclass

Friday January 6, 11:00 AM-12:00 PM

MU2 151 Recital Hall

This Masterclass will discuss extended techniques commonly found in new music repertoire for low clarinets, and methods to properly execute them. Some of the techniques include multiphonics, slap tongues, quarter tones, color/timbral fingerings, and singing while playing. Have a question about something we don't discuss? Ask during the session. Bring your instrument to try them out and get help from the panel!

Panel: Jason Alder, Jeff Anderle, Lara Díaz, Stefanie Gardner, Mike Lowenstern, Jon Russell, Stephan Vermeersch, Sarah Watts

Dedicated Exhibit Time/Lunch

Friday January 6, 12:00-1:00 PM

MU1 101, MU2 152 and PAC 144

Food Trucks in front of the Student Union (SU) 11:00 AM - 7:00 PM

Bass Clarinet Association of Canada

Friday January 6, 1:00-1:25 PM

MU2 151 Recital Hall

*Le départ** bass clarinet solo with acoustics (2022)
Charlotte Layec

Charlotte Layec



Suite convergente pour 2 clarinettes basses
Mélanie Bourassa and Marie-Julie Chagnon

Olivier Gagnon

Feierliches Stücke pour 4 clarinettes basses

Richard Wagner
arr. Victor Alibert

Victor Alibert, Ludovik Lesage-Hinse, Charlotte Layec, Jack Lau

*Cathédrale** pour 5 clarinettes basses
Mélanie Bourassa, Marie-Julie Chagnon, Charlotte Layec, Jenny Maclay, Ludovik Lesage-Hinse, Jack Lau

Sébastien Champagne

*world premiere

This concert is supported by Le centre d'excellence canadien en clarinette basse.

The Bass Clarinet Association of Canada was founded by Mélanie Bourassa and André Moisan in June 2020. It aims to promote repertoire and musicians from Canada and to gather our communities. It also aims to develop an interactive catalog of repertoire online, linked to the musical library of University Laval. www.accb.ca

A Sense of Place

Friday January 6, 1:30-1:55 PM

PAC Auditorium

Many works in this concert program by contemporary Australian composers and played by Australian bass clarinetist Ros Dunlop, have been written about issues often low on the agenda of governments. These works are commentaries on human rights issues, such as the loss of place and the need for a safe place (see program notes below).

Humanity Washed Ashore/Paradise Lost
Papua Merdeka

Margery Smith/Penelope Lee
Martin Wesley-Smith

Ros Dunlop, bass clarinet



PARADISE [2016] artists: Penelope Lee & Nathalie Hartog-Gautier

Initially conceived as a collaboration between Penelope Lee and Nathalie Hartog-Gautier, *Paradise*, a paper sculpture is a memorial to those who lost their lives fleeing war and oppression in the hope of reaching safe haven in Australia. The capital represents this as a place of peace, freedom and natural beauty. The column represents the strength it takes to carry the weight of life's burdens and risk a journey into the unknown. The ephemerality of its paper surface bears witness to those who were lost at sea or died in detention, while seeking a safe haven, peace and freedom. In this tribute, the names of those who bravely made the journey to find a new life, a new paradise, are remembered. Penelope Lee created the film *Paradise Lost* based on the artwork. © Penelope Lee



Penelope holds a Master of Design with UNSW Art and Design. Her work integrates the medieval origins of paper making, printmaking and book binding with new media materials and technologies, in artifacts that explore the way we read the world. Nathalie holds a Master of Fine Arts, CoFA UNSW. Her practice over the years has focused on the concept of the voyage, its transformations, attachments and associations, especially when place interconnects with memory and identity.

HUMANITY WASHED ASHORE [2016] composer, Margery Smith

The image of three-year-old Aylan Kurdi washed up on a beach in Turkey became a symbol of the human tragedy unfolding on the shores of Europe during 2015 as a result of the war in Syria. He was not the only one. For a short time, it seemed that the global community was open to finding a more compassionate approach. However, national governments seem incapable of dealing with the flow of refugees from conflict in a long-term, cooperative and globally responsible way. In 'Humanity Washed Ashore' I want to keep that spirit of compassion alive. One of the unique strengths of music is its ability to embody loneliness & pain but also strength & freedom. © Margery Smith



Margery Smith is a Sydney-based performer/composer and improviser. Past lives have been as Principal Clarinet with Orchestra Victoria and as Associate Principal Clarinet with the Sydney Symphony and the Australian Opera and Ballet Orchestra. Commissions include works for Orchestra Victoria, Continuum Sax, PACT Youth Theatre, Sydney Omega Ensemble, Hourglass Ensemble, Ros Dunlop and Charisma. Her career incorporates time spent as Composer in Residence at International Grammar School, teaching and various projects involving the use of improvisation and collaboration in educational and community contexts.

PAPUA MERDEKA [2005] composer, Martin Wesley-Smith

The 1969 UN-sanctioned "Act of Free Choice" that handed the Dutch colony West Papua to Indonesia was a sham, an act of no choice for the West Papuan people. Since then, Indonesia has treated the territory as it did East Timor, with rampant human rights abuse as well as exploitation, in collusion with America and others, of West Papua's rich natural resources. This piece is about the West Papuan people and their thirst for freedom. Almost all the sources I've used in creating it were begged, borrowed or stolen from others. They include Agence France Presse, the Australian Broadcasting Corporation's 2JJJ, Penny Beaumont, Sheila Draper, Don Bennetts, Gerry Errante, Steven Feld, Lynne Hamilton (of Prowling Tiger Press in Melbourne, who published West Papua: Follow the Morning Star by Ben Bohane, Jim Elmslie and Liz Thompson, an inspiring book of superb texts and photographs), David Kirkland, Jonny Lewis, Robert Lowry (Shall We Gather at the River?), Jonathon Mustard, SBS News, Edward Smith and Alice Wesley-Smith - my thanks to all these plus those whose names I don't know or contact addresses I can't find. Thanks also to David Bridie, Louise Byrne, Andrew Kilvert and Rob Wesley-Smith. Two other books provided valuable information: Jim Elmslie's Irian Jaya Under the Gun (Crawford House Publishing (Australia) Pty Ltd) and Peter King's West Papua Since Suharto (University of New South Wales Press). I used the beautiful West Papuan anthem Hai Tanah Ku Papua. Flags, used with permission, came from





<http://www.theodora.com/flags>. Most of the bird of paradise paintings were by Rowan Ellis (1848-1922). Finally, thanks to Ros Dunlop for commissioning the piece through the auspices of the Australia Council. © Martin Wesley-Smith
Martin Wesley-Smith [1945-2019] was an eclectic composer whose music ranges from children's songs to large-scale environmental events. Two main themes in his music and multimedia pieces are the life, work and ideas of Lewis Carroll, and the plight of the people of East Timor. Having taught electronic music and composition at the Sydney Conservatorium of Music for 26 years, Wesley-Smith left in 2000 to become a full-time composer.

Elisabeth Stimpert

Friday January 6, 2:00-2:25 PM

PAC Auditorium

Neat n' Nasty

Elisabeth Stimpert, bass clarinet
Gail Novak, piano

Stefan Freund

chaconne and chaser for bass clarinet and marimba (2015)

Elisabeth Stimpert, bass clarinet
Alex Smith, marimba

Robert Pound

Composer Robert Pound describes the work: “Objectively, ‘**chaconne and chaser**’ exploits the special acoustic characteristics that arise from the pairing of the bass clarinet and the marimba... the first movement comprises a chord progression and six variations... In the perpetual-motion chaser, the instruments take turns punctuating individual notes or short segments of the other’s scrambling lines and/or harmonize them to achieve diverse colorings...the ‘chaconne’ is alternately declamatory and dizzy or—better—ditsy, while ‘chaser’ is driven, driving, and—perhaps—drastic.”



Press Release Masterclass with Jeff Anderle

Friday January 6, 2:30-3:15 PM

MU2 151 Recital Hall

David Lang's "Press Release" has become a staple of the solo bass clarinet repertoire. Full of acrobatic leaps and aggressive articulation, this post-minimal masterwork can be challenging, but is also incredibly fun and rewarding to perform. The masterclass will start with a discussion and demo about slap tonguing and then cover stylistic considerations, practice techniques, and strategies for effective performances.

Maria Juliana Sivila, Argentina

Translator: Rachel Lomeli

Potpourri Recital

Friday January 6, 3:30-5:00 PM

PAC Auditorium

Bottom Dog for 2 bass clarinets and contrabass clarinet

Jody Rockmaker

Stefanie Gardner, bass clarinet

Joshua Gardner, bass clarinet

Steve Hanusofski, contrabass clarinet

Bi-Valve

Beasts

I. GEcho Chamber

II. Load of Bull

Rusty Banks (b. 1974)

Jessica Lindsey (b. 1978)

Spatial Forces Duo

Christy Banks and Jessica Lindsey, bass clarinets



Prayer

Mask of Fear

*Dance Suite** 2019/2022

I. Break the Loop

II. Slow Motion//Fast Forward

III. Untethered

Tasha Warren, bass clarinet

Gail Novak, piano

Lera Auerbach

Jonathan Posthuma

Patrick Harlan

“If I were only halfway home”

Ledah Finck

Andy Hudson, bass clarinet

*world premiere

Program Notes:

Bottom Dog

Two big, slobbery mutts frolic in the muddy patch of a dog park. A much bigger, scruffy dog lurks behind the gate. The two buds cautiously romp. The great mongrel growls and paws to get in. Suddenly, he bursts into the enclosure. Dogs scatter in panic. Big boy huffs and snarls before staking his claim in the middle of the pitch. The two friends warily circle the perimeter. The droopy-eyed monster eyes them suspiciously. Swiftly, the behemoth lashes out at our two comrades. The chase is on! The cur nips at the hapless duo as they run panic-stricken from the field. One large, muddy, grass-covered brute sits in the dog park and wails a lament about being left all alone. Our two brave heroes carefully approach and find a new friend. Three large shaggy friends frolic in the muddy patch of a dog park. The first image that came to my mind when Dick Nunemaker first invited me to our fourth collaboration (this time a trio for two bass clarinets and the under-used contrabass clarinet) was of three large but agile dogs rollicking in a park. A story took shape that became the underlying structure behind *Bottom Dog*. Two identical instruments and one much larger cousin become characters in a drama in which the odd fellow clumsily struggles for acceptance. Musically, the three instruments share many traits, especially the two bass clarinets. Each part also maintains its own distinct character throughout the work, as melodies transform from one personality to the next as it gets passed around.



Spatial Forces Duo presents two works for two bass clarinets and electronics, featuring the sounds of beasts from the land and sea. The first work, *Bi-Valve* by composer Rusty Banks, emulates a pair of dueling mussels... Or clams? Nope: bass clarinets! Each performer is paired with electronic processing which only bubbles up when playing. Many statements are repetitions of something already said – it is only the bubbles that change.

The second work, in two parts, is named *Beasts* and features field recordings from a gecko and a bull. In the first part, a gecko recording is played backwards and forwards and is processed with a “wah-pedal” effect to convey a feeling of uncertainty. This part is named *GEcho Chamber* because it represents a time loop in which one’s own insecurities manifest a sense of unease. Opening the second part, the sound of a bull’s “voice” forms a rollercoaster of sound, followed by a section where it glitches and interrupts itself. The bass clarinetists then lay down a groove and the rest of the piece is a roaring good time! This movement is called *Load of Bull* because it utilizes bull sounds which match the timbre of the bass clarinet.

Festival Low Clarinet Choir Rehearsal

Friday January 6, 5:00-6:00 PM

PAC Auditorium

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Presentation by Stephan Vermeersch

Friday January 6, 6:00-7:00 PM

MU2 151 Recital Hall

D'Addario Reed Lecture and demonstration acoustic improvements with the Blashauss Neck, Atelier Bulgheroni end pin & stopper and JLV Phonic Ring.



Artistic Committee and Low Clarinet Composition Competition Winners Concert

Friday January 6, 7:30 PM

PAC Auditorium

*Giraffatitan for Eb Contra-Alto Clarinet (2018)**

Bret Newton

Sauroposeidon for Bb Contrabass Clarinet (2018)

*Sympathetic Synth for contra-alto clarinet and piano (2022)**

Bill Clay

*Milieu Interieur II for solo contrabass clarinet (2012)**

Thanos Chrysakis

Jason Alder, contra-alto and contrabass clarinets

Gail Novak, piano

Fields of Neon[^]

Tony Rod

Matthew Banks, alto clarinet

Gail Novak, piano

[^]2nd place winner of the ICA Low Clarinet Composition Competition and world premiere!

To the Other Side[^]

ambos^{*}

Kristen Denny-Chambers

Gabriel José Bolaños Chamorro

Égide Duo

Joshua Gardner, clarinet and bass clarinet

Stefanie Gardner, bass clarinet

^{*}world premiere

[^]3rd Place Winner in the ICA Low Clarinet Composition Competition and world premiere!

circuitbreaker[^]

Dalton Ringey

Transient Canvas

Amy Advocat, bass clarinet and Matt Sharrock, marimba



^1st place winner of the ICA Low Clarinet Composition Competition and world premiere! 1st prize donation possible by Glenn Deibert, MD, pediatrician and clarinetist, who is delighted to contribute to this program. Dedicated to William J. Richardson, musician, conductor, teacher and mentor for countless young artists.

Mike Lowenstern

Friday January 6, 9:00-9:30 PM

PAC Auditorium

Selections to be announced from the stage

All Participant Group Warm Up with Stefanie Gardner

Saturday January 7, 8:30-8:55 AM

MU2 151 Recital Hall

Bring your instruments for a group warm up!

Exhibits

Saturday January 7, 9:00 AM-5:00 PM

MU1 101, MU2 152 and PAC 144

Jon Russell Composing for Bass Clarinetists Workshop

Saturday January 7, 9:00-9:45 AM

MU2 151 Recital Hall

This hands-on workshop is premised on the belief that ANYBODY can compose music – and that as a bass clarinet player you are better equipped than most to write effectively for your instrument. We'll demystify the composing process and get YOU writing music for yourself on bass clarinet. No composing experience or music theory background necessary.



Potpourri Recital

Saturday January 7, 10:00-11:00 AM

PAC Auditorium

Monolog for bass clarinet

“Advice from a Caterpillar” from *Alice in Wonderland*

Isang Yun
Unsuk Chin

Alicia Lee, bass clarinet

Zodiacal Lights (2015)

As Small Birds Play (2011)

Jamie Wind Whitmarsh (b. 1988)
Corrina Bonshek (b. 1977)

Lisa Kachouee, bass clarinet

Severed in parts

Lucas Gianini, bass clarinet

Chris Leich

Living the Low Life: Low Clarinet-specific Repairs with Miles DeCastro

Saturday January 7, 11:00-11:25 AM

MU2 151 Recital Hall

Low clarinets: Magnificent, but often misunderstood pieces of equipment. These engineering marvels are capable of some of the most pleasant sounds on earth, but also equally capable of making us want to pull our hair out and question why we didn't stick with Bb. We will examine low clarinets in one of their most misunderstood settings- the repair bench. This fast-paced clinic will cover common low clarinet repairs and adjustments such as balancing the register mechanism, regulation, corks, pads, sneaky body leaks, and how to gently remind well-meaning band directors not to cram an unnecessary pad under the G/D touchpiece.



Easy Riffs on Improvisation for Bass Clarinet with Andrea Vos-Rochefort

Saturday January 7, 11:30-11:55 AM

MU2 151 Recital Hall

Improvising is often considered a specialized skill when it should be to music what play is to learning - a safe space in which experimentation allows embodiment of theoretical concepts. This session involves four methods of improvisation which can be experienced regardless of music theory experience and all of which will be demonstrated in a small ensemble setting. The first method involves thinking creatively through graphic notation and will be demonstrated by Luke Ellard's Woof for mixed bass ensemble and Eb clarinet. The second method is call and response and can be used in duet form with a teacher and student, teacher and ensemble, or student and fixed tape or electronics and is demonstrated by Waterbirds, co-composed by Mara Helmuth and Andrea Vos-Rochefort. The third version is an engaging warm up using pentatonic scales with a rhythmic drone provided by the ensemble for volunteer solos. The final version is a klezmer doina using a freygish scale exemplified by Jonathan Russell's Klez Duo. The most important half of learning to improvise is building confidence through enjoyable experiences, and this workshop will allow participants to experience these steps in person or via an online platform.

Dedicated Exhibit Time/Lunch

Saturday January 7, 12:00-1:00 PM

MU1 101, MU2 152 and PAC 144

Food Trucks in front of the Student Union (SU) 11:00 AM - 7:00 PM



Potpourri Recital

Saturday January 7, 1:00-2:00 PM

MU2 151 Recital Hall

V²*

Kristopher Williams

Venn Duo

Alexandra Chea, clarinet
Hannah Weller, bass clarinet

#YESALLWOMEN* (2022)

Julianna Pierdomenico (b. 1997)

Alice's Work
The Second Sex
Riot Grrrl
Empow(H)er

Program Notes:

The year 2023 marks a century since the National Woman's Party proposed the Equal Rights Amendment to eliminate discrimination on the basis of gender. Despite meeting the state ratification requirements, it has not yet been added to the Constitution. To commemorate the 100th anniversary of the ERA, Chaos Incarné commissioned #YESALLWOMEN. A reference to the 2014 social media campaign of the same name, the piece explores the four waves of feminism in corresponding movements. The first movement recognizes the work of Alice Paul, one of the four ERA authors and a main leader in the campaign for the Nineteenth Amendment. In a ragtime style, the movement dances through the successes and hardships Alice faced with two distinct characters. The second weaves themes of the landmark text *The Second Sex* (1949) by Simone de Beauvoir. A twist on the traditionally feminine-coded waltz, the movement is assertive and accents irregular beats. The third movement embodies the 1990s feminist punk movement Riot Grrrl utilizing extended techniques and asymmetrical meter. The final movement sings of the inequalities women are still facing today, and musically states the power of solidarity. It revisits themes of the first three movements, acknowledging the accomplishments of women reformers since the first wave of feminism. #YESALLWOMEN is a call to continue fighting for change so gender rights are protected in the Constitution and discrimination on the basis of gender ceases to exist.

Chaos Incarné Trio

Adella Carlson, Julianna Pierdomenico, Taylor Stirm, bass clarinets



*From Darkness** for bass clarinet and fixed multimedia

Francisco Javier de Alba

- I. Dark
- II. Red
- III. Halo
- IV. Shadow
- V. Light

Julia Loughheed, bass clarinet

Second New Waltz (2015)
Paisaje Folklórico No.2 (2017)
Sonata (2011)

Anderson Viana
Sebastián Tozzola
Jonathan Russell

Citlalli Rosas, bass clarinet
Gail Novak, piano

*world premiere

From Darkness is a piece for bass clarinet soloist accompanied by audiovisual elements and theatrical choreography. Its thematic content can be best summarized by this quote: “Only when we are brave enough to explore the darkness will we discover the infinite power of our light.” - Brené Brown

Transient Canvas

Saturday January 7, 2:00-2:25 PM

PAC Auditorium

Fool Me Once
Tl;dr
Ratyll

Barbara White
Yaz Lancaster
Sid Richardson

Transient Canvas

Amy Advocat, bass clarinet and Matt Sharrock, marimba



paper gates

Saturday January 7, 2:30-2:55 PM

PAC Auditorium

Poppy

Hope is a muscle

Dekum Blues

It just is

all compositions by Andy Rayborn

Andy Rayborn: bass clarinet, synthesizer, voice

Mike Lowenstern Masterclass

Saturday January 7, 3:00-3:55 PM

MU2 151 Recital Hall

Macey Campobello, US

Grab It! Jacob TV

Henry McNamara, US

Big Grenadilla, Evan Ziporyn

Taylor Barlow, US

Trip, Michael Lowenstern



Recent Works for Solo Bass Clarinet

Saturday January 7, 4:00-4:25 PM

PAC Auditorium

Silhouettes

edge for bass clarinet electronics

Desperate Measures (2019)

Roydon Tse (b. 1991)

Christopher Mitchell (b. 1983)

Eric Mandat (b. 1957)

Jack Liang, bass clarinet

Jack Liang's appearance is sponsored in part by Chedeville.

Corey Mackey

Saturday January 7, 4:30-4:55 PM

PAC Auditorium

*Dance Suite**

I. Prelude: Grand Entry

II. Grass

III. Traditional Bustle

IV. Fancy Shawl

V. Traditional Shawl

VI. Fancy Feather

Jacqueline Wilson (Yakama)(b. 1984)

Paisaje Folklórico No. 2

Sebastian Tozzola (b. 1994)

Corey Mackey, bass clarinet

Sarah Elliot, piano

*world premiere

Corey Mackey is sponsored by Buffet Crampon.

COMPOSER NOTES

Composed in 2021, Dance Suite is comprised of several unaccompanied evocative miniatures centered on a specific theme. I was inspired by Benjamin Britten's portrayals of Roman



mythological figures in his Six Metamorphoses after Ovid Op. 49 and was attracted to a structure that lent itself equally to performances of the work in its entirety and of selected movements alone or in combination. Each movement of Dance Suite is inspired by one of the dance styles of the contemporary powwow dance complex. Powwows are social gatherings in which Native American people gather to dance, sing, and socialize. Though an event might be hosted by a particular tribe, powwows are pan-tribal and can be attended by Natives and non-Natives alike. Though they contain spiritual elements, powwows are not ceremonies: they are a time to come together and celebrate Native culture as a community. Much like a county fair, powwows have laughter, competitions, shopping, and food. There are several dance styles, five of which are depicted in this piece. All styles are accompanied by powwow song, a specific genre comprised of a group of singers keeping the beat on a drum in unison. Each powwow ensemble (called a “drum”) compose and own the songs that they perform. Accordingly, no actual powwow songs or ceremonial music is used in this piece. Instead, I used the characteristic movements and origins of each dance as a point of inspirational departure on which I wrote original themes.

I. Prelude: Grand Entry

The Grand Entry marks the beginning of the powwow where all the dancers enter the arena led by a color guard of veterans. This movement explores the juxtaposition of the steady drum with the intense expressivity of the voices singing.

II. Grass

The Grass Dance is a men’s style of war dance characterized by regalia featuring elaborate fringe. The swishing of the fringe and flowing footwork serve as the primary inspiration for this movement.

III. Men’s Traditional

In Men’s Traditional, imitations of game reflect the dance’s hunting and storytelling origins. Though all ages can do Men’s Traditional, I wanted the reverent feeling of this movement to reflect the tendency for elders to dance this style.

IV. Fancy Shawl

Fancy Shawl is a women’s dance style in which elaborate shawls represent wings. I modeled the themes of this movement after the graceful spins and hops of the dancers.

V. Women’s Traditional

This dance is defined by a controlled rhythmic bending of the legs. I wanted this movement to juxtapose precision with tenderness to evoke maternal strength.



VI. Fancy Feather

Men's Fancy is an athletic style of dance where lightning-fast tempi accompany flips, spins, and cartwheels. In this movement, I wanted to honor the spectacular virtuosity that makes this my favorite of all the powwow dance styles.

Festival Low Clarinet Choir Rehearsal

Saturday January 7, 5:00-6:00 PM

PAC Auditorium

Dr. Jason Caslor, conductor

Participants should bring their own music stand and plan on wearing black attire for the Saturday evening concert. [Click here for choir parts](#)

Real Time Music for Bass Clarinet and Electronics: CANCELED DUE TO ILLNESS

Saturday January 7, 6:00-6:25 PM

MU2 151 Recital Hall

"Real time music" for bass clarinet and live electronics by Oğuz Büyükberber
*world premiere

Real time music is a collection of pieces of varying lengths utilizing Oğuz Büyükberber's "spiral" pitch systems. It incorporates live processing and graphic scores.

This performance is made possible by the generous support of the Dutch Performing Arts Funds. Oğuz Büyükberber is a Selmer Artist.

www.oguzbuyukberber.com



Lara Díaz

Saturday January 7, 7:30-7:55 PM

PAC Auditorium

*Islas: sólo es real la niebla** (2022)

Sergio Blardony

for bass clarinet, electronics and small portable devices and dedicated to Harry Sparnaay and to José Luis de Delás. Based on a poem by Andrés Sánchez Robayn

Suite Popular Española[^] (1914)

Manuel de Falla. trans. Lara Díaz (2021)

1. El paño moruno
2. Nana
3. Canción
4. Polo
5. Asturiana
6. Jota

Lara Díaz, bass clarinet

Gail Novak, piano

Program Notes:

I grew up listening to and playing Falla's music, but I always wished he had written an original composition for the clarinet as a solo instrument. The choice of the bass clarinet to develop this version is motivated by the unique expressive qualities of this instrument, as well as its very extensive tessitura and the wide range of sound possibilities it offers. The different mood, phrasing, articulation and rhythm of the pieces, the range from low to altissimo register and the incomparable Spanish style make this work an excellent study material for those interested in Manuel de Falla's music.

“Islas: solo es real la niebla” (“Islands: the only thing that’s real is the fog”) that is born with expression of an impossibility. The distance is a metaphor for when you are subjected to something temporary (temporal mean temporary or seasons) and it turns impossible to determine. I want to say that a lot of the time, we constantly take the same path and after, it can seem very different. The destiny can be long or short. The space in this relationship and time make it unbreakable by being united with the music. From a perspective, it is nothing ambiguous-and this is what connected my idea to work with islas (islands). The isolation of a place surrounded by people. This generates different states of interpretation: The island is seen from far away but you can see it from up close.



Andrés Sánchez Robayna writes- whose text from the book "Cuadernos de la isla" ("Book of the islands") is a huge inspiration for my composition and you can hear it through the electronics of the piece- "The island navigates through cosmos. The land itself is not but an island that navigates in the cosmos." Therefore, we don't find ourselves with something static, a portion of the land in the sea, but also, under that same idea that nothing is calm- not even the most static that is attached to the earth- there are those who move continuously and generate a perspective that we cannot involve ourselves with.

In this case, my music serves to that movement, the movement that has recognizable trace or determined formally, at least that's how I understood it. You can find the motive and structure being similar throughout the work, but they are constantly changing. Even though it is minimal, maybe it is a subtle modification. As the saying goes, it affects the path for the known but, without fail, when you pass the island again, you will find another path. When time makes us take another path, it makes sense to go through again, and this definitely conforms to a new site. This is how the music is traced: walking the same path filled (or surrounded) with islands, which are the same islands but, in reality, they are other islands.

The work is also an homage to some of the two biggest personalities from the music of our time: One is Harry Sparnaay- a bass clarinetist and a good friend of mine, who passed too early. Another is my composition teacher: José Luis de Delás, whose work "Einladen" (for ensemble and electronics) alludes to the islands through the canals of the city of Amsterdam, the city where Harry was born.

This work is dedicated to clarinetist, Lara Díaz. I have appreciated her commentary and the work I have done with her.

Improbable Beasts

Saturday January 7, 8:05-8:35 PM

PAC Auditorium

*We Are Broken**

Bass Clarinet Double Concerto

Jonathan Russell

Jonathan Russell

Amy Advocat, Jeff Anderle (guest), Celine Ferro, Stefanie Gardner (guest), Gary Gorczyca, Bill Kirkley, Marguerite Levin, Rane Moore, Jonathan Russell, and Julie Stuckenschneider, bass clarinets

*world premiere

^US premiere



Festival Low Clarinet Choir Concert

Saturday January 7, 8:45-9:20 PM

PAC Auditorium

Symphony No. *1

I. Allegro

Joseph Boulogne, Chevalier de Saint-Georges

arr. Sarah Watts

*On G**

Jonathan Russell

*Tu Vuò Fa' L'Americano**

Renato Carosone

arr. Lara Díaz

*Pavane, pour une infant défunt**

Maurice Ravel

arr. Jason Alder

Overture from *The Marriage of Figaro*

Wolfgang Amadeus Mozart

arr. Matt Johnston

*Hot Dog (Milk) Dance**

Mike Himelestein

arr. Jason Alder

Dance and vocals by Joshua Gardner

Dr. Jason Caslor, conductor

*world premiere; commissions made possible by the Reimagine Grant



Exhibits

Sunday January 8, 9:00 AM-4:00 PM

MU1 101, MU2 152 and PAC 144

ASAP: A Sensor Augmented Performance

Sunday January 8, 9:00-9:25 AM

PAC Auditorium

Intro (Black Fanfare)

Walking

Wind

All pieces composed and produced and performed by Steven Henry, bass clarinet

Potpourri Recital

Sunday January 8, 9:30-9:55 AM

PAC Auditorium

Talk Back

Luke Ellard (b.1988)

Laissez-Pair:

Shiana Montanari and Katie Rice, bass clarinets

People of This Place (2016)

Felicity Wilcox

Jackie Glazier, bass clarinet

Talk Back Program Notes:

The piece is about banter with a bestie. In this context, talking back is the interjections like “omg yeah!” “no FOR REAL” and so on as someone is talking (LOTS of trading music back and forth and musical interjections). Sometimes it’s fun and shows that you’re present, sometimes it’s annoying. It’s also responding to serious issues as well. In the cadenza section that both parts trade back and forth, it’s how we can respond with intention and care and match the tone when a conversation shifts. There are long build ups over and over which is like when someone is telling



you a story (or a little gossip) and the anticipation builds or the story becomes more outlandish over time.

Bass clarinet around Europe - Sweden, Hungary and England

Sunday January 8, 10:00-10:25 AM

MU2 151 Recital Hall

Monologue No. 3

Andante sostenuto

Allegro vivace

E. van Koch

Sonatina for bass clarinet solo

Allegretto

Rubato, con molto tranquillo

Allegro molto

Csaba Deak

Phantasy for bass clarinet and string quartet

York Bowen

Marta Kania, bass clarinet

Eva Dove, violin

Emilio Vazquez, violin

Grace Wills, viola

Yeil Park, cello

Csaba Deak - Hungarian-born Swedish composer born in Budapest on April 16, 1932. He studied clarinet and composition at the Bela Bartok Cons, in Budapest (1949–55) and composition with Ferenc Farkas at the Budapest Academy of Music (1955–56), and subsequently went to Sweden, where he took composition lessons with Hilding Rosenberg. He also studied composition, clarinet, and conducting at the Ingesund School of Music in Arvika, and received his music teacher's certification from the Stockholm M \ddot{u} sikhogskolan (1969). He taught at the Swedish State School of the Dance in Stockholm (from 1969) and at the Univ. of Goteborg (1971–74).

In a sonatine, he describes a stay in a prison in Hungary. Each movement has a different character and each part of a different stage of his imprisonment. First movement is his time in jail. Then, the tristesse in his little cell came, but nothing happened. That's the second movement. After he was released from jail and came to the freedom in Sweden, he is so happy at the end and dances. That's the third movement.



E.van Koch – Born in Stockholm, Erland von Koch studied at the Stockholm Conservatory from 1931 to 1935 and subsequently passed the advanced choirmaster and organist examinations. Between 1936 and 1938, he lived in Germany and France in order to pursue studies in composition with Paul Höffer, conducting with Clemens Krauss, and studying piano with Claudio Arrau. Later, he took private classes with Tor Mann in Sweden.

Teaching at the Karl Wohlfarts Musikschule from 1939 to 1945, von Koch also spent the final two years of this period working as a sound expert and choirmaster for radio broadcasting. He composed much music for the Swedish film industry. From 1953 to 1975, he was lecturer in harmony at the Stockholm Conservatory, where he was appointed a professor in 1968.

Von Koch became a member of the Royal Swedish Academy of Music in 1957. He has received numerous other honors and prizes at both national and international levels for his compositions. He has written six symphonies (of which the fifth, *Lapponica*, is dedicated to the Sami people), twelve Scandinavian Dances, one opera (*Pelle Svanslös*), and five ballets, as well as music for wind orchestra.

Even in his nineties, he composed/studied every day. His works can be described as uncomplicated and his motto was always to "keep the melody." Monologue no. 3 permeated by inspiration from Swedish folk music, melodies and rhythmic vitality.

York Bowen - Born in Crouch Hill London in 1884, he received his first piano and harmony lessons from his mother and after they became aware of his remarkable talent, his parents enrolled him at the North Metropolitan College of Music. He made rapid progress and at the age of eight, was the soloist in a performance of Dussek's piano concerto. He went on to study at the Blackheath Conservatoire. At the age of fourteen, he won the Erard Scholarship to The Royal Academy of Music, where he studied piano. He also became an accomplished organist, viola and horn player.

At only 19 years old, he was invited to play his First Piano Concerto at the Proms under Henry Wood. At the age of 23, he was elected a Fellow of the Royal Academy of Music and at the age of 25, became a Professor. Bowen's compositions each display a unique 'blend of Romanticism and strong individuality'. Although his influences include Rachmaninoff, Medtner, Chopin, Grieg and Tchaikovsky, Bowen's music is very much defined by its distinctive textures and harmonies. Although his active career spanned more than fifty years, Bowen's compositional style altered very little and he continued to employ a diatonic key system with use of chromatic harmonies throughout his life.



Phantasy - First piece written for bass clarinet and string quartet and is the first chamber ensemble work to fully display all aspects of the bass clarinet's capabilities and characteristics. This piece was composed in a style influenced by the English impressionist.

Shadowsounds and Dancing

Sunday January 8, 10:30-10:55 AM

PAC Auditorium

...van horen zingen... (2020)

Riassunto (2014)

Schattenklänge (1995)

Guus Janssen (NL)

Ig Henneman (NL)

Mauricio Kagel (D)

...van horen zingen... (...hearsing...) is dedicated to Fie Schouten as a present to dispel the silence in the spring of 2020 due to the roaming virus. The piece is like a palimpsest: First, there was the song Cherokee by Ray Noble, on top of it the line Marshmallow by Warne Marsh, and then my piece that drifts further away from the original. The performer has to count out the silences, which should sound as the breaks that a blackbird incorporates in his song.

'Riassunto' is dedicated to Fie Schouten and is based on Henneman's longer bass clarinet solo 'Sottosuolo' (1990) known as a playful, virtuoso composition with rhythmically ever changing lines interrupted by floundering and tottering swipes. For more than thirty years, the bass clarinet and his musicians have played an important role in Henneman's work as a composer, as a bandleader, and as an improviser on viola. The colors, the enormous variety in dynamics, the big register of the instrument, and the open character of the players are attractive aspects for her to work with.

Schattenklänge (shadow sounds) is dedicated to Harry Sparnaay and consists of three movements. Mauricio Kagel was born in Argentina and moved later to Germany permanently. Fantasy, humour and originality are the main peculiarities of his works. Kagel became one of the most significant authors in Musical and Contemporary Theatre.

Fie Schouten, basset horn and bass clarinet



Jeff Reilly: CANCELED DUE TO ILLNESS

Sunday January 8, 11:00-11:25 AM

PAC Auditorium

The Canadian bass clarinetist Jeff Reilly has had considerable success developing repertoire for the unique combination of bass clarinet and chamber choir. In this seminar, he will present 3 different award-winning works he has commissioned from his dear friend and regular collaborator Peter-Anthony Togni. By performing excerpts live, playing recordings and reviewing scores, you will have the chance to get to know these groundbreaking works, which have received international acclaim and representation on recordings labels such as ECM records.

All works by Peter-Anthony Togni, with improvisations by Jeff Reilly:

The Lamentations of Jeremiah (ECM 2129) Jeff Reilly bass clarinet, recorded with the Elmer Iseler Singers conducted by Lydia Adams.

Responsio (Atma Classique, Montreal 2731) A response to *Guillaume de Machaut's Messe de Nostre Dame* Jeff Reilly bass clarinet, recorded with the vocal quartet of Charles Daniels, John Potter, Suzie Leblanc and Andrea Ludwig

Voice of the Weaver (premiered July 2022, recording TBA) Jeff Reilly bass clarinet, with the Elora Singers conducted by Mark Vuorinen

Desert Breath

Sunday January 8, 11:30-11:55 AM

PAC Auditorium

Amorphous Aggregate

Jessie Demaree

Jessie Demaree, bass clarinet and vocals

Kate Bivona, violin

Jordan Tompkins, sequencer, engineer



Dedicated Exhibit Time/Lunch

Sunday January 8, 12:00-1:00 PM

MU1 101, MU2 152 and PAC 144

Food Trucks in front of the Student Union (SU) 11:00 AM - 5:00 PM

The Basset Horn: Old and New

Sunday January 8, 1:00-1:25 PM

MU2 151 Recital Hall

Basset Horn Sonata in F Major, op. 62
II. Larghetto sostenuto
III. Allegretto

Franz Danzi (1763-1826)

In Memoriam (2005)
I. In Flanders Fields
II. In Flanders Fields: An Answer

Howard Buss (b. 1951)

Keith Koons, basset horn
Gail Novak, piano

In Memoriam – Program Notes

In Memoriam for horn and piano is a sonic tribute to the millions of soldiers who have made the ultimate sacrifice in time of war. This engaging composition was written for hornist Pamela Titus during the Fall of 2005 at a time when the United States marked the 2000th death of a US soldier in Iraq during the Second Gulf War. The music is loosely programmatic. The two movements reflect the sentiments of the poems *In Flanders Fields* by John McCrae and *In Flanders Fields (An Answer)* by C.B. Galbreath. Both of these poems were penned in response to “The War to End All Wars”, World War I, but their convictions are timeless and certainly apply to the war in Iraq. In 2015, *In Memoriam* was adapted for basset horn and piano in consultation with basset hornist Keith Koons.



In Flanders Fields - John McCrae (1872-1918)

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.

In Flanders Fields (An Answer) - C.B. Galbreath (1858-1934)

In Flanders Field the cannon boom,
And fitful flashes light the gloom,
While up above; like eagles, fly
The fierce destroyers in the sky;
With stains, the earth wherein you lie,
Is redder than the poppy bloom,
In Flanders Field.

Sleep on, ye brave, the shrieking shell,
The quaking trench, the startled yell,
The fury of the battle hell,
Shall wake you not, for all is well.
Sleep peacefully, for all is well.
Your flaming torch aloft we bear,
With burning heart, an oath we swear
To keep the faith, to fight it through,
To crush the foe, or sleep with you,
In Flanders Field.



About the Composer

Howard J. Buss (b. 1951) is recognized internationally as a composer of contemporary classical music. His compositions have received critical acclaim and have been performed in more than 50 countries. His music is widely performed and frequently featured at national and international music conventions and festivals. Faculty musicians from major universities as well as current and former members of prestigious organizations such as The Boston Symphony Orchestra, Minnesota Orchestra, Buffalo Philharmonic, Israel Philharmonic, Berlin Philharmonic, Vancouver Symphony, Atlanta Symphony, New York Philharmonic, Chicago Symphony, etc have performed them. Buss' more than 160 published works include instrumental solos, chamber music, symphonic, choral, and band works. The legendary Leon Russianoff described Dr. Buss' style as "imaginative, sincere, rewarding to both performers and audiences, and without the gimmickry which is so prevalent in contemporary music today." Upon hearing, his music critics have written: "By far the night's most memorable piece" - The Los Angeles Times, "This is truly one of the finest works in our idiom" - Robert McCormick in the Florida Percussive News, and "The evening's highlight" - The Maine Sunday Telegram. Buss has received numerous awards and his commissioned works include original compositions as well as arrangements. His works are frequently selected to be included and analyzed in doctoral dissertations, lectures, professional music journals, and music literature bibliographies, and his compositions have been recorded on the Albany, Bottega Discantica (Italy), Crystal, Capstone, DUX (Poland), Equilibrium, HoneyRock, IBS Classical (Spain), PL Productions, Ravello (PARMA), SoundView, and C. Alan Publications labels. Howard J. Buss received his B.A. in Applied Music from West Chester University, M.M. in Performance and M.M. in Composition from Michigan State University, and D.M.A. in Composition from the University of Illinois. He is the founder and editor of Brixton Publications (ASCAP) and Buss Publications (BMI), which publish contemporary American concert music.



Rock Inspired Music for Bass Clarinet and Electronics

Sunday January 8, 1:30-1:55 PM

MU2 151 Recital Hall

Variations on Themes of Black Sabbath

Lori Ardovino (b. 1960)

War Pigs

Children of the Sea

Iron Man

Shadows Blue and Red

Christopher Gable (b. 1968)

Jeremy Wohletz, bass clarinet

Gail Novak, piano

Potpourri Recital

Sunday January 8, 2:00-2:55 PM

PAC Auditorium

Jackdaw for bass clarinet and computer

Wayne Siegel (b. 1953)

Anthony Costa, bass clarinet

with support from Buffet Crampon USA and Penn State University

Jackdaw for bass clarinet and computer was commissioned by Harry Sparnaay with financial support from the Danish Art Council and premiered at the Musiana 95 festival in Denmark. A jackdaw is a small, European crow, and the character of the piece as well as many of the sounds are inspired by this audacious yet clever bird. Since I have a tame, pet jackdaw, I was able to record the bird under perfect conditions. Many of the sounds played by the computer consist of these recordings processed by the computer, such as jackdaw cries filtered by the formant of a bass clarinet or long bird calls stretched to 10 times their original length using the phase vocoder. Bass clarinet sounds sampled and processed by the computer and computer controlled live processing that change the sound of the instrument during performance are also used. As the composition progressed my hunch was confirmed: the jackdaw and the bass clarinet are related! -Wayne Siegel

*Gannetry (2021)**

Emily Doolittle (b. 1972)



Parabola Vertex (2022)*

Derek Charke (b. 1974)

Eileen Walsh, bass clarinet
Gail Novak, piano

The Blues Ranger
Flowers of St. Francis

Josh Oxford (2014)
Daniel Dorff (2013)

Tim Haas, bass clarinet

Gannetry is a graphically notated work for clarinet and electronics, based on the sound world of a gannet colony. I'm fascinated by the rich interweaving of guttural sounds as tens of thousands of gannets nest, spar, soar, and dive. This piece was composed in tandem with Dawn Wood's writing of her poem *Gannet Rock*, with my ideas for the piece helping shape her poem, and vice versa. Piece and poem can be performed separately, or interwoven in performance. *Gannetry* was commissioned by Ruta Vitkauskaite and the Modern Chants project for clarinetist Jo Nicholson, with funding from Creative Scotland. -Emily Doolittle, 2022

GANNET ROCK

Fate whispers to the warrior, 'you cannot withstand this storm' and the warrior whispers back, 'I am the storm'

Maybe at birth, I was a boat setting sail
on the sea of the waves that happen to me
or maybe I was the wave itself,
connected with all the water there is,
and I could aim for that rock, over there
and see what the weather brings my way.

There used to be shamans who worked with the wind,
they'd carefully gather it into knots
and you could pay them for a string
and you'd undo the knots, at sea,
to brace yourself, to get your breath
on the crest of a wave of the shocking nerve

that you'll withstand, you are the wave,
you tell yourself that there's no harm



in the unexpectedness of rain,
though the randomness of where and when
a drop might fall has been described
in an equation, here and there,

since nothing ever comes from nowhere
and there's no sound without a source –
the circling seabirds contain the proof,
the way that knot could store the wind,
the puffins and the cormorants,
the Leach's petrels, herring gulls,

the fulmars, all fulfill the energy
invested and released in them;
but gimlet eyes make up the rock
where clacking, prehistoric beaks
of gannets guard their modicum of space,
before they plunge through you, the wave.

-Dawn Wood, 2021

Potpourri Recital

Sunday January 8, 3:00-3:55 PM

MU2 151 Recital Hall

*By the Pricking of My Thumbs for bass clarinet and piano**

Jaren Hinckley (b. 1968)

- I. Followed
- II. Nightmare
- III. Clown

Jaren Hinckley, bass clarinet
Vincent Humphries, piano

Manic Pixie Dream
Larkin Sanders, bass clarinet

Larkin Sanders



Program Notes:

By the Pricking of My Thumbs: The title of this piece comes from Act IV, scene I of Macbeth, by William Shakespeare. One of the three witches, huddled over a cauldron, speaks the lines: “By the pricking of my thumbs, something wicked this way comes...” I first heard this line in the 1983 film *Something Wicked This Way Comes*. From that point on, any time I hear “By the pricking of my thumbs...” I know something spooky is about to happen. This piece explores three types of “fears.”

First Movement: Followed

Numerous horror films feature relentless stalkers who always seem to appear under a streetlight as the main character is walking home. This movement attempts to capture the experience, fears, and feelings of being followed.

Second Movement: Nightmare

When I was very young, I had a recurring nightmare which consisted of three alternating visuals: a blazing sun, a ticking stopwatch, and me with a burning fever. In the dream, I knew that when the clock finished counting down, I would die. This movement depicts the ticking stopwatch, the blazing sun, and the feverish fears.

Third Movement: Clown

With apologies to anyone in (or who have loved ones in) the clowning profession, I find clowns unsettling on many levels. Hope you feel the same as you listen to this movement.

Potpourri Recital

Sunday January 8, 4:00-4:55 PM

PAC Auditorium

"Argentina andina y diversa " [Andean and diverse Argentina]

Tata para clarinete bajo

Jorge Diego Vazquez Salvagno

Los términos quechuas “tara” y “q’iwa” como dualidad de la Cosmovisión de la Cultura Andina, puede hacer referencia también a diferentes cualidades tímbricas. Por lo tanto, «tara» se asocia a un sonido ronco, vibrante y lleno de energía, mientras que «q’iwa» es un sonido claro, delgado y relativamente débil. Esta visión dual bastante singular es uno de los pensamientos principales que inspiraron esta pieza para clarinete bajo. Se exploró técnicamente el instrumento según los dos tipos de sonoridades, así también como las diferentes posibilidades combinatorias que revelen el fenómeno dialéctico «tara» y «q’iwa».



Nanay para clarinete bajo solo

Víctor César Vilte

Me formé musicalmente siguiendo la línea de la herencia europea, en una región del país donde las raíces nativas aún viven y se manifiestan a diario. Esto nos lega un aprendizaje empírico que yace en la música tradicional de la región, conocimiento adquirido muchas veces de forma inconsciente pero que resulta una fuente determinante a la hora de componer. Es idea realizar una composición para clarinete bajo solo, integrando en su concepción musical recursos de técnica extendida del clarinete bajo con elementos de la música nativa, abordando una exploración sonora en la combinación de materiales de la música regional originaria y la música de estética contemporánea, de esta manera generar una música basada en la filosofía, técnica y reflexión sobre el arte nativo, la música del altiplano, junto con el saber teórico heredado de la tradición musical europea. Para esta ocasión he tomado como fuente de inspiración versos seleccionados de Elegía a la muerte de Atahualpa publicada por primera vez por José María Farfán (1942) y transcrita por José María Arguedas (1955), en los cuales se basará la pieza.

Y el río se llevó el recuerdo para clarinete bajo (2022)

Horace Bravo

Esta obra está compuesta bajo las ideas de exposición, repetición, elaboración y “desvanecimiento” de los materiales sonoros elegidos para crear esta pieza. Aproveché la ductilidad de las dinámicas y las articulaciones que posee el clarinete bajo e intenté lograr cierta “espacialidad” para recrear un juego entre la cercanía y la lejanía de los materiales sonoros que al mismo tiempo se van desarrollando en el tiempo hasta su desaparición.

Maria Juliana Silvia, bass clarinet

The Castle of Dr. Bassclar for bass clarinet and piano

Ferrer Ferran

Three Comic Scenes for bass clarinet and piano*

Cristian Vallejo

- I. Entrada
- II. Interludio
- III. Final

Gonzalo Quintero Florez, bass clarinet

Gail Novak, piano

*world premiere

The Castle of Dr. Bassclar is a composition inspired by the novel written by Robert Louis Stevenson entitled “The Strange Case of Dr. Jekyll and Mr. Hyde” and first published in



1886, which is about a lawyer, Gabriel John Utterson, who investigates the strange relationship between his old friend, Dr. Henry Jekyll, and the misanthrope Edward Hyde. The book is known for being a vivid representation of a psychiatric disorder that causes the same person to have two or more identities or personalities with characteristics that are opposite to each other. In this work, he will be the Bass Clarinet soloist who, with his interpretive skills, will play the role of the doctor who with his two faces will run both characters.

An attractive, complex composition for the soloist, where apart from demonstrating his virtuosity and mastery of the bass clarinet, he will also have to show his artistic skills in theatrical performance, where the whole stage will be confident of what is going to happen there.



Biographies



Dr. Jason Alder is a low clarinet specialist and researcher. He is well-established as an improviser and performer of contemporary music and works with composers to develop and premiere new pieces for clarinets of all sizes. He is often found performing or lecturing at international festivals. Jason completed his PhD at the Royal Northern College of Music (UK) with his thesis “Compendium of Sonic Possibilities of the Contrabass Clarinet: A Study of Cross-Compatibility and Composer Collaboration”. His newest album “Milieu Interieur” contains solo works for clarinet, bass clarinet, and contrabass clarinet written by Thanos Chrysakis, and he was recently a featured soloist on the soundtrack for the Paramount film “Spell” and BBC drama “Ridley Road”. Jason is the author of the widely-used quarter-tone and altissimo fingering charts for soprano, bass, and contrabass clarinets and an endorsing Artist for Selmer clarinets, D'Addario reeds, Behn mouthpieces, and Silverstein ligatures.

A versatile musician, **Victor Alibert** performs in various styles going from symphonic concerts with the Orchestre de l'Agora, eastern european music with Magillah, to contemporary chamber music with the Paramirabo Ensemble. He studied the bass clarinet with Andre Moisan (Montreal Symphony), Philippe- Olivier Devaux (Orchestre de Paris) and Stephane Kwiatek (Orchestre de Bordeaux). With social projects at heart, Victor frequently performs in venues like shelters, hospitals, psychiatric institutes and prison. He has been teaching clarinet since 2013, and has been invited to teach masterclasses at the Domaine Forget (QC) and the Waterloo Region Contemporary Music Session (ON) with the Paramirabo Ensemble. Victor Alibert is also the winner of the Concerto Competition at the University of Montreal (2013); winner of the show of the year for À Chaque Ventre Son Monstre (Prix Opus 2019); Performer of the year (Prix Opus 2020); Nominee for Alone and Unalone – Classical music Album of the year (JUNOS 2020), and nominee with Belle Grand Fille for the album Nos Maisons (ADISC 2021).





Jeff Anderle is a pioneer in the world of low reeds, helping to popularize the role of the modern clarinet and bass clarinet through his innovative and diverse performances, ensembles, and commissions. He is the bass clarinetist in Splinter Reeds and half of the bass clarinet duo Sqwonk, as well as a member of the San Francisco Contemporary Music Players and a former member of the heavy metal bass clarinet quartet Edmund Welles. He makes regular appearances with a wide range of music institutions from orchestras to diverse chamber music ensembles and has commissioned or premiered over 200 works. Jeff is chair of the woodwind department at the San Francisco Conservatory of Music where he teaches clarinet, chamber music and entrepreneurship. He is a Selmer Paris performing artist.

Matthew Banks is a Dallas based clarinetist, saxophonist, bassoonist, oboist, arranger, and educator. A native Texan, Matthew holds a Masters in Music Performance in Multiple Woodwinds from Texas A&M University-Commerce and a Bachelor of Science in Music from the University of Evansville in southern Indiana. While Matthew plays all genres of music professionally, he specializes in early jazz, often playing on instruments a hundred years old or more to evoke the sound of the era. Matthew discovered the alto clarinet his freshman year of college when a band director unceremoniously told him he'd be playing the instrument for Lincolnshire Posy and has been in love with the bizarre horn ever since.





Timothy Bonenfant is Professor of Single Reeds at Angelo State University. He is a member of The Mesquite Trio, The Batik Quartet, and the West Texas Jazz Orchestra. He holds three degrees from the University of Nevada, Las Vegas, and a master's degree from California Institute of the Arts. Bonenfant has premiered over seventy works, including Virko Baley's Partita No. 4 for clarinets and piano, and Stephen Emmons' Seaside and States of Mind, and as one of the performers on the world premiere performance of Arthur Gottschlak's The Electric Pocket Rocket Boogaloo for bass clarinet ensemble. Bonenfant's solo album, Multiple Personae, features music by Virko Baley. The Clarinet, the journal of the International Clarinet Association, said of this album "Throughout this recording, Bonenfant displays his virtuosity performing almost the entire family of clarinets."



Melanie Bourassa was rewarded with « Grande Distinction » from Quebec Music Conservatory, then she went to study in Switzerland and in Chicago. Mélanie is a teacher at Laval University as well as Cegep de Ste-Foy. She is the co-founder of the Canadian Bass Clarinet Association, www.accb.ca, with André Moisan. She plays with many ensembles such as the Quebec Symphony Orchestra, the Montreal Symphony Orchestra, les Violons du Roy and the Orchestre Metropolitain du Grand Montréal. She regularly plays all around Canada and the United States. She was invited as a soloist for Clarinet Fest 2018-2019 and 2022. Mélanie won grants from Quebec Art Concil, Domaine Forget and AFM. She obtained the first place at Concours de musique du Canada in chamber music and she won an Opus Prize in 2015, an ADISQ in 2018, and won the second place at Italian Online Clarinet Competition in 2020.



Amsterdam based clarinetist/composer **Oğuz Büyükberber's** style merges contemporary composition, jazz and influences from his Turkish background. His body of work includes over 50 CDs including releases on ECM and Blue Note, a detailed method book explaining his own improvisational systems, published by Donemus, and his compositions for ensemble music, electro-acoustic and audio-visual settings. He received commissions to write music for Dresdner Sinfoniker, Kairos String Quartet, DKBB, Marc Sinan Company, Spinifex Orchestra, XYZ Ensemble, Basklarinetfestijn!, Duo-X, STEIM and Karnatic Lab Festival. He studied bass clarinet with Harry Sparnaay at Amsterdam Conservatory and took composition lessons from Theo Loevendie. Also holding another degree in fine arts, he incorporates his own visual art in his music work. Composing and Improvising in a cutting edge avant-garde setting is where he feels most at home. Be it all acoustic, all electronic or anything in between.



Dr. Jason Caslor is an associate professor of music and director of bands at Arizona State University. In addition to directing the wind ensemble, he also mentors graduate conducting students, and teaches undergraduate and graduate conducting courses. An educational clinician for Conn-Selmer, Caslor has conducted the National Youth Band of Canada, the South Dakota All State Band, the South Dakota Intercollegiate Band, and the Alberta Wind Symphony. As a researcher, he has presented his work at the Midwest Band and Orchestra Clinic, the WASBE International Conference, and the CBDNA National Conference. Caslor completed his doctorate in conducting at Arizona State University. Prior to earning a master's in conducting from the University of Manitoba, he earned dual bachelor's in music and education from the University of Saskatchewan, Canada.



Chaos Incarné exists to commission and perform music for clarinet trio and to champion the work of underrepresented composers, especially women. Composed of Adella Carlson, Julianna Pierdomenico, and Taylor Stirm, Chaos Incarné seeks to collaborate with and uplift the voices of these composers and make this repertoire more widely available to the larger clarinet community. Carlson is an active educator and proponent of musicians' wellness, with a full studio of clarinet, piano, and yoga students. Pierdomenico is active in research and performance of works by late nineteenth and early twentieth century women musicians. Stirm specializes in twentieth century and contemporary solo performance. All are current MM candidates at UNC Greensboro.



Anthony J. Costa is Associate Professor of Clarinet at Penn State and clarinetist with the Pennsylvania Quintet and Prestige Clarinet Quartet. He currently serves as principal clarinet with the Pennsylvania Chamber Orchestra and Penn's Woods Music Festival Orchestra, and is an artist-clinician for the Buffet-Crampon Corp. Costa served as clarinetist/bass clarinetist with the Dayton Philharmonic (OH) from 1999-2011 and has been a frequent featured performer at the International Clarinet Association's ClarinetFest, International Double Reed Society's conference, and the Oklahoma Clarinet Symposium. Recent solo performances include: Aaron Copland's Clarinet Concerto with the Pennsylvania Chamber Orchestra, Carter Pann's Double Concerto with PSU's Symphonic Wind Ensemble; and C. M. von Weber's Concerto No. 1 with the Nittany Valley Symphony (PA).
<https://sites.psu.edu/clarinet/>



Kim Davenport has been working as a professional musician since her teen years, with extensive work as a collaborative artist. As a performer, she is primarily interested in new and under-represented works. Her primary focus in recent years has been to perform and record solo and chamber works of African American composers, most notably her 2022 album featuring Samuel Coleridge-Taylor's complete Twenty-Four Negro Melodies, Op.59.

Kim is active in the vibrant musical community of Tacoma, Washington, where she maintains a private piano studio, teaches at both the University of Washington Tacoma and the University of Puget Sound, and performs regularly around the city. She is especially interested in drawing connections between her life as a musician and her more academic research and writing interests. She is a published scholar of local history, with a focus on Tacoma's musical past. Her textbook for use in non-major music classes, "Learning to Listen," is forthcoming in Autumn 2023.

She was active for nearly 20 years in the critically acclaimed Duo Alea, the bass clarinet/piano duo she formed with her father, Michael Davenport. The Duo's performances and recordings brought local and world premieres of several important works for bass clarinet & piano. The Duo were also active in music publishing, forming the independent firm Alea Publishing & Recording in 1997 to produce their own recordings and establish a growing catalog of sheet music for the bass clarinet. In 2020, following her father's passing, Kim established the Dolphy Prize for new works for bass clarinet by black composers.



Dr. Kristen Denny-Chambers, clarinetist, teacher, composer, and founder of Clarinet Playground, has performed as a freelance, chamber and orchestral clarinetist in several venues including the Ameropa Chamber Music Festival in Prague, the Fort Smith Symphony, Wyoming Symphony, Longmont Symphony, Colorado Light Opera and the Tulsa Symphony. Having no formal compositional training, Kristen wrote a clarinet exercise book called "Prep Steps Before You Kroepsch" in 2016 with the goal of bridging the gap between high school and college-level clarinet methods. A few years later, Kristen began writing the "Finger Fitness Études" series and has also been writing solo and ensemble pieces for all clarinets. There are plans for many more books and pieces to come. Dr. Denny-Chambers holds degrees from the University of Tulsa, the University of Nebraska-Lincoln, and the University of Colorado-Boulder. Kristen's primary clarinet teachers include Shannon Scott, Diane Barger, and Daniel Silver.





Miles DeCastro is the instrument repair technician at The Crane School of Music, SUNY Potsdam, where he teaches courses in instrument repair technology, co-hosts the Potsdam Clarinet Summit, and is responsible for the repairs, maintenance, and inventory of over 1,200 instruments. He also owns and operates North Country Winds, a clarinet specialty shop.

Miles is currently in his third term as president of the National Association of Professional Band Instrument Repair Technicians (NAPBIRT). As a frequent clinician, he has presented repair clinics in 15 states and three continents. Prof. DeCastro holds a certificate in Band Instrument Repair Technology from Renton Technical College, a degree in Music Education from Mansfield University, and an MBA from Clarkson University. He is a Straubinger Certified Technician, Yamaha Certified Sales Professional, graduate of the Yamaha Service Advantage Program, and has studied clarinet repair and design with Morrie Backun.

Desert Breath formed in 2019 as an avenue to elaborate on **Jessie Demaree's** experimental and more intimate musical tastes. Jessie Demaree is more well-known as the founder and clarinetist in the ten-piece Psychedelic Klezmer Funk band, Jerusafunk, however Desert Breath has been leading the path for experiences in alternative venues throughout Arizona and in her hometown of Phoenix. Desert Breath's amorphous members is due in part to the compositions that Jessie curates or composes. There have been solo performances in the desert, and performances with up to twenty players in an art house. A graduate from Northern Arizona University, Jessie has used her skills as a musician, as well as a linguist and educator, to travel many countries and immerse herself in the applications of clarinet and bass clarinet throughout the world.





Ros Dunlop is an Australia's bass clarinetist. She has been a strong advocate of new music for clarinet/bass clarinet all her professional life and commissioned and premiered many Australian and International Composers works. As a recitalist Ros has performed throughout Australia, New Zealand , USA, Canada, the UK, Europe, Japan, Hong Kong and East Timor. She has performed in many festivals Nationally and Internationally. Her solo CDs have received International acclaim. She collaborated with Australian composer Martin Wesley-Smith on a large number of multimedia compositions for clarinet and bass clarinet focusing on human rights issues, these pieces can be found on her youtube channel https://www.youtube.com/channel/UCchwTS-emTG_jsebsQ51TRg.



As agents of new repertoire, **Égide Duo**'s mission is to encourage music that addresses social change, including issues involving the environment/climate, animal and human rights, and equality. They aim to provide clear and pointed musical commentary on issues that affect our society today and tomorrow in an effort to draw attention to and encourage active public engagement on such issues. Joshua and Stefanie Gardner have commissioned works by Gabriel José Bolaños Chamorro, Eric Mandat, Kurt Mehlenbacher, Alyssa Morris, Jon Russell, Carlos Simon, John Steinmetz, Alex Temple, and others dedicated to affecting social change through music.



Kimberly Fullerton is currently pursuing the Doctor of Musical Arts degree in clarinet performance at Arizona State University. She received the Master of Music degree in clarinet performance at the University of Wisconsin-Madison, and the Bachelor of Music degree in clarinet performance at Idaho State University. Kimberly specializes in all members of the clarinet family, including bass clarinet, basset horn, and contrabass clarinet. For her final DMA project, she commissioned and recorded five new works for the contrabass clarinet. Her principal teachers include Robert Spring, Joshua Gardner, Linda Bartley, Shandra Helman, and John Masserini. In addition to her graduate studies, Kimberly maintains a private teaching studio and currently plays Contrabass Clarinet for the Tempe Winds. In 2020, Kimberly Fullerton and her former teacher, Shandra Helman of Idaho State University, formed the ensemble Duo ZIDA for the sole purpose of contributing to the bass clarinet duo repertoire.

Lara Díaz is an active Spanish clarinetist and bass clarinet soloist. She has performed at major festivals worldwide, both as a soloist, with Trio Contrastes and the Formica's Age Duo (violin and bass clarinet). She acts as a jury at international clarinet and bass clarinet competitions. She is a professor in Salamanca and leads "Antonio Romero" clarinet and bass clarinet masterclasses since 2003. Lara is the Spain country chair for the ICA and board member of the European Clarinet Association. She has recently published the transcription for bass clarinet of Manuel de Falla's Suite popular española in Manuel de Falla ediciones.





Hailed for her “robust playing and virtuosic performance” (San Diego Tribune) and “beautiful and clear tone” (The Clarinet Magazine), **Jackie Glazier** is an active soloist, chamber musician, orchestral clarinetist, pedagogue, and advocate of new music. As assistant professor of clarinet at the University of Arizona Fred Fox School of Music, Glazier is a committed pedagogue and mentor to future generations of clarinetists.

As a soloist and a founding member of the saxophone / clarinet ensemble Duo Entre-Nous, Glazier is active in commissioning and performing new music. Glazier is featured on several albums, and has recorded for Naxos, Centaur, Toccata Classics, New World Records, Mark Records, Equilibrium, and Navona Records. She has earned degrees from Cincinnati College-Conservatory of Music, University of Florida, and Florida State University. She is a Buffet-Crampon and Vandoren Artist.

Dr. Stefanie Harger Gardner teaches at Glendale Community College (AZ) and performs with the internationally recognized Paradise Winds, grant-winning Égide Duo, Arizona Opera, the Phoenix Symphony, Red Rocks Chamber Music Festival, and the Seventh Roadrunner Ensemble. Gardner has performed in concert with PitBull, Ceelo, Tony Orlando, Reba McEntire, Michael Bolton, David and Katherine McPhee Foster, Jordin Sparks, Weird Al Yankovic, Hanson, and The Who. Her chamber music albums are recorded on the Soundset label and can be heard on iTunes, Spotify, and YouTube. Gardner is a Silverstein Pro Team Performing Artist, Henri Selmer Paris and Conn-Selmer Performing Artist and performs on Privilege clarinets, and Selmer mouthpieces.





Dr. Joshua Gardner is Clinical Associate Professor of Music and Director of the Performance Physiology Research Laboratory at Arizona State University, where he has taught since 2011. He performs regularly with several chamber ensembles, including the internationally recognized Paradise Winds Reed Quintet and Égide Duo. Gardner won first prize at the International Clarinet Association Research Competition in 2008 and has presented lectures on tongue motion during clarinet performance throughout the US, often accompanied by live tongue imaging. He is also a member of the interdisciplinary ASU research group, SAMBA—Science of Art, Music, and Brain Activity. Dr. Gardner received Bachelor's degrees from the University of Kentucky and the Doctor of Musical Arts degree from Arizona State University. Gardner is a Silverstein Pro Team Artist and Henri Selmer Paris/Conn-Selmer Performing Artist.

Clarinet player **Staff Sergeant Parker Gaims** of Los Angeles, joined “The President’s Own” United States Marine Band in September 2013. Staff Sgt. Gaims began his musical training at age 9 and graduated from Sherman Oaks Center for Enriched Studies in Los Angeles in 2007. He attended DePaul University in Chicago where he earned a bachelor’s degree in clarinet performance in 2011. In 2013, he earned a master’s degree in clarinet performance from Northwestern University in Evanston, Ill. He studied with Julie DeRoche of DePaul, Larry Combs of the Chicago Symphony Orchestra, and Steven Cohen of Northwestern. Prior to joining the band, he was a graduate assistant at Northwestern, a bass clarinet teaching assistant at the Brevard Music Center in North Carolina, and performed with the Chicago





Chamber Musicians. Staff Sgt. Gaims performs with the Marine Band and Marine Chamber Orchestra at the White House, in the Washington, D.C., area, and across the country during the band's annual concert tour. Several notable performances include: Amilcare Ponchielli's *Il Convegno* at the International Clarinet Association's 2019 ClarinetFest; Michael Gilbertson's *The Cosmos* for wind quintet in 2019; Louis Cahuzac's *Variations sur un air du pays d'Oc* in 2018; Béla Bartók's *Contrasts* and Robert Muczynski's *Time Pieces* in 2017; Wayne Oquin's *Tower Ascending* with the DePaul University Wind Symphony in Chicago; and Johannes Brahms' Clarinet Quintet in B minor, Opus 115 at the Kennedy Center Millennium Stage in 2014.



Lucas Gianini has performed with the North Carolina, Greensboro, Charlotte, and Lima Symphony Orchestras, Greensboro Opera, Carolina's Wind Orchestra and ensembles across Ohio and North Carolina. He was a founding member of the Noise to Signal Ensemble, which premiered several works for Reed Quintet and Piano from 2016-2017. He was a winner of UNCG's 2022 Student Artist Competition, has received multiple performance invitations from conferences of the ICA and CMS, and has performed with the chamber group F-PLUS. Lucas performed at the 2020 Clarinet Maestro Festival and was invited to be the Bass Clarinet Fellow at the (subsequently-canceled) 2020 Brevard Music Center. Lucas is currently a Doctoral candidate UNC Greensboro, where he also earned his Bachelor's degrees in Music Education and Performance. Lucas earned his Master of Music degree from Bowling Green State University. His primary teachers include Anthony Taylor, Kelly Burke, Kevin Schempf, and Andy Hudson.



The Glendale Community College (GCC) Low Clarinet Choir or “Team Lo-Blow”, directed by GCC faculty member Dr. Stefanie Gardner, is composed of GCC undergraduate clarinet majors and low clarinet enthusiasts from the Phoenix Metropolitan Area. The GCC Low Clarinet Choir was founded in 2017 by Dr. Gardner and is open to low clarinetists of all levels. The ensemble performs concerts locally and was invited to perform at the 2020 and 2021 International Clarinet Association Conferences.



A native of Tucson, Arizona, soprano **Christine Graham** sang opera, musical theater, and concerts in Germany for the better part of two decades, and was especially sought after to perform works from the 20th and 21st centuries, including lead roles in Peter Eötvös’ *Love and Other Demons*, Helmut Lachenmann’s *Das Mädchen mit den Schwefelhölzern* (Little Match Girl), and Stravinsky’s *The Rake’s Progress*. She also performed standard coloratura repertoire, such as Mozart’s *Queen of the Night* in *The Magic Flute*, and Zerbinetta in Richard Strauss’ *Ariadne auf Naxos* to great acclaim. She holds a Master of Music in Vocal Performance from the University of Washington in Seattle, and a Bachelor of Music from Northern Arizona University, where she returned to join the faculty in 2016, collaborating often with her colleagues in numerous recitals and projects.



A native of Miami, FL, **Steve Hanusofski** has been the Associate Principal, Eb, and Bass Clarinet of The Phoenix Symphony since the 1986-87 season, and was Acting Principal Clarinet for the 2000-01 season. He holds a Bachelors Degree in music performance from North Park College in Chicago, IL and a Masters Degree from Florida State University, with additional doctoral studies at both Florida State and Arizona State Universities. His teachers include Clark Brody, Robert Marcellus, Fred Ormand, Frank Kowaksky, and Robert Spring. Prior to joining The Phoenix Symphony, he was a member of the Florida Philharmonic and the Miami Opera Orchestra. Steve has also performed with The Philadelphia Orchestra, The Cincinnati Symphony, Santa Fe Opera Orchestra, Kansas City Symphony, Richmond Symphony, Tucson Symphony, Tallahassee Symphony, and the Arizona Opera Wagner Festival Orchestra. In addition to his duties in Phoenix, Steve is the Second Clarinetist of the Arizona Musicfest Festival Orchestra, and since 2010 has spent his summers as the Assistant Principal and Eb Clarinetist of The Colorado Music Festival Orchestra, in Boulder, CO, where he is able to indulge his passions for hiking, fine dining, and befriending every dog he meets.



Tim Haas has been the Adjunct Professor of Clarinet at Grand Canyon University since 2012. At GCU, he instructs the GCU clarinet studio, assists with the GCU Thundering Heard Pep Band and plays Principal Clarinet in the Canyon Symphony Orchestra. Tim is also Principal Clarinet of the Symphony of the Southwest, and has a large private teaching studio of clarinet and saxophone students.



Steven Henry is a Eindhoven (NL) based bass clarinet specialist and composer. He studied clarinet in Tilburg and specialised on bass clarinet with Henri Bok. At the Eindhoven University of Technology He graduated in the field of physics. Although classically trained, He enjoys exploring many musical worlds and technological possibilities; such influences can be heard in his compositions and performances, which often transcend genre definition. As a performer he performs as a soloist, combining motion sensor technology with the bass clarinet, and with various musicians and ensembles, including singer/songwriter duo Meander and the trio Rodinia. As a composer he made his first success with several compositions for concert band. Now he composes mainly works for smaller ensembles and films. Since 2020 Steven Henry is the artistic director of the MuST foundation. MuST, founded by Steven Henry himself, organises and supports project in the fields of MUsic, Science and Technology.



Jaren Hinckley, clarinet professor at Brigham Young University, is the clarinetist with the Orpheus Wind Quintet and the piano/clarinet duo “HDuo.” He has performed and taught at music festivals, conventions and conservatories in Brazil, Austria, Mexico, Canada, Belgium, Wales, England, Scotland, Italy, and the U.S. He received his D. M. and M. M. music degrees from The Florida State University and Indiana University. His compositions include works for clarinet and various chamber groups (publishers include Woodwindiana, TrevCo, and Classical Vocal Repertoire). He has presented his unique approach to music pedagogy based on the acting techniques of Constantin Stanislavski at numerous universities and conferences. Married to Dr. Jane Hinckley of the BYU College of Humanities, they have four beautiful children.



Praised for his “fearless” performances, clarinetist **Andy Hudson** has appeared widely across the US, Canada, Europe, and Africa. “Truly a performer for the moment,” he has been featured in Carnegie Hall’s Weill Recital Hall, at Chicago’s Symphony Center, and at conferences across the globe. Appointed Bass/3rd Clarinetist of the Cabrillo Festival Orchestra in 2020, other festival appearances have included the Lucerne, Bang on a Can, Hot Air, and Great Lakes Chamber Music festivals. Andy has premiered 100+ works to date and has performed with the Chicago Symphony Orchestra MusicNOW, Miami’s Nu Deco Ensemble, and at the New Music Gathering. He is co-Artistic Director with the international sextet Latitude 49 and his books “Elements of Contemporary Clarinet Technique” and “SPACE BASS: Advanced Explorations for Bass Clarinet” with composer Roger Zare are published on Conway Publications. Currently on faculty at UNC Greensboro, Andy is the NC State Chair for the ICA. www.theandychudson.com



Improbable Beasts is a Boston-based professional bass clarinet ensemble dedicated to bringing the deeply expressive power of multiple bass clarinets before a broad audience. Our repertoire ranges from Renaissance choral music to brand-new compositions to klezmer tunes and holiday songs. Our mission is to share the deep resonances, soaring lyricism, and propulsive grooves of bass clarinet ensemble music with as many people as we can.

The members of Improbable Beasts are some of the most sought-after clarinetists in the Boston area, regularly appearing with groups such as the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Philharmonic Orchestra, Boston Lyric Opera, Boston Modern Orchestra



Cris Inguanti joined the woodwind faculty at Northern Arizona University in the fall of 2014 after serving as the assistant principal and bass clarinetist of the Vancouver Symphony Orchestra for seventeen seasons. He has also been a member of the Pacific Northwest Ballet and Houston Ballet Orchestras, the New York City Opera National Company Orchestra, and the New Philharmonia of Portugal. He has appeared as a soloist with orchestras and in recital in Europe and North America, and has also performed with a wide variety of chamber ensembles. As a member of the Manhattan Wind Quintet, Mr. Inguanti has appeared in numerous chamber music series, and has commissioned and recorded a number of new works for the genre, resulting in the release on Albany Records of “When Angels Speak”. Other recording ventures include the Mozart “Sinfonia Concertante for Winds” with the New Philharmonia of Portugal, and two solo CD’s (one



of which, “Vox Terra”, was nominated for best CD in the Western Canada Music Awards). He is also heard on many CBC recordings with members of the Vancouver Symphony Orchestra. Since arriving in Arizona, Mr. Inguanti has been a frequent guest artist with the Phoenix Symphony Orchestra, the Arizona Ballet Orchestra, and the AZ Music Fest orchestra. At NAU, he performs regularly as a member of the Kokopelli and Flageolet ensembles, and is a frequent soloist on a myriad of faculty recitals. Prior to NAU, Mr. Inguanti taught at the University of British Columbia and the Vancouver Academy of Music.

Born in St-Hyacinthe, Canada, Clarinetist **Marie-Julie Chagnon** graduated from Conservatoire de musique de Québec (B.A.), Arizona State University (M.M.) and McGill University (Artist Diploma). Passionate about orchestral and chamber music, she was invited to numerous international festivals in the United States, Germany, Switzerland and Japan. After holding different positions with the Vancouver Symphony Orchestra, she joined the Orchestre symphonique de Québec as Second and bass clarinet in 2011. A new music lover, she premiered *Les voix des hautes gorges* at ICA in 2007. She also was awarded the Canadian Music Center prize at Le Prix d’Europe competition in 2007. A dedicated teacher, she currently teaches at the Conservatoire de musique de Québec and Saguenay.





Clarinetist Gunnery Sergeant **Shannon Kiewitt** of Sevierville, Tenn., joined “The President’s Own” United States Marine Band in January 2011. She was appointed to the bass clarinet section in March 2017. Gunnery Sgt. Kiewitt began her musical training on clarinet at age 10. After graduating from Gatlinburg-Pittman High School in Gatlinburg, Tenn., in 1995, she attended Indiana University in Bloomington, where she earned a bachelor’s degree in music performance in 1999 and a master’s degree in music performance in 2001. Her instructors include Howard Klug and Alfred Prinz of Indiana University.

Prior to joining “The President’s Own,” Gunnery Sgt. Kiewitt was a member of the United States Army Field Band in Fort Meade, Md., and the U.S. Army Training and Doctrine Command Band in Fort Monroe, Va. She also performed at the 1999 Belgian Clarinet Academy in Ostend, Belgium, attended the International Orchestra Institute Attergau in Upper Austria in 2000 and was a semi-finalist in the International Clarinet Association Young Artist Competition in 2003. Gunnery Sgt. Kiewitt performs with the Marine Band and Marine Chamber Orchestra at the White House, in the Washington, D.C., metropolitan area, and across the country during the band’s annual concert tour.





Marta Kania started her music education in Poland where she studied bachelor program at the Academy of Music in Poznań and Master Program in Bydgoszcz. In 2017 she moved to Gothenburg, Sweden, where she began an interpretation course in the Urban Claesson class at the Academy of Music and Drama. In 2018, she started the Master Symphony Orchestra program at the same Academy. In 2021, Marta began studying bass clarinet at the Music Academy in Malmö under Carl Johan Stjernström. Marta works with various symphony orchestras in Sweden: Malmö Symphony Orchestra, Helsingborg Symphony Orchestra, Gothenburg Opera, Jönköping Sinfonietta. She participated in many master classes with Yehuda Gilad, Martin Frost, Herman Stefansson. She is an active chamber musician and performs a lot of chamber music for bass clarinet and string quartet, as well as for trio: clarinet, cello and piano. In April in Malmö, Marta performed the Swedish premiere of Y. Bowen - Phantasy Quintet for bass clarinet and string quartet.



Dr. Lisa Kachouee, Assistant Professor of Clarinet at Oklahoma City University and a Backun Artist, enjoys an active career as a solo, chamber, and orchestral clarinetist. She has performed in Europe, Mexico, and across the United States. A new music advocate, she has premiered over 40 works. She has performed with the Oklahoma City Philharmonic, Fort Smith Symphony, Lawton Philharmonic, Albany Symphony Orchestra, Tallahassee Symphony Orchestra, Sinfonia Gulf Coast, and the Taneycomo Festival Orchestra. She has worked with students in Egypt, Lebanon, and the Kurdistan Region through American Voices and is Artist Faculty for the InterHarmony International Music Festival.



Keith Koons is Professor of Music at the University of Central Florida. He teaches clarinet and serves as Graduate Coordinator for the Music Department and Associate Director of the School of Performing Arts. He has performed and presented at multiple ICA ClarinetFests® and in national and international conferences of AMIS, CMS, NACWPI, NFA, NASA, IDRS, and the European Clarinet Association. Dr. Koons is a frequent recitalist and chamber musician. He performs as Principal Clarinet with the Brevard Symphony Orchestra in Melbourne, FL, and also performs with the Orlando Philharmonic Orchestra. He holds degrees from the University of North Carolina, Chapel Hill, the Manhattan School of Music and the University of Southern California. Previous teachers include Robert Genovese, Mitchell Lurie, Donald Oehler, and Leon Russianoff. He served as ICA President from 2010-2012 and Artistic Director of ClarinetFest® 2017 in Orlando.

As a clarinetist, **Jack Lau** has appeared in Hong Kong Philharmonic Orchestra, Orchestre symphonique de Montréal, Orchestre 21, Orchestre de l'Université de Montréal, Ensemble de musique contemporaine de l'Université de Montréal, Hong Kong Youth Symphony Orchestra. He has performed in different cities such as Moscow, Daqing, Harbin, Hong Kong, Val d'or and Montréal. Lau cultivates particular interest in bass clarinet. In search of the possibilities and innovative potential of bass clarinet, Lau has been working closely with composers such as Camilo Mendez, Eason Chan, Lauryn Vania Kurniawan, and premiered pieces for bass clarinet solo and some chamber pieces. Lau received his Bachelor's degree from Hong Kong Baptist University and Specialized Graduate Diplomas from Université de Montréal where he studied with Lorenzo Antonio Iosco, Lau Wai, André Moisan. He has also worked with Jean-Marc Volta, Andrew Simon, Michael





Norsworthy and Shih-Wei Lin. Lau has been the recipient of numerous scholarships and awards, including Luc Vinet scholarships, HKBU Honour Students Recital Awards, Grand Champion in Hong Kong Youth Music Interflows and Gold Award in Schools Creative Music Showcase.



Clarinetist of French nationality established in Montreal, **Charlotte Layec** evolves around different musical aesthetics combining classical music and contemporary music, and mixte music and free improvisation. Attracted by creation and new music, this musician regularly collaborates with different composers on works as soloist or in chamber music. She is particularly interested in the co-creation process inherent in the collaboration between a composer and an interpreter in electroacoustic music. A committed and active artist on the Montreal music scene, Charlotte Layec is a founding member of several ensembles including the Trio Émerillon, the Ensemble ILÉA, the Collectif Bakarlari and the TESSE Ensemble. The clarinetist has performed in several international events and festivals including NYCEMF (USA), ClarinetFest (USA), Re-Flux (CA), Mise-En-Place (USA), FIMU (FR), Sonic Circuits Festival (USA) , TIES (CA) and Mutek (CA)

Ludovik Lesage-Hinse is a graduate of McGill University (Graduate Diploma in Performance) and Conservatoires de musique in Trois-Rivières (Master in Music) and Quebec (Certificat de stage de perfectionnement). Second clarinet with the Ottawa Symphony Orchestra, and musician with the Canadian Armed Forces, Ludovik is often invited to play with other orchestras such as the Montreal Symphony Orchestra, the Quebec Symphony Orchestra, and the National Arts Centre Orchestra. Ludovik is also interested in historical performance practice (Orchestra Galileo). A dedicated teacher, Ludovik teaches at the Conservatoire de musique in Rimouski and





Trois-Rivières as well as the Collège Lionel-Groulx. He has also taught at Conservatoire de musique in Saguenay. A Prize-winner at competitions such as the Canadian Music Competition, the New York Heritage Festival, and the Festival Pierre-de-Saurel, Ludovik has also performed concertos from the clarinet and saxophone repertoire with ensembles such as the Quebec Symphony Orchestra (2019), the Orchestra Metropolitan (2012), and I Musici Chamber Orchestra (2007).



Jack Liang is a freelance musician based in Vancouver, Canada. He regularly performs throughout North America as a soloist and as a member of his trio The Ambassador Trio. He has a special interest in contemporary music, particularly in exploring and expanding the tonal and technical possibilities for the clarinet through performances and commissions. Liang's research and resource for clarinet multiphonics is recognized internationally and regularly referenced by performers, pedagogues, and scholars. Liang earned his DMA and MMus at Arizona State University, studying with Robert Spring and Joshua Gardner, and his BMus at University of British Columbia studying with Cris Inguanti. Liang is a Chedeville Endorser Artist.



Dr. Shiana Montanari & Dr. Katie Rice formed **Laissez-Pair** in 2017. They actively promote & contribute to the available repertoire for two bass clarinets. Recent highlights include performances at the International Clarinet Association, Texas Clarinet Colloquium, and National Association of College Wind and Percussion Instructors. Montanari earned her DMA and MM degrees in Clarinet from the University of Nebraska-Lincoln, and she earned her BA degree in Clarinet Performance from Fort Lewis College. Rice earned her DMA from the University of North Texas, MM from University of Nebraska-Lincoln, and BA degree in Clarinet Performance from Wartburg College.



Alicia Lee enjoys a diverse musical life performing old and new works in solo, chamber, and orchestral settings.

She is a founding member of Decoda, the Affiliate Ensemble of Carnegie Hall. Made up of alumni from Carnegie Hall's Ensemble Connect program, Decoda's pursuits place equal emphasis on artistry and community engagement. She is also a member of the composer/performer collective, NOW Ensemble, with whom she has premiered dozens of new works written for the ensemble.

Her festival appearances include Marlboro, Lucerne, and Yellow Barn. Alicia has held positions in the Santa Barbara Symphony and the Bergen Philharmonic in Norway. She holds degrees from Columbia University, the University of Southern California, and The Colburn School.

Alicia currently resides in Madison, Wisconsin where she is Assistant Professor of Clarinet at the University of Wisconsin-Madison. She recently released an album of works by Boulez, Isang Yun, Unsuk Chin, and Dai Fujikura, on New Focus Recordings.



Wolfgang Lohff is an internationally active instrument craftsman, specializing in clarinet optimization and customization. Wolfgang founded Lohff & Pfeiffer, with his wife Birgit Pfeiffer, to work closely with top musicians around the world. Hailing from Denmark, they tour the United States twice a year, providing a unique door-to-door service to universities, clarinet enthusiasts and professionals. For over 40 years, Wolfgang has collaborated with musicians from more than 90 countries, understanding the necessity of individual solutions for different cultures and environments. He has developed refined techniques including noise reduction systems, resonance treatments, new padding methods, ergonomic improvements, water reductions and many acoustical improvements.

Wolfgang is a requested lecturer and has led workshops and seminars at international festivals and conferences in the United States, Europe, Canada, Mexico, Latin and South America, Israel, Tanzania and Russia.

Julia Loughheed is a freelance clarinetist and educator based in Phoenix, Arizona. As a champion of new music, Julia has been invited to perform world premieres at multiple International Clarinet Association conferences, been featured on recital stages in throughout North America, and performed at national contemporary music festivals, including recent appearances at Omaha Under the Radar and Darkwater Women in Music Festival. Julia has participated in a selective artist residency program at the Banff Centre for Arts and Creativity, and has been recognized at national-level solo competitions, most recently recognized as a finalist in Black House Collective's Inaugural New Music Soloist Competition. As an educator, Julia currently serves on the faculty of Scottsdale Community College, where she teaches clarinet lessons and chamber music. She holds both a Doctorate and Master's degree from Arizona State University, and a Bachelor's degree from Virginia Commonwealth University.





Michael Lowenstern, has performed, recorded and toured as a soloist and with ensembles of every variety. He is widely recognized as one of the most innovative bass clarinetists in the world.

Career highlights include long tenures with the Chamber Music Society of Lincoln Center and John Zorn, and touring with ensembles as diverse as the Steve Reich Ensemble, Orpheus Chamber Orchestra and the Klezmatics. To date, he can be heard on over sixty recordings, two of which have won Grammy awards. Michael has released eight solo albums of his own, none of which have won Grammy awards.

Michael also currently serves as Principal Creative Director for Amazon Advertising's *AutomotiveBrand Innovation Lab*, and in 2021 received his first patent for a piece of mobile technology that you wouldn't understand, because he barely understands it. Prior to Amazon, Michael worked on Madison Avenue, and received dozens of awards for his advertising work on E*Trade, Verizon, Pepsi, and many others.

Using skills from both pursuits, he is currently in his eleventh year creating content for his YouTube channel, to the delight (and consternation) of millions of viewers across the globe. He lives and works in Brooklyn, NY.



Los Padres del Clarinete Bajos is TAMUK's premiere bass clarinet ensemble performing duos and quartets as a subset of the TAMUK Bass Clarinet Choir. Current members are Rodolfo Rodriguez, Leonardo Palma, Danny Troncoso, and Kevin Perez.



Dr. **Corey Mackey** enjoys a multi-faceted career as an educator, orchestral musician, soloist, and chamber musician. He recently joined the faculty at TCU as the Assistant Professor of Clarinet. He was the former principal clarinet of the Dubuque Symphony Orchestra for 11 years and has performed recitals and masterclasses all over the country.



Jenny Maclay enjoys a diverse career as a clarinet soloist, recitalist, orchestral player, chamber musician, pedagogue, and blogger (Jenny Clarinet). Jenny enjoys travelling and researching international clarinet cultures. She's visited and performed in over 30 countries and earned her musical degrees in the United States, France, and Canada.



Gail Novak has played at many ClarinetFests including Belgium, Japan, California, and Kansas to name a few. A resident of Mesa, Arizona, Gail does freelance work at Arizona State University for faculty, students, and guest artists. Mrs. Novak is the pianist for the Mesa Community College Concert choir as well as teaching a private piano studio. A featured collaborator at the Oklahoma Clarinet Symposium for years, Gail can be heard on many recordings for clarinet and other winds.



GONZALO QUINTERO FLOREZ

Colombia (1985)

Winner of inaugural Latin American Bass Clarinet contest, by unanimous decision of jury headed by the great Dutch bass clarinetist Harry Sparnaay. Lima, Peru, September 2012. Winner of international bass clarinet contest, by unanimous decision of jury headed by Dr. Henry Bok and Luis Gomes. Mexico 2019.

Master degree in music, director of thesis Dr. Javier Vinasco, EAFIT, University of Medellin, Colombia, 2015. Undergraduate studies at the Faculty of Arts of the University of Cauca. In 2011, obtained the professional title of Clarinetist, under Andrés Ramírez Villarraga. He participated in the Clarinetfest 2012 festival organized by the International Clarinet Association (I.C.A), an event held in Lincoln, Nebraska (USA) in August 2012 and Ostende, Belgium 2018. He has appeared in important festivals and on stages of countries such as Colombia, United States, Mexico, Spain, Belgium, Taiwan, Peru, Ecuador, Costa Rica, Panama and Argentina.



Bass clarinetist, composer, and reed doubler **Andy Rayborn** lives in Portland, Oregon, where he is active as a studio and session musician in the indie, jazz, and experimental communities. Andy's primary focus is performing original music for bass clarinet, voice, flute, and synth under the name paper gates, but he still finds time to play several shows a month with various projects and has appeared on dozens of albums by local bands in a variety of genres.



Jeff Reilly is a twice Juno nominated (Canada's equivalent of the Grammy Awards) musician that leads a multifaceted life as a bass clarinetist, composer, conductor, a mature improviser, a music producer, video producer, and as a radio documentary maker. He is recording artist for the prestigious German label ECM and the Montreal based ATMA Classique and in a career that spans over two decades he has performed with choirs, orchestras and chamber groups, in music festivals, cathedrals and concert halls around the world. His musical collaborators include Barry Guy, John Potter, Jerry Granelli, Christos Hatzis and Peter-Anthony Togni. In his musical performances Jeff strives to blur any simple distinctions between improvisation and composition, and to do it with such integrity that we are reminded that these distinctions are moot.



Dalton H. Regnier (aka Dalton Ringey) is a composer and clarinetist based in Gainesville, FL whose music combines elements of surrealism, extremism, and drama. He has been commissioned by University of Delaware Wind Ensemble, Hope College Wind Ensemble, trombonist Nathaniel Lease, and tenor Paul Patinka, among others. He has also collaborated with several other chamber and large ensembles, including Sputter Box, Quince Ensemble, icarus Quartet, loadbang, and University of Delaware Symphony Orchestra. Compositional awards and honors include an Individual Artist Fellowship from the Delaware Division of the Arts, a Judge's award in the Dartmouth College Wind Ensemble Composition Competition, an ISU MusicNow Call for Scores, as well as being a finalist for the ASCAP Morton Gould Young Composer's Awards on multiple occasions. His music has been featured at Hot Air Music Festival, Indiana State University Contemporary Music Festival, and Connecticut Summerfest.



Tony Rod is a professional music composer with over eight years' experience and has a composition degree from Kansas State University. As a composer, Tony can proficiently play all woodwinds and dabbles in brass, keyboards and guitar/bass, giving him insight that translates into quality compositions and part writing. Tony has written arrangements & originals performed by the Kansas State University Symphony Orchestra, Flute Ensemble, Bassoon Ensemble, and Jazz Ensembles (Combos, Big Band, and Latin groups). Notable ensemble performances at KSU include: Piccolo with the Symphony Orchestra, Aux Clarinets with the Wind Ensemble, Reeds in all Jazz ensembles and dozens of outside theatre/big band gigs: Tony plans on pursuing a Master in Music Composition next year, as he is spending a year with his family after a major emergency. While his formal education is paused, he is performing with the Allen community band



Mexican clarinetist **Citlalli Rosas** graduated from the National University of Mexico and from The Royal Conservatory of Ghent.

She was a member of the Puebla Symphony Orchestra, as bass clarinet player -2011- and as principal clarinet -2012 to 2013- and from 2014 through 2020 she was Piccolo Clarinet at the National Guard Symphonic Band. In 2019 she played as Piccolo Clarinet in Shostakovich Symphony No. 10 and Mahler Symphony No.3 recordings with the Symphony Orchestra of Guanajuato. In 2015, as member of “Paax-Kan Clarinet Quartet”, she participated at the ICA Clarinet Fest in Madrid and in 2011 she won the 2nd place at the VI National Chamber Music Competition “Ollin Yoliztli” in Mexico.

In 2020 she was part of the Piccolo Clarinet Academy, an online course given by Javier Llopis and in April 2022 she was invited at the “Bass Clarinet Week” organized by Clariperu as a player and as Jury at the II Bass Clarinet Latin American Competition.



on baritone saxophone as well as the McKinney community band on alto clarinet in Texas.



Jonathan Russell (b. 1979) creates music by turns tender and fierce, playful and profound, propulsive and still. He seeks to express the full range of human experience in a way that speaks directly to people’s hearts, minds, and bodies. While he composes for all sorts of instruments, the extraordinary sound and spirit of the bass clarinet is a driving force behind much of his work. His numerous compositions for bass clarinet(s) include solo works, sonatas, concertos, duets, trios, quartets, chamber works, and large bass clarinet ensembles. As a performer, he appears frequently as a clarinetist and bass clarinetist in a wide range of styles and contexts. He was a longtime member of the Edmund Welles bass clarinet quartet, is a member of the Sqwonk bass clarinet duo, and is the founder and leader of Improbable Beasts, a professional Boston-based large bass clarinet ensemble.



Dr. **Larkin Sanders** is a native of Branson, Missouri, and currently lives in Kansas City, Missouri where she is the clarinet instructor at Washburn University, owns the Clever Clarinetist (a clarinet specialty store), is the Executive-Artistic Director of the Taneycomo Festival Orchestra, and performs frequently with a wide variety of chamber ensembles and orchestras. Dr. Sanders is also endorsed as an Artist by Henri Selmer Paris, D'Addario & Co., Silverstein Works, and Brian Corbin Clarinet Products. In addition to her activities as a clarinetist, teacher, and administrator, Dr. Sanders is also a composer and author of several books and self-publishes her original compositions and clarinet methods.

Fie Schouten (1972, NL) is playing on all the clarinets with a warm preference for the low ones. As a specialist in performing new music, she can be heard extensively as a soloist and in chambermusicformations, oa with cellist Katharina Gross, pianist Keiko Shichijo, bass clarinetist Jelte Althuis, accordionist Marko Kassel, harpsichordist Goska Isphording. She also performs with improvisers: pianist Guus Janssen, cellist Vincent Courtois, Wilbert de Joode double bass. Schouten initiated and leads the Basklarinet Festijn together with Tobias Klein, a biennale featuring the bass clarinet. She produced 8 CD's with contemporary chamber music for (bass) clarinet. In 2015 Dutch Donemus Publishing published her album with 11 bass clarinet miniatures, meant as an introduction for young bass clarinetists. Schouten is Professor of Bass Clarinet/Contemporary music at the Prince Claus Conservatoire Groningen. She studied at the Amsterdam Conservatoire with Harry Sparnaay.





Maria Juliana Sivila

Nació en Jujuy (Argentina). Se recibió de Profesora de Artes en Música-Especialidad Clarinete en la Escuela Superior de Música de Salta.

Recientemente resultó ganadora del II Concurso Latinoamericano de Clarinete Bajo en la Categoría A organizado por Clariperu. Entre el año 2019 y septiembre de 2021 se desempeñó como clarinete bajo en la Orquesta Sinfónica Provincial de Rosario.

Asistió a clases dictadas por los maestros Cristiano Alves, Luis Rossi, Mariano Rey, Ron Samuels y Valdemar Rodríguez. En la modalidad online con Olivier Patey, Sauro Berti y Anthony McGill. En la actualidad se especializa en clarinete bajo con Sebastián Tozzola, es clarinetista de la Sinfónica Provincial de Rosario, realiza estudios en la Universidad Nacional de Rosario en la Maestría de Interpretación en Música de Cámara, integra el trío de Cámara Ridzevski-Sivila-Sánchez de la Vega y el Ensamble Warmi que difunde e interpreta obras de compositoras latinoamericanas.

Christy Banks and Jessica Lindsey formed the **Spatial Forces Duo (SFD)** in 2008, and since that time have toured the U.S. from Alaska to Alabama and internationally in Europe, Canada, China, and New Zealand. SFD aims to stretch the sonic possibilities of the traditional clarinet duo: each performer doubles on clarinet and bass clarinet. Dr. Banks is Associate Professor of Clarinet/Saxophone and Assistant Chair of the Tell School of Music at Millersville University of Pennsylvania. Dr. Lindsey is currently Associate Professor of Clarinet and Co-Director of the Digital Arts center at UNC Charlotte. SFD recently published an album with Albany Records, titled “Little Spectacle” and early reviewers of the album recommend “several repeated listens to the virtuosic and expressive playing of the performers and the exquisitely crafted and sublime creations of the diverse selection of composers.”





Sqwonk bass clarinet duo (Jeff Anderle and Jonathan Russell) is a dynamic and adventurous ensemble that “pushes the envelope of what bass clarinet music can be” (Clarinet Magazine). Sqwonk is devoted to exploring the full expressive range of the bass clarinet, from deep resonances to raucous wails. While grounded in the classical tradition, Sqwonk’s music draws on a wide range of influences, from klezmer to heavy metal to blues to minimalism to free improvisation, creating a repertoire that is strikingly contemporary, yet broadly accessible to a wide audience. Sqwonk has created an entirely new repertoire of bass clarinet duos from scratch, and has released three albums featuring newly commissioned works by some of America’s most exciting up-and-coming composers.



Elisabeth Stimpert is a founding member of the critically-acclaimed new-music ensemble Alarm Will Sound. She performs on stages across the United States and internationally and works regularly with living composers. Through Alarm Will Sound’s collaborative music initiatives Alarm System and the Matt Marks Impact Fund, Dr. Stimpert has worked with artists from many different musical traditions, and her scholarly work focuses on building musical collaborations. Dr. Stimpert is Associate Professor of Music at the University of Central Missouri (ucmmusic.com) where she directs the UCM Clarinet Studio, teaches aural training, woodwind methods, chamber music, directs the New Technologies Ensemble, and co-directs the annual Missouri Experimental Sonic Arts Festival (moxsonic.org) with Drs. Jeff Kaiser, Alex Smith, Travis



Garrison, and Eric Honour.
She will be joined by Dr. Alex Smith on marimba
(<https://jasmithmusic.weebly.com>)

Boston-based contemporary duo **Transient Canvas** is on a mission to revolutionize the modern concert experience. Since 2011, their performances have been praised as “superb” by the Boston Globe and “disarming” by Cleveland Classical, with the San Francisco Chronicle lauding “the versatile imagination they both display and inspire in others.” Bass clarinetist Amy Advocat and marimbist Matt Sharrock relish the creative potential of working with living composers, having amassed a varied repertoire of over 85 commissioned works in addition to working with hundreds of composers from all over the world. They maintain an active touring schedule with recent performances at the Alba Music Festival (Italy), Charlotte New Music Festival, Music on the Edge, Red Note New Music Festival, People Inside Electronics, and Festival of New American Music, among others. They have three albums, *Right now*, *in a second*; *Sift*; and *Wired*; released on New Focus Recordings.





The United States Army Field Band Bass Clarinet Quartet was founded in the Fall of 2019. The members created the group because of a shared love of the bass clarinet, educational outreach, and interest in expanding the repertoire for this unique ensemble. The TUSAFB Bass Clarinet Quartet has performed education missions at schools for students of all ages, live on Pittsburgh public radio, and on the Field Band's streaming series during the height of the pandemic. Since the creation of the quartet, the group has commissioned four and arranged nine pieces for the medium. Quartet members include: MSG Jennifer Everhart, MSG Chad Martin, SFC Kevin Walko, and SSG Mikey Arbulu.

Clarinetists Alexandra Chea (Nassau, Bahamas) and Hannah Weller (Grove City, Pennsylvania) first met at Messiah University. Alexandra is pursuing her Doctorate of Musical Arts at Arizona State University while Hannah is pursuing her Master of Music at the University of North Texas. Following the initial lockdown, they decided not to let the pandemic stop them from performing together. After collaborating via social media for a year, the two decided to form **Venn Duo**. Through their performances and collaborations, Venn Duo aims to expand the body of literature for the clarinet, which includes the work of underrepresented and upcoming artists. Being two individuals from different backgrounds and cultures, Alexandra and Hannah realized that combined, their skills, passions, ideas can create musical experiences that demonstrate the beauty of unity.





Stephan Vermeersch: a versatile performer-improviser-composer of classical, contemporary, world and electro-acoustical music on clarinets and saxophones. He frequently collaborates with other cultures and art forms, including visual arts, dance, film, architecture, literature, and theater. He has participated as a soloist and chamber musician in a multitude of genres, at concerts and festivals in over 40 countries worldwide. As a composer/improviser, his motto is: "What lies beyond the border, a quest for new captivating music for a wide public, far reaching and enriching!" He is much in demand for master classes and workshops on various aspects of music making. He is professor Clarinet/Saxophones, Composition, Head of Winds at MAAK Open House of Arts, Knokke-Heist, BE and has also a large private class. As a teacher his goal is to guide students through a thorough neurologic development path to become a full musician: not only being able to reproduce, but to become a creative expressive person able to find their own way in the 21st century.

Since 2013 Stephan is President of the European Clarinet Association, he was International Representative Board Director (2013_2017) of the International Clarinet Association and is now National Chair BE for ICA: these organizations strive to unite clarinetists worldwide across language, culture, politics, and national borders.

more info at www.stephan-vermeersch.be



An engaging and accomplished clarinetist, **Dr. Andrea Vos-Rochefort** regularly premieres new works in recital and at Clarinetfest and has performed with the Dayton Philharmonic, Orchestra Kentucky, Richmond Symphony, Lima Orchestra, Carmel Symphony, Cincinnati Chamber Orchestra, Cincinnati Symphony Orchestra, West Virginia Symphony, Fort Worth Symphony, Corpus Christi Symphony, Midland-Odessa Symphony, and San Antonio Symphony. Dr. Vos-Rochefort is the Assistant Professor of Clarinet at Texas A&M University-Kingsville. Andrea received her doctoral degree from Cincinnati College-Conservatory of Music studying with Ben Freimuth, her master's degree from Manhattan School of Music studying with Mark Nuccio, Diplômes Supérieurs in Clarinet and Chamber Music from L'Ecole Normale de Musique de Paris studying with Guy Deplus, and her bachelor's degree from Ithaca College studying with Michael Galvan.



Michelle Wachter, DMA, serves as Associate Teaching Professor of Class Piano at Northern Arizona University, where she teaches group piano and piano pedagogy and coordinates the piano area of the NAU Community Music and Dance Academy. Dedicated to excellence in research and pedagogy, Wachter has presented at the National Conference on Keyboard Pedagogy, the Group Piano/Piano Pedagogy Forum, the MTNA National Conference, and many regional and local conferences. Her articles have appeared in *American Music Teacher*, *Clavier Companion*, and the *MTNA e-Journal*. As an educator, Wachter has extensive experience teaching piano to students of all ages and levels in both group and private lessons, and she is a frequent adjudicator at festivals and competitions. She is currently serving as 1st VP/President Elect of the Arizona State Music Teachers Association and is in demand as a collaborative pianist.



Eileen Walsh has held the position of Second and Bass Clarinet with Symphony Nova Scotia since 2007. She appears regularly around the Maritimes in series including the Music Room Chamber Series, Inner Space Concerts, Scotia Festival of Music, Open Waters Festival, the Charlottetown Festival, Cecilia Concerts, Alkali Collective, and Indian River Festival. Eileen has dedicated herself to premiering new works from many Canadian composers, including Carmen Braden, Jérôme Blais, Derek Charke, Cris Derksen, Emily Doolittle, and Dinuk Wijeratne. Eileen can be heard on recordings by Symphony Nova Scotia, Derek Charke/Acadia University and Suzie LeBlanc.

Eileen earned her Master of Music degree and Performer Diploma from Indiana University, and her Bachelor's degree from the University of British Columbia. She is on faculty at Acadia and Dalhousie Universities in Nova Scotia.

Other pursuits include performing on period instruments, teaching music theory, and dabbling in claymation.

Tasha Warren, avid teacher and international performer, has premiered over one hundred solo clarinet and chamber works throughout the US, Europe, Israel, China, South Korea and India. She has recorded with Innova, Alba, and SCI Records, Crystal, and Centaur Records. Her recent album, "Ourself Behind Ourself, Concealed" (Bright Shiny Things Label), a collaboration with cellist Dave Eggar of newly commissioned and premiered Bass Clarinet and Cello works, earned two 2023 Grammy nominations. Her solo CD, *The Naked Clarinet* (Crystal Records), hailed praise in reviews from *International Record Review*, *Fanfare Magazine*, *The Clarinet Magazine*, and others. Her recording chamber works featuring clarinet and strings, *Black Lines*, was released by Centaur Records in 2016. Warren is Assistant Professor of Chamber Music at the MSU College of Music and has taught on the music performance faculties of Louisiana State University and the University of Virginia. She is a member of American Modern





Ensemble and Jackson Symphony Orchestra, and has served as principal clarinet with the Charlottesville Symphony Orchestra and Columbus Indiana Philharmonic, and regularly performs with the Lansing Symphony. She has been the principal clarinet faculty of Mostly Modern Festival since its inception in 2018, and has implemented study abroad programs in Spain and India, and chamber music programs with the Jacksonville Symphony Youth Orchestra, the University of Virginia, and the Musical Arts Youth Orchestra. She holds MM and DM performance degrees from Indiana University Jacobs School of Music. Tasha Warren performs on Selmer Paris clarinets.



Sarah Watts studied clarinet at the Royal Academy of Music with Angela Malsbury and Victoria Soames Samek (bass clarinet). Sarah then decided to specialise in bass clarinet and continued her studies at the Rotterdam Conservatorium bass clarinet with Henri Bok, funded by the Countess of Munster Musical Trust and a Leverhulme Trust Studentship. Sarah was awarded the Exxon prize for the best classical music student in Rotterdam. Successes include: Winner, UK Howarth Clarinet Competition 2000; Winner, Hawkes Clarinet Prize (RAM) 2001; Winner, Sir Arthur Bliss Chamber Music Prize (RAM) 2000; Winner of wind section

and Faber Prize, UK Performing Australian Music competition, 2001 (her clarinet and bass clarinet recital was broadcast on ABC radio); Finalist, Wind section, Royal Overseas League Competition 2000.

Sarah specialises on the bass clarinet and has gained an international reputation as an artist, teacher and researcher on the instrument. She has performed solo repertoire across the UK, Ireland, Asia, Europe and the Americas and has attracted composers including Sir Harrison Birtwistle, Piers Hellawell and William Sweeney to write works for her. In January 2003, Sarah performed a solo bass clarinet recital in London's Purcell Room as part of the Park Lane Group Young Artist Series.

Sarah is Director Performance at the University of Sheffield, where she also teaches clarinet and bass clarinet. Sarah hosts bass clarinet and clarinet courses on the Isle of Raasay in Scotland and has run and taught on many wind chamber music courses in the UK and France. Sarah has given workshops on bass clarinet technique at many establishments around the world and was bass clarinet tutor at RNCM from 2012 - 2022. Sarah performs with Hard Rain Soloist Ensemble, rarescale and SCAW. She has



completed a PhD in bass clarinet multiphonic analysis at Keele University and has published 'Spectral Immersions; A Comprehensive Guide to the Theory and Practice of Bass Clarinet Multiphonics' via Metropolis publishers Sarah is an Henri Selmer Paris artist, a Vandoren UK artist and a Silverstein Ligature artist.



As a performer, **Jeremy Wohletz** maintains a very active performance schedule and is a large advocate for new music, both performing and commissioning new compositions. One of these commissions was recently premiered at the 2021 International Clarinet Association convention, involving solo bass clarinet with electronics. Another piece was commissioned and premiered at the 2012 ICA convention by his guitar and clarinet duo, Pararo. This performance was described by The Clarinet Journal as “a soothing blend of guitar and clarinet that washed through the ears to the soul.” As a solo recitalist, he presented performances and masterclasses throughout the United States, Canada, and Portugal. For links to audio/video please visit: www.jeremywohletz.com