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CLARINET
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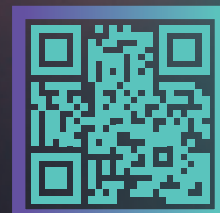
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THE PRESIDENT'S MESSAGE

Dear ICA Members,

I hope you are enjoying these winter months and experiencing some exciting musical events in your lives. I had the pleasure of attending the European Clarinet Congress in Tilburg in early December (congratulations to Eddy Vanoosthuyse and Severine Sierens for their superb organization of the event), as well as the Midwest Clinic a few weeks later in Chicago, Illinois. At both events, it was wonderful to speak with some of our ICA members who were in attendance as performers or presenters, talk to some of our international colleagues about our organization, and meet many young people and music educators who were excited to hear about the ICA. I am constantly surprised at how many people do not know about the ICA and all that we have to offer. Please do what you can to continue to spread the word about the ICA at your area's music educator conferences, clarinet events and festivals around the globe, etc. I have personally found it gratifying to sponsor \$10 student memberships at these various events and to help our young people experience all the benefits of being an ICA member. If this is something you would like to consider, email our executive director, Jessica Harrie, with the person's contact information and she can easily set it up for you to sponsor a membership for someone in need (student or regular membership).

In the spirit of giving, our Centennial Fund is thriving, and we have raised over \$36,500 thanks to your efforts since its launch in November 2022. As you may have noticed on our social media channels, the ICA began featuring a new "Giving Every Tuesday" theme in December. The ICA General Fund was our December theme with a goal set at \$500—we raised \$805 that month and surpassed our goal! The themes set for 2024 are: Loren Kitt Memorial Scholarship Fund (Jan), ClarinetFest® 2024 Fund (Feb), Travel Grant Fund (March), ICA General Fund (April), ClarinetFest® 2024 Fund (May), Instrument Donation Program Fund (June), Competition Fund (July), Low Clarinet Festival Fund (August), Harry Sparnaay Scholarship (Sept), Employer Giving Match Opportunity (Oct), and Giving Tuesday Month – ICA General Fund (Nov). Please consider donating when you can, as any gift is appreciated.

Set your calendars for our annual [Clareidoscope](#) sponsored by our US state chairs on March 16—this free virtual festival features performances, clinics, competitions, and more! I know you all are also excited about our upcoming [ClarinetFest® 2024](#) in Dublin, Ireland, July 31-August 4! Read about the exciting events our team of artistic directors have planned for our annual conference in this issue. Finally, we have a 2nd Low Clarinet Festival planned for January 8-11, 2025, in Glendale, Arizona (with Stefanie Gardner as our artistic director) and the July 9-13, 2025, ClarinetFest® in Fort Worth with Mary Druhan as artistic director. In addition to these scheduled events, our ICA committees are regularly featuring programs such as our Lunch and Learn series, Health & Wellness Podcast, New Music Weekends, Clarinet Enthusiasts workshops, etc. So many wonderful opportunities to learn and to collaborate through the work of our outstanding committees. Please check our website and social media pages as we announce more details about these events!

Remember, YOU are the ICA as a valuable member of our organization, and together, [#WeAreTheICA](#).

With Play Pretty wishes,

Diane Barger

President, International Clarinet Association



The Clarinet



Samuel Beckett Bridge and the Convention Centre Dublin, site of ClarinetFest® 2024; photo courtesy of Meet in Ireland

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CLARINOTES

CLARINETTISSIMO 2023

by Gabriel Ferreira

On October 7-8, 2023, at Seattle Pacific University, Sean Osborn's Clarinettissimo festival turned 23 (23 absolute superlatives and counting!) and it continues to draw clarinetists together in a friendly, stimulating learning environment welcoming all ages and levels. This year's festival was especially topical. Special guest artist Michael Lowenstern—a smart, entrepreneurial, and dynamic jack of all trades—brought to listeners a riveting bass clarinet performance imparting live software effects and instruments, and a personal memento work he performed on his harmonica. Guest artist Elise Bonhivert's engaging exhibit of historical and unusual clarinets took clarinetists on a journey through time. Participants were exposed to the early basset horn's uniquely solemn, delicately expressive, and warm voice.

Master classes taught by Michael Lowenstern, Sean Osborn, and Mary Kantor all provided expert insight into a variety of performance skills such as fundamen-



Mary Kantor instructing Levi Walsh

tals, identifying style, and how to play orchestral excerpts convincingly. This year younger students won prizes by completing certain "events" (selected scales and a



Michael Lowenstern

trio) in the Clarinet Olympics, followed by an all-ages clarinet choir rehearsal. The final concert on October 8 featured Michael Lowenstern on bass clarinet, Mary Kantor on basset horn, Sean Osborn on B \flat clarinet, and the aforementioned choir in the grand finale. Friendly vendors from around the world came to showcase their products and services. I highly recommend that all clarinetists attend Clarinettissimo: the festival is always well-organized, and clarinetists will learn something new every time they attend.

We are very grateful to our generous sponsors: Backun Musical Services, D'Addario, Eastman Music Company, Kennelly Keys Music, Lisa's Clarinet Shop, Lohff & Pfeiffer, the National Endowment of the Arts, Seattle Office of the Arts, 4 Culture, Vandoren Paris, and the Washington State Arts Commission.



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To register your interest and ask questions please contact: emmajohnsonclarinetcourse@gmail.com



Emma Johnson with International Clarinet Course students

REMEMBERING JACK SNAVELY

by Jeff Snavely

This past September, Jack Snavely, professor emeritus of clarinet and saxophone at the University of Wisconsin, Milwaukee, for 39 years, passed away at age 94. A native of Harrisburg, Pennsylvania, he attended Lebanon Valley College where he studied with Frank Stachow. During the Korean War he was drafted and won a position in the US Army Band in Washington, DC. He played clarinet in the concert band and lead alto in the jazz band from 1951-53. He loved to tell the story about his famous jazz legend friends, Nat and Julian (Cannonball) Adderley. At that time the band (as well as the barracks!) was segregated and the Adderleys were in the African American jazz band. During this period Jack also studied with Jules Serpentine, Joe Allard, and Daniel Bonade on regular trips to Philadelphia and New York City.

After the Army, Jack got his master of music degree in woodwinds (playing recitals on clarinet, oboe, and bassoon) at the University of Michigan, studying with William Stubbins and playing under the baton of the legendary William Revelli. It was Revelli that recommended him in 1955 for the woodwind instructor job at Wisconsin State College of Milwaukee

which became the University of Wisconsin, Milwaukee in 1956.

During his 39-year career at UWM he served in a wide variety of roles. For a number of years, he was the entire woodwind department and taught all the students. He grew the clarinet studio significantly and by 1963 his clarinet choir (for which he also composed an original piece) had at least 20 players. He was a great recruiter for the program as an active soloist, clinician, and adjudicator around the Midwest and beyond.

When a band director was needed, Jack conducted the UWM Symphonic Band for six years, leading them on a hugely successful month-long tour in Europe in 1969. It was a fabulous experience for the students who reminisced about this trip for years at reunions. Jack even directed the UWM marching band for a few years!

Jack was a founding member of the faculty Woodwind Arts Quintet in 1968 and the group went on to perform around the country and for the UWM "Summer Evenings of Music" series with their UWM colleagues, the Fine Arts String Quartet. My brother and I attended many of these concerts when we were kids and have fond memories of the quintet.

As a teacher, Jack felt the existing clarinet method books were lacking in various areas and wrote his own which he used



Jack Snavely

with countless students of all ages over the years. As a player and teacher I also used these books and loved their focus on solid tone development and musicality. Jack's publications include his clarinet method (Volumes I & II and Intermediate book), an edition of Baermann Book IV, *Basic Technique for Saxophones*, and arrangements of several pieces for clarinet solo with band (Weber *Fantasia & Rondo*,

Photo courtesy of The Snavely Family



Sabbatical in London, 1986. This semester and summer abroad for our family was an incredible experience!

Messenger *Solo de Concours*) alongside several other band arrangements. I had the pleasure of performing the Weber in high school as a soloist with my dad conducting, and again later in the Air Force band.

Jack never stopped honing his skills—in the early 1980s he got a retraining grant to study jazz with the legendary jazz improvisation teacher Jerry Coker in Tennessee. This led to Jack creating the UWM jazz band and related courses on jazz improvisation and history. Frequent local guest artists made these classes and ensemble really come alive for the students.

Jack had incredible versatility (now a dying art!) fostered in the days when musicians more commonly played in a wide variety of styles and ensembles. As a professor he soloed with the UWM orchestra, band, and jazz ensemble. Jack did extensive gigging with all kinds of groups around Milwaukee: classical, jazz, touring musicals, touring artists, wedding bands, and much more. In his early years he played principal clarinet with the Milwaukee Symphony before it was a full-time position.

As kids my brother Joel and I often saw dad leaving in his tux on weekend evenings to play jobs. We would always get excited when he brought home some wedding cake for us to try from his gig the previous night. Other fun gig memories

include: attending the play *A Christmas Carol* every year at the Pabst theater when Dad played in the pit orchestra, and many summers going to the huge “Summerfest” and “Festa Italiana” festival where he often played for touring acts such as Linda Ronstadt and accordionist Dick Contino.

In retirement in Florida, Jack continued to gig and play with various groups. His last professional job (at age 85!) was with a clarinet quartet that he had been playing with for a number of years where he lived in the St. Petersburg, Florida area. He continued to practice almost daily (on a closed-hole clarinet used since his late 70s to help with dexterity issues) up until age 91!

My brother and I grew up in a household filled with music—many evenings and Saturday mornings were filled with the sounds of clarinet/sax students in the basement studio and our mom teaching kids piano lessons in the living room. She started me on piano at age five but as I got older my interest in the clarinet came naturally, and I gravitated to lessons in the basement with dad starting in the fourth grade. My brother followed a few years later on the saxophone and we both enjoyed playing together or with mom accompanying us on piano. We were so fortunate to have such an excellent teacher as Dad always focused first on producing good tone and

then on playing everything as a musical phrase. I later learned that many teachers don’t do these things and I am grateful and proud that my dad’s teaching set me on the path to have a successful 20-year career as a clarinetist (and some subbing on saxes) in the Washington, DC Air Force and Navy bands. Joel also had a successful 20+ year career as a middle school band director.

In addition to music, Jack had boundless energy for his other passions: family, travel (Jack and his wife JoEllen visited 74 countries together), and fitness—jogging, tennis, racquetball, scuba, snorkeling, cross-country skiing, golf, and especially swimming in retirement in Florida. His daily exercise (swimming laps, treadmill, stretching, and weight machines) surely contributed to his long, healthy life and serves as an inspiration to me. Jack’s main serious hobby was photography—he had a darkroom for over 25 years, won several Kodak photo contest awards, had several feature articles in Wisconsin Photographer magazine, and did some professional portrait work. After decades using film, he embraced digital photography and enjoyed editing photos on the computer into his late 80s. Jack was blessed to have incredible support throughout his busy career from JoEllen, his wife of 54 years. A skilled musician and music educator herself, they truly shared life as partners through music, travel, and family.

Jack’s long and fruitful career helped create a flourishing music program at UWM. He influenced countless students, had a positive impact on the clarinet community and was an inspiration to those around him. With his boundless energy, work ethic, and wide variety of interests, his was truly a life well-lived.

○ ○ ○

The following are remembrances from those who knew Jack Snively.

Jack was the catalyst for my becoming a college music teacher! He was tough, fair, intelligent, a great musician and problem solver—he really solved my major physical and musical problems. As a teacher he could be both relentless and encouraging. Jack loved the art form of teaching music and woodwind pedagogy and was never satisfied with the status quo approach in

his own work ethic or his students! He blew me away when he took a sabbatical to study jazz with Jerry Coker because of an unfounded lack of confidence in his jazz playing. I had the privilege of studying clarinet and saxophone with him and his words of wisdom and beautiful musicianship will never leave me! I'll miss him tremendously both as a colleague and mentor and his influence on me as a musician and teacher will never diminish! Keep Swinging Jack!

— *Curt Hanrahan, retired saxophone teacher and head of jazz program, UWM*

Jack Snavelly was a master musician and educator who was equally at home with classical and jazz music. He taught me many things that I use in both my performances globally and my teaching at the University of Tennessee-Knoxville. But above all of this, his friendship and his unwavering support for me as a musician and as a person is what I miss the most about him.

— *Gregory Tardy, Associate Professor of Jazz Saxophone, School of Music, University of Tennessee*

Professor Snavelly made me the musician I am: analytical, looking for the purpose in every note, and the shape of every phrase. He helped me understand how the physical characteristics of playing influence the music and how the slightest adjustment to the reed can affect the beauty of the sound. He was a master teacher, a wonderful musician, and a great friend.

— *Tedd Griepentrong, former saxophone soloist, The United States Army Field Band*

I pinch myself regularly that I am fortunate to have a wonderful career in music, and having Jack as a teacher/mentor was so helpful to me. I have been telling stories about lessons with Jack to my students a lot lately. My 2 p.m. student today is using my Snavelly edition of the Baermann studies. I remember listening to Jack's recording of the Poulenc over and over in high school (back in the old days of records), loved his playing on that!

— *Dr. Gail Lehto Zuger, Professor of Clarinet, Capital University, Columbus, Ohio*

There will always be a special place in my heart for Jack Snavelly. Jack taught me how to play the clarinet and how to make music with it. He was a demanding, uncompromising perfectionist, but he was always fair and encouraging as his students strove to meet his expectations. I modeled my pedagogy and performance after his, and they have rewarded me and hundreds of my students with joy and success during my 40 years in education and performance.

— *John Hibler*

I, too, will always have great respect and admiration for Jack. He was my first bassoon teacher outside of band directors who encouraged me to continue. In college, I experienced his exemplary teaching techniques as a band director and in clarinet fundamentals. Most of all, I admired hearing John [Hibler] and several other exceptional students create the most artistic, heartfelt, and meaningful *music*—specifically by their mastery of phrasing! I often wished I would have studied with him for that reason.

— *Kathy Hibler*

2023-2024 ICA 100% STUDIO ENROLLMENT

The ICA's 100% enrollment challenge for clarinet studios continues!

Joining the ICA opens a world of clarinet information and scholarship, including access to 50 volumes of *The Clarinet* in the James Gillespie Library; discounts on instrument insurance through Anderson Insurance; access to NAXOS Music Library, FORZA Excerpts, and the ICA Resource Library; the ability to attend ClarinetFest® and other virtual and in-person ICA events; and entry to compete in annual ICA competitions.

The ICA is proud to feature one clarinet studio that recently reached 100% enrollment. For more information about how your school or studio can reach 100% enrollment and be featured in an upcoming issue of *The Clarinet*, contact EDO@clarinet.org.

WESTERN WASHINGTON UNIVERSITY CLARINET STUDIO

Western Washington University is located in beautiful Bellingham, Washington, on



WWU Clarinet Studio, front row: Lauren Fontana, Gunnar Reinbold, Sam Byrd, Lola Bultsma, Miguel Vega, Amara Farah, David Bissell; back row: Sarah Lucas-Page, Jayson Dick, Nick Wandling, Ya'am Zahavy-Mittelman, Ashley Davis, Dr. Rachel Yoder

the West Coast between Seattle, USA and Vancouver, Canada. At WWU, students

can earn a bachelor of music (BMus), with concentration in either composition,

musicology, music education, or performance. Also available are a bachelor of arts in music (BA), a general music studies major without a concentration, and a master of music degree with concentration in composition, conducting, musicology,

music education, or performance.

Our thriving clarinet studio, led by Dr. Rachel Yoder, works towards musicianship goals through applied lessons, studio class, clarinet ensembles, and large ensemble performance opportunities including the

WWU Wind Symphony and the WWU Symphony Orchestra. Recent guest artists have included Anthony McGill and Jose Franch-Ballester. For more information, contact yoderr4@wwu.edu.

ICA ANNOUNCEMENTS

CLARINETFEST® 2025

CALL FOR HEADLINER PROPOSALS

ClarinetFest® 2025 will be held at the beautiful Omni Hotel Fort Worth and Fort Worth Convention Center from July 9-13, 2025.

The International Clarinet Association and the ClarinetFest® 2025 Artistic Leadership Team welcome proposals for headlining artists for various featured recitals and concerts throughout the event. Special consideration will be given to proposals matching or closely related to the main theme for this conference:

“TRANSCENDING TRADITIONS – While celebrating the storied legacy of the clarinet, the membership is encouraged to also explore beyond the traditional mainstream to showcase clinics and performances which reflect a wider view of the instrument’s journey within our connected world and allow our community to discover new avenues of expression.”

The ClarinetFest® 2025 Artistic Leadership Team is dedicated to the International Clarinet Association’s Statement of Commitment to Diversity and Inclusion (<https://clarinet.org/about/ica-policies/>) and recognizes the importance of representation within the clarinet community at this event.

There is a \$20 application fee for each proposal. Proposals without accompanied payment will not be considered.

Application Deadline – **April 1, 2024**

Please find more information and submit proposals through the Acceptd portal found at www.clarinet.org under Events: ClarinetFest® 2025.



CLARINETFEST® 2025

CALL FOR GENERAL PROPOSALS

Join us July 9–13, 2025, for a unique five-day, action-packed weekend at the beautiful Omni Hotel and the Convention Center in Fort Worth, Texas, for ClarinetFest® 2025!

The International Clarinet Association and the ClarinetFest® 2025 Artistic Leadership Team welcome your

general conference proposals. Special consideration will be given to proposals matching or closely related to the main theme for this conference:

“TRANSCENDING TRADITIONS – While celebrating the storied legacy of the clarinet, the membership is encouraged to also explore beyond the traditional mainstream to showcase clinics and performances which reflect a wider view of the instrument’s journey within our connected world and allow our community to discover new avenues of expression.”

In addition to opportunities for performances throughout the conference, the Artistic Leadership Team is excited to announce the continuation of the *Clarinet Learning Community* at ClarinetFest®, which is structured to organize and feature all pedagogy clinics, seminars, lectures, workshops, and master classes. The *Showcase Stage*, a special feature of the 2021 conference, will also return in 2025 specifically to feature young student clarinet ensemble performances.

International Clarinet Association members are invited to submit proposals for all of these components for selection into the ClarinetFest® 2025 program. The maximum time allotted for any performance or presentation is 25 minutes.

The deadline for ClarinetFest® 2025 general proposal applications is **September 15, 2024**. There is a \$20 application fee for each proposal. Proposals without accompanying payment will not be considered.

The ClarinetFest® 2025 Artistic Leadership Team is dedicated to the International Clarinet Association’s Statement of Commitment to Diversity and Inclusion (<https://clarinet.org/about/ica-policies/>) and recognizes the importance of representation within the clarinet community at this event.

Please find more information and submit proposals at www.clarinet.org under the ClarinetFest® 2025 page. General ICA questions can be sent to Jessica Harrie at EDO@clarinet.org. Conference questions can be sent to Mary Druhan at ClarinetFest2025@gmail.com.

(Reminder: performance as a headlining artist on any recital or evening concert will also require a proposal for ClarinetFest® 2025. The deadline for this Headlining Artist application is April 1, 2024. Proposals from this pool which

KEY CHANGES AND CLOSING CHORDS

Compiled by Emily Kerski

KEY CHANGES

Alex Abreu and **Ju Young Yi** won clarinet positions in The U.S. Army Band "Pershing's Own."

Christopher Elchico will join the New England Conservatory faculty in fall 2024.

Vanessa Klassen became assistant principal clarinet of the Regina Symphony Orchestra.

Evy Levy won the principal clarinet position of the Arkansas Symphony Orchestra.

Aaron Linde won a clarinet position with the U.S. Navy Fleet Bands.

Cat Pfahler Minnier won a clarinet position with the U.S. Army Regional Bands.

Sérgio Pires joined the London Symphony Orchestra as principal clarinet.

Alisha Zamore won the second and Eb clarinet position with the Houston Ballet Orchestra.

CLOSING CHORDS

Dutch clarinetist, conductor, arranger, and teacher **John de Beer** passed away on January 13, 2024, at the age of 72. In 1989, he founded the Capriccio Clarinet Orchestra in Groningen, Holland, which has continuously performed as one of the longest-running clarinet ensembles in Europe. De Beer served as chairman of the Dutch Single Reed Society (NERV) and professor of clarinet at the Kielzog Art Centre Music School and the Clockhuys Center for Art and Culture, both in the Netherlands. In recognition of his notable work in the field of music, he was made a Knight of the Order of Orange Nassau.

Charles Hine, British clarinetist, conductor, and academic, passed away on January 1, 2024, at the age of 72. The former musical director of the British Clarinet Ensemble performed as a member of the Vega Quintet, among other groups, and was dedicated to mentoring young musicians through work at the Colchester Institute and the British Association of Symphonic Bands and Wind Ensembles (BASBWE). He was committed to new music as a conductor and composer of repertoire for education and the concert hall.

French clarinetist **Paul Landi** passed away at the age of 83. A member of the Republican Guard, Selmer Clarinette Sextuor, and Orchestra d'Anches de Paris, he won first prize at the Paris Conservatory in 1963.

Bill McColl, longtime clarinet professor at the University of Washington (1968-2006), passed away on January 7, 2024, at the age of 91. McColl performed with the US Seventh Army Symphony Orchestra and Puerto Rico Symphony Orchestra, among other ensembles, and was a founding member of two chamber ensembles: Soni Ventorum Wind Quintet and the New World Basset Horn Trio. As an early clarinet and basset horn specialist, he recorded and concertized with the Amadeus Winds, Philharmonia Baroque Orchestra, and the Boston Handel and Haydn Society.

The Royal Seville Symphony Orchestra announced the death of its principal clarinetist **Piotr Szymyslik**. Szymyslik held the principal chair for 30 years and was esteemed across Spain and beyond.

Send information for this column to associateeditor@clarinet.org.

are not selected will be automatically rolled into the general proposal collection for consideration.)

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2024 ORCHESTRAL AUDITION COMPETITION

Coordinator: Jackie Glazier – jackieglazier@arizona.edu

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

Deadline: April 1, 2024

Repertoire (visit clarinet.org for specific audition requirements):

Solo:

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

First Clarinet Excerpts:

- 1 Beethoven: *Symphony No. 6* – Movement 1, mm. 474-493
- 2 Beethoven: *Symphony No. 6* – Movement 2, mm. 68-78
- 3 Brahms: *Symphony No. 3* – Movement 2, beginning to m. 23
- 4 Gershwin: *Rhapsody in Blue* – beginning to m. 17
- 5 Kodaly: *Dances of Galanta* – mm. 31-65
- 6 Mendelssohn: *Midsummer Night's Dream* – Scherzo, beginning to [B]
- 7 Rimsky Korsakov: *Scheherazade* – Movement 2, [F] to [G]
- 8 Rimsky Korsakov: *Scheherazade* – Movement 3, 5 measures before [A] to [A]
- 9 Shostakovich: *Symphony No. 9* – Movement 2, beginning to m. 32
- 10 Shostakovich: *Symphony No. 9* – Movement 3, beginning to 9 after [A]

Prizes:

First Prize – \$1000 USD and a professional mouthpiece
Second Prize – \$500 and a professional mouthpiece

Visit clarinet.org for full competition rules and application details.



2024 YOUNG ARTIST COMPETITION

Coordinator: Catherine Wood –
presidentelect@clarinet.org

Eligibility: Competition participants must not have reached the age of 27 as of **June 30, 2024**.

Application: Deadline for the submission of application materials is **April 1, 2024**. Visit www.clarinet.org for full competition rules, registration, and application details.

Preliminary Round Repertoire:

- 1 Jane O'Leary: *Within/Without*
- 2 Choose one of the following:
 - a Claude Debussy: *Première Rhapsodie*
 - b Bohuslav Martinů: *Sonatina*

Piano is required for the Debussy and Martinů.

At ClarinetFest®:

Semi-Final Round

The following repertoire will be required of all semi-finalists:

- 1 Kenneth Edge: *Wait a While*
- 2 Béla Kovács: *Hommage à J.S. Bach*

Final Round

The following repertoire will be required of all finalists:

- 1 Aaron Copland: *Concerto for Clarinet*

Prizes:

First prize – \$5000 USD; the ICA will also feature the first prize winner in a solo performance at its 2025 conference.

Second prize – \$2000 USD

Third prize – \$1000 USD

Financial aid may be offered for students in need; please email edo@clarinet.org for more information.



2024 HIGH SCHOOL SOLO COMPETITION

Coordinator: Jesse Krebs – jkrebs@truman.edu

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2024

Deadline: April 1, 2024

Repertoire:

- Charles Villiers Stanford: *Three Intermezzi, Op. 13*
- Amanda Harberg: *Hall of Ghosts for Solo Clarinet*

Prizes:

First prize – \$1,000 USD (and a professional clarinet to be announced)

Second prize – \$750 USD

Third prize – \$500 USD

Visit www.clarinet.org for full competition rules and application details.



SITE SEARCH FOR CLARINETFEST® 2027/2028

The ICA board of directors is soliciting the assistance of the general membership in identifying potential United States sites for ClarinetFest® 2027 and 2028. In order for the proposal to be considered, all documents must be submitted by the proposed Program Director(s) and include:

- Cover letter by proposed Program Director(s) stating intent
- Detailed biography and contact information for proposed Program Director(s)
- Three letters of recommendation for proposed Program Director(s)
- Names of proposed artistic team members
- Proposed dates, which are typically Wednesday through Sunday, the third or fourth week of July
- Written proof of financial support from various agencies
- Complete addresses and detailed maps of all hotels/dorms and performance/exhibitor venues, including an outline of their proximity to each other
- Proposal addressing all site requirements as listed below

Being sought are locations with the following attributes:

- **Performance Spaces** – Superior acoustical space with multimedia capabilities conducive for the presentation of concerts, recitals, lectures and master classes. Having two or more performance venues in the same location is considered optimal. Minimum capacity of the large hall should be 1100-1300 seats.
- **Exhibition Space** – Approximately 15,000 sq. ft. exhibition/ballroom space located in or near the same facility where program presentations will take place. Four additional nearby smaller rooms to be used as instrument manufacturer tryout spaces. All exhibition spaces must have the ability to be secured during non-business hours.
- **Housing** – Convenient housing (hotel/dorm) with a variety of price options able to accommodate budgets ranging from students to corporate executives. Capability to house a minimum of 800 individuals.
- **Travel** – Access to major transportation centers (e.g., airports, train stations).

- **Excursions** – Interesting tourist activities in, or within the vicinity of, the city/area of venue.
- **Other** – Incorporation of area musical resources (e.g., professional symphony orchestras, jazz ensembles, chamber musicians, military ensembles) adds greatly to the local experience for those attending ClarinetFest®.

Please send proposals electronically with the above listed requirements by July 15, 2024 to ICA President Diane Barger – president@clarinet.org.

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CALL FOR PROPOSALS: LOW CLARINET FESTIVAL 2025



The ICA is organizing a low clarinet festival at Glendale Community College, in Glendale, Arizona, January 8-11, 2025. Glendale is part of the Phoenix Metropolitan Area and is only a 20-minute drive from Phoenix Sky Harbor International Airport. This will be a celebratory event marking the rise of low clarinet enthusiasts around the world.

This four-day event will feature:

Solo and chamber performances featuring low clarinets (alto clarinet, basset horn, bass clarinet, and contra-alto and contrabass clarinets)

Master Classes

Young Artist Competition

High School Competition

Composition Competition

Presentations/Clinics

Low Clarinet Choir

Exhibits with sheet music, instruments, mouthpieces, reeds, ligatures, cases, repair stations, and everything low clarinet!

This event is open to anyone who loves low clarinets and wants to spend some quality time with other low clarinet enthusiasts. Come and meet fellow low clarinetists from around the world!

This event is hosted by the 2025 Low Clarinet Festival Planning Committee: Amy Advocat (Boston, USA), Jason Alder (London, UK), Jeff Anderle (San Francisco, USA), Matthew Banks (Garland, USA), Lara Diaz (Salamanca, Spain), Joshua Gardner (Tempe, USA), Stefanie Gardner (Glendale, USA), Lorenzo Antonio Iosco (Hong Kong, China), Michael Lowenstern (New York, USA), Jon Russell (Boston, USA), Fie Schouten (Amsterdam, Netherlands), Sebastian Tozzola (Buenos Aires, Argentina), and Sarah Watts (Sheffield, UK)

International Clarinet Association members are invited to submit proposals for live seminars and performances under 25 minutes. Proposals featuring underrepresented composers are encouraged.

Performance proposals will require links of the applicant(s) performing either the proposed works or samples of recent performances, in the case of a world premiere, to be considered. All proposals are due by **June 1, 2024**. Accepted performers will be notified by July 31, 2024.

General questions can be sent to lowclarinetfest@clarinet.org.

DONATE TO THE ICA'S CENTENNIAL FUND

YOUR DONATION WILL:

- provide ICA Membership scholarships for students around the world
- support the ICA Instrument Donation Program
- support ClarinetFest® and other ICA events
- provide ClarinetFest® Travel Grants
- support ICA competitions
- support Harry Sparnaay Scholarship for bass clarinet research and performance
- support the Loren Kitt Memorial Scholarship, which supports chamber music and emerging artists

DONATE AT: www.clarinet.org/donate



PEDAGOGY CORNER

by Julianne Kirk Doyle, ICA Pedagogy Coordinator



Julianne Kirk Doyle is professor of clarinet at SUNY Potsdam's Crane School of Music and serves as New York state chair and pedagogy coordinator for the ICA. She earned her MM and DMA from the Eastman School of Music and BM from the University of Oklahoma. Her debut CD Dante Dances was released in 2019. For more information about Dr. Doyle, please visit jkdoyle.org.

SETTING THE STAGE FOR PRODUCTIVE PRACTICE

No matter our level of experience as clarinetists, our work with fundamentals is never done. We are often too eager to dive into the music for our next project or upcoming concert repertoire before our minds and bodies are ready. For success and retention, like any athlete, we must condition and prepare the mind and body for every practice session and rehearsal. The sequence of exercises is very personal, but we all have the same end goal—fantastic fundamentals. Before we get to the clarinet and fundamental elements of playing, we need to first examine our practice space and tools, to create an optimal environment for successful practice.

TOOLS FOR OBSERVING OURSELVES

Does your practice space have a good mirror to help analyze your embouchure, hand position, posture, and physical approach to the clarinet? Do you have an audio and/or video recording device and microphone with high quality audio so you can record and play back your practice? As computer speakers, phone speakers, and earbuds do not provide the truest sound from your recordings, invest in a good set of over-the-ear headphones or an external speaker.

Video recording shows us our physical approach. By reviewing video, we will see things we might not observe while looking in the mirror. Your phone can be an excellent tool for video and audio recording, and you can get a microphone attachment to enhance the phone audio such as the Zoom iQ7. You can also invest

in a standalone microphone that you tether to a computer or camera. There are a number of reasonably priced small speakers for high-quality recording playback such as the Bose Soundlink.

LIGHTING

How is the lighting in your practice space? Are you squinting to see the music or leaning into the stand? Does squinting change depending on whether you practice during the day or night? Do you need more light on the music so your eyes can focus comfortably? If using an electronic device for music reading, be sure you have the backlight set to a level that allows your eyes to relax and read the music comfortably. Do you need to enlarge or crop the music for better viewing? Squinting to see our music causes unnecessary tension in our face, affecting our tone and impacting eyesight as well. If you find that adding lighting and/or increasing your music size doesn't completely help, consider picking up some reading glasses to assist.

PRACTICE CHAIR

If sitting to practice, are you using a chair that promotes the best seated posture? How do you know the chair is the correct height for you? When the hips and knees are aligned and the feet comfortably sit flat on the floor, the chair is the proper height. If the knees are lower than the hips and/or only the toes (or less) touch the floor, the chair is too high, and conversely, if the knees are higher than the hips, the chair is too low. Improper chair height impacts posture, leads to

back and shoulder pain, decreases breath efficiency, and creates tension. When sitting in a chair promoting good posture, we will feel a sense of grounding, support, and physical freedom. Sometimes a piano bench in the lowest position is the best option I can find in a hall if short chairs are not available.

STANDING PRACTICE

If you are standing, be mindful of your shoes and stance. The shoes should support the alignment of the ankles, hips, shoulders, and head. Be aware that any kind of heel can throw off balance. Be sure shoes are comfortable, fit your feet properly and allow the foot to feel supported and in contact with the floor. If you have flat feet like I do, imagine standing on the outer blades of the feet rather than collapsing the arches. Relax and unlock your knees for balance and physical comfort. Practicing in bare feet helps to feel the floor and your natural stance without the interference of shoes.

MUSIC STAND HEIGHT

Whether sitting or standing, the music stand height should encourage a neutral head position, avoiding looking down or slouching forward to see the music. Having excellent lighting and proper chair height will assist with this. If you are struggling to see the music or observe yourself slouching or leaning forward, experiment by bringing the stand closer to you if seated, or if standing, move the stand further away. One of my students is 6'6" and when sitting to play, the chair is too low; when standing to play, the stand at its highest is also too low. In lessons we find that if they stand up and place the stand on a chair, we can raise the stand to a height that promotes their best standing posture. This height is where the student is the most comfortable, allowing for effortless sound production.

BRING THE CLARINET TO YOU!

Appropriate chair and stand height allows us to easily bring the clarinet to our body, minimizing the tendency to lean into the stand or come to the clarinet. A neckstrap is an excellent option to alleviate the weight of the clarinet, allowing for free fingers. If you utilize a neckstrap, be sure the neckstrap does not pull you forward but that it assists in alleviating the weight of the clarinet.

SELECTING YOUR REED

For the beginning of a practice session, particularly early in the day, I will choose a slightly softer reed until my muscles warm up, especially if my practice follows an intense performance or practice in the days prior. The goal is to avoid any struggle at the front of the practice by easing into the session as you would a yoga practice. This creates awareness of your personal state of vitality. As we warm up, we can increase the reed strength or try out some newer reeds. If feeling tired during the warmup, we can also elect to stay on the softer reed.

APPS TO USE IN PRACTICE

We can utilize great technological tools to enhance our skills. There are several applications for our phones, tablets, or computers that we can use to work on our intonation, rhythm, and flow of time. Many of these apps have multiple functions that can be used simultaneously. Here are a few I have enjoyed using in my practice:

- **Tonal Energy** includes a chromatic tuner and a sounding pitch wheel, grid, or keyboard; tuning analysis during an activity; and a metronome with mixed meter and accent options
- **Tunable** includes a chromatic tuner, a sounding pitch wheel or keyboard, metronome and recording function
- **Metronome+** includes an array of subdivisions, meters, and accents; a visual tuner; tone generator and sounding pitch; option to program measure looping
- **InsTuner** is a chromatic tuner and tone generator
- **ForScore** is a music reading app for iPad users that includes a visual and audio metronome and tuner
- **Nkoda, Piascore or Newsik** are alternatives to ForScore
- **Mobile Sheets** is a music reading app for Galaxy View 2

NO DISTRACTIONS

Have you ever been in perfect practice flow, things are going great, and then the phone rings, you receive a notification or text, or someone knocks at the door? These distractions pull us out of focus. Keeping distractions to a minimum will keep you in practice flow and you can maximize your productivity and retention.

A student recently shared with me that

when they went home for a break, their practice sessions were more productive and focused than when they practice at school. In discussing why the student felt this way, they mentioned feeling less self-conscious at home, knowing that no one is listening or would interrupt their practice session. When this student practices at school, they hear others practicing—perhaps a saxophonist improvising over a loud backing track, or another clarinetist playing the same etude—and would wonder if their colleagues in neighboring practice rooms were listening. These types of worries and distractions eat into concentration. In discussing solutions, some that came to mind were: considering different times to practice such as off peak hours—early in the day, finding rooms in a quieter area, using a large rehearsal room, covering the window so no one can see into the room—and a longer term goal of aiming to block out distractions during practice.

TIPS FOR CREATING A DISTRACTION-FREE ENVIRONMENT:

- Turn all devices to “do not disturb” or “airplane mode” to not receive calls or notifications
- Situate your chair so you cannot see any windows, particularly of a practice room door
- If there is a window in your practice room, cover the window so no one can look in
- Put a “Do not disturb” note on the practice room door (college students: your colleagues will respect your wishes to have an interruption-free practice session)
- Have a journal where you can write down thoughts during and following practice to keep focus; make an assignment for yourself, or a checklist of goals

Minimizing distractions allows us to accomplish and retain more with the instrument. Additionally, having a practice plan for each session will avoid getting bogged down in reactionary behavior. Keep your practice goals in mind and progress at your pace for that day. Examine your practice environment and aim for a comfortable space that is distraction-free, promotes great posture through good lighting, chair, and stand height, and invites you to spend time improving your craft. ♡🎷



INTERNATIONAL SPOTLIGHT

by Luca Saracca

ENGLISH VERSION



Luca Saracca is professor of clarinet and head of the communication office at the Conservatory of Music "Francesco Morlacchi" in Perugia, Italy. He served for five years as ICA chair of international relations (2018-2023) and as a founding member, together with Eddy Vanoosthuyse and Caroline Hartig, of the international council. He was born in Perugia where he studied clarinet at the conservatory under the guidance of Ciro Scarponi, and later studied at the Salzburg Mozarteum Akademie with Alfred Prinz (Vienna Philharmonic). He has performed on clarinet and basset horn throughout Europe and the US with many chamber music ensembles and orchestras including the Orchestra Filarmonica Marchigiana and Namaste Clarinet Quartet. Saracca plays Herbert Wurlitzer Reform Boehm clarinets.

INTERVIEW: SALVATORE SCHEMBARI, FIRST CLARINET OF THE ITALIAN ARMY BAND

Access to a military garrison has its own rules. Once I have delivered the documents and collected the entry pass for the Città Militare Cecchignola (Cecchignola Military Compound) in Rome, I am welcomed, in the headquarters of the Military Band of the Italian Army, by the first clarinet and First Marshal Lieutenant Salvatore Schembari, who shows me directly into the rehearsal and concert room.

LUCA SARACCA: *Thank you, Salvatore, for this invitation and for accepting the proposal to carry out this interview. I must observe, to my great surprise, that this rehearsal room has an extremely auditorium-like appearance.*

SALVATORE SCHEMBARI: I thank you, Luca, for this visit, and yes, this rehearsal room of ours also serves as an auditorium and has hosted performances in the form of short concert seasons and educational



Luca Saracca and Salvatore Schembari

CONTINUED ON PAGE 18

INTERVISTA: SALVATORE SCHEMBARI, PRIMO CLARINETTO DELLA BANDA DELL'ESERCITO ITALIANO

L'accesso ad un Presidio Militare ha le sue regole, consegnati i documenti e ritirato il pass d'ingresso per la Città Militare della Cecchignola (ROMA) mi accoglie, nella sede della Banda Militare dell'Esercito Italiano, il Primo Clarinetto e Primo Maresciallo Luogotenente Salvatore Schembari che mi introduce direttamente all'interno della sala prove e concerti.

LUCA SARACCA - *Grazie Salvatore per questo invito e per aver accettato la proposta di realizzazione di questa intervista. Devo osservare, con mia grande sorpresa, che questa sala prove ha estremamente l'aspetto di un auditorium.*

SALVATORE SCHEMBARI - Sono io che ringrazio te Luca per questa visita e, sì, in effetti questa nostra sala prove ha anche la funzione di auditorium ed ha accolto esibizioni in forma di brevi stagioni concertistiche ed una attività rivolta sia ad un pubblico di ascoltatori che a scopo didattico con la partecipazione di studenti di ogni ordine e grado; attività che si sono interrotte per le restrizioni dovute alla recente pandemia da CoVid-19 e che sono riprese nel 2023 come tutta l'attività concertistica della Banda così come gli interventi istituzionali.

L.S. - *Una programmazione variegata ed interessante di cui parleremo approfonditamente a breve ma, prima mi hai promesso una breve visita al museo privato della Banda.*

S.S. - Certamente, ci attende il collega Primo Luogotenente Giovanni De Socio che è il curatore e responsabile del nostro museo.

L.S. - *Questo luogo racchiude, nelle pur sue ridotte dimensioni, una quantità di testimonianze musicali di grandissimo valore.*

GIOVANNI DE SOCIO - Assolutamente sì, se alle pareti si possono osservare i manifesti che ricordano molti dei più importanti concerti nelle bacheche

e nel nostro archivio conserviamo le partiture delle composizioni dedicate alla Banda dai Maestri che l'hanno diretta, primo fra tutti il M° Lacerenza.

S.S. - Il Maestro Magg. Amleto Lacerenza è stato il primo Direttore della Banda Musicale dell'Esercito, fondata il 2 giugno del 1964, a cui ha dedicato numerose trascrizioni e composizioni così come gli altri maestri che si sono succeduti, come il M° Ten. Col. Fulvio Creux Direttore a sua volta dal 1997 al 2013 che, nel 2004, ha composto "4 Maggio" a tutt'oggi la nostra Marcia d'Ordinanza.

Ringraziato il Prof. De Socio ci accomodiamo in un "salotto musicale" circondati da mobili che espongono una bellissima collezione di strumenti a fiato storici.

L.S. - *Bene Salvatore, proseguiamo parlando della Banda dell'Esercito Italiano oggi.*

S.S. - La Banda dell'Esercito è costituita da centodue orchestrali (il così detto "organico vesselliano"), un archivista, un Maestro Direttore che dal 2019 è il Magg. Filippo Cangiamila e un Maestro Vice Direttore il Magg. Antonella Bona. I componenti della Banda hanno tutti un grado di Sottufficiale ed il reclutamento avviene attraverso un concorso nazionale.

L.S. - *Come dicevamo prima i vostri non sono solo impegni istituzionali.*

S.S. - Sicuramente no, oltre agli incarichi istituzionali che una banda militare appartenente alle Forze Armate ha il dovere di assolvere, la vocazione concertistica ha un'importanza altrettanto significativa ed è testimoniata nella storia da importanti concerti in prestigiosi teatri in Italia e all'estero, tournée in Europa e negli Stati Uniti d'America nonché la partecipazione ad importanti Festival nazionali ed internazionali collaborando con artisti di fama mondiale.

L.S. - *Tu come hai deciso di entrare a far parte di questa formazione musicale.*

S.S. - La mia, diciamo, avventura musicale con la Banda dell'Esercito inizia non prestissimo. Il concorso nazionale al quale ho partecipato uscì nel 2010. Dobbiamo in primis sottolineare che questi particolari concorsi si articolano in due fasi ben distinte: vi è una parte "militare" fatta di test e visite mediche che sono afferenti al fatto inequivocabile che diventando un appartenente alle Forze Armate si deve essere giudicati abili a ricoprire questo ruolo. La seconda parte è quella a cui si accede successivamente ed è relativa alla parte musicale. Dopo aver superato i test ed essere risultato vincitore di questa audizione, sono entrato a fare parte di questa Istituzione a 39 anni.

L.S. - *Bene, allora direi di fare un passo indietro e ripartire proprio da quando hai deciso di studiare il clarinetto.*

S.S. - Sì, sai, come molti clarinettisti e strumentisti a fiato mi è capitato di iniziare lo studio giovanissimo nella banda musicale del mio paese; altrettanto giovanissimo mi sono diplomato presso il Conservatorio di Catania sotto la guida del M° Vincenzo Maggiore. Successivamente ho investito parte del mio tempo nei percorsi di "Strumentazione e Composizione per Orchestra di Fiati" e "Direzione d'Orchestra" e mi sono diplomato presso i Conservatori di Salerno e Frosinone, per altro seguendo anche il percorso di "Composizione", tutto questo senza mai tralasciare lo sviluppo dell'esecuzione strumentale frequentando i corsi dell'Accademia Chigiana di Siena dove mi sono diplomato sotto la guida del M° Giuseppe Garbarino.

L.S. - *Leggo dal tuo curriculum che oltre ai Maestri Maggiore e Garbarino hai studiato con Fulvio Creux, Luigi Avallone e Giorgio Proietti ma, che, parallelamente agli studi hai avuto una intensa attività professionale.*

CONTINUED ON PAGE 19



Salvatore Schembari and Giovanni De Socio in the Museum Hall of the Italian Army Band
Sala Museo della Banda dell'Esercito Salvatore Schembari e Giovanni De Socio

events for students of all levels. These activities were interrupted due to the restrictions of the recent COVID-19 pandemic, but resumed in 2023 as did all the band's concert activity and institutional events.

LS: *It is a varied and interesting program which we will talk about in depth shortly, but first, you promised me a short visit to the band's private museum.*

SS: Of course, my colleague First Marshal Lieutenant Giovanni De Socio is waiting for us; he is the curator and manager of our museum.

LS: *This place contains, despite its small dimensions, a quantity of musical testimonies of great value.*

GIOVANNI DE SOCIO: Absolutely yes; on the walls you can observe the posters that recall many of the most important concerts, and in our archive we keep the scores of compositions dedicated to the band by the masters who directed it, first of all Maestro Lacerenza.

SS: Maestro Major Amleto Lacerenza was the first director of the Italian Army Music Band (founded on June 2, 1964), to which he dedicated numerous transcriptions and compositions. The other directors who followed did the same, such as Maestro Lt. Col.



Salvatore Schembari

Fulvio Creux, director from 1997 to 2013, who, in 2004, composed *4 May* which is still our Ordinance March.

Having thanked Prof. De Socio, we sit in a "musical lounge" surrounded by furniture displaying a beautiful collection of historical wind instruments.

LS: *Well Salvatore, let's continue talking about the Italian Army Band today.*

SS: The Army Band is made up of 102 orchestra members (the so-called "Vessellian ensemble"), an archivist, a master director who since 2019 is Maj. Filippo Cangiamila, and a master deputy director, Maj. Antonella Bona. The members of the band all have a non-commissioned officer rank and recruitment takes place through a national competition.

LS: *As we said before, yours are not just institutional commitments.*

SS: Certainly not; in addition to the institutional tasks that a military band belonging to the Armed Forces has the duty to fulfill, the concert vocation has an equally significant importance. This has been seen in history by important concerts in prestigious theaters in Italy and abroad, tours in Europe and the United States of America, and participation in important national and international festivals collaborating with world-famous artists.

LS: *How did you decide to become part of this musical formation?*

SS: My, let's say, musical adventure with the Army Band began not long ago. The national competition in which I participated was in 2010. We must note that these particular competitions are divided into two very distinct phases: there is a "military" part made up of tests and medical visits which are related to the unequivocal fact that by becoming a member in the Armed Forces you must be judged capable of fulfilling this role. The second part is the one assessed later and is related to the musical part. After passing the tests and being the

CONTINUED ON PAGE 20

S.S. - Certamente. Come ti dicevo sono arrivato a questa posizione in età abbastanza avanzata e nel frattempo ho avuto modo di collaborare con importanti orchestre in altrettanti teatri:

Teatro Massimo-Bellini di Catania, Teatro San Carlo di Napoli, Teatro Regio di Parma, Parco della Musica di Roma, Orchestra Nazionale Ucraina, Orchestra Sinfonica di Savona. Ho anche svolto una intensa attività concertistica come solista e nel repertorio cameristico, mi sono dedicato alla Direzione e alla Composizione.

L.S. - *Ed oggi che sei strutturato in questa Istituzione Banda Militare dell'Esercito Italiano riesci ancora ad avere una attività così intensa a livello professionale autonomamente?*

S.S. - Dobbiamo tenere presente che gli impegni "istituzionali" ed in generale il lavoro di prove, concerti e tutto quello che concerne l'attività della Banda ha assolutamente la precedenza, ma questo è valido per noi che siamo militari come per te che sei insegnante di Conservatorio o per chiunque altro. La principale attività, il lavoro che ha la predominanza ufficiale, è sempre in prima posizione. È pur vero che si riesce ad avere attività collaterali che, anche per loro peculiarità, a volte è più semplice svolgere mentre altre ci possono essere delle difficoltà.

L.S. - *Ad esempio?*

S.S. - Beh, approfittare dei momenti liberi che questo lavoro mi lascia per dedicarmi alla "composizione", che sono momenti decisamente gestibili in piena autonomia, è molto più semplice che dedicarsi ad una alternativa attività concertistica che si potrebbe sovrapporre agli impegni della Istituzione principale. Ciò non toglie che nel corso degli anni sono riuscito a dirigere orchestre e gruppi importanti, anche stabilmente (Roma's Clarinet Choir e Sicily Denner Clarinet Ensemble) ad effettuare concerti e regi-

strazioni discografiche o radiofoniche con gruppi cameristici che nascono e che anche sono stabili all'interno della Banda come il Quartetto di Clarinetti o il Quintetto di Fiati classico.

L.S. - *Di fatto la convivialità, la stima reciproca, la quotidiana frequentazione porta alla nascita di gruppi formati per intero da membri dell'Istituzione.*

S.S. - Sì. Ed è l'Istituzione stessa ad incentivarli usandoli, a volte, come appendice della Banda quando le condizioni (soprattutto di spazio) lo richiedono. Oltre ai già citati abbiamo ad esempio un Brass Ensemble e, come puoi immaginare, dato l'alto numero di musicisti e strumenti presenti possiamo creare ensemble di ogni tipo.

L.S. - *In questa tua attività di musicista a 360° gradi ci sono momenti da esecutore, da direttore, da compositore che ami più di altri?*

S.S. - Non vorrei apparire autocelebrativo, sicuramente come direttore aver avuto l'onore di condurre alcune volte La Banda dell'Esercito è stata cosa che mi ha riempito di orgoglio, altrettanto soddisfacente la recente esperienza con orchestra e solisti presso il Teatro Apollo di Lecce per il Concerto di Capodanno che ha visto protagonista il grande tenore Salvatore Cordella. Come compositore, dopo tanti anni e centinaia di brani, posso dire che la produzione dedicata in particolare al mio strumento ed alla mia attività è sempre la più amata; gli ultimi nati: Il Quartetto "ANEMONE" per 4 clarinetti e la "Sonatina for two Clarinets" in prima esecuzione assoluta nel 2022 e nel 2023 mi hanno dato molta soddisfazione e mi piace citare il Quartetto "ANEMONE" per il quale ho ricevuto anche i complimenti del grande clarinetista Jazz americano Eddie Daniels.

Per la parte esecutiva, come clarinetista, sono diversi anni che eseguiamo come solisti della Banda, il Collega Primo Luogotenente Vincenzo Isaia ed io, "IL CONVEGNO" di Amilcare Ponchielli riportato in auge

per la prima volta anni fa al Festival dei 2 Mondi di Spoleto; poi il lavoro con il Quintetto di Fiati classico "Millennium Ensemble" in questo periodo sta portando ottimi risultati.

L.S. - *Se non sbaglio il Quintetto di Fiati "Millennium Ensemble" è anche protagonista di una realizzazione discografica per te importante.*

S.S. - Non sbagli. I 2 volumi dal titolo "ESOPO tra Favola e Musica" sono un progetto discografico nel quale non solo mi sono esibito come clarinetista membro del quintetto di fiati ma ho anche realizzato le musiche e tutte le illustrazioni.

L.S. - *Caro Salvatore, il tempo è tiranno come lo saranno gli editori delle diverse testate che dovranno dare spazio a questa lunga intervista, molto altro ci sarebbe da raccontare ma lo riserveremo per la prossima occasione con un ringraziamento, doveroso anche nei confronti delle autorità della Banda dell'Esercito, e un caloroso saluto ti auguro una carriera di interminabili successi.*

S.S. - Grazie a te Luca ed un saluto a tutti i nostri lettori. ☺☺

winner of this audition, I joined this institution at the age of 39.

LS: *Well, let's take a step back and start again from when you decided to study the clarinet.*

SS: Yes, you know, like many clarinetists and wind instrumentalists I happened

to start studying very young in the music band of my town; equally very young I graduated from the Conservatory of Catania under the guidance of Maestro Vincenzo Maggiore. Subsequently I invested part of my time in courses in instrumentation/composition for wind orchestra and orchestra conducting, and I graduated from the

conservatories of Salerno and Frosinone, also following the composition path, all this without ever neglecting the development of instrumental performance by attending courses at the Accademia Chigiana in Siena where I graduated under the guidance of Maestro Giuseppe Garbarino.

LS: *I read from your CV that in addition to Maggiore and Garbarino you studied with Fulvio Creux, Luigi Avallone, and Giorgio Proietti, but in parallel with your studies you had an intense professional activity.*

SS: Certainly. As I was telling you, I arrived at this position at a fairly advanced age and in the meantime I had the opportunity to collaborate with important orchestras in many theaters: Massimo-Bellini Theater of Catania, San Carlo Theater of Naples, Teatro Regio of Parma, Parco della Musica of Rome, Ukrainian National Orchestra, and Savona Symphony Orchestra. I have also carried out intense concert activity as a soloist and in the chamber repertoire, and I dedicated myself to conducting and composition.

LS: *And now that you are positioned in this military band of the Italian Army, are you still able to have such an intense activity on a professional level independently?*

SS: We must keep in mind that institutional commitments—the work of rehearsals, concerts, and everything concerning the band's activity—have absolute precedence, but this is valid for us who are soldiers as well as for those who are teachers in a conservatory or for anyone else. The main activity, the work that has official predominance, is always in first place. It is also possible to have collateral activities which, also due to their peculiarities, are sometimes easier to carry out while at others there may be difficulties.

LS: *For example?*

SS: Well, taking advantage of the free moments that this job leaves me with to

SALVATORE SCHEMBARI'S CLARINET COMPOSITIONS

OPUS NO.	TITLE	INSTRUMENTATION
3	<i>Adagio e Allegro</i>	clarinet and piano
8	<i>Andante e Allegro</i>	clarinet and piano
9	<i>Anemone</i>	quartet for 3 clarinet and bass cl.
18	<i>Barcarola</i>	bass clarinet and piano or clarinet choir
19	<i>Belle Epoque</i>	trio for clarinet, cello, and piano
28	<i>Clarinet Concerto</i>	clarinet and orchestra or piano
29	<i>Clarineti</i>	2 clarinets and piano or clarinet choir
44	<i>Fantasia brillante</i>	woodwind quintet
53	<i>Gran trio concertante</i>	flute, 2 clarinets and band
96	<i>Moto perpetuo</i>	solo clarinet or clarinet and orchestra
104	<i>Overture da concerto</i>	clarinet choir
105	<i>Pachydermata</i>	solo contrabass clarinet
109	<i>Petite piece</i>	clarinet and piano
110	<i>Pezzi pittoreschi</i>	woodwind quintet
112	<i>Piccola suite in duo</i>	clarinet and cello
116	<i>Rapsodia for clarinet</i>	clarinet and piano or strings
118	<i>Romanza</i>	clarinet and string quartet
122	<i>Scherzo capriccioso</i>	solo clarinet
129	<i>Sonata fantastica</i>	clarinet and piano
130	<i>Sonatina for two clarinets</i>	2 clarinets
135	<i>Studio in conclave</i>	solo clarinet
136	<i>Suite fanciullesca</i>	clarinet choir or clarinet quartet
140	<i>Tarantella</i>	flute, clarinet, horn and bassoon
143	<i>Tre schizzi per G. Distefano</i>	solo clarinet
149	<i>Variazioni nello stile classico</i>	2 clarinets and bass clarinet
150	<i>Variazioni Rapsodiche on a Paganini theme</i>	clarinet choir or clarinet quartet
154	<i>Virtuoso e Artista</i>	clarinet choir



Salvatore Schembari

dedicate myself to composition, which is time that can definitely be managed in full autonomy, is much simpler than dedicating myself to alternative concert activity that could overlap with the commitments of the main institution. Still, over the years I have managed to direct important orchestras and groups, even on a permanent basis (Rome's Clarinet Choir and Sicily's Denner Clarinet Ensemble), and to carry out concerts and recordings with chamber groups within the band such as the Clarinet Quartet or the classical Wind Quintet.

LS: *In fact, conviviality, mutual esteem, and daily contact lead to the creation of groups made up entirely of members of the institution.*

SS: Yes. And it is the institution itself that encourages them by using the chamber groups, at times, as an appendage of the band when conditions (especially space) require it. In addition to the ones already mentioned we have, for example, a Brass Ensemble and, as you can imagine, given the high number of musicians and instruments present, we can create ensembles of all types.

LS: *In your 360° activity as a musician, are there moments as a performer, as a director, or as a composer that you love more than others?*

SS: I don't want to appear self-congratulatory, but certainly as a director having had the honor of conducting the Army Band a few times was something that filled me with pride. Equally satisfying was the recent experience with orchestra and soloists at the Apollo Theater in Lecce for the New Year's Eve concert which featured the great tenor Salvatore Cordella. As a composer, after many years and hundreds of songs, I can say that the production dedicated in particular to my instrument and my activity is always the most loved. The latest additions—the "Anemone" Quartet for four clarinets and the *Sonatina for two Clarinets* in its first performance in 2022 and 2023—gave me a lot of satisfaction, and the "Anemone" Quartet received the compliments of the great American jazz clarinetist Eddie Daniels.

As a clarinetist, for several years First Lieutenant Colleague Vincenzo Isaia and I have been performing as soloists of the band *Il Convegno* by

Amilcare Ponchielli, brought back into vogue for the first time years ago at the Festival dei Due Mondi in Spoleto. Our work with the classical wind quintet Millennium Ensemble in this period is also bringing excellent results.

LS: *If I'm not mistaken, the Millennium Ensemble wind quintet is also the star of a recording that is important to you.*

SS: You're not wrong. The two volumes titled *ESOP between Fable and Music* are a recording project in which not only did I perform as a clarinetist and member of the wind quintet, but I also created the music and all the illustrations.

LS: *Dear Salvatore, there is much more to tell but we will reserve it for the next occasion. With thanks to you and also to the authorities of the Army Band, and a warm greeting, I wish you a career of endless success.*

SS: Thanks to you Luca and greetings to all our readers. 🙏

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Salvatore Schembari can be reached at schembari.salvatore@tiscali.it or on [Facebook](#).



The “Etude” department features a different composer each issue; send suggestions to editor@clarinet.org.

At times, clarinetists may need to reduce or eliminate use of a hand or limb during injury recovery. Maintaining basic performance skills may seem daunting,

limb, including warmups, etudes, and excerpts that target development of technique. (Note: This resource is only for informational and educational purposes; it is not intended to be a substitute for profes-

C Major

Right Hand, Simple Warm-Ups, C Major (Level 1) from Mary Alice Druhan's *The One-Handed Clarinetist's Workbook: A Resource for Individual Hand Development and Injury-Recovery Periods* (CAMco Music, LLC., 2022)

sional medical care.)

This right hand sample is a Level 1 chalumeau warm-up designed as the first of three progressive skill levels. (Upper joint plugs are included with the book and are available for purchase through the publisher to facilitate use of the right hand while the left hand/limb is at rest.) For beginners, those recovering from injury, or anyone simply isolating right hand position and finger motion, these short exer-

cises give opportunities to work on steadiness of tone and embouchure, stable and consistent airspeed, interval connections, and dynamic shaping. One may practice these at a variety of tempi.

This left hand intermediate short etude examines practice of altered single-hand scalar and arpeggio patterns and finger coordination in two registers, as well as harmonics voicing practice (see optional fingerings for D) with opportunities to

practice marcato and bounce styles.

To explore more valuable etudes and exercises which focus on fresh musical and technical drills through modified repertoire excerpts and approaches, visit www.clarinetallmusic.com. Some of this text is paraphrased from *The One-Handed Clarinetist's Workbook: A Resource for Individual Hand Development and Injury-Recovery Periods* (CAMco Music, LLC., 2022) used with permission from CAMco Music, LLC. ๑๑๑

Left-Handed Étude No. 4

The musical score for "Left-Handed Étude No. 4" is written for a single melodic line in treble clef. It begins in the key of B-flat major (two flats) and 6/8 time. The first staff features a series of eighth-note patterns with slurs, marked *mf marcato*. The second staff continues with similar patterns, marked *f* and *mf legato*. The third staff introduces a change in articulation with a wedge-shaped *f marcato* marking. The fourth staff changes key to D major (two sharps) and time to 3/8, marked *mp dolce* and *bouncy*. The fifth staff continues in D major, marked *grandiose*. The sixth staff includes a *rit.* (ritardando) section followed by a return to *a Tempo*, marked *light*. The seventh staff concludes the piece with a final melodic phrase, marked with an asterisk (*) for fingering options. To the right of the score, two fingering diagrams for the D note are shown, separated by "or". The first diagram shows a sequence of open circles (fingers up) and filled circles (fingers down) for the thumb, index, middle, ring, and pinky fingers. The second diagram shows an alternative sequence.

mf marcato

f

mf legato

f marcato

mp dolce

bouncy

grandiose

rit.

a Tempo

light

* fingering options for D:

or

Left Hand, Etudes, "Etude No. 4," from Mary Alice Druhan's *The One-Handed Clarinetist's Workbook: A Resource for Individual Hand Development and Injury-Recovery Periods* (CAMco Music, LLC., 2022)



LETTER FROM THE UK

by Paul Harris



Paul Harris is one of the U.K.'s most influential music educators. He studied the clarinet at the Royal Academy of Music, where he won the August Manns Prize for outstanding performance and where he now teaches. He is in great demand as a teacher, composer and writer (he has written over 600 music books and compositions), and his master classes and workshops continue to inspire thousands of young musicians and teachers all over the world in both the principles and practice of musical performance and education.

JOHN GARDNER FOR CLARINET: AN AMALGAM OF WIT AND INTELLECT

The Manchester-born composer John Gardner (1917-2011) had a great influence over many generations of musicians during the second half of the 20th century. His musical output embraces everything from opera to concertos, a wonderful catalog of choral music, chamber music, three symphonies, and a whole host of songs. Possibly his most well-known composition is a setting of "Tomorrow Shall be my Dancing Day," a Christmas carol, scored for choir and piano. And he was a great character.

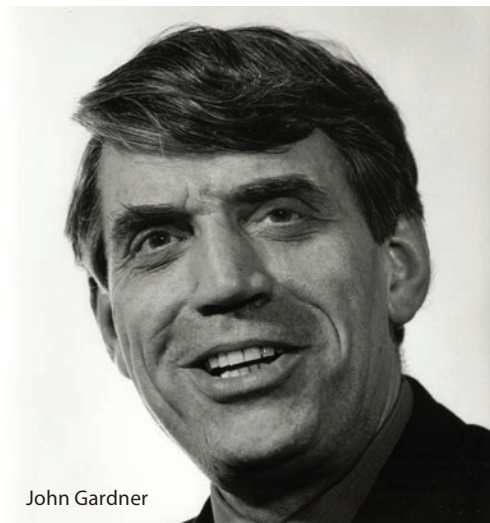
I was lucky enough to be taught musicianship by John when I was a student at the Royal

Academy of Music. His lectures were mesmerizing. I recall one when he was explaining the difference between rondo and ritornello form. He spied a rickety old chair in the room. He picked it up. "In rondo form the whole chair comes back after each episode," he announced in his wonderfully deep resonant voice. Then he yanked off a leg from the old chair, "but in ritornello form... just the leg!"

I've long had a photocopy of a terrific little work by John for solo clarinet; *Troisième Caprice Pour Clarinette*. It was commissioned for the 1979 Geoffrey Hawkes Prize, a clarinet competition held annually for students at the Royal Academy of Music for many years and sponsored by Boosey & Hawkes, who, generously, gave the winner one of their top models as the prize. It's taken me a while, but I finally got around to speaking to his son Chris, a friend of many years, and it's now going to be published by Queen's Temple Publications.

I asked Chris if there was any sign of the *Première* and *Deuxième* caprices for clarinet? But, much in keeping with John's sense of humor, there never were any previous caprices. He simply felt the title gave the work a certain gravitas and position. I also asked if there were other clarinet works? It turns out that there are, and they combine to form quite an important, if small, contribution to the repertoire.

The unaccompanied *Caprice* is truly a miniature lasting just over a minute. But a real treat nevertheless.



John Gardner

Troisième Caprice pour Clarinette

John Gardner
November 1979



It dances along, beginning in 6/8, but is interrupted by bars of 3/8, 4/8, and 5/8, and has a short, more expressive middle section.

It is a shame the other two caprices never did exist, but this is a witty study in irregular rhythm and would fit imaginatively into a recital or maybe set as an audition or test piece in a competition.

John's first work for clarinet was a collection of *Four Miniatures* written as a wedding present for his friend, the clarinetist Alan Frank (who went on to write a clarinet tutor with Jack Thurston: *The Thurston and Frank Tutor*, published in 1939 by Boosey & Hawkes). Alan married the composer and pianist Phyllis Tate and they must have been very pleased with their gift. The four short movements, "Contrapunctus," "Fugue," "Melody," and "Wedding

March," very much represent two major qualities of John's colourful character—his intellect and his wit. The first movement is a kind of three-part canon; very lyrical and thoughtful, and perfect in its structure. The "Fugue," which follows, is indeed (as you would expect with John) a proper three-part fugue—lively, witty, and very engaging—absolute vintage Gardner! The "Melody" meanders dreamily in the unusual key of E major (F# for the clarinetist), adding to the pensive, wistful mood, and the final "Wedding March" is not that far removed from a Vaughan Williams arrangement of a rollicking English folk song—boisterous, carefree and great fun to play and listen to.

Pezzo Romantico, op. 244, is a more large-scale work written in 1996 lasting about 8 minutes and cast in one continuous movement. It is not known for whom

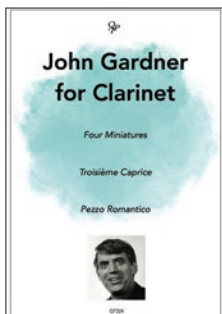


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Bb
A

he might have written it, but it is not too demanding technically. There is much of interest for both clarinetist and pianist to enjoy and it explores the musical ideas in a very well worked-out manner, as expected from a composer who was also a great lecturer in musical form and style.



The three works are soon to be published by Queens Temple Publications as *John Gardner for Clarinet*, and they are certainly well worth exploring. ♪♪

Handwritten musical score for **IV - WEDDING MARCH** (Op. 18). The tempo is marked **ALLA MARCHIA**. The score is written for Clarinet (treble clef) and Piano (bass clef). The key signature is one sharp (F#). The piano part features a steady eighth-note accompaniment. The clarinet part has various melodic lines, including a section marked *cresc.* (crescendo) and *dim.* (diminuendo).

Printed musical score for **Pezzo Romantico Op.244** by John Gardner (1917-2011). The tempo is marked **Allegro Moderato**. The score is for Clarinet and Piano. The key signature is one sharp (F#) and the time signature is 4/4. The clarinet part is marked ***p* espressivo**. The piano part is marked ***p* con ped.** (piano with pedal). The score shows the first few measures of the piece.



SALON DE LA CLARINETTE

by Eric Hoeprich



Eric Hoeprich is a specialist in performing on historical clarinets in music from the Baroque to the late Romantic. Educated at Harvard University and the Royal Conservatory of Music in The Hague, he was for decades on the faculties of the Royal Conservatory of Music (The Hague), the Paris Conservatoire National Supérieur de Musique, London's Royal Academy and at Indiana University, Bloomington. He was a founding member of Frans Brüggen's Orchestra of the 18th Century, where he served as principal clarinet for 40 years. His monograph, *The Clarinet*, was published in 2008 by Yale University Press.

MATTHIEU-FRÉDÉRIC BLASIUS: A CLASSICAL-ERA POLYMATH

Like many 18th-century clarinetists, Matthieu-Frédéric Blasius (1758-1829) took the well-worn path of childhood and education in the provinces, followed by relocation to Paris to find employment amidst the city's thriving musical culture: from wind band to opera, soloist to *Conservatoire* professor.¹ What strikes one as unusual is his apparent excellence also as violinist *and* orchestra leader (*chef*

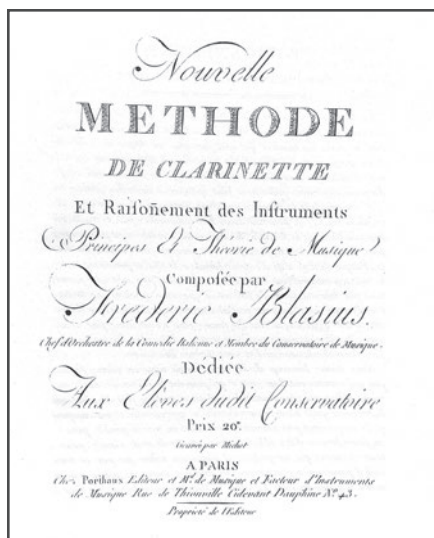
d'orchestre), as well being an accomplished performer on the flute and bassoon.² Add to the mix his success as a composer, and we indisputably have a genuine polymath of the Classical era.³ Also unusual is that he is practically unknown today, which perhaps gives him a special appeal.

François Joseph Fétis, in his *Biographie Universelle des Musiciens* (1860-65), describes a modest beginning for Blasius in Alsace, the son of German parents (his father was a tailor and also a musician), with early employment in Strasbourg in the retinue of Cardinal de Rohan.⁴ By the early 1780s, this served to open doors in Paris where he initially found positions in various opera orchestras and the city's many *Harmonie* ensembles, for which he also composed. It is interesting to note that Blasius, in his first appearance in the prestigious *Concert Spirituel* series in 1784, performed a violin concerto of his own composition, and that on the same program Michel Yost played a concerto for clarinet—most probably also one of his own.⁵ Subsequent concerts in this series included a *Nouv Symphonie* by Blasius (lost) in 1787 and a *Symphonie Concertante* for two horns, performed by Frédéric Nicolas Duvernoy and Antoine Buch twice (by popular demand?) in 1790. By this time the Revolution was underway, and the *Concert Spirituel* series came to an end after a run of more than a thousand concerts, starting from 1725.

Blasius appears to have deftly managed the challenges of the chaos over these years of turmoil. Once the smoke had cleared, he joined the *Garde Nationale* in 1793, and assumed a position at the new *Conservatoire National de Mu-*



Portrait of Matthieu-Frédéric Blasius by Lambert Jeune, c. 1790, Paris



Title page from the *Nouvelle Méthode de Clarinette* by Matthieu-Frédéric Blasius published by Porthaux (Paris, 1796)

sique in 1795.⁶ He subsequently became director of Napoleon's *Garde Consulaire*, and later of the *Garde Impériale* of Louis XVIII in 1815.

All the while Blasius kept a foot in the door at various opera theaters—as both performer and composer. In 1788 he enjoyed success with a production of his *La Paysanne Supposée, ou La Fête de la Moisson* at the *Comédie-Italienne*. The *Mercure de France* noted:

The music is excellent and this musician deserves without a doubt great respect. His style is perhaps above the tone suited for this type of work; but it is strong, proud, and learned; it announces a composer of very great merit, whose work is superior, infinitely superior, to that of many extremely successful musicians.⁷

Blasius was appointed music director of the *Opéra-Comique* in 1790, a position he held for some 25 years.⁸ In 1793, his patriotic opera, *Peletier de Saint-Fargeau* achieved some success at the *Opéra-Comique*, but perhaps more significant were his performances of operas by the better-known composers Étienne Méhul, André Grétry, and Nicolas Dalayrac, all of whom praised Blasius as conductor.

Of particular interest is his *Nouvelle Méthode de Clarinette* published by Porthaux (Paris, 1796), and dedicated to his students at the *Conservatoire*.⁹ In his introduction to the *Méthode* Blasius describes music as “a very difficult Art; painful and unprofitable,” and complains of young players concerned only with technique, but who cannot play in time or with proper expression. He then deals with the basics of music in a series of “Questions and Answers,” covering relatively elementary topics like note values and scales. The *Seconde Partie* includes remarks on reeds and embouchure, followed by pedagogical duos and finally a set of six more advanced duets.

A beautifully engraved fingering chart (which ascends to altissimo A) includes an image of a clarinet, made in five sections (including the mouthpiece), with five keys and an integral stock-bell, and clearly showing the reed positioned in the French way, against the upper lip.¹⁰ He describes this “double” embouchure, recommending that one

...take great care that neither the mouthpiece nor the reed are touched by the teeth. The mouthpiece must be placed on the lower lip with the reed against the upper lip, and in no case should the teeth touch it. The reed should not be too strong and in fact it is preferable to use light reeds in order to avoid fatigue.

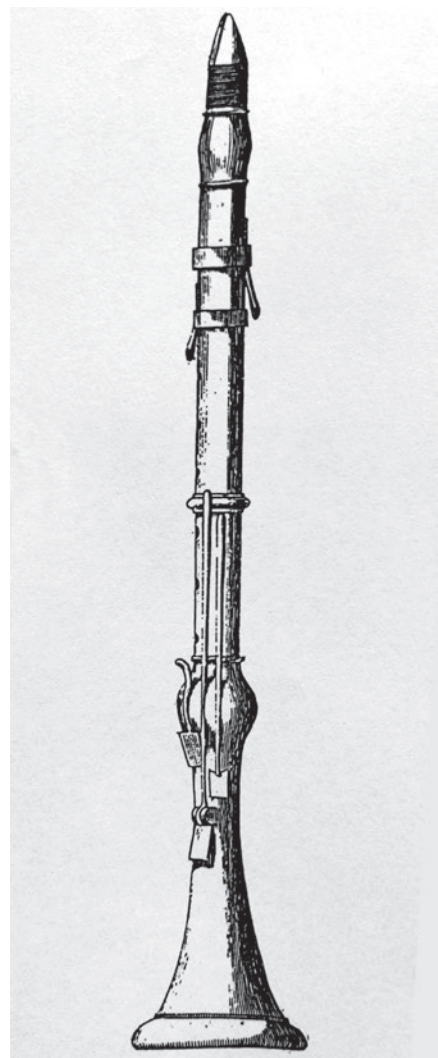
If you have a hard reed, you might damage your lips and tire your chest, without being able to get a sound from the instrument that is pleasant, whereas a soft reed is more flexible, and your lips, which are not accustomed to this work, can control it more easily.¹¹

Blasius notes the need for two instruments with *corps de rechange* in A/B \flat and C/B \natural . With a certain prescience, he expresses the hope that one day someone will find a way to make it possible to play in all tonalities with only one instrument—setting the stage for Iwan Müller's 13-key clarinet, presented to the *Conservatoire* some 16 years later in 1812.¹²

He includes remarks on the “companion” instruments to the clarinet: the

bassoon, horn, and trumpet. Given that many of his *Suites d'Harmonie* call for pairs of clarinets, bassoons, and horns, this is perhaps not surprising; the tradition of pairing the clarinet with the horn had already been long established.^{13,14}

Blasius's four clarinet concertos are fine examples of Classical-period composition. Typically, each one opens with a fast movement in sonata form, followed by a soulful Adagio and a vigorous Rondo.¹⁵ They are all written for a clarinet in C, slightly unusual for the period. The great Josef Beer (1744-1812) played a concerto most likely on C clarinet by Carl Stamitz in his debut concert at the *Concert Spirituel* in 1771, but afterwards all solo concertos by Sta-



Clarinet from the *Nouvelle Méthode de Clarinette* by Matthieu-Frédéric Blasius

Blasius describes music as “a very difficult Art; painful and unprofitable,” and complains of young players concerned only with technique, but who cannot play in time or with proper expression.

mitz as well as Beer’s own concertos were composed for clarinet in B♭.¹⁶

Other works with clarinet include a large number of quartets for clarinet and string trio—opp. 1, 3, 12, 13, and 19—a popular genre in the period, featuring the clarinet in a sort of mini-concerto role. Here, Blasius composed for both C and B♭ clarinets. The op. 1 set of three quartets was published in Paris by Sieber in 1782, the earliest date for tracking the composer’s presence in the French capital.

Of particular interest are six *Sonatas*, op. 55, for clarinet and viola or bass. Extant works for violin and bass resemble

the clarinet sonatas by François Devienne and Xavier Lefèvre, which presumably describes these sonatas as well.¹⁷ Other unusual compositions are the three trios for clarinet, horn, and cello, “chosen from the oeuvre of the celebrated Michel [Yost],” and for flute, clarinet, and bassoon, op. 31. And lastly, there are ten trios for two clarinets and bassoon, and some 48 duos for two clarinets.

In conclusion, we note that Josef Beer and Anton Stadler owe much of their fame to circumstances, whereas Blasius labored in relative obscurity, but with integrity and panache, not to mention great success. Again we turn again to Fétis from his *Biographie Universelle* for praise of Blasius:

All composers remembered for a long time the pains he took over the performance of works confided to his care; his assurance, his self-control and the accuracy of his ear, which allowed him immediately to detect in which part a mistake had been made. He received a pension in 1816 and retired to Versailles. ♪♪

ENDNOTES

- 1 Just among clarinetists that followed this route, we have the team that performed under Rameau in the 1750s: Franz Raiffer, Johann Schieffer, Gaspard Procksch, George Flieger, and Valentin Roeser, as well as in other orchestras in Paris, such as the private orchestra of Alexandre Jean Joseph Le Riche de La Popelinière, who twice brought in Johann Stamitz from Mannheim to lead the orchestra in the 1750s.
- 2 The French term *chef d'orchestre* is translated today as “conductor.” However, it is quite certain that Blasius would have been both the

concertmaster as well as the leader, or “chef,” doing the job of coordinating while playing; he would *not* have stood in front of the orchestra with a baton.

- 3 Fétis reports that Blasius enjoyed great success early on in Paris with his compositions of *Suites d'Harmonie*.
- 4 Both Martin Vogelers in *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500-1800* (Strasbourg, 1911) and Ernst Ludwig Gerber in his *Neues historisch-biographisches Lexikon der Ton-künstler* (Leipzig, 1812).
- 5 According to Constant Pierre in his *Histoire du Concert Spirituel* (reprint, Paris: 1975), the *Journal de Paris* praised both his performance and the composition which was “full of the greatest difficulties and performed neatly and accurately.”
- 6 Curiously, Blasius is documented as teaching violin, and yet he dedicates his clarinet method to his students at the *Conservatoire*.
- 7 *Mercur de France*, September 6, 1788, p. 40.
- 8 The *Comédie-Italienne* was renamed the *Opéra-Comique* in 1793.
- 9 One is tempted to think Blasius hoped this method would be adopted by the *Conservatoire*, an honor bestowed a few years later on Xavier Lefèvre (*Méthode de Clarinette*, 1802).
- 10 The stock and bell made in one piece was not unusual in this period.
- 11 Blasius, M. F., *Nouvelle Méthode de Clarinette*, Porthaux: Paris, 1796, p. 2. This author concurs that the generally recalcitrant “fork fingerings” work better with a soft reed.
- 12 Famously, the *Conservatoire* rejected Müller’s invention.
- 13 Several makers were active in Paris at the time, three of which were of German origin: Johann Gottfried Geist, Jean-Jaques Baumann, and François-Michel Amlingue. Amlingue is survived by many clarinets with a one-piece stock-bell, and the instrument in the engraving is not dissimilar to these. However, the fine French makers, Prudent Thierriot and Dominique Anthony Porthaux, cannot be ruled out. These are the most prominent, but there were at least ten more clarinet makers in Paris at the time.
- 14 See Valentin Roeser: *Essai d'instruction à l'usage de ceux qui composent pour la clarinette et la cor*. Paris: Le Menu, 1764; Minkoff reprint, 1972.
- 15 The *Méthode* for clarinet and several Blasius clarinet concertos are available online at [IMSLP: Petrucci Music Library](https://imslp.org/wiki/Petrucchi_Music_Library).
- 16 When Blasius directed the *Garde Consulaire* in 1799, his clarinet section included 12 C clarinets and two clarinets in high F, which would have made a brilliant sound.
- 17 Hopefully they may turn up at some point.



Title page from the *Clarinet Concerto No. 1* by Matthieu-Frédéric Blasius



THE JAZZ SCENE

by Tim Bonenfant and the ICA Jazz and World Music Committee

TOP JAZZ CLARINET RECORDINGS, PART 1

Would you like to start playing jazz as a clarinetist, but you don't know where to start? The best thing to do is to start listening to the great jazz clarinetists. But which ones?

We, the members of the ICA Jazz and World Music Committee, would like to recommend what we consider to be some of the more interesting examples of jazz and world clarinetists on record. The nine members of the committee each submitted a list of five of their favorite albums, with a short explanation of why they choose these particular recordings. This first article presents the choices of three of our members, Simon Wyrsh, (chair of the committee), Brian Gnojek, and Samantha Wright. Other committee members will present

their choices in subsequent articles. A playlist titled "[ICA Jazz/World Music Top 5 Album Recommendations](#)" is available on YouTube.

SIMON WYRSCH RECOMMENDS:

1. *The Complete Gramercy Five Sessions* by Artie Shaw
Recommended track: "[Summit Ridge Drive](#)"



This is a simple blues format, but is so unique for a lot of things: instead of

piano they use a harpsichord, unheard of in jazz (even to this day). Boogie-woogie elements are squeezed in, and usually vibrato on clarinet sounds rather old fashioned, and there's nothing wrong with that, but when Artie Shaw uses vibrato it sounds so modern in my eyes, because it is a fast vibrato with a lot of waves. All the core elements of jazz are exposed in this track: call and response, background lines, solo and collective improvisation, two-harmony part by clarinet and trumpet. All in all, this is just a unique track.

2. *Benny Goodman Sextet, featuring Charlie Christian*
Recommended track: "[Gilly](#)"



A classic recording of the legendary Benny Goodman, with a lot of drive, little arrangements and swinging solos, which also shows Benny's talent to discover newcomers like Charlie Christian in this case, who is the starting point for the modern guitar in jazz.

3. *Chip Off the Old Bop* by Buddy DeFranco
Recommended track: "If You Could See Me Now"

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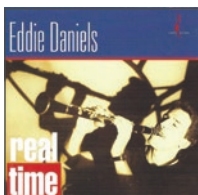
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That legendary “open G” of Buddy was so unique—that tone, that air in the sound—he was the ultimate bebopper that took the clarinet from the swing era and made the transition into bebop. Great modern solo with the new vocabulary like upper structure triads, away from the arpeggio up and down more into chromatic lines.

4. *Real Time* by Eddie Daniels
Recommended track: “[You Stepped Out of a Dream](#)”



Modern post-bop playing by Eddie Daniels, who took the next step after Buddy DeFranco, bringing the clarinet to new fields of playing in a contemporary way similar to lines and sounds you would hear regularly on a saxophone, which he also plays.

5. *Old Tyme Modern* by Herb Hall
Recommended track: “[Old Fashioned Love](#)”

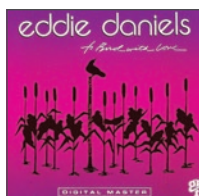


A very hip recording with old stuff that sounds so fresh and timeless in his own way.

Herb Hall sings beautifully on the clarinet and tells stories. It is a very different style of playing music from just spelling out chord changes. He is speaking on the clarinet and uses it like a voice. A very original recording of an unsung hero of the jazz clarinet.

BRIAN GNOJEK RECOMMENDS:

1. *To Bird with Love* by Eddie Daniels
Recommended track: “[East of the Sun](#)”



This album dedicated to the music of Charlie Parker has a knockout, all-star rhythm section (Fred Hersch, Al Foster, and John Patitucci!), and when pitted against his other albums, I just feel this one has something “extra.” He also quite simply plays the bell off his clarinet. The opening track “She Rote” is one of my favorites, to the extent that I did a whole analysis of it in college.

2. *Illinois Concert* by Eric Dolphy



Recorded during a short time when Herbie Hancock joined Dolphy’s quintet, this album starts with a 20-minute jam on “[Softly As In a Morning Sunrise](#)” which shows about all the bass clarinet is capable of, followed by a short but beautiful ballad in “Something Sweet, Something Tender.” As far as I can tell, there are five recordings of Dolphy playing “God Bless the Child” out there. This one is not the most well-known, I think in part just because it’s not the one that has been transcribed (yet, stay tuned!). Recorded two years after the others, you can tell from the first notes that this one is different, and is going to be a wild ride. After this he switches to flute and saxophone, but the rest of the album is still worth a listen.

3. *Happy Song* by Anat Cohen Tentet



It’s tough to pick a favorite of Anat’s, but I just love listening to [this album](#). Her playing is fantastic, after years of playing jazz and becoming one of the masters of Brazilian choro. I love the sound of the Tentet, which includes cello and accordion on some tracks (the latter being virtuosically played by Victor Gonçalves who also plays piano on the album) in addition to bass, drums, guitar, trombone, trumpet, and baritone saxophone. Cohen often takes a backseat to the other players, in some cases only playing on a small portion of a track. It’s refreshing to see a band leader allow the other musicians to shine (one of my favorite things about Miles Davis’s *Milestones* album). The title track of this album is exactly as described; you can’t help but have a smile on your face while listening to it.

(Side note: my favorite thing Cohen has recorded may very well be her version of “Eye Gedi” on her album *Poetica*. It is stunningly beautiful.)

4. *The Complete Gramercy Five Sessions* by Artie Shaw



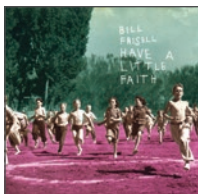
While Benny was responsible for so many amazing commissions for clarinet, purely from a jazz standpoint I’ve always been more partial to Artie Shaw. He seems a little freer with his ideas, and his high register is so clear and controlled! For both of them, I tend to like their small group work better than their more well-known big band stuff. I’m not sure I’ve ever heard a harpsichord in a jazz setting outside of this group, but it works in a refreshing, if in a slightly eccentric way.

4. *Buddy DeFranco and Jim Gillis* by Buddy DeFranco

This one is tricky, because I believe it is only available on LP, and isn't available on YouTube, Spotify, or anywhere else. However, it was my first Buddy DeFranco record, and it still has a special place in my heart. His playing takes a well-earned spot between Benny and Artie, and Eddie and Anat. This album has an intimacy to it that I love, since it's all only clarinet and guitar. Jim Gillis is also fantastic, not doing much improvising, but doing a great job of providing both the bass line and chord comping at the same time on one instrument.

SAMANTHA WRIGHT RECOMMENDS:

1. *Have a Little Faith* by Bill Frisell, featuring Don Byron on clarinet:



I love everything about Bill Frisell's music: the sensitivity, honesty and the blending of instruments. I particularly love the clarinet sound in combination with his electric guitar. Incredibly moving music. Don Byron also inspires me greatly—it's always interesting to hear about his philosophical thoughts in interviews and this transcends into his music. He plays a variety of styles, which I feel is a reflection of the music he feels connected to and fascinated by. He made a great statement some years ago which really resonated with me, along the lines of, "as a listener we appreciate many styles of music, so as a performer I shouldn't feel restricted to one fixed style either." Another great album with Don Byron and Bill Frisell is *The Sweetest Punch*, playing the music of Elvis Costello.

2. *Old Tyme Modern* by Herb Hall



Herb Hall is the brother of Edmond Hall! His playing is so melodic and heartfelt. Beautiful. I go to this record often, to appreciate the honest phrasing and feel. Gorgeous.

3. *Impressions of New York* by the Rolf & Joachim Kühn Quartet:



Rolf Kühn was my clarinet teacher while I was completing my master's studies in Hamburg. He is my hero! I'm fascinated by his musical career, having learned the clarinet through Benny Goodman records, moving to New York in the late '50s, playing with bebop all-stars such as Toshiko Akiyoshi and Jim Hall, then exploring free jazz. This is one of my favorite albums by him. The beautiful bond between Rolf and his brother Joachim is just incredible. Within just the first few seconds you are introduced to this exciting world of sound explorations and harmonic freedom.

4. *Thesis* by Jimmy Giuffrè



Jimmy Giuffrè's journey through music and his explorative nature also really inspires me. Listening to his recordings from the '50s fills my heart with so much joy, appreciating his heartfelt melodic lines and warm sound. In the '60s his pairing, particularly with Paul Bley, blows my mind. A favourite song of mine is Carla Bley's "Jesus Maria."

5. *Sweet but Hot* by Jimmy Hamilton



I love Jimmy Hamilton!!! I often ask myself how different the Ellington Orchestra could have sounded without his entrance in 1943 (of course then along with Billy Strayhorn's compositions). He was the first clarinetist in the band to play the Boehm system and to come from a more classically inclined school of learning. The music developed into new directions, but somehow always the heart of New Orleans was at its core, thanks to Duke Ellington's vision. In this album we hear Hamilton with his own small band, instead of with a big band. Again, his playing is so melodic and he really makes the clarinet sing. I remember being so obsessed with this recording of "I Can't Give You Anything But Love" for such a long time. And I'm a strong believer that most songs always sound better in the key of G!!

I found this to be an interesting and informative set of lists, with both albums I have loved throughout the years, mixed with music I have yet to discover myself. I hope this is beneficial in your search for hearing the clarinet as a jazz instrument.

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THE CLARINET CHOIR

by Margaret Thornhill



Margaret Thornhill, DMA, has written a column about clarinet choirs for *The Clarinet* since 2007. She is a performer and private teacher based in Los Angeles where she conducts the Los Angeles Clarinet Choir and is currently an adjunct professor of clarinet at Claremont Graduate University. Contact her with news about your clarinet choirs and their repertoire via her website, MargaretThornhill.com.

AN INTERVIEW WITH ALEXIS CIESLA

Clarinetist and composer Alexis Ciesla is professor of clarinet at the Conservatory of Saint-Priest, a town in the Metropolis of Lyon in the Auvergne-Rhône-Alps region in Southeast France. Alexis studied clarinet in Lyon, Geneva, and Paris, and received the *premier prix* in clarinet and bass clarinet. In parallel, he was clarinetist in the Orchestre Français des Jeunes and soloist in the Orchestre Mondial des Jeunes Musicales. Drawn to teaching, he received his *Diplôme d'Etat* and also his *Certificat d'Aptitude* and has taught at the Conservatory of Saint-Priest since 1992. He has participated in many chamber music and orchestral projects, and has written pedagogic works as well as pieces for orchestra, clarinet ensembles, musical theater, and soloists. His compositions are published by Robert Martin, Da Camera, Advance

Music, Billaudot, IMD, and others. Passionate about improvised and traditional music, he founded the Doumka Clarinet Ensemble with whom he recorded four albums praised by critics.

In December 2023, we had a conversation about his life and work.

MARGARET THORNHILL: *Alexis, you are a prolific composer! I own many of your pieces for clarinet choir published by Advance Music, (Klezmer Suite, Seven Sparks, Concerto for Clarinets, the quartet Tarnov Suite) but until I started listening to your [YouTube channel](#), I had no idea of the variety of other commissioned works you wrote for the clarinet choirs of Sandnes (Norway), Calamus (Italy), and France: Finistère, Colmar, Langues de Bois, and the Collectif du Rhône. How can interested readers obtain scores/parts for some of these unpublished works?*

ALEXIS CIESLA: I'm in the process of putting together a website that will list all my music with its characteristics, where to listen to it, and how to obtain it, etc. It's true that not all my music is published. Publishers have to make choices and that's understandable; some music wouldn't sell much if it were published. For others, I think it's a shame, but I'm not giving up hope of finding ways of distributing them!

Thessalonique-Istanbul (for clarinet or saxophone choir) is a very recent piece, and I have high hopes of publishing it.

Orient express! (for two solo clarinetists and clarinet choir) will soon be published by Editions Robert Martin.

Le Bal Russe (scored for woodwind quintet and clarinet choir)—I think it's a fine piece and I'm hoping to publish it.



Alexis Ciesla in June 2023

Bublitchki (clarinet quartet) is published at EDRMartin.com.

Plitsch-Platsch (for clarinet quintet or clarinet choir) is one of the pieces I send directly to people who ask me for it.

Breizh'Mer Variations (for clarinet choir) is a more difficult piece to propose to a publisher, as its content is quite specific. The same goes for *Indrahanush* (scored for clarinet choir and Indian musicians) and *Décisif* (scored for accordion and clarinet choir).

MT: *I admire your clarinet playing very much! You are classically trained, but you have a deep knowledge of klezmer, Balkan, and other Eastern styles (Turkish, Indian...). How did you first learn these musical styles and when did you start playing and composing in them?*

AC: I had a very classical training with my teachers indeed. But very soon after I finished my studies, I began to take a closer interest in all kinds of music where the clarinet was present. Klezmer music is one of them, along with jazz, traditional music from Central Europe, and improvised music. I quickly realized that my curiosity and my appetite for discovery would not allow me to delve deeply into all of them. So I decided to play and write my own music, drawing freely on these influences.

There's no doubt that my 15 years with the Doumka Clarinet Ensemble (1995-2000) were an incredible laboratory for discovering this music, learning some of it and, above all, realizing that I could compose music myself, even though I was purely self-taught!

MT: *I've listened to many of Doumka's tracks, and the inventiveness and variety of the music is stunning. The combination of three clarinets with percussion (often middle Eastern) is an unusual choice but it really works. What made you decide on this instrumentation?*

AC: The end of my classical studies and the discovery of traditional Eastern European music and klezmer, etc., resulted in the desire to open up my field of play; friendship with two other



Doumka Clarinet Ensemble and Youval Micenmacher in Morocco in 2003

clarinetists (Hervé Bouchardy and Franck René) sharing the same profile did the rest. We made four discs in formats where the three clarinetists, who can play Eb, Bb, alto, and bass clarinet, collaborated in turn with the accordion, oriental percussion, drums, and double bass. Initially, the accordion brought us the "traditional" color, which is what we were looking for. But quite quickly, we put this instrument aside, keeping only the percussion (*tof, zarb, bendir...*). This allowed us to not lock ourselves into an aesthetic that was too clearly identifiable.

MT: *The album La Coquille et le Clergyman is "way out." One website (Cezanne) says it knows "no boundaries"!*

AC: After the album *Café Rembrandt* we actually worked on a film concert project around films from the surrealist movement. The resulting album *The Shell and the Clergyman* is in fact a form of UFO, but this is a reflection of Germaine Dulac's films... Subsequently, we moved towards a slightly more jazz aesthetic, with the addition of double bass and drums for the album *Afar*, and it is this album which definitively determined my desire to move to the side of

composition rather than (just) that of playing. Each of these four recordings, as well as other projects, including one with a symphony orchestra and a Yemeni singer, gave rise to concerts and tours, of course.

MT: *Looking over your publications and your video output, I really admire the way your musical life is so integrated. Your composition, teaching, and performing seem to feed into each other.*

AC: I admit that my life is, in general, very musical! It is rich in three axes which do not go without one another. After a stint with the World Musical Youth Orchestra and the French Youth Orchestra, I came very close to joining the Lausanne Chamber Orchestra (Switzerland), which was a real disappointment at the time. But subsequently, I was able to measure the positive values that the combination of concerts, teaching, and composition brought me. And indeed, these three disciplines feed off each other.

MT: *You write delightful music to perform for and with your students—the Duo Etudes, for example—and you give concerts where you are featured but which*

Alexis Ciesla, Concert Carte Blanche, with his students and faculty colleagues



include your conservatory studio (such as the “Carte Blanche” Concert in 2019). Is “teaching by example” an important part of your pedagogy?

AC: I have been passionate about teaching for over 35 years, regardless of the level of my students. It’s an incredible challenge to pass on your passion, music, and the joys of the clarinet. I try to be as open as possible to aesthetics and to different composers, but it is true that my clarinet class is an extraordinary field of experimentation! Am I missing a piece for a particular strength? Other teachers must want it too! Right? So I write for this duo, this quartet, this student, my entire class... and I find it really interesting that other clarinetists can benefit from it!

It is also important that our students see us in a playing situation; I invite them to my concerts, and when possible, we perform on the same stage, as equals. And *teaching by example* continues by taking my students to concerts. We went to see Yom, Martin Fröst, David Krakauer, Giora Feidman, Philippe Berrod, Shirley Brill, etc., and each time, there are lessons in music, questions, wonder, and curiosity that nourish the desire of my students.

MT: *You’ve also created several theater pieces that include the clarinet ensemble, spo-*

ken word, singing, and staging, which have socially important story lines. Loin du Garbo is literally about exile; Halb is about being “the other half of the world” and the transmission from generation to generation; and When Malka was Dreaming—with choreography, text, singing and orchestra—is about a Jewish family with too many children and too little money in a long-ago village in

Poland (the Yiddish folktale where the father is advised to bring each of the animals into the house to show “It could always be worse!”). What was it like for you collaborating on these productions?

AC: At the start, there is always a need, a desire, an idea of collaboration. “Halb, the other half” is a very good example...May I tell you?



Alexis Ciesla in rehearsal with his colleagues at the Conservatoire of Saint-Priest

A few years ago, I looked in vain for a musical tale for my clarinet class. I found a few tales, but nothing that really satisfied me. Feeling sufficiently equipped to compose, I decided to write a story myself. I approached an author friend with whom I now systematically collaborate when it comes to writing texts (to each their own profession!). I gave her specifications and she began to write a tailor-made text. In particular, the clarinet had to be present in the story! After that, it was I who took over by putting her text to music. And then, a second time, we played the game of “creative ping-pong”! We took turns moving the project forward. It has become:

- 1 a story for clarinet class
- 2 a more ambitious tale, with singing and choirs
- 3 a show with my fellow conservatory professors

- 4 an award-winning record book
- 5 a professional show...

This is also the case for *Loin de Garbo*, commissioned by the company that took over *Halb* and *Quand Malka Révait*, commissioned by three conservatories in the southwest of France. In this case, I essentially started with pre-existing stories and music, Yiddish tales, and klezmer music, and I arranged them to make a joyful, invigorating, burlesque, and mischievous show. Each time, I try to respect the desires, the levels of the musicians, the expectations of everyone. For example, *Halb* is aimed at secondary students while *Loin de Garbo* concerns all clarinetists, whether beginners or postgraduates.

MT: *What is your next project?*

AC: I am currently working on:

- The collection *New Klezmers*. Ten

klezmer pieces for the clarinet “my way,” with accompaniment for piano, double bass, percussion, and *oud* (for secondary students.) It will also be published for saxophone, flute, oboe, etc.

- A show *Les Bois font leurs jeux* for a conservatory around the theme of sport, for all the instruments in the woodwind family.
- *From the earth... to the sea*, a piece for clarinet choir, double basses and percussion.
- A *Rhapsodie* for alto saxophone and string quintet, for the final round of an international saxophone competition in France.
- Maybe a clarinet concerto... ♪♪♪

○ ○ ○

For more information, see the [Wikipedia article on Alexis Ciesla](#), as well as his website AlexisCiesla.wordpress.com.

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ATTRIBUTION THEORY FOR CLARINETISTS: Mental Skills for Success

Managing self-talk can help clarinetists practice effectively and perform at their best.

by Jessica Pollack

So much of playing the clarinet relies on mental skills: maintaining focus, mastering performance anxiety, learning to practice effectively, and more. An important mental skill of learning clarinet is managing our self-talk around the results we get when we practice, perform, or audition. The thoughts we have about our playing shape our feelings, motivation, and ultimately our behaviors in the practice room. In this way, our thoughts have tangible effects on our performance outcomes.

Bernard Weiner's attribution theory says the way we *explain* an outcome in our heads matters, and it can matter more than the outcome itself. His theory comes from general psychology, but can explain our experiences as clarinetists, help us stay motivated in the learning process, and turn our attention to the most effective behaviors and strategies to improve. Over time, these thoughts determine the practice behaviors that shape who we are as players.

Imagine you won an audition or played a great concert. Think about how it feels to say you did well because of each different reason:

*I worked really hard, mastered my repertoire, and came well prepared.
I have a gift.
I had really good training.
I got lucky.
The repertoire chosen was really easy.
The other performers played poorly in comparison.*

I am really good at learning short excerpts and taking auditions.

Imagine you did not win an audition, or played poorly in a concert. Think about how it feels to say this happened because:

*I am not talented enough.
I didn't practice the repertoire enough.
I didn't practice auditioning/performing enough.
I am bad at auditions/performances.
I was sick.
My reeds were bad in this new location.
I wasn't what this particular committee was looking for.*

These all feel qualitatively different to us. The real question is: Which reasons made you want to practice and try again?

ATTRIBUTION THEORY BASICS

Attribution theory deals with *perceived* outcomes (whether *you* see it as success or failure) and, even more importantly, *perceived causes* of outcomes. After we perform, we can consider how happy we are with that attempt, and why we got the results we did. We then *attribute* the outcome to a cause.

Regardless of whether or not the attribution is true (which is often worth considering, because humans are very good at weird, faulty logic), our *belief* in the attribution will lead to very different emotions and future behaviors.

There are times we might play well or win, but discount the reason why and so we feel discouraged. There are also times

we don't do as well as we want, but feel motivated to keep working.

If you struggle with negative self-talk, doubts, a lack of motivation, or anything other than great mental satisfaction in the practice room, it may be worth considering your attributions, both within a session as well as throughout a longer preparation process.

POSITIVE AND NEGATIVE EFFECTS

But first, how do attributions affect us, and which ones have positive effects?

Generally, we want to make attributions in the practice room that make us feel capable and motivate us to keep trying and learning.

ATTRIBUTIONS WITH POSITIVE EFFECTS

When you succeed because of something within your control (you worked hard, or you chose a great preparation strategy), it feels good and motivating. You will be excited to practice again.

I feel great about my last performance because I found the practice schedule and strategies that work for me.

This will leave you feeling ready to get to work, because you expect that work to pay off.

Even with failures, attributions to things within our control can feel empowering.

Compare:

I practiced a lot and still wasn't happy with my performance. This must be because...

- a I need to test different practice strategies.*
- b I don't have enough talent to be a musician.*

The first statement probably feels much better even though the performance is the same. If we attribute a poor outcome to something like effort or strategy choice, we might actually feel pretty motivated to try again, just with a different strategy or a little more effort:

That performance didn't go well, but if I make these changes to my practice habits, I think the next one will be better.

I didn't win that audition, but now I know what the committee is looking for, and I can change my style to be a better fit for the next ensemble audition.

I didn't win that audition, but now I know more about what I need to address for my performance anxiety, and I can change my preparation to audition better next time.

I didn't like my sound on that long tone, but I can experiment with technical changes to get one I love.

ATTRIBUTIONS WITH NEGATIVE EFFECTS

Attributions that make us doubt future successes usually feel bad.

When you feel you failed because of something permanent and inherent to you (like lack of talent), it is part of *you*, forever, and this can invoke feelings of helplessness. You might ask yourself why you even bother trying.

When you succeed because of something outside your control, like luck, a really good teacher, easy repertoire, or another person's (temporary) failure, your success won't feel as good. It can feel a lot like imposter syndrome. You are stuck with a feeling that this success won't last because you aren't really the reason it exists.

ATTRIBUTIONS WITH MIXED EFFECTS

1 Failure and External Attributions: "It wasn't my fault"

An external attribution says the cause of the outcome is related to something external to you, such as the task, the judges, your equipment, or the unique circumstance. It takes the blame off of *you* in failure. This attribution says that the outcome is not your fault, and, thus not a sign that you are incapable or unskilled.

We hear a lot of "no" in our field. When this attribution protects you from negative emotions that accompany rejection, it is probably adaptive and healthy. Conversely, when this attribution is a scapegoat, and an excuse to stop trying to improve, it might feel good at first, but ultimately will not serve us.

Positive examples of external attributions:

You are learning a new piece and it is very challenging, or making a nuanced change to your fundamentals and it is taking time to stick, or learning a particularly unstable multiphonic. Everyone has difficulty learning these, because they are just so hard. It's okay that progress is slow, and you can stay motivated because you know that slow progress is inherent to the task—it has nothing to do with you.

You play really well in an audition, but the committee chooses a colleague of yours who also sounds great. You know there are lots of skilled people in our field, and their success does not mean you have failed or that you won't get a job in the future. Finding the right fit is just part of the audition or interview process.

Maladaptive examples of external attributions:

You are learning a new piece or extended technique and it is very technically challenging. You decide it is so hard that no one could play it, so you won't bother trying. (Note: this theory does not address whether or not you are *right* that it is too hard, it just explains why you stop practicing.)

You play really well in an audition or teaching interview, but the

committee chooses a colleague of yours who also sounds great. You decide there was nothing you could do, there are so many talented people in our field and you'll never be able to compete—so you won't bother trying again.

2 Self-sabotage: "I didn't even try that hard"

Sometimes we (unconsciously) create an obstacle on which to blame a negative outcome. If you are worried about failing, you might avoid practice or extra rehearsals, take on too many other tasks, or do some other unhelpful activity in *direct opposition to your goal*. This way, if you fail, you have something besides your ability or potential to take the blame. And if you succeed, you succeed *despite* the circumstances.

This is called self-sabotaging. It sometimes can *feel* okay—or at least better than feeling like we gave it our all and still fell short. But it ultimately makes it much harder to achieve our goals. It prompts behaviors we know we don't really want, and that won't get us the best outcome long-term.

CHANGING AND CHOOSING ATTRIBUTIONS

Just because we make an attribution does not mean it is true. Attributions are about our own thoughts and perceptions. Like anything else we do, we can change them with practice. When we think about what we *want* our attributions to be, here are some things to consider.

Ask yourself if your attributions are:

- a True.** Sometimes with further investigation (or trusted outside help), we might realize our attribution is not really rational or true. For example, if you couldn't make a technical change over a month, does it really, definitely mean you can't make the change or won't succeed as a musician?
- b The full story.** Sometimes your attribution is technically true, but does it really tell the full story? Are there other things also worth considering? Perhaps you got very lucky with the opportunity to work with

a great teacher, and you might owe them a lot of your success. But they probably aren't the *only* reason you succeeded. You also had to work hard to implement their teaching.

- c **Helpful.** Sometimes your attribution is correct, but it's not really relevant or beneficial to dwell on. Maybe a colleague displayed visible performance improvement more quickly than you, but is that a *helpful* thought? Does it encourage you to foster *your* potential? Does it mean you won't *also* see great performance outcomes in the future? Does it mean that you can't *also* have a career in music?

An adaptive, useful attribution is one that implies successes will happen again and that failures can change.

NOTICING YOUR THOUGHTS

If you suspect you are making maladaptive

attributions related to your clarinet playing, the first step is to be aware of them, and then try to change them.

Be mindful about this in a pattern that makes sense to you. You could set a timer for regular intervals in a session, and every *x* minutes explicitly verbalize your attributions for yourself.

Or, you could use events within practice as landmarks—check your thoughts after your first moments with a piece/exercise and then after trying several practice strategies. Be sure to say or write them explicitly so that you identify more than abstract thoughts or feelings.

You might notice your attributions changing across trials or activities. For instance, I often start off saying, “Sure, it's okay to not get it right on the first try, that's why we practice.” But then by the fourth or 15th or *n*th try I might start saying, “Hmm, maybe it's not that I didn't practice enough and it's actually that I

am not capable of ever doing this.” *That's* where I have to catch myself. I know that thought will get in the way of my practice. A more helpful thought might be, “Hmm, maybe I need to try a different strategy,” or “Well, this section must be harder than it looks,” or something else that keeps me invested in the learning process.

This change in my attribution can happen within one session, or across many months and years in my practice.

See if your attributions are helpful in the first week of a recital prep, but also in the middle of prep, the week of the recital, and after the recital. Or if you are working on a fundamental skill, see if your attributions change depending on how long it takes you to implement a complex and gradual skill change.

CHECKING IN WITH SOMEONE YOU TRUST

If you find yourself making all kinds of attributions that end with you feeling less than ideal, and yet you feel *sure* that they are correct, talk with someone you trust about your attributions. This might be a mental health counselor who knows how to look for irrational thoughts; or it might be a trained musician whom you trust to be honest, have your best interests at heart, and understand the intricacies of the musical world; or someone else. Practice making attributions with their help just like you would practice any other skill on your instrument.

TAKEAWAY: ATTRIBUTIONS AND YOUR EXPERIENCE

Generally, we want to be making attributions that help us feel motivated to keep trying and learning. Give yourself permission to think motivating thoughts. If you don't feel excited and capable about practicing, see if changing your attribution style can help. 🙏🙏

FURTHER READING

ATTRIBUTION THEORY

Weiner is credited with this theory, and he published most of this research in the 1980s. Original research describing the origins and experimental procedures of creating the theory started around the 1970s.



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Weiner, B. (1985). "An attributional theory of achievement motivation and emotion." *Psychological Review*. 92(4), 548-573.

ATTRIBUTION THEORY IN MUSIC

Weiner's research exists within the domain of educational psychology, and much of the research has been outside of music. Examples of music research using a similar type of framework include:

Asmus, E. P. (1986). "Student Beliefs about the Causes of Success and Failure in Music: A Study of Achievement Motivation." *Journal of Research in Music Education*, 34(4), 262. Doi: 10.2307/3345260

Austin, J. R., & Vispoel, W. P. (1998). "How American adolescents interpret success and failure in classroom music: Relationships among attributional beliefs, self-concept and achievement." *Psychology of Music*, 26(1), 26-45. doi: 10.1177/0305735698261004

MINDSET

Mindset (or theories of intelligence) is a distinct framework and theory from attributional theory, but they can pair well together and even cite each other. If you liked attribution theory, consider reading Carol Dweck's work relating to mindset.

Dweck, C.S. (2007). *Mindset: The New Psychology of Success*. Ballantine Books.

Dweck, C.S., & Leggett, E. L. (1988). "A social-cognitive approach to mo-

tivation and personality." *Psychological Review*, 95(2), 256-273. doi: 10.1037//0033-295x.95.2.256

Dweck, C.S., Chiu, C., & Hong, Y. (1995). "Implicit theories and their role in judgments and reactions: A word from two perspectives." *Psychological Inquiry*, 6(4), 267-285. doi:10.1207/s15327965pli0604_1



Dr. Jessica Pollack is a clarinetist and educator who combines multimedia arts and psychology into her cross-disciplinary work. Recent projects include: *Part of Me is Water*, a narrative album of poetry and contemporary clarinet works; *Kopernikus at the Banff Centre*; and *Ritual/Black Swirls* for clarinets with choreography. Pedagogical projects range from workshops on the psychological aspects of effective performance to a doctoral treatise on the memory systems of skilled music performance. Currently based in Florida, she graduated from Northwestern University, Bowling Green State University, and Florida State University.



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POETICS AND POLITICS: On *Epos* by Filipino composer Jonas Baes

Jonas Baes's *Epos* for solo alto clarinet brings together the traditions of indigenous peoples of the Philippines and the European avant-garde.

by Nora-Louise Müller

Jonas Baes has been exploring the many traditional musical styles of his home country, the Philippines, for decades, and draws particular inspiration for his compositional work from the music of the Mangyan ethnic groups on the island of Mindoro. He mainly uses Filipino instruments such as bean pod rattles, bamboo flutes, or chimes made of iron nails. Baes is particularly interested in the textures and noises of Filipino music, its spoken components, and its poetic forms. The connection of traditional influences and contemporary composition techniques makes his music sound unique.

Born in Los Baños/Laguna in 1961, Jonas Baes studied composition with José Maceda and Ramos P. Santos at the University of the Philippines. His street action *Pantawag – Music for Calling People*, in which he equipped the performers with simple things like palm leaves and bamboo rattles, provoked a police operation in 1981. The dictatorial system of Ferdinand Marcos (1917–89) had little appreciation for the arts. Since the son of the former dictator, Ferdinand Marcos Jr., has come into power in the Philippines, the political aspect of the work of Baes and other Filipino artists is again as relevant as it was then.

After working for many years as a composer, musicologist, and political activist, Baes joined the class of Mathias Spahlinger at the Hochschule für Musik Freiburg in 1992 for further studies. It is only since this time that he has also used traditional European instruments. Baes uses the contradictions between Filipino musical tradition and European modernity—between timbres, textures, and tuning systems—as a motor for his compositional creativity. Combining the tradition and modernity of East Asian metropolises with his European influences is a special challenge that he takes on:

I'd like them to make an impact on how we here in Southeast Asia are continuously searching and

defining and redefining a contemporary music in a sound that is reflective of our daily lives here. The sound of the urban city in Asia. The urban city in Asia is full of disjuncture, you know: There are the modern highways, but in between there are these, let me call them disjunctures of little marketplaces. It's like a discontinuity between modernity and tradition. And in every Southeast Asian city—Bangkok, Singapore, Malaysia, Kuala Lumpur, Ho Chi Minh—you can see this notion of discontinuity between modernity and tradition, and it actually gives me so much information about composing music, about the notion of continuity in music. So when I composed this piece [*Epos*] and I sent it to you I was so reluctant because I did not find it coherent, which I think can be a dilemma for many Southeast Asian composers in a way.¹

By “this piece” he means *Epos* (2021) for solo alto clarinet. In search of repertoire for this hitherto unusual instrument (in contemporary music), I contacted Jonas Baes to ask him for a composition. I had met him in 2012 during his time as visiting professor at the University of Music in Lübeck. At the time, I participated

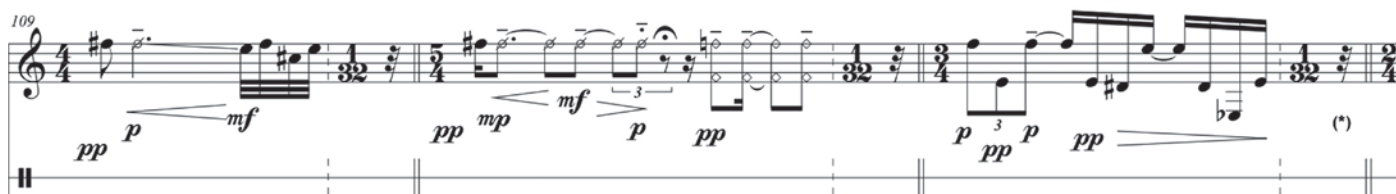
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Jonas Baes



Epos by Jonas Baes, mm. 91-96: Split tones symbolize the sounds of a ritual



Epos by Jonas Baes, mm. 109-120: Disturbance of the quiet “rainforest sounds” by a threatening run



in his seminar on the music of the Philip-
pines as a guest auditor.

Since the 1980s, Baes had been intensively involved with the traditional music of Southeast Asia and documented it in sound recordings. From 1982 to 1987, he visited the Philippine island of Mindoro every year to get in touch with the local ethnic groups, the Mangyan, and to study their music. Two of the seven ethnic groups living on Mindoro are the Iraya and the Hanunó’o Mangyan. *Epos* is inspired by his experiences with these two groups.

EPOS AS A DIALOGUE BETWEEN REALITIES

Formally, *Epos* can be divided into three sections. The first section (mm. 1-126 or sections A to F) describes a mystical ritual in the rainforest. Tongue slaps, pitches on the threshold of their emergence, the admixture of air and breath noises—all very quiet—characterize this section of the piece. Specifically, Baes refers here to earlier research when he visited Mindoro:

The idea for this came maybe around 1985 or 83. There was a ritual in the village I was staying in on Mindoro with the Iraya Mangyan, and as I told you, the ritual has to do with calling spirits, and you hear a lot of “sssss.” And the village shaman told me, “You cannot sit there, you cannot record it, but I will tell you all about it.” I had to respect that. And the first thing he told me was that there are a lot of sounds, like breaking glass or like metal. I started thinking about the aesthetics of these multiphonic sounds.²

The passing of the spirits in the Philippine rainforest is represented by a kind of Doppler effect which he composed into the music: a slight rise or fall in pitch symbolizes a spirit approaching or moving away. According to Baes, the connection of the Mangyan people with the forest is fascinating in the sense that forest and spirits are part of each other. He under-

stands his composition as a statement to raise awareness for the destruction of the rainforest and the resulting displacement of the Mangyan, which will ultimately lead to the extinction of their rich culture.

In the second part of the piece (mm. 127-198 or sections G to I), Baes uses the performer’s voice to produce pressed noises and consonant sounds, as if to represent the spoken language of the Mangyan. The noises create curiosity for this sound world, which comes from a distant cultural sphere. Baes offers the European listener a bridge on this abstracted level of contemporary music, by drawing a connection between traditional sounds of his country of origin and those of Europe:

When we get to Europe, we find all these things that we have obviously already seen in tradition. For me, composing is a statement. It might not be as technical or virtuosic as the works of Spahlinger or Lachenmann. But at least I am

Baes's music is based on the dialectic of Asian tradition and European modernity, endeavoring to preserve and perpetuate the traditional culture and nature of the Philippines.

trying to engage with my own reality. Obviously a dialogue between two realities I have experienced: my reality here and my little experience in Europe, or my ongoing experience in Europe.³

Baes expresses this perceived dialectic—and also the disruptions in everyday life in Southeast Asia described above—in *Epos* by inserting a striking run in the transition from the first to the second part, using wide leaps as well as the deepest sounds of the alto clarinet. After the filigree sounds that the composition has offered up to this point, this interjection seems disturbing. In the context of the Mangyan ritual depicted, the interjection can also be understood as the near threat to the rainforest and indigenous culture through aggressive destruction due to industrial interests.

The heart of the composition is the third part (m. 199–288 or sections J to K), titled *ambahan: magkunkuno ti altang* (“The past speaks”). The *ambahan* is a sung

poetic form of the Hanunó'o-Mangyan. Messages that have great meaning are communicated in *ambahan*, often love poems. *Ambahan* are written by carving them into fresh bamboo sticks. On social occasions such as celebrations, the *ambahan* can also be performed as a “battle” in which several competitors answer each other in turn or alternately in the *ambahan*. The realization on the alto clarinet is abstract: the chant of the *ambahan* is symbolized by a long dyad; interspersed spoken syllables recall the spirit ritual of the first part. Inspired by the historical recording of an *ambahan* from 1953,⁴ a motif played by the traditional string instrument *gitgit* is adopted. In the original recording, it accompanies or overlays the woman's response to the man's *ambahan*. Here, too, the chant is disrupted by a virtuosic, choppy sequence of notes descending into the low register (m. 241). The *ambahan* is interrupted by an improvisational interlude with found objects (m. 248), which symbolizes the

pollution and destruction of the rainforest through overexploitation and tourism and the resulting threat to the culture of the Hanunó'o-Mangyan.

CONCERN FOR TRADITION AND NATURE

In many of his compositions, Jonas Baes expresses concern for the indigenous cultures of the Philippines and for the rainforest. His music is based on the dialectic of Asian tradition and European modernity and yet comes from a very concrete idea, namely the endeavor to preserve and perpetuate the traditional culture and nature of the Philippines. Baes' most frequently performed work, *Patangis-Buwaya* (2003)⁵, conceived for four wind instruments of any culture, also fits into this series. The audience is included in the performance as fellow musicians and contributors to the sound, and ultimately also as bearers of the message: the chirping of small wooden flutes played by the audience represents the living rainforest.

Patangis-Buwaya was completed in a refugee camp where Baes met with a community of indigenous Iraya-Mangyan people whom he had visited regularly on Mindoro years before. They had been forced to leave their ancestral territory and traditional livelihood, fleeing armed conflict and deforestation of their rainforests. In the Iraya Mangyan language, *Patangis-Buwaya* means “sound that could make even crocodiles cry,” an expression that refers to the affective quality of the music, whose aesthetics are rooted in a traditional narrative: the hunter Alitawu had devised a plan to avenge the violent death of his wife.

Epos by Jonas Baes, mm. 139–144: Beginning of the second part, key noises; vocal noises are notated on the lower system



Nais, a Hanunó'o Mangyan woman, writes Hanunó'o script on a fresh piece of bamboo; Hanunó'o script is one of three indigenous scripts that is still being used today in the Philippines.

To do this, he summoned his dog by means of flute signals that are said to have been so expressive that even the crocodiles cried.⁶

The music of Jonas Baes may also serve as a starting point for discovering other Southeast Asian composers. The works of the already mentioned José Maceda, whose scores are even visually impressive, are definitely recommended. The Indonesian Otto Sidharta published electronic music worth listening to in the 1970s-1990s. Anothai Nitibhon from Thailand realizes multimedia projects and sound installations in addition to conventional chamber music. Chong Kee Yong (Malaysia, b. 1971) and Feliz Ann Macahis (Philippines, b. 1987) integrate timbres from their home countries into ensemble music for European instruments.

Southeast Asian composers offer diverse and intriguing perspectives on contemporary composition. Their music deserves to be heard and celebrated on stages around the world. 🙏🙏



The collaboration with Jonas Baes and the composition *Epos* were realized in 2021 on occasion of a Virtual Partner Residency by the Goethe Institute. We sincerely thank them for this extraordinary opportunity.

RESOURCES

Audio to *Epos* in simple recording quality and sheet music to download at noralouise-muller.de/projects.html

Two short films about the Mangyan:

[“Ako, Hanunuo”](#)

[“With the Mangyan on Mindoro”](#)

ENDNOTES

- 1 Jonas Baes, conversation with the author, April 7, 2021.
- 2 Jonas Baes, conversation with the author, March 29, 2021.
- 3 Jonas Baes, conversation with the author, April 7, 2021.
- 4 “Panlayisan: ‘Ambáhan, Gitgit, Pahugut,” YouTube, [www.tinyurl.com/ambahan-gitgit](https://tinyurl.com/ambahan-gitgit).

5 “KLCMF09_PATANGIS-BUWAYA by Jonas Baes,” YouTube, <https://tinyurl.com/patangis-buwaya>.

6 *Patangis Buwaya* [2003], www.smccomposers.com/jonas-baes-on-patangis-buwaya-2003.html.



Dr. Nora-Louise Müller enjoys her manifold career as a musician, researcher, and teacher. Her artistic work focuses on contemporary music. She is a freelance educator, and a lecturer of clarinet pedagogy at the University of Music in Lübeck.



The Clarinet Works of Elizabeth Raum

Elizabeth Raum's many clarinet compositions draw from traditions beyond her native Canada, from Shakespeare to Greek myth to klezmer.

by Vanessa Klassen

Despite considerable compositional output for clarinet by Canadian composers, many of these compositions are relatively unknown. Elizabeth Raum, for instance, has written plenty of valuable works for the clarinet, many of which are seldom performed. This article lists and describes Raum's solo and chamber works for the clarinet.

Elizabeth Raum is a prominent composer in Canada, with a career that has spanned over 45 years. She received her bachelor of music degree from the Eastman School of Music and began her career as principal oboist with the Atlantic Symphony Orchestra in Halifax, Nova Scotia, before relocating to Regina, Saskatchewan, in 1975. She achieved a master's degree in composition at the University of Regina in 1985 as a student of Thomas Schudel and later earned an honorary doctorate from Mount St. Vincent University in Halifax. Raum was principal oboist of the Regina Symphony Orchestra and Regina Symphony Chamber Players until her retirement in 2010. Her works have been performed worldwide and frequently featured on CBC radio broadcasts, and have received many prestigious awards. She has written for various mediums and in "remarkably diverse styles," her works numbering over 90 chamber pieces, 18 vocal works, five operas, and several other choral and orchestral works.¹ These include two clarinet concertos, four pieces for clarinet and piano, one multimedia clarinet piece, and 18 chamber works featuring the clarinet.

RAUM'S WORKS FOR THE CLARINET

Elizabeth Raum's earliest piece for the clarinet, *Parody for Clarinet and Piano* (1992), was inspired by a clarinetist friend who had "expressed a dislike of contemporary music."² Raum decided to compose this piece as a kind of joke, written in a sonatina form flavored with some contemporary harmonies. The punch line comes when the clarinet arrives at a cadence two beats later than expected (see *Example 1*). The clarinet and piano find themselves in a struggle between the old style and the new style and eventually end up with a clarinet cadenza followed by a virtuosic finale. Raum dedicated the piece to James Fitzpatrick, principal clarinetist of the Regina Symphony Orchestra at the time. I recently released [the first recording of *Parody*](#) on my YouTube channel, "ClarinetColours."



Phantom Drum (2003) is a one-movement orchestral piece for solo clarinet, strings, and percussion. It is a virtuosic crowd-pleaser with a folk flair. Although originally for solo oboe, dedicated to oboist Joseph Salvalaggio, the clarinet version is just as effective. A version with piano reduction is also available. The slower, lyrical section has been adapted into a separate piece titled *Elegy from Phantom Drum* (2021) for clarinet and piano. The original piece is for the advanced clarinetist, but the *Elegy* is accessible to the intermediate-level clarinetist.

Transplants is quite a unique piece written by Raum in 2008. It is a theatrical soundscape about 20 minutes long for live performer,

Example 1: Raum, *Parody*, mm. 16-22, clarinet and piano

I plan where I want them the next spring.
Some plants love it here...
best spot for them is.
Get them moved before...
if the old spot didn't work.
"We need to get out of here."

And another very serious consideration is the aggressiveness of
their root system, because they tend to compete.

Voices of refugees

Example 2:
Raum, *Transplants*,
section 5 excerpt,
clarinet and
soundscape

5. Klesmer

Adagio ♩ = 69
alla cadenza

Example 3: Raum, *Dance Suite*, mvt. 5, mm. 1-10, clarinet

tape, and visuals. The script alternates between an interview with a gardener about growing plants in the harsh climate of the Canadian prairies, and the struggles of immigrants as they try to find a new home in Canada (see Example 2). In this way, the problems associated with transplanting plants are compared with the problems associated with transplanting people. The clarinet melodies are featured during and in between the recorded dialogue. The work was commissioned by clarinetist Pauline Minevich and premiered at the 2009 Prairie Festival of New Music. I performed *Transplants* at ClarinetFest® 2023 and also have a [recording on my YouTube channel](#).

Another excellent piece written for Pauline Minevich is Raum's *Dance Suite for Solo Clarinet and Band* (2017). The piece was commissioned by a consortium of ensembles and musicians from across Canada. In this collaboration, Minevich and Raum wanted to represent a variety of music from different eras and countries, highlighting Minevich's passion for world music and klezmer music especially. The resulting dances are "I. Baroque Boogie,"

"II. Brazilian Samba," "III. Blue Dixie," "IV. Meandering Minuet," and "V. Klesmer." Pauline Minevich and the University of Regina Wind Ensemble premiered the work under the direction of Brent Ghiglione. There is also a piano reduction version of the piece available.

RAUM'S CHAMBER WORKS FEATURING THE CLARINET

There is a great wealth of chamber music involving the clarinet composed by Elizabeth Raum. In 1982, she wrote *Suite for Woodwind Quintet*. It consists of three short, enjoyable movements: "Pastoral," "Waltz," and "Theme and Variations." The pastoral movement also exists as a separate piece called *Canterbury Ayre* (1990). Unlike many pieces for woodwind quintet, this quintet is accessible to the intermediate-level ensemble.

King Lear Fantasy (1987) is another woodwind quintet composed by Raum. The fantasy is based on themes that the composer used as background music for a production of Shakespeare's *King Lear*.

In 1989, Raum composed *Baroque Suite* for flute, clarinet, and piano. The piece is a rare opportunity for the clarinetist to play in the baroque style (with a bit of contemporary influence). There are optional doubling parts for piccolo, alto flute, and E♭ clarinet, and the piano part could be played on the harpsichord for a more authentic sound. It consists of four movements of baroque forms: "Prelude," "Canon," "Aria," and "Fugue." The piece was commissioned by Trio Mio, a Toronto-based chamber group who featured the work on their 1989 tour with *Jeunesses musicales*. The work could be performed by late intermediate to advanced players.

River of Life (1997) is a short work for soprano, violin, clarinet, and piano. It was commissioned by the Conservatory of Music and Dance at the University of Regina in honor of Dr. William Riddell, an instrumental figure in the creation of the Saskatchewan Arts Board and the University of Regina. Raum's text and music reflect both the struggles and triumphs that a person faces during a long lifetime such as that of Riddell, who lived to be 95.

Example 4: Raum, *Duet and Burlesque*, mvt. 2, mm. 223-231, violin, clarinet, and piano

Dark Thoughts is a 22-minute work for mezzo-soprano, clarinet, and piano written by Raum in 1998. The text is taken from poems by Betsy Warland, one of Canada's leading feminist writers. The seven movements are "in the bluegreen darkening," "the shoulder of darkness," "origin of contra/diction," "weightlifting," "midway across lake-umbra," "how bodies leave ecstatic marks," and "dawn & dusk our respite." The piece was recorded by mezzo-soprano René Brad, clarinetist Pauline Minevich, and pianist David McIntyre for the album *How Bodies Leave Ecstatic Marks* which features Raum's music. *Dark Thoughts* won Best Classical Composition from the Western Canadian Music Awards in 2008.

Aegean Perspective (1999) for flute, clarinet, saxophone, tuba, and percussion was commissioned by Dr. Shelley Jagow and Wright State University (Dayton,

Ohio). The unusual instrument combination is required to portray a wide variety of characters and colors. The seven narrated movements illustrate Greek myths from a modern and humorous perspective: "Pluto and Persephone," "Arachne and Minerva," "The Graces," "Fates," "Sisyphus," "Ariadne and Theseus," and "Atlas." The piece can be narrated by the musicians themselves or an outside narrator.

Searching for Sophia was originally a piano trio, but after receiving requests to transcribe the piece, Raum also created a version for oboe quintet, and later, clarinet quintet. Compared to the oboe version, some enhancements have been made to the clarinet part to take advantage of the instrument's large range. The title of the piece refers to an ancient woman of wisdom, the "Sophia" legend. The piece is meant to depict the life, struggles, and ultimate triumph of Sophia in the three

movements: "Dance," "Prayer," and "Fantasy on a Traditional Theme." Raum also arranged a version of *Searching for Sophia* for clarinet and string trio in 2019.

In 2001, Raum wrote *Duet and Burlesque* for violin, clarinet, and piano. The work was commissioned by Pauline Minevich along with her violinist husband, Eduard Minevich. The piece is a musical depiction of Pauline and Ed. The *Duet* begins with an enjoyable "conversation" between the clarinet and violin until the piano joins in harmony. The *Burlesque* is a humorous depiction of the violin (Ed) going off on tangents or cadenzas only to be interrupted by the clarinet and piano. The clarinet (Pauline) becomes impatient and decides to perform her own klezmer-like cadenza before the trio finishes the piece off together with much energy and virtuosity. The work was premiered and recorded by Pauline and Ed along with

For Kurt Kellen and Don Oehler

1. Stubblejumper

Elizabeth Raum

The image displays a musical score for the piece "1. Stubblejumper" by Elizabeth Raum. The score is written for three instruments: Clarinet, Horn, and Piano. The tempo is marked "Allegretto" with a quarter note equal to 104 beats per minute. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a forte (f) dynamic and a "giocoso" (playful) character. The Clarinet and Horn parts feature rapid sixteenth-note passages. The Piano part includes a section marked "staccato" with a triplet of eighth notes. The score is divided into measures, with some measures containing multiple notes and rests, indicating complex rhythmic patterns.

Example 5: Raum, *The Bushwakker Six Pack*, mvt. 1, mm. 1-4, clarinet, horn, and piano

pianist David McIntyre. Their recording is available on the album *How Bodies Leave Ecstatic Marks*.

Raum composed *The Bushwakker Six Pack* in 2002. The title refers to The Bushwakker Brewpub, a favorite pub in Regina where musicians often gather after concerts to have a good time, eat, and try the various brews. Raum found the names of the beers served there to be “so imaginative that they invoke scenes and people.”³ She chose a “six pack” of brews which the movements are named after: “Stubblejumper,” “Northern Lights Lager,” “Screamin’ Mosquito Chili Beer,” “Last Mountain,” “MacGregor’s Wee Heavy,” and “India Pale Ale.” It was commissioned by clarinetist Don Oehler and hornist Kurt Kellan. There is a version for clarinet, horn, and piano, and Raum has received many requests to transcribe it for

various instrumentations. There are alternate versions with clarinet in which the horn part is rewritten for saxophone, trumpet, or trombone.

Raum wrote a beautiful *Fantasy on Amazing Grace* for clarinet, trumpet, and piano in 2002. The piece features the familiar hymn primarily in the trumpet part, accompanied by clarinet flourishes and harmonies, and a section in a minor mode.

In 2006, Elizabeth Raum composed *Fantasy* for clarinet, cello, and piano. It is a short but sweet piece for the trio and may be an excellent work to use for a late intermediate-level chamber group as a precursor to the Brahms trio. A version of this piece also exists for clarinet, bass clarinet, and piano.

Flights of Fancy (2012) was written for the unlikely trio of clarinet, trom-

bone, and piano. The piece was commissioned and premiered by the Triple Play Ensemble: Brenda Arrowsmith, clarinet; Charlotte Leonard, trombone; and Charlene Biggs, piano. The piece depicts different aspects or styles of flying in three movements: “Taking Off,” “Gliding,” and “Barnstorming.” Raum also transcribed versions for baritone saxophone or tuba instead of trombone.

Also commissioned by the Triple Play Ensemble is *Spanish Overture for Clarinet, Trombone, and Piano* (2020). Due to the COVID-19 pandemic, the premiere performance was delayed to 2022.⁴

Raum has recently written *Prelude and Fughetta* for oboe, clarinet, and bassoon (2020). It is a simple baroque-style piece suitable for intermediate student musicians. Other chamber works with clarinet

RAUM'S SOLO AND CHAMBER WORKS FOR CLARINET

TITLE	YEAR	INSTRUMENTATION	COMMISSIONER/ DEDICATEE	PUBLISHER	RECORDING
Suite for Woodwind Quintet	1982	woodwind quintet		CMC	CMC
The Orphic Thread	1984	mezzosoprano, woodwind quintet	CBC	CMC	CMC
Phoenix	1986	flute, clarinet, trombone, cello, percussion, piano	Contemporary Directions Ensemble (Regina)	CMC	Composer Site
King Lear Fantasy	1987	woodwind quintet		CMC	CMC
Baroque Suite	1989	flute, clarinet, piano	Trio Mio	CMC	CMC
Canterbury Ayre	1990	woodwind quintet			Stanton's Sheet Music
Sextet	1990	woodwind quintet, piano	Music Toronto	CMC	CMC
The International Suite	1992	woodwind octet	Qu'Apelle Wind Octet	CMC	CMC
Parody	1992	clarinet, piano	James Fitzpatrick, Concours de Canada	CMC	YouTube
Romance	1992	clarinet, piano	Concours de Canada	Cherry Classics	Cherry Classics
River of Life	1997	soprano, violin, clarinet, piano	University of Regina, William Riddell	CMC	Composer Site
Dark Thoughts	1998	mezzosoprano, clarinet, piano	Gary Day	CMC	Spotify
Aegean Perspective	1999	flute, clarinet, saxophone, tuba, percussion	Shelley Jagow, Wright State University	CMC	CMC
Searching for Sophia	2000	clarinet, string quartet (version with string trio also available)			Composer Site
Duet and Burlesque	2001	violin, clarinet, piano	Pauline & Ed Minevich	CMC	Spotify
Fantasy on Amazing Grace	2002	clarinet, trumpet, piano		CMC	CMC
The Bushwakker Six Pack	2002-2003	clarinet, horn/saxophone/trombone/trumpet, piano	Don Oehler, Kurt Kellan	CMC	CMC
Phantom Drum	2003	clarinet, strings, percussion (piano reduction available)	Joseph Salvalaggio	CMC	Composer Site
Variations	2006	clarinet, piano		Cimarron	YouTube
Fantasy	2006	clarinet, cello/bass clarinet, piano	Katherine Skorzewski, cellist, on commission of her son, Jan, as a 60th birthday gift	CMC	Composer Site
Transplants	2008	clarinet, tape	Pauline Minevich	CMC	YouTube
Flights of Fancy	2012	clarinet, trombone, piano	Triple Play Ensemble	Cimarron	Composer Site
Dance Suite	2017	clarinet, concert band (piano reduction available)	Pauline Minevich, University of Regina	CMC	Composer Site
Spanish Overture	2020	clarinet, trombone, piano	Triple Play Ensemble		
Prelude and Fughetta	2020	oboe, clarinet, bassoon		CMC	CMC
Elegy from Phantom Drum	2021	clarinet, string trio (piano reduction available)		CMC	

For Katherine Skorzewski

Fantasy for Clarinet, Cello, and Piano

Elizabeth Raum

Andante con moto ♩ = 66

Bb Clarinet

Cello

Andante con moto ♩ = 66

mf *espressivo*

mp

mf *espressivo*

mf *espressivo*

Example 6: Raum, *Fantasy for Clarinet, Cello, and Piano*, mm. 1-5, score

not discussed here but worth looking into include *The Orphic Thread* for woodwind quintet and mezzo-soprano (1984), *Phoenix* for flute, clarinet, trombone, cello, percussion, and piano (1986), and *The International Suite* for wind octet (1992).

Elizabeth Raum has created a huge body of works for the clarinet. These compositions are enjoyable for both performers and audiences, as they often communicate stories. Not only is the volume of Raum's work admirable, but so is the creativity, originality, and overall quality. Most of Elizabeth Raum's works are available to borrow or purchase from the [Canadian Music Centre library](https://www.canadianmusiccentre.org/), or on the composer's website, www.elizabethraum.com. For more information on Canadian compositions including a detailed catalog with clickable links to sheet music and recordings, visit www.clarinetcolours.com.

FURTHER READING

Klassen, Vanessa. "[Annotated Canadian Clarinet Repertoire and the Influential Musicians Who Brought it to Life](#)." Doctoral diss., The Ohio State University, 2022. ♪♪

ENDNOTES

- 1 Elizabeth Raum, "[Biography](#)," accessed February 28, 2022, www.elizabethraum.com.
- 2 Elizabeth Raum, *Parody for Clarinet and Piano* (Toronto: Canadian Music Centre, 1992), 4.

- 3 Elizabeth Raum, *The Bushwakker Six Pack* (Toronto: Canadian Music Centre, 2002), 4.
- 4 Elizabeth Raum, email from author, March 7, 2022.



Hailing from the Canadian prairies, Dr. Vanessa Klassen is an avid promoter of Canadian music. She currently holds a position as assistant principal clarinet with the Regina Symphony Orchestra. In addition to operating private studios in multiple Saskatchewan communities, Vanessa creates fun arrangements for clarinet ensembles which are sold worldwide, also featuring her own recordings on her YouTube channel, [ClarinetColours](#).



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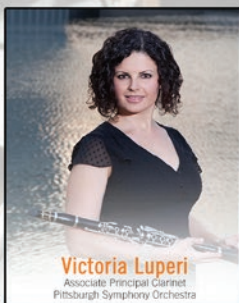
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CLARINETFEST® 2024

ClarinetFest® 2024 will be held July 31–August 4, 2024, at the Dublin Convention Centre in Dublin, Ireland. The artistic leadership team and ICA board are looking forward to welcoming clarinetists from all over the world back to Europe for a celebration that connects all clarinet players together in a celebration of music, culture, and diversity. All conference events will be held at the Centre, allowing for easy and accessible transitions between events.

ClarinetFest® 2024 features players from 42 countries across the globe. Performances, presentations, competitions, and discussions will bring established professionals, emerging players, students, and enthusiasts together under one roof to share, discover, and enjoy everything the clarinet has to offer. There will be ample opportunities for all to listen, learn, and play, with opportunities to perform in ICA-led ensembles, try out equipment, and take part in master classes or competitions.

The artistic team have programmed an exciting set of headliner concerts that feature leading artists and reflect the ICA

membership and its ideals for diversity, equity, inclusion, and access.

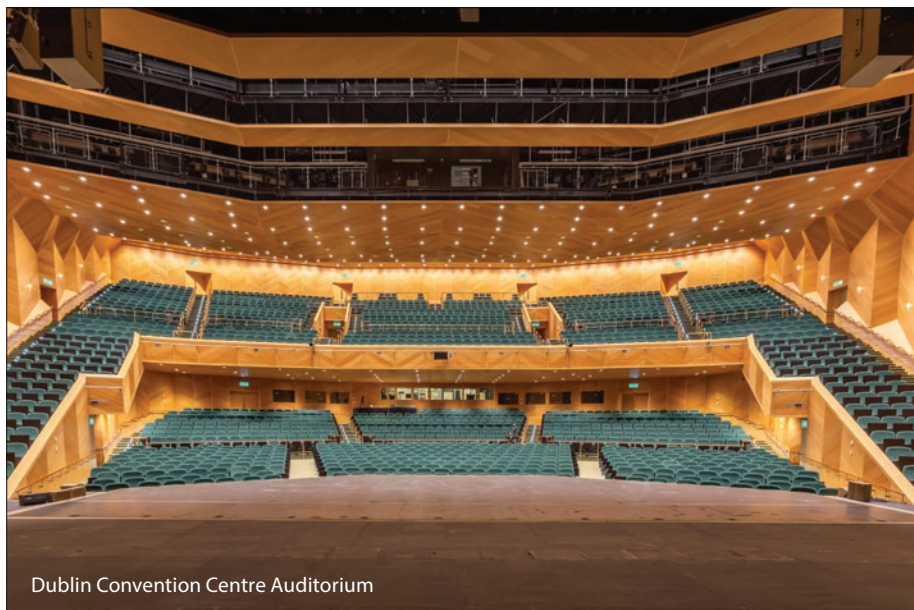
The British Clarinet Ensemble will be the accompanying ensemble in a Wednesday night concert performed in memory of their former conductor Charles Hine and Capriccio Clarinet Choir conductor John De Beer, who both died in January

2024. Featured soloists will include Nicholas Baldeyrou, Lara Diaz, Anna Hashimoto, Mark O'Brien, and Irish performers William Curran, Anne Harper, and Berginall Rash.

Klezploitation band Jerusafunk will open Thursday evening's concert, followed by Andy Lamy playing traditional Irish music with his authentic Irish ensemble. Bass clarinet king Michael Lowenstern will kickstart Friday evening with what will be a dazzling display of his own compositions, followed by jazz clarinetist Arun Ghosh in his first ever ClarinetFest® performance. A British-Asian clarinetist, composer, and music educator, Ghosh was conceived in Calcutta, bred in Bolton, matured in Manchester, and now lives in London. His musical vocabulary and vision reflects his rich geographical heritage.

Saturday evening's gala concert will feature Ireland's leading string quartet, the ConTempo Quartet, who will perform with Selin Gürol, Manuel Hernandez, Shannon Kiewitt, and Sacha Rattle.

Headliner events will also take place Thursday–Sunday at 12 p.m. including Paul Roe and The Art Of Collaboration with a host of Irish musicians, Nicola Buffone and Ivan Viller Sanz performing both Mozart clarinet quintets with ConTempo,



Dublin Convention Centre Auditorium

the Coro de Clarinetes de México, and Jon Russell's Improbable Beasts bass clarinet ensemble. There will also be headlining recitals by Maura Marinucci, István Kohán, Stefanie Gardner and Paradise Winds, and the world's leading drag queen clarinet virtuoso, Claire Annette (AKA Vince Dominguez).

Sunday, while having something for all players, will be a day that features low clarinets. In anticipation of the ICA Low Clarinet Festival that will take place at Glendale Community College, Arizona, USA, from January 8-11, 2025, ClarinetFest® 2024 will end with an open invitation to play in the low clarinet choir.

The ICA committees will have a presence at the festival, hosting a series of roundtable discussions and workshops on topics including diversity, equity, and inclusion; health and wellbeing; pedagogy; and repertoire.

ClarinetFest® is made truly special by our industry sponsors and specialists who will be exhibiting everything from instruments, mouthpieces, and reeds to music and other accessories in our designated exhibition hall in the heart of the Convention Centre. The exhibit hall will be open 9 a.m. to 5 p.m., Thursday to Saturday.

Dublin is a fantastic city in the heart of Ireland with a huge array of museums that celebrate the heritage and culture of the island. You can also visit the world famous



Guinness Storehouse and sample Ireland's most famous product in the place where it is made and tastes best! We also highly recommend taking some time to explore the scenic countryside and coast of both the Republic of Ireland and Northern Ireland. Take some time to visit Belfast's Titanic museum, the Giant's Causeway, or the Game of Thrones Studio tour. There is something for everyone on the Island of Ireland.

Updates and registration links will ap-

pear on the [ICA website](#), and more detailed information about events and other essential updates will be sent out via email and on the ClarinetFest® 2024 [Facebook page](#).

The ClarinetFest® 2024 Artistic Leadership Team is Jason Alder, Peter Cigleris, and Sarah Watts. We would also like to thank Anna Hashimoto and Stephanie Reeve for joining us on the team as we enter our final stages of organization. Please contact us at ClarinetFest2024@clarinet.org with any questions or inquiries. 🙏

CLARINETFEST® 2024 PERFORMERS AND PRESENTERS (Subject To Change)

HEADLINING ARTISTS

Nicolas Baldeyrou
British Clarinet Ensemble
Nicola Bulfone
Claire Annette (Vince Dominguez)
Coro de Clarinetes de México
William Curran
Lara Díaz
Stefanie Gardner
Arun Ghosh
Selin Gürol
Anne Harper
Anna Hashimoto
Manuel Hernández
Improbable Beasts

Jerusafunk
Shannon Kiewitt
István Kohán
Andy Lamy
Michael Lowenstern
Maura Marinucci
Mark O'Brien
Berginald Rash
Sacha Rattle
Iván Villar Sanz

PERFORMERS AND PRESENTERS

Amy Advocat
Francisco Javier de Alba
Jason Alder
Marion Allain
Pedro Alliprandini
Jeff Anderle
Lori Ardovino

Jonathan Aubrey
Adam Ballif
Christy Banks
Diane Barger
David Barrientos
Cindy Bartz
Daniel Becker
Alanna Benoit
Sauro Berti
Jean-Guy Boisvert
Timothy Bonenfant
Barbara Borowicz
Mélanie Bourassa
Katherine Breeden
Karen Bronson
Jeffrey Brooks
Stephanie Bueche
Patrick Burke
Oguz Buyukberber



Manuel Hernandez
Aguilar



Claire Annette
(Vince Dominguez)



Nicolas Baldeyrou



Nicola Bulfone



Will Curran



Lara Diaz



ConTempo Quartet

Erin Cameron
Asher Carlson
Adella Carlson
Christine Carter
Martin Castillos
Radovan Cavallin Žerjal
Vic Chavez, Jr.
Chao Chen
Nicholas Chesemore
Peter Cigleris
José Daniel Cirigliano
David Ciucevich
Annelise Clement

Katrina Clements
Catherine Conlin
David Cook
Anthony Costa
Mark Cramer
Agnieszka Dąbrowska-Kras
Andrew DeBoer
Miles DeCastro
Andrew Dees
Julie Detweiler
Victoria Deutsch
Lelio Di Tullio
Tanyawat Dilokkunanant

Kristine Dizon
Kristof Dömötör
Julianne Kirk Doyle
Alexandra Doyle
Mary Alice Druhan
Maria Du Toit
Luke Ellard
Jane Ellsworth
Patrick Englert
Evelynn Esquivel
Mitchell Estrin
Calvin Falwell
James Falzone
Richard Ferrarelli
Wesley Ferreira
Virginia Figueiredo
Ford Fourqurean
Stephen Fox
Kip Franklin
Eduardo Freitas
Parker Gaims
Denise Gainey
Kathya Galleguillos
Joshua Gardner
Peter Geldrich
George Georgiou
Mike Gersten
Meredith Gersten
Risto Gjorevski
Jackie Glazier
Danny Goldman



Stefanie Gardner



Arun Ghosh



Selin Gürol



Anne Harper



Anna Hashimoto



Shannon Kiewitt



István Kohán



Andy Lamy



Michael Lowenstern



Maura Marinucci



Berginald Rash



Sacha Rattle

Angelina-Ogniana Gotcheva

Rachelle Goter

Laura Grantier

Jason Gresl

Elizabeth Gunlogson

Cosmin Harsian

Caroline Hartig

William Hayter

Roger Heaton

Julia Heinen

Steven Henry

Jaren Hinckley

Eric Hoepflich

Christine Hoerning

Alison Hughes

Scot Humes

Maureen Hurd Hause

Lindsey Hutchinson

Sarah Jaegers

Šarūnas Jankauskas

Csaba Jevtic-Somlai

Bernadette John

Robyn Jones

Lisa Kachouee

Marta Kania

Charlotte Kennedy Domínguez



Paul Roe



Ivan Villar Sanz

Wonkak Kim

Janghyun Kim

Melissa Kindy

Anna Klett

Sarah Korneisel Jaegers

Boja Kragulj

Jesse Krebs

Rodolfo La Banca

Maryanne Lacaille

Charlotte Layec

Soo-Young Lee

Nathalie Lefevre

Hilary Leonard

Marguerite Levin

Jack Liang

Dawn Lindblade

Julia Loughheed

Michael Lowenstern

Sarah Lucas-Page

Evan Lutz

Shuqing Lyu

Xiaoting Ma

Christine MacDonnell

Corey Mackey

Jenny Maclay

Darkson Magrinelli

Sarah Manasreh

Amanda McCandless

Amy McCann

Dawn McConkie

Blake McGee

Jackie McIlwain

Laura McLaughlin

Henry McNamara

Connor McQuillan

Olivia Meadows

Ionas Mercadal Euler

Benjamin Mitchell

Osiris Molina

Kathleen Mulcahy



Improbable Beasts



Jerusafunk

Nora-Louise Müller
 Matthew Nelson
 Bryce Newcomer
 Christopher Nichols
 Jo Nicholson
 Keith Northover
 Valerie Nuzzolo
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 Duo Ferula
 Duo Humeros
 Duo Lucent
 E.P.I.C. Duo
 Egide Duo
 Filipendule
 Florida State University Graduate
 Ensemble
 Forever Hornets Clarinet Ensemble
 (Emporia State University)
 Forward 4 Clarinet Quartet
 Friends in Low Places
 George Mason University Clarinet Choir
 (Patriot Reeds)
 Italian Clarinet Consort
 LaBacie Ensemble
 Larkspur Reed Trio
 Los Padres del Clarinete de Bajo
 Luxembourg Clarinet Ambassadors
 MAD4clarinets
 Maryland Clarinet Choir



Mexican Clarinet Choir

Maskit Clarinet Choir
 Miami Clarinet
 Miami University Clarinet Ensemble
 Morii Duo
 Museta Ensemble
 Orange County Clarinet Consort
 Painted Sky Ensemble
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ICA OFFICER ELECTIONS

The ICA election will be held online from March 15 to May 1, 2024. The election will be administered by Jessica Harrie, ICA executive director. All ICA members in good standing will be emailed a link for online voting. For those members who wish to vote by paper ballot, the member must request a paper ballot in writing to the corporation office. Ballots submitted by regular mail must arrive to the ICA office by April 15, 2024, to be counted.

Please review the candidate statements and biographies, visit www.clarinet.org, and follow the link on the home page to vote online. Please review the candidate statements and biographies for the offices of president-elect and secretary. All ICA members in good standing are encouraged to participate in the election by casting a vote for the candidate of their choice in each of the open positions.

PRESIDENT-ELECT

CHRISTOPHER NICHOLS



Christopher Nichols

Christopher Nichols is associate professor of clarinet at the University of Delaware where he performs with Christiana Winds and Tiger Lily Trio, and hosts Delaware Clarinet Day annually. He is a Silverstein ProTeam and Rice Clarinet Works Artist, as well as an artist clinician for Légère Reeds and Buffet Crampon USA. He received an Established Artist Fellowship from the Delaware Division of the Arts in 2015.

Nichols regularly performs with orchestras throughout the Mid-Atlantic region. Recent chamber music collaborations include the Serafin Ensemble and members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. His solo and chamber music recordings have received critical acclaim in

publications such as *Pizzicato*, *Gramophone*, and *Fanfare*. An active member of the International Clarinet Association, he has adjudicated competitions, performed at ClarinetFest®, and served both as audio reviews editor for *The Clarinet* and as Delaware state chair. He was previously elected for two terms as secretary of the board of directors and is currently a member of the New Music Committee.

STATEMENT

The nomination to serve as president of ICA is the most humbling honor of my life. As an active member, I have adjudicated for the high school, research, young artist, and composition competitions, and have served the organization in a variety of other capacities. I am in awe of the opportunities and resources available to our membership. We are experiencing impressive, continued growth of engagement with a global commitment of time, talent, and energy. My previous experiences as secretary and ongoing engagement with the organization have afforded me the opportunity to interact with our membership, the board of directors, and the staff of ICA. We work as a team to learn from each other, improve the organization, and cultivate an ICA that serves clarinetists around the globe from every walk of life. The ICA's recent initiatives, particularly in targeted membership growth and the establishment of the Centennial Fund, are important to sustaining the ICA. If elected, I will lead our membership, board, and staff to support ICA's future. Together, we will expand global membership, engagement, and involvement; promote philanthropic efforts to perpetuate the ICA for future generations of clarinetists; and ensure all ICA events are both safe and accessible.

PRESIDENT-ELECT

EDDY VANOOSTHUYSE

Eddy Vanoosthuyse is the former principal clarinet of the Brussels Philharmonic and is clarinet professor at the Royal Conservatory Ghent/Belgium and the Fontys Academy of the Arts Tilburg/Netherlands. He has been a soloist with numerous orchestras including the Shanghai Symphony, Chamber Orchestra of Philadelphia, Simon Bolivar Orchestras, Brussels Philharmonic, Lithuanian Chamber Orchestra, Pommerigi Musicali Milano, and the Zemlinsky, Beijing & Chili string quartets. He has recorded for



Eddy Vanoosthuysse

Sony, EMI, Decca, Brilliant Classic, Antarctica, Aeon, Gobelin, Aliud, Etcetera, and Phaedra. He works with renowned composers of our day including Olivier Messiaen, Arturo Márquez, Oscar Navarro, Scott McAllister, Jan Van der Roost, and Oscar winners Nicola Piovani, John Corigliano and Hans Zimmer. He was selected for the World Philharmonic (George Prêtre). An avid pedagogue, Vanoosthuysse has taught in five continents.

In addition to his active artistic career, Vanoosthuysse is known as a passionate organizer of national and international projects; he is the artistic director of the International Clarinet Competition Ghent and was the artistic director of ClarinetFest® 2018 in Ostend, Belgium, and the 2023 European Clarinet Congress in Tilburg. He is the jury president of the International Arts Competition in Singapore. Vanoosthuysse is an ICA Honorary Member and currently serves as the ICA international vice president.

STATEMENT

I am honored to be a candidate for ICA president-elect. As the current IVP, I have worked passionately to strengthen relations between many countries and cultures, creating connections to successfully increase our membership. I believe that an essential mission of the ICA is to provide students of all levels, young and long-standing colleagues, orchestral players, soloists, professors, and clarinet enthusiasts, as many opportunities as possible to flourish in today's world where communication is becoming increasingly easy, and the artistic level is constantly developing. I would strive to bring the clarinet world closer and eliminate any barriers for those who wish to become a part of the organization. I would help grow the ICA through respecting the past and creating new projects for the future such as international fundraising, ensuring fiscal success, and creating pedagogy and performance exchanges between performers, pedagogues, and students worldwide. I would be dedicated to working with the board and clarinet industry to listen to members' current wants and desires. I believe that the ICA is an organization that is open to all who are passionate about the clarinet, with no limitations upon age, race, gender, or ethnicity. It would indeed be a privilege to serve as your next ICA president-elect.

INTERNATIONAL VICE PRESIDENT

MARCO ANTONIO MAZZINI

As a recital soloist, concerto soloist, chamber and orchestral musician, Marco Antonio Mazzini has performed internationally in such prestigious places as Carnegie Hall (New York), Tama Center (Tokyo), Paleis voor Schone Kunsten (Brussels), Saydashev State

Photo by Armando Flores-Rodas



Marco Antonio Mazzini

Concert Hall (Russia), De Bijloke Concert Hall (Belgium), Gasteig Cultural Center (Germany), and the Paris Conservatory. He has represented Peru in over 70 international festivals in the United States, Latin America, Europe, South Africa, and Asia, performing the clarinet, bass and contrabass clarinet. He has been the principal clarinetist of the International Ostrava Orchestra (Czech Republic). In March 2009 he took the position of bass clarinet at the YouTube Symphony Orchestra, after winning the international audition held by YouTube and the London Symphony Orchestra. Marco Antonio Mazzini is the director of Clariperu, a non profit organization dedicated to the promotion of the clarinet and performers from Latin America. Clariperu is already 26 years running and making a serious impact in the music world with its unique content and international events designed for its community.

STATEMENT

The nomination to serve as an international vice president is a great honor. I have been a member of the ICA since I was a student and I admire the amazing work and effort they do to bring together clarinetists from all over the world. It was the ICA who inspired me to create Clariperu in 1997. With over 20 years of leadership experience I believe I can contribute to the internationalization of the ICA, following the line of the past vice president and the ICA's vision of integration and equality. I am confident that I will serve the ICA well as an international vice president.

INTERNATIONAL VICE PRESIDENT

LUCA SARACCA



Luca Saracca

Luca Saracca is professor of clarinet at the Conservatory of Music "Francesco Morlacchi" in Perugia (Italy), where he is also press agent and director of communications. He has participated in numerous music festivals including Spoleto Festival of 2 Worlds, Festival Pontino, Biennale in Venice, and Tribina Compositora of Beograd, and has concertized in Italy, Germany, Poland, Czech Republic, Slovakia, Serbia, France, Belgium, Is-

tanbul (Turkey), and throughout the United States. Saracca performed clarinet and basset horn in the multiple prize-winning Namaste Clarinet Quartet (NCQ) including many concert seasons in Italy and Europe and festivals including Umbria Jazz Festival and Umbria Jazz Winter. He has commissioned and recorded works of renowned composers on MPS England Recordings, Egea-Quadrivium (with the famous jazz soloist Gabriele Mirabassi), Castellano Records, EdiPan, Italian Television and Radio (RAI), and Vatican Radio. Luca Saracca is the creator and director of a “Music Appreciation Program” and leader/creator of the radio program “Blue Monday.” Saracca participated as a performer and lecturer at ClarinetFest® 2023, 2019, 2018, and 2013, and has published many articles and interviews in *The Clarinet* and *L'Arte del Clarinetto*. A long-standing member of the ICA, Saracca recently completed his term as coordinator of international relations.

STATEMENT

I am honored to be nominated for the international vice-president of the ICA. After having served five years as ICA chair of international relations (2018-2023) and as a founding member, together with Eddy Vanoosthuyse and Caroline Hartig, of the International Council, I am pleased that the work of the past five years has brought about a renewed interest in the internationalization of the ICA. An important aspect of this resurgence is the collaboration with the clarinet “sibling organizations” around the world. We also worked hard to fill the posts for national chairs, and with the addition of continent chairs, we can better track membership. I thank all the colleagues of the International Council and the members of the ICA board of directors who, during the years of my service as chair of international relations, supported my ideas and proposals for an increased international presence. The numbers from the recent ClarinetFest® 2023 (Denver 50th Anniversary) informed us that the international work of recent years has paid off. We trust that the return of ClarinetFest® to Europe (Dublin 2024) will confirm this growth trend. I would be honored to continue the important work of ICA internationalization as your next international vice president.

SECRETARY

MELISSA MORALES



Melissa Morales

Dr. Melissa Morales is the director of clarinet sales at Schmitt Music, performs with Mankato Symphony, and maintains a private studio in Minnesota. At Schmitt Music she is fortunate to utilize all facets of her musicianship. She can frequently be found assisting musicians of all levels refine their sound as they wade through the number of clarinet designs and assorted gear, visiting school programs to coach their clari-

net sections, and leading industry talks on the scope of careers in music, and she recently initiated a clarinet choir for adult enthusiasts. Keenly organized, Dr. Morales was fortunate to serve as the first assistant editor for ClarinetFest® in 2014 and again in 2016, leading volunteer writers to cover over 100 events for next day reporting. Over the years she has performed with ensembles such as the Baltimore Orchestra, Annapolis Opera, Riverdale Chamber Music Society, DC Society of Arts & Letters, National Music Festival—Resonance Chamber Series, 10th Wave Collective, and served as a live-in artist in residence at Collington Continuing Care Retirement Community. She has held permanent positions with the Apollo Orchestra, Potomac Winds, and Chicago Summer Opera; was a founding member of Chicago Symphonic Winds; and served as adjunct music education faculty at DePaul University.

STATEMENT

I am honored and humbled to be the first industry professional nominated to serve on the ICA executive board as secretary. In my current role as director of clarinet sales, effective communication and organization are keys to success. Combined with my experience in administration, I believe these assets would serve the ICA well. I have planned and executed several clarinet workshops and festivals in our flagship store, served in operational roles for several clarinet conferences at institutions and ClarinetFest®, and am currently serving on the ICA's DEIA and vendor subcommittees, roles that allow me to reach our global membership. I am so encouraged by the recent advancements within the ICA to support progressive initiatives and create multiple opportunities for members to claim active involvement in conjunction with their unique skill sets. Committees ranging from pre-professional and enthusiasts to new music groups, and everything in between, create more space for every member to foster meaningful, musical lives. My experiences outside of the conventional academic circles would further provide unique perspectives to further enrich the dialogue within executive leadership. If elected, I would commit myself to work collaboratively with all members to support the ICA's continued growth and success at every level.

SECRETARY

MATTHEW NELSON



Matthew Nelson

Matthew Nelson is associate professor of clarinet at the University of Louisville, where he has taught since 2014. Prior to his appointment at the UofL, Nelson served on the faculty of Utah Valley University. He was a NOVA Chamber Music Series artist from 2011 to 2014, and Nelson's frequent chamber music collaborations include performances at the Beyond the Music International Chamber Music

Festival, the Schumann Festival, the Gentse Vleugels Festival, and the Park City International Music Festival, among others. Nelson is the former principal clarinet of the Utah Chamber Orchestra (Ballet West) and has performed with other orchestras throughout the United States and Spain. Nelson's discography includes a 2023 album of clarinet works by Marc Satterwhite, all which Nelson commissioned and/or premiered. His 2019 *Northern Fantasies* release was featured on APM's *Performance Today*, and Nelson's debut solo CD, *Meditations and Tributes*, included the premiere recording of Kaija Saariaho's *Duft*. He has recorded as a soloist or chamber musician for the Soundset, Centaur, Parma, and Albany labels. Nelson holds a DMA from Rice University, as well as an MM in clarinet performance and a BA with distinction in English from the University of Washington. He is a Buffet-Crampon and D'Addario Woodwinds Artist.

STATEMENT

It is truly an honor to have been nominated for secretary of the ICA's board of directors, and I welcome the prospect of serving the organization on an international scale. The ICA represents an invaluable intersection of innovation, history, practice, and fellowship in our field. I would bring administrative experience, networking and outreach, organization, and communication skills to the role of secretary. I served as the woodwind area coordinator at both the University of Louisville and Utah Valley University, and I currently serve as a board member of the Chamber Music Society of Louisville. I have attended and presented at many ClarinetFests® dating back to 2004, and I have also contributed score reviews to *The Clarinet* since 2019. My degree in English has proved an asset through the years, as my strong record of successful funding through numerous grants and fellowships attests. I have coordinated exchanges with institutions abroad, most recently the CSMCLM in Albacete, Spain. Finally, I have taught and performed for diverse populations throughout the United States and the world, from Ulaanbaatar to Provo, Vigo, and Rostov. I look forward to ever more dialogue with new colleagues as the ICA continues to expand and diversify its membership.

TREASURER

KIP FRANKLIN



Kip Franklin

Kip Franklin is associate professor of clarinet at the University of South Alabama and has performed extensively as a soloist and chamber musician across the United States and Europe. He frequently performs with the Northwest Florida Symphony Orchestra, the Mobile Symphony Orchestra, and the Mobile Opera Orchestra. An advocate of new music, Dr. Franklin was a part of the consortium

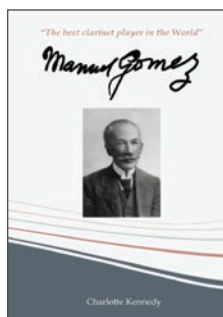
for David Maslanka's *Eternal Garden: Four Songs for Clarinet and Piano* and his *Concerto for Clarinet and Wind Ensemble*. His debut solo album, *Crossroads: Twenty-First Century Music for Clarinet*, was released in 2018. He has presented and performed at the International Clarinet Association conventions in Louisiana, Ohio, Florida, Tennessee, Nevada, Colorado, and Ostend, Belgium. In addition to performing and teaching, Dr. Franklin served as an adjudicator for the Michigan School Band and Orchestra Association, and the Alabama Bandmasters Association. As a guest clinician he has presented at the Midwest Clinic and the American Band College. His clarinet teachers include Caroline Hartig, Kennen White, Theodore Oien, and Guy Yehuda.

STATEMENT

I am honored by the nomination to continue serving as ICA treasurer. I am proud of the financial measures we have taken to consolidate expenses and of the fundraising efforts that have enhanced our general fund. I have helped steer the ICA's efforts to become a more visible, transparent, and inclusive organization for all those who share a love of the instrument and have pride in what we've achieved thus far. As the organization's treasurer, I will continue to steer the ICA in this positive direction, and will work to keep the ICA an attractive and affordable organization for everyone. The steps we've taken to move *The Clarinet* to an online journal, augmenting *The Clarinet [Online]* content, and increasing DEIA awareness in everything we do are positive achievements for our organization. I believe in seeking out ways to maximize profits and benefits while minimizing costs, without jeopardizing quality of product. I look forward to continuing to work with my colleagues on the executive board in shaping the future of the ICA. 🙏🙏

REVIEWS

BOOKS



Charlotte Kennedy. *Manuel Gómez: "The Best Clarinet Player in the World."* Published by Charlotte Kennedy Domínguez, 2023. \$21.61

The Spanish clarinet school has a rich tradition going back to the 19th century. The most significant players who represent this history and its continuation into the 20th century are Antonio Romero, Miguel Yuste, Julián Menéndez, Carmelo Bernaola, and Vicente Peñarrocha. Manuel

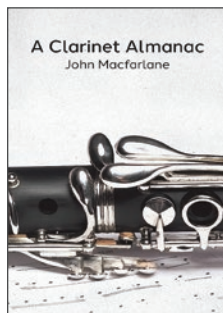
Gómez Patudo (1859-1922), the subject of this book, was not less important than the others, but is not in this list because though born in Seville, he emigrated from Spain to England, becoming one of the most distinguished performers in that country in the late 19th century. A clarinet player, composer, and clarinet designer, Manuel Gómez established an incredible reputation in England and was markedly influential on the English clarinet playing tradition of those years. His brother Francisco, who was a very good clarinetist, emigrated from Spain to England with him and had a good amount of success as well.

Manuel Gómez graduated from the conservatories of Madrid and Paris and embarked upon a brilliant orchestral career in eminent European orchestras such as the Paris Opera, Covent Garden Opera Orchestra, and Queen's Hall Orchestra, and he was a founding member of the London Symphony Orchestra. He attracted the attention of the British maker of wind instruments

Boosey & Co.; in fact, a new Boehm model was produced following the specifications of Gómez. To cite only a few improvements, this clarinet had an extra key for low E \flat and extra keys on the side of the upper joint. Gómez was known as a virtuoso player with a refined tone and an incredible ability to play any difficult part at first sight, only using one clarinet, transposing as necessary. This new, thick book (341 pages!) written by Charlotte Kennedy, who has roots in the Gómez family, has been published (in both English and Spanish) to commemorate the centenary of Gómez's death. It is a treasure of information and details about his life, which was rich in musical activities, and about the other members of his family in the musical field.

There are accurate descriptions of concert programs, and lists of concerts of chamber music (he played with R. Mühlfeld as second clarinet in a Mozart *Serenade*) and orchestral activity with countless orchestras. Included is a long list of early recordings with the London Symphony (available on YouTube) and a few he made as a solo player, such as on *Clarinets Classics*: the "Caro nome" aria from *Rigoletto*, and Boisdeffre's *Chanson napolitaine*. The Spanish clarinetist and researcher Pedro Rubio (who collaborated with Kennedy for this book) has already written a very interesting two-part article for *The Clarinet* in 2019/2020 about Manuel Gómez and his Gómez-Boehm system clarinet. Charlotte Kennedy has done a superb job conceiving this wonderful book that brings clarinetists a better understanding of this great clarinet player that many have forgotten.

— Luigi Magistrelli



John Macfarlane. *A Clarinet Almanac.* Austin Macauley Publishers Ltd., 2023. Paperback: £13.99, Hardcover: £20.99, ePub: £3.50

Repertoire lists are common among musicians. In fact, a simple internet search easily populates millions of results. Although each list is different, the basic format of listing works separated into different categories based on criteria such as difficulty, time period, or instrumentation

remains the same. What's more, these lists are often overwhelming

with the amount of information they provide. John Macfarlane seeks to break the monotony of the list format and wants to introduce music in an easily digestible format.

In *A Clarinet Almanac*, Macfarlane creates a stylized calendar designed to introduce one work of clarinet repertoire a day to his readers, resembling a daily devotion rather than a laundry list. Each month begins with a calendar page listing the composers and works for that month. Each work is then presented individually with a program note designed to engage readers, spark interest, and encourage looking further into any work that speaks to them. The pieces were taken from Macfarlane's 65 years in the industry. Selections primarily focus on chamber music, but include solos,

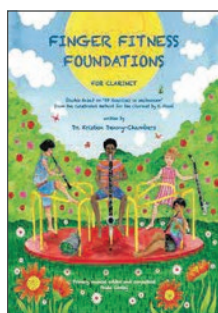
operatic works, and large ensemble works spanning some 250 years of music, approximately from 1750-2015. Additional styles including jazz and klezmer make appearances too. To maximize this publication's accessibility, Macfarlane's music selections were chosen after confirming that recordings of each piece were easily accessible on YouTube and/or Spotify.

Clarinetists of all skill levels will be able to appreciate *A Clarinet Almanac*. Naturally there are familiar standards like Hin-

demith's *Sonata*, Brahms's *Clarinet Trio*, and Weber's *Grand Duo Concertant*, but with 366 works by 245 different composers, I think any clarinetist would be hard-pressed to explore Macfarlane's work without being introduced to new pieces. If nothing else, it's a wonderful resource to help everyone map out their daily clarinet literature study in a relaxed way.

— David Deiter

MUSIC



Kristen Denny-Chambers. *Finger Fitness Foundations*. Clarinet Playground, 2021. Print or Digital: \$16.00

_____. *Finger Fitness Etudes, Book 3*. Clarinet Playground, 2023. Print or Digital: \$28.00

Composed by Dr. Kristen Denny-Chambers, *Finger Fitness Foundations* are based on the “68 Exercises in Mechanism” from the Klosé *Celebrated Method*, and can serve as a stepping stone to *Finger Fitness Etudes, Books 1 and 2* (reviewed previously). Undoubtedly many of us are familiar with Klosé’s “Mechanisms,” as well as how difficult it can be to get our students of all ages to practice and to value the skills they develop. In writing these etudes, Denny-Chambers has provided us with a creative and fresh avenue to work on these skills with our students. The introductory material provides valuable information

about the etudes, including a dedication to one of Denny-Chambers’s own students, and acknowledgements of the many clarinetists that helped her edit the book.

In the introduction, Denny-Chambers clearly outlines the organization of the book. At the top of each etude, she has included the Klosé exercise that inspired it. She also gives a brief explanation in clear and concise language of the learning opportunities provided in the etudes and how best to take advantage of them.

The etudes are organized into three sections, each addressing a third of the Klosé “Mechanisms.” The etudes in this book are short, but by no means boring. There are clear melodies that allow students to explore style and phrasing while improving their technique. The gradually increasing difficulty of the mechanisms is mirrored in each etude, making it easy to spot the range of the etude and any possible technical issues (like new notes or fingerings) immediately.

As the difficulty of the mechanisms increase, so does the difficulty of each etude. The depth and level of study can be adjusted based on the individual level of the student, making this a great resource for students of many levels, not just younger ones. Though this is the case with many well-known etudes, this volume is definitely appropriate for younger students. Various keys are used but

these etudes could easily be used as a transposition exercise for more advanced students.

Often etudes that younger students play are written in simple time. Denny-Chambers uses compound time in many of the etudes, providing an opportunity for students to ease into learning those time signatures, while helping older and more experienced players practice subdividing evenly. The appendix of the etudes contains all the specific mechanisms collected in one location for ease of reference.

As in *Finger Fitness Foundations*, Denny-Chambers provides useful information in the “First Things First” introductory section of the *Finger Fitness Etudes, Book 3* as well. She clearly states that it is intended to be used in a flexible way; this is the spirit in which these wonderful etudes were composed. The book is organized in three parts; etudes from the first two parts can be played on any clarinet whereas all etudes in part three are specifically devoted to instruments with a range down to low C, making this inclusive for low clarinets. More interesting is that etudes in this section are reimagined versions for low clarinets of etudes from parts 1 and 2, rather than something entirely different, making this a useful classroom resource for a mixed group of soprano and low clarinets. At the beginning of each etude there are “drills” she suggests the player work on prior to approaching the etude, recalling the Klosé mechanisms that were used in *Finger Fitness Foundations*.

The etudes have clear expressive terms and are significantly more advanced than *Finger Fitness Foundations*; they progressively follow *Finger Fitness Etudes, Books 1 and 2*. Not only does the technique require additional work, but the added length and musical elements make these etudes perfect to work on with more advanced high school students and even young college players. Rubato, cadenzas, and other more advanced musical concepts are addressed. Very exciting is the inclusion of etudes that can be played with electronics and extended techniques. The appendix contains the mechanism drills that inspired each etude, as well as suggestions for approaching the klezmer effects required in the etudes dedicated to Michele Gingras.

All of the *Finger Fitness* books are excellent resources that every clarinetist and clarinet teacher should consider adding to their musical library, and the *Foundations* and *Book 3* are no exception. The variety of styles and melodies in *Book 3*, combined with the thoughtful inclusion of specific challenging techniques into performance-worthy music, make it a unique resource in our field that I cannot recommend more highly.

— Vanessa Davis



Mariusz Chrzanowski. *Klezmer Suite* for clarinet and piano. Self-published 2021/23. Digital: \$15.27

_____. *27 Short Klezmer Pieces* for clarinet and piano. Self-published, 2023. Digital: \$25.00

Available at mariuszchrzanowski.ch or omposma@gmail.com

My ongoing search for living composers who write klezmer clarinet repertoire led me to Mariusz Chrzanowski. He was born in Poland in 1975, and is a multi-faceted musician: clarinetist, singer, accordionist, choral conductor, and wonderful composer of klezmer music, as well as other styles such as neo-classical, Irish, and Alpine.

His *Klezmer Suite* for clarinet and piano is in three movements: “Fiddler,” “Dream of a Better Life,” and “Wedding Dance.” The first movement, “Fiddler,” is a little jewel that contains two sections: *Ad lib* and *Tanz*. “Fiddler” is inter-

mediate level in difficulty, however it can be made more complex by adding klezmer effects and ornaments. Starting with the traditional *doina*, or slow improvisatory prayer (written out, with the choice to *ad lib*), it segues into a walking pace melody (*tanz*), accelerating in a *freilach* (happy song, indicated as *mosso* in the score), only to conclude much too soon. I would suggest repeating the *mosso* once or twice, giving the phrases a chance to accelerate and develop into an exciting, rapid, virtuosic, and joyous finale. This movement was initially composed for violin (2021) and works perfectly for clarinet. The second and third movements, “Dream of a Better Life” and “Wedding Dance” (2023), are both walking-pace dances with all the wonderful klezmer modes and harmonies. Recordings, some partial, are on YouTube.

27 Short Klezmer Pieces for clarinet and piano (2023) are indeed very short, easy/intermediate level compositions. Movements can be played in succession or hand-picked to form a short suite. Both parts include chords (transposed on the clarinet part) so various instrumentalists can provide their own version of accompaniment.

Klezmer clarinet music with composed piano parts is not easy to find, so this is a welcome series in this genre, which I anticipate becoming a delightful staple in our repertoire.

— Michele Gingras



Kelly Beaman. *A True Hue of Blue*. loveleighmusic.com, 2010. \$10.00

With *A True Hue of Blue*, Kelly Beaman has provided a light, entertaining, and upbeat single-movement work. Available with either piano accompaniment, as reviewed here, or fully scored for band, the eight-minute piece features a colorful clarinet line replete with unexpected harmonic and melodic twists. Repeated motifs and tones play prominent roles in

the work, as do frequent changes in key, tempo, and meter. Syncopated materials also make important contributions to the catchy feel before the punctuated close.

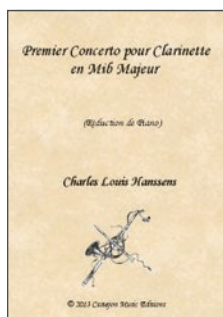
In terms of demands, the work is suitable for a moderately advanced player. It rarely features anything more complex rhythmically than 16th-note runs at quarter equals 120, and these runs are comprised primarily of comfortable steps and skips. Legato

passages likewise dominate the melodic line, with few articulated segments. Yet, the clarinet part does sit fairly high on the instrument. Although the solo line briefly ventures down to low F, it generally remains above chalumeau B, and, at times, it soars all the way up to altissimo A.

On the page, both the clarinet part and the piano score are clear and easy to read. Moreover, the publication includes rehearsal letters as well as measure numbers at the beginning of each line, to aid in preparation. Page turns, however, could prove challenging if playing from a paper copy, which is available along with MIDI recordings from the composer’s website. In this case, the seven pages of clarinet music would likely need to be laid out over multiple stands. Similarly, the piano part would require a page turner.

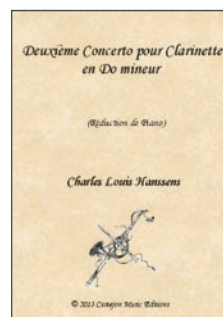
Nevertheless, in spite of these minor inconveniences, the piece is well worth consideration. Indeed, it would provide a fun and energetic conclusion to a recital program.

— Lacey Golaszewski



Charles Louis Hanssens. *Premier Concerto* in E \flat Major and *Deuxième Concerto* in D Minor. Castejon Music Editions, 2013. Each €18.00

Most clarinetists have probably never heard the name of Charles Louis Hanssens (1802-1871), a Belgian cellist, conductor, and composer who came from a family of musicians. In fact, his father led the opera



orchestra of Ghent, the city where he was born and his uncle was a composer and and conductor as well. He was an *enfant prodige*, becoming a member of the National Theater of Amsterdam at the tender age of 10.

When he returned to Belgium he held the position of cellist at the Théâtre de la Monnaie in Brussels and then in Paris at the Salle Ventadour. As a composer Hans-

sens was self taught; and this is quite surprising! He did draw some inspiration from the works of Anton Reicha and, after winning a competition, was appointed professor of harmony at the Royal School of Music in Brussels. His output includes works of various genres, among them several string quartets, ten concertos, nine symphonies, operas, cantatas, oratorios masses, and a requiem.

The *Premier Concerto*, composed in Paris in 1836, had as dedicatee the Belgian clarinetist F. Franck (1811–?), who was active in Brussels as a member of the Guides Regiment and then in Ghent (1840) as first clarinet of the Grand Theatre. The *Deuxième Concerto*, composed also in Paris, in 1837, had a different dedicatee, the great Belgian soloist Arnold Joseph Blaes (1814–1892). Both concertos have a similar formal structure with different movements but not separated from each other. Both are technically

challenging, especially the first one which has, in my opinion, more interesting musical material. The writing is harmonically elaborate and was conceived in an advanced Romantic style in spite of the fact they were composed in the first decades of the 19th century. A fine recording by the well-known Belgian clarinetist Eddy Vanoosthuysen of both concertos is available on CD.

Hanssens also wrote a *Gran Solo de Concert*, a *Fantaisie Concertante*, and a *Concertpiece* for oboe and clarinet, also published by Castejon, and a *Clarinet Concertino*. We must be grateful to Mr. Castejon, Belgian clarinetist and owner of Castejon Music Editions for this first publication of the two newly discovered clarinet concertos. Nice material to be added to our clarinet concerto library!

– Luigi Magistrelli



Ulrich Kaiser. *12 Variations on “Happy Birthday to You,”* for two melody instruments. Breitkopf & Härtel, 2017/2023. €14.90

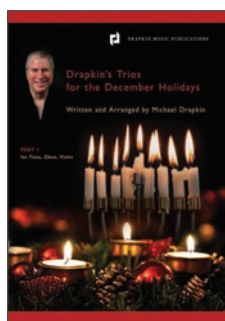
Dedicated to “all the birthday boys and girls around the world,” this charming, clever set of a theme and 12 variations should not be wasted on youth! For anyone young at heart, a smile on your face and a sense of delight will blossom when you either play this duet or are the listener

recipient of the birthday wishes. The tune that everyone knows is treated to short variations each with a different style: hocket,

aria, *grazioso*, sarabande, fugue, “reversal” (*Umkehrung*), fourths (*Quartissimo*), crab canon, humoresque, virtuoso, and two finales.

Mostly in G major or minor, this is a medium-difficult adventure, and the score, with both parts, runs nine pages—two clarinetists could play from the score in G. A clarinetist playing the top part will need good facility up to altissimo G. The music was originally conceived for flute and oboe; and to pair with them three additional versions of the lower part are included: one in treble clef for B \flat instruments, one in alto clef, and the third in bass clef for instruments in C. The number of possible pairings is therefore large.

– Gregory Barrett



Michael Drapkin. *Drapkin's Trios for the December Holidays*, written and arranged by Michael Drapkin. Drapkin Music Publications, 2022. \$45.00 www.bassclarinet.net

Michael Drapkin is at it again. The bass clarinetist with the excerpt books everyone should have on their shelves is putting pen to paper on another creative arranging project. *Drapkin's Trios for the December Holidays* is a compendium of Christmas

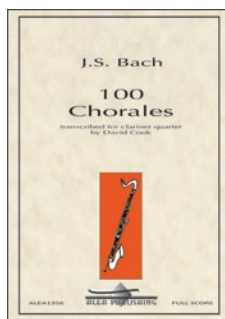
and Hanukkah classics for chamber ensemble. I have had the pleasure of performing many of Drapkin's other arrangements. This collection is right up there with his best arranging work.

These trios are intelligently designed for great flexibility, but always keep the clarinet in the middle of the action. There are two overall sets for purchase of these tunes. Set One is arranged as follows: Part 1 is interchangeable between flute, oboe, or violin; Part 3 is flexible between bassoon and cello; and Part 2 is only for clarinet. Set Two is scored for two clarinets and bass clarinet. There are 54 tunes in this set, with all the big classics: *Deck the Halls*, *O Holy Night*, *I Have a Little Dreidel*, *Hatikvah*—as well as many others. Drapkin's arrangement of *The Twelve Days of Christmas* is

quite clever, and clarinetists who give it a shot will find it particularly funny!

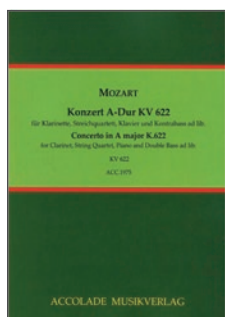
This is the perfect set of gig music for events or just a fun reading session with friends or students. I have performed with a reed trio for many years, and these arrangements work beautifully for that combination. For those of us with string friends, they work just as well. There are three separate parts that are beautifully printed and clear—typical of Drapkin's publications—with heavy bonded covers. Drapkin's *December Holidays* is a fun and useful compendium of all the classics that will spice up the season.

– Osiris Molina



David Cook. *100 Chorales from the Music of J.S. Bach*, transcribed for clarinet quartet by David Cook. Alea Publishing, 2023. Digital: \$50.00, score only; Print: \$50.00, score plus \$10/each for additional auxiliary part.

David Cook's *100 Chorales from the Music of J.S. Bach* is a wonderful addition to the clarinet ensemble repertoire. Each chorale starts as a quartet for three B \flat clarinets and bass clarinet. When playing as a quartet, performers are to play from the score. Additional performers can alternate or double the first part with E \flat clarinet, the third part on alto clarinet or basset horn, or extend the low range by having contra-alto and/or contrabass double or replace the bass clarinet part. Each auxiliary utilizes an individual part without score.



Wolfgang Amadeus Mozart. *Konzert A-Dur KV 622* for Clarinet, String Quartet, Piano and Double Bass ad lib., KV 622. Arranged by Evgeni Orkin. Accolade Musikverlag, 2023. KA58823 €55.00

Evgeni Orkin was born in Ukraine and is a clarinetist, composer, and teacher at the Mannheim Hochschule in Germany. His flexibility as a player allows him to perform and record with early clarinets or modern instruments in repertoire from various eras. In the last few years, he has been active on the early clarinet, making albums of classical and early romantic repertoire. His arrangements include Telemann *Flute Fantasies* for chalumeau, the Brahms *Cello Sonata*, op. 138, No. 1, and Schumann's *Album for the Young*, op. 68, to be performed with clarinet and string quartet. The combination of piano and string quartet taking the role of accompaniment is used in his arrangements of Ger-

Bach's music has been used by educators as a tool for years to teach harmony and counterpoint; this collection provides clarinetists the opportunity to apply those lessons with Bach's music. Having quartets play from the score trains less experienced chamber players to perform as a cohesive unit. For more advanced players, the auxiliary parts add additional challenges. To facilitate the performers' technical command of their instruments, the music selections present four chorales in each of the major and minor key signatures. The chorales also introduce instrumentalists to the sensitivity needed to perform with vocalists by including a verse or two of text.

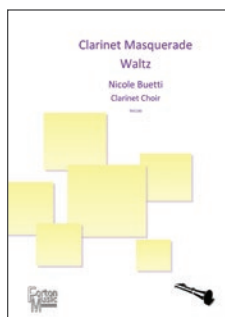
The bottom line: this collection can fit any size clarinet ensemble, allow for growth, and facilitate improving technical and musical elements. This collection is a must-have for any clarinet studio, high school, college, or community group.

– David Deiter

shwin's *Rhapsody in Blue*, Copland's *Clarinet Concerto*, and here at hand, the well-known Mozart *Clarinet Concerto*. All the above cited works have been recorded by Orkin.

Mozart *Concerto* arrangements with clarinet and string quartet have been made previously, but Orkin's addition of piano is something new and welcome. As he personally explained to me, he thinks that during Mozart's lifetime, and also later, it would be a common practice to use the cembalo (or piano) if some instruments were missing from the ensemble. The aim would be to fill the overall sound of the accompaniment when it was not possible to have a full orchestra, or the place was not big enough for so many players. The piano could also replace the winds and create a balance between clarinet and the strings. This arrangement is well conceived and realized. It is a nice solution for chamber music performances of this incredible masterpiece that our beloved Mozart offered us. Thank you Mr. Orkin and Accolade Musikverlag!

– Luigi Magistrelli



Nicole Buetti. *Clarinet Masquerade Waltz*. www.clarinetaallmusic.com \$25.00 score and clarinet choir parts.

Nicole Buetti is an award-winning composer, educator, bassoonist, and contrabassoonist who performs with several orchestras in the Pacific Northwest. When she is not composing, puppeteering or performing, Buetti teaches bassoon at the University of Portland and has her own private teaching studio.

Buetti's pieces are imaginative and engaging, with catchy themes and a variety of moods and evocative imagery. Her compositions run from deeply-felt, complex concert music to light-hearted and fun pieces. Somewhere in the middle of these poles

are many of her wind compositions, such as the lovely *Clarinet Masquerade Waltz*.

The *Clarinet Masquerade Waltz* is a charismatic piece for a full clarinet choir, ranging from E \flat sopranino to contrabass. The idea for the piece was conceptualized by Barbara Heilmair and Nicole Buetti after they had a performance together of Buetti's *Midnight Waltz* at Portland's annual Vampire Ball. The idea of a haunting piece for clarinet choir sparked the commission of this work for the Zephyr Clarinet Choir who premiered the piece at the ClarinetFest® 2022 in Reno, Nevada.

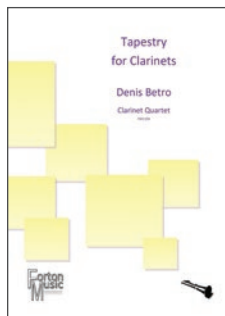
With a spooky waltz theme, the composition features the unique sound of clarinets playing together. The composition has a feel of an elegant and festive dance turning wild. The latter is achieved by asymmetric rhythm patterns, drastic dynamic changes, and strong accents. Listeners can imagine a group of

tipsy dancers being swept away by the intense music, trying to keep their balance. Or, one can simply enjoy the gorgeous sounds of low and high clarinets combined.

Like many of Nicole's other works, the *Clarinet Masquerade Waltz* can also serve as an interesting tool for learners. It sparks excitement to listen and play... and maybe even to learn to play the clarinet! The piece is suitable for medium to advanced clarinet

choirs. It will add a lighter note to concerts of advanced clarinet choirs, while it is accessible enough to provide an entry point for ensembles who are seeking to advance their musical skills via this piece. Players and listeners alike will find the *Clarinet Masquerade Waltz* to be a very valuable addition to the clarinet choir repertoire.

— Barbara Heilmair



Denis Betro. *Tapestry for Clarinets*. Forton Music, 2023. Digital: £10.50; Print: £14.00

What a treat to have a clarinet quartet written by the electrifying composer Denis Betro! Betro originates from New Zealand and lives in the United Kingdom where he came to study music at the Royal College of Music. With his immense musical talent, Betro supported himself for years by playing music in the streets of London. He

wrote several expressive pieces during his travels that started out as improvisation. An acclaimed composer today, his oeuvre touches with originality, expressivity, and invigorating atmosphere.

Denis Betro's *Tapestry for Clarinets* is an upbeat, beautiful, and short work for a full clarinet quartet with E \flat , B \flat , and bass clarinets. The piece may first appear easier than it is because of its melodic and rhythmic material which hints towards minimalism in some places. However, this "simplicity" can be deceiving as there are accidentals, precise rhythms, and a careful ensemble balance to be mastered when playing it.

The quartet should work well for medium to advanced clarinet quartets, including in high schools and colleges. Its relative brevity

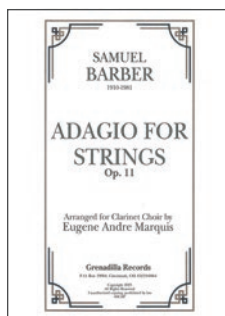
would make it ideal to have students focus on the style and musical elements. While the quartet is not fully minimalist in style, it features combinations of small rhythmic and melodic cells that often reach across bar lines. Maintaining the mental focus on these motifs within the musical context can make an excellent preparation for playing fully minimalist music.

Denis Betro says in the introduction of his *Tapestry for Clarinets*, "The various contrapuntal lines in this piece weave in, out, and across each other in what I have termed a musical tapestry. A lot of unwinding and unfurling occurs which results in a satisfactory and homogenous experience."

This also addresses the delightful chamber music experience this quartet makes. In many places, there is a light polyphonic texture where all parts are equal, while in others there is a more homophonic setting in which two or more parts are trading tunes and the remaining parts have complementary roles. These roles are changing frequently and as a result, chamber music aficionados, students, and teachers will be immersed in listening to this web of melodies that is always active and lively.

To finish, a quote from Denis Betro's website says it well: "Using a vivid rhythmic idiom and a tonal approach ensures that the music is accessible and enjoyable for a contemporary audience."

— Barbara Heilmair



Samuel Barber. *Adagio for Strings*, op. 11. Arranged for clarinet choir by Eugene Andre Marquis. Grenadilla Records, 2023. \$50.00 eclecticclarinets.com or Grenadilla Records, PO Box 19864, Cincinnati, Ohio 45219-0864

Cincinnati clarinetist Eugene Marquis offers a distinct alternative to Lucien Cailliet's clarinet choir arrangement (1939/1964) of Barber's *Adagio for Strings*. Where Cailliet's arrangement sounds a

whole step lower than the original tonality, Marquis retains the original, meaning that the melody in the first clarinet begins on C5, not throat-tone B \flat . Marquis's version also differs from Cailliet's in that no E \flat clarinet is required; the top note (C7) is in the first B \flat clarinet part. This points to another distinguishing feature of this arrangement: it adheres as closely as possible to Barber's string ensemble version with only one type of instrument per melodic line. Marquis does not double a line with two different sizes of clarinets as Cailliet did.

Marquis does offer variants in clarinets that can be used. Up to three E \flat sopranino clarinets could be used for the highest passage in place of B \flat clarinets. Either two basset horns or two E \flat alto clarinets are required, as are two bass clarinets (one to low C). The contra-alto clarinet part can ostensibly be covered by one of the bass clarinets. A contrabass clarinet is needed. The basset horn (or E \flat alto clarinet) and bass clarinet parts demand players adept at playing up to notated A \flat in the high altissimo.

Included with each order is a CD of Marquis's single-performer multitrack recording that was reviewed by Madelyn Moore in the August 2022 "Audio Reviews."

— Gregory Barrett

RECORDINGS



Two of a Kind. Radovan Cavallin, clarinet; Kristine Dizon, clarinet. G. Lewin: *Two of a Kind*; *Views of the Blues*; F. Poulenc: *Sonata for Two Clarinets*, FP 7; N. Bacri: *Mondorf Sonatina No. 1*; P. Harvey: *Satiric Suite*; R.R. Bennett: *Crosstalk*; E. Mandat: *Ritual*; B. Cabrera: *Una sobre el mismo mar*; N. Díaz: *Ocho Pajazzadas*; *Roque Nublo*. Modern Artist Project. Total Time: 56:00.

There is so much new and wonderful music for two clarinets that pushes the boundaries of composers and performers, and with that the proliferation of ensembles ready to tackle the new stuff. The duo of Cavallin and Dizon throw their hat into the ring with *Two of a Kind*, an album of recent music for two clarinets. Their performance at the 2023 Denver ClarinetFest® was enthusiastically received, and many of the works they played in Denver appear on this album.

Radovan Cavallin, principal clarinet of the Orquesta Filarmonica de Gran Canaria, pairs up with Kristine Dizon, CEO of the Modern Artist Project and co-founder of the Gran Canaria International Clarinet Festival and the American Single Reed Summit. Their performances throughout this album are uniformly excellent.

Gordon Lewin's works for two clarinets come from an intimate knowledge of the instrument and a penchant for humor. *Two of a Kind* showcases the jazzy side of the clarinet, and the album finale *Views of the Blues* is a perfect vehicle of fun for both players. Video performances of these pieces demonstrate Cavallin's full embrace of the high-note life and Dizon's confident support. Their Poulenc has finely shaped dynamics and tapers, with some second movement subtleties among the best playing on the album. Dizon has championed the works of Nicolas Bacri, a prolific contemporary French composer. The counterpoint and echo techniques in the

first movement of his *Mondorf Sonatina No. 1* were spot on, and this is a piece that deserves more performances. Harvey's *Satiric Suite* is appropriately titled. His clarinet music is tongue-in-cheek with a touch of sarcasm. Richard Rodney Bennett's solo clarinet works are familiar to many, and *Crosstalk* continues his creative use of our instrument. An album of contemporary works must include an Eric Mandat work to show the instrument's vast possibilities. The open intervals and slow pace of *Ritual* make a lovely contrast to the bravura playing in the other pieces.

Cavallin and Dizon would be remiss without including a few pieces written by composers with connections to the Canary Islands. Cabrera's *Una sobre el mismo mar* is one of the most recognizable and heartwarming songs of the region, and it is a fitting tribute to the popular composer. Dizon has also premiered works by the clarinetist and publisher Nino Díaz. The *Ocho Pajazzadas* are charming little vignettes with gentle touches of jazz that are great fun. The calliope movement and the "Putting on the Ritz"-inspired movement are particularly effective. The duo is presenting the first recording of Díaz's *Roque Nublo*, a wonderful piece wrapping up the Canary Islands portion of the program.

As someone who still uses a CD player—yes, I am clearly in the minority—the one thing the CD packaging lacked was a numbered delineation of tracks for each piece; only the piece and overall timing was listed. I am sure that reading the tracks on streaming services makes this problem obsolete for those who prefer the digital downloads. However, listening to it from the CD I wasn't sure what movement belonged to which piece. A very small oversight on an otherwise excellent project.

Two of a Kind is an excellent album of works for two clarinets. Cavallin and Dizon are in fine form and for those who want to venture into this repertoire, this is a fine representation of what this genre can yield.

— Osiris Molina



Solo Alone and More. Jonas Frølund, clarinets. C. Nielsen: "Cadenza" from *Clarinet Concerto*; I. Stravinsky: *Three Pieces for Clarinet Solo*; B. Sørensen: *Lontanamente Fragments of a Waltz*; M. Nielsen: *Alone* for basset clarinet; O. Messiaen: "Abîme des oiseaux" from *Quatuor pour la Fin du Temps*; G. Berg: *Pour clarinette seule I*; P. Ruders: *Tattoo for One*; R. Wagner: "Solo from Act

III" of *Tristan und Isolde*; S. Steen-Andersen: *De Profundis*. OUR Recordings, 6.220681. Total Time: 73:40.

Jonas Frølund's album *Solo Alone and More* is a wonderful exploration of solo performance on three different clarinets through familiar and unfamiliar repertoire and transcriptions, including five world-premiere recordings. Frølund showcases his talent

through extended techniques, extreme dynamics, virtuosic passages, and a large range of tone colors.

Opening the album with the demanding cadenza from Carl Nielsen's *Clarinet Concerto*, Frølund sets the stage for the listener to begin an exploration of what the clarinet is capable of. From haunting pianissimos to assertive and bold fortissimos, there is not a moment where the core of his refined and warm clarinet sound waivers. His dazzling technique is even, confident, and liquid in nature. These attributes of his playing follow us through the album. Frølund introduces Stravinsky's *Three Pieces for Clarinet Solo* with clear, sensitive musical lines, so the conversation between musical voices in the first movement are easily heard. He whips through technical gestures and bird-like grace notes with ease in the second movement, and the third movement grooves with Frølund's effortless technique weaving between jazzy accents.

Bent Sørensen's *Lontanamente Fragments of a Waltz* is the first world-premiere recording on the album. It is as alluring as it is

lonely, evoking images of dancing alone, conjuring vivid memories only to have them disappear like smoke. Frølund dances between registers with the lightest of articulations at incredibly soft dynamics. His sweet tone is consistent throughout all the clarinet's registers, and his control over the musical line is never lost as he bounces in and out of the altissimo. Frølund does not lose the musical line or his centered tone in the next world-premiere recording, *Alone* for basset clarinet by Mette Nielsen. The mysterious and sometimes ominous atmosphere provides Frølund with the space to not only highlight his exceptional basset clarinet skills, but to demonstrate his mastery of tone colors through extended techniques such as phenomenally accurate multiphonics and singing while playing.

"Abîme des oiseaux" from *Quatuor pour la Fin du Temps* is a perfect piece for Frølund's wide range of skills. His ability to eerily sneak in from nowhere before screaming into the abyss is perfectly juxtaposed with some of the nimblest bird calls I have heard. As in "Abîme des oiseaux," Frølund's control of his sound throughout technical passages and long, sustained lines is again exemplified in the next world-premiere recording of *Pour clarinette seule I* by Gunnar Berg. Frølund flits between registers seemingly with ease, and gifts the listener with quick, luminous articulated and flutter-tongued passages that accent his compelling musical phrases. This leads the listener into the next work on the program, Poul Rud-

ers *Tattoo for One*. Distinctly different than other pieces on the program, it is brilliantly upbeat, filled with punctuated passages. Frølund's effortless, quick, and clean articulation in every register and dynamic range is nothing short of impressive.

Frølund closes out his album with two world premiere recordings on bass clarinet. The first is a transcription of the English horn solo from Act III of Wagner's *Tristan and Isolde*. As with his soprano clarinet, his bass clarinet tone is controlled, sweet, and consistent. He can, simply put, sing through the instrument. Every note he plays has a purpose. Frølund closes out his album with a transcription of a soprano saxophone piece by Simon Steen-Andersen called *De Profundis*. In this piece we hear Frølund perform bass clarinet alongside several percussion instruments. While flipping between growls, pitch bends, flutters, extreme dynamics and range, and resonance fingerings, the audience never loses sight of what is important in the music. Each effect has a purpose, and Frølund's musicality and interpretation is never lost.

Solo Alone and More is a wonderful program of compelling music. Frølund's performance is fascinating as he shows the world his virtuosic abilities with such suave sophistication. I highly recommend giving this album a listen!

— Sarah Manasreh-Decker



Rummel: Chamber Music for Clarinet and Piano. Luigi Magistrelli, clarinet; Claudia Bracco, piano. C. Rummel: *Fantaisie Brillante* on motifs from the opera *Oberon*, op. 35; *Nocturne No. 1* on motifs from the opera *Robert le Diable*, op. 85; *Andante Varié* for basset horn and piano; *Variations* on the "March" of the opera *Aline*, op. 36; *Fantaisie* on the "Cavatine" of the opera *Tancredi*. Brilliant Classics, 96608. Total Time: 79:29.

Italian clarinetist Luigi Magistrelli spotlights relatively unknown Bavarian composer Christian Rummel (1787-1849) in this recording of chamber music for clarinet or basset horn and piano. Magistrelli has an extensive discography; [his website](#) boasts almost 100 titles on multiple labels including several solo ventures. In addition, this Milan-born clarinetist has an active international performance career and needs little introduction here. The inspiration to produce this premiere recording of these works is noteworthy as he continues to research and shed light on obscure compositions, often focusing on the 19th century and earlier. Currently professor of clarinet at the Conservatory of Milan, Luigi Magistrelli owns a personal clarinet collection of 260 instruments and recorded this album on a 1920 German system clarinet by L. Warschewski that belonged to the late Dieter Kloecker.

The cover art features an attractive watercolor titled *Oberon, Titania and Puck with Fairies Dancing* by late 18th-century artist William Blake that hints at the opera themes that are the inspiration of much of this music. Thankfully, Magistrelli provides

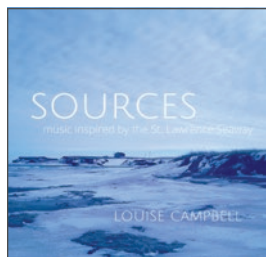
background information about this relatively obscure composer and the five works recorded here. Piano was the composer's main instrument, however, Rummel also played violin, clarinet, and basset horn. His career included travel, military band and orchestra conducting, and teaching as well. Although most may not have heard of this composer, an interesting biographical tidbit is that Rummel may be responsible for the false attribution of Baermann's *Adagio* to Wagner for many years. Magistrelli asserts that Rummel also deserves to be known for his appealing compositions. His familial connections to the Schott family enabled many works to be published in his lifetime. The five works recorded here are reminiscent of opera fantasies like those of L. Bassi or Lovreglio. Theme and variations form is featured, and most pieces are based on opera themes from well-known composers such as Rossini (*Tancredi*), Weber (*Oberon*) and Meyerbeer (*Robert le Diable*) along with the lesser-known composer Monsigny (*Aline*).

Rummel's music demands highly virtuosic playing full of character, agile technique, and sensitive phrasing. Magistrelli meets this challenge with great conviction and even, round, sparkling sound throughout all registers. Most works are full-length, about 18 minutes each. Rummel's *Nocturne No. 1* after themes of Meyerbeer, however, is shorter, and is a favorite. The introduction is expressively presented; Magistrelli is most impassioned here, and there is a *cantabile* style throughout. The inclusion of the shorter *Nocturne* and *Andante Varié* (the only work on the recording for basset horn) are welcome contrasts. Magistrelli demonstrates command over the extended clarinet family and the basset horn shines with its distinctive timbre. His tone above the staff almost mimics that of the soprano clarinet cousin, and each descent below the staff warrants a smile!

Luigi Magistrelli is joined on this recording by most capable pianist Claudia Bracco. Rummel's compositions have extended sections for solo piano that are beautifully played, and the coordination of rubato between Bracco and Magistrelli, so prevalent

in this style of music, is seamless. Check out this light, delightful, entertaining recording that provides another option for recitalists looking for a theme and variation work based on opera themes!

— Gail Lehto Zuger



Sources. Louise Campbell, clarinet and electronics. L. Campbell: *Songbird*; *Swirl*; *Playing Guitar Gear*; *People of the Sea*. Redshift Records, TK535. Total Time: 64:25.

Louise Campbell's new album *Sources: Music Inspired by the St. Lawrence Seaway* combines her work as a clarinetist, composer, and sound artist

into four tracks of largely ambient soundscape depicting the body of water that runs from the Great Lakes to the Atlantic Ocean, separating Canada and the United States.

The first track, *Songbird*, uses what sounds to me like the mouthpiece on just the bottom half of the clarinet to masterfully create the unmistakable imitations of birds. Beginning sparsely with heavy reverb, the sounds continue to layer into a flock before dispersing and mixing with a landscape of electronic pads. The second track, *Swirl*, layers long, held pitches of clarinets, still saturated with reverb and delay effects, fading in and out at different times to evoke a sense of water lapping at the edge of the bank. The gradual introduction of more movement in the notes also elicits the sensation of the movement of the water before a gentle melody emerges in the second half of the track.

The busiest track on the album is *Playing Guitar Gear*, portraying the active city life of Montréal, which sits on the St. Lawrence River. The clarinet weaves in and out between spurts of hectic activity and solitude, like escaping from busy roads to stroll through quiet neighborhoods before finding yourself back on the main road, trying to get back to the peacefulness again. The neighborhoods are where Campbell explores the delicate construction of melodic material with her soft and warm approach to the clarinet. The final track, *People of the Sea*, is a 30-minute dive into an atmospheric world of ambient electronic sounds. A clarinet is not immediately discernible but may have been used to create some of the processed tones. Sounds reminiscent of breathing are present throughout, with long drone pitches fading in and out, creating a meditative scene.

Sources is not a clarinet album in the sense of being focused on clarinet playing and aptitude, but rather Campbell uses the clarinet as a tool along with her compositional and production techniques to take the listener along on her journey. One can close their eyes while listening to these works and imagine being in the presence of their inspiration. This is an enjoyable album for those interested in being immersed in this programmatic soundtrack of the St. Lawrence Seaway experience as curated by Louise Campbell through her compositions.

— Jason Alder



Solitary Clarinet. Karem J. Simon, clarinet. J.S. Bach: "Bourées I and II" from *Suite No. 3 in C major*, BWV 1009; B. Kovács: *Hommage à J. S. Bach*; *Hommage à C. Debussy*; *Hommage à C. M. von Weber*; *Hommage à R. Strauss*; C. Debussy: *Syrinx*; L. Cahuzac: *Arlequin*; H. Sutermeister: *Capriccio*; I. Stravinsky: *Three Pieces for Clarinet Solo*; T. Martin: *Gryphon*;

J. Ryan: *Grace Period*; J. Lambert: *Dissonant Grooves*; P. Harvey: "It Ain't Necessarily So" from *Three Etudes on Themes of Gershwin*. Digital Release. Total Time: 68:34.

Karem J. Simon, professor emeritus of the University of Prince Edward Island, recently released *Solitary Clarinet* to online streaming services. His recording of unaccompanied works for clarinet includes standard works such as Igor Stravinsky's *Three Pieces*, selections from Béla Kovács's *Hommages*, Heinrich Sutermeister's *Capriccio*, Louis Cahuzac's *Arlequin*, Paul Harvey's "It Ain't Necessarily So," transcriptions from J.S. Bach's *Cello Suites* and Claude Debussy's *Syrinx*, as well as newer repertoire including Jeff Lambert's *Dissonant Grooves*, Jeffrey Ryan's *Grace Period*, and Theresa Martin's *Gryphon*. The recording took place during

the pandemic and is inspired by Simon's ideas of "being alone on stage, exploring and creating his sound, practicing his craft and artistry and filling the silence." The album jacket features several photos of Simon on stage and brief but informative program notes on all the works.

Overall, Simon's recorded tone quality is full and round and sounds very resonant in the recording space. However, there is a general lack of softer dynamics throughout, except in Martin's *Gryphon*, Lambert's *Dissonant Grooves*, and Ryan's *Grace Period* which were the best the album had to offer. These three works feature the most dynamic range and expression as well as excellent extended technique performances from Simon. The recording quality is mostly even and up-close sounding, however Bach's two "Bourées" and Stravinsky's *Three Pieces* are noticeably brighter and louder than the rest of the recordings, giving way at times to a slightly overblown quality.

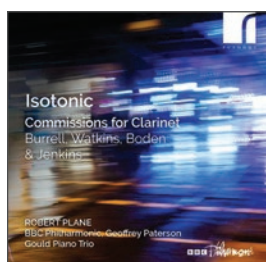
The collection of works are Simon's favorite monologues for clarinet. The musical selections and presentation begin with a pairing of Bach's two "Bourées" from the third *Cello Suite*, played in a slightly slower than expected tempo, and Kovács's *Hommage à J.S. Bach* followed by another pairing of Debussy's unaccompanied flute solo *Syrinx* with Kovács's *Hommage à C. Debussy*. The pairings are interesting and give both a baroque and impressionistic flavor to the album before moving to *Arlequin*, a more contem-

porary French work, by Cahuzac. Kovács's *Hommage à C. M. von Weber*, Sutermeister's *Capriccio* and Kovács's *Hommage à R. Strauss* follow, and even though all these works are performed in an interpretively similar style, they feature Simon's even technique and solid finger and rhythm work throughout. Sutermeister's *Capriccio* has especially nice musical pacing but suffers from an overall lack of softer dynamics which is crucial for the musical characterization of the work. Stravinsky's *Three Pieces for Clarinet Solo* finishes the standard section of the recording.

The highlight of the album follows with more difficult and recent works by Martin, Lambert, and Ryan. Martin's *Gryphon* showcases growls, flutter-tongue, and other special effects well executed by Simon with musicality and color. Ryan's *Grace Pe-*

riod is a vastly different work, constructed in 17-second repeating sections where variations grow from the sustained beginnings of each section into interesting and surprising technical variations. American guitarist Jeffrey Lambert's brief *Dissonant Grooves*, with its jazz-like riffs, is performed with finesse and a lighter character. The album ends with the standard "It Ain't Necessarily So" from Harvey's *Three Etudes on Themes of Gershwin*. Overall, the album presents the works in a pleasing order, with the most interesting and difficult pieces placed last. The Harvey movement ties it together nicely and provides an excellent ending to Karem J. Simon's favorite monologues in *Solitary Clarinet*.

— Karen Dannessa



Isotonic: Commissions for Clarinet.

Robert Plane, clarinet; Gould Piano Trio: Lucy Gould, violin; Richard Lester, cello; Benjamin Frith, piano; BBC Philharmonic: Yuri Torchinsky, leader; Geoffrey Paterson, conductor. M.D. Boden: *Clarinet Concerto*; H. Watkins: *Four Fables* for clarinet and piano trio; D. Burrell: *Clarinet Con-*

certo; S.F. Jenkins: *Shivelight*. Resonus Classics, RES10319. Total Time: 73:50.

The nearly 74-minute album covers four different world-premiere recordings of works composed between 1995 and 2021. Clarinetist Robert Plane chose to feature these four works because they are, as he describes, "intense and very personal collaborations between composer and dedicatee."

Both Plane and composer Mark Boden share a love of long-distance running; his concerto reflects that shared passion. Boden's *Clarinet Concerto* makes its clear from the beginning of the first movement, "Adrenaline," that the clarinet is the star of the show. Plane's virtuosity is the first thing we hear—smooth, even lines, and effortless precision as the intervals get progressively larger and more treacherous. Just when it seems like the width of the intervals will break the line, we hear the shining and ethereal adrenaline melody that is pure joy. Plane makes the most of the opportunity, phrasing through these long lines in a way that feels like he is carrying us with him on this run. The full and voluptuous beauty of his tone really shines in this melody. Movement two, "Isotonic," begins with the clarinet alone and we can clearly hear Plane's sterling execution of staccato—so pointed it could pierce, but juxtaposing beautifully against the lyrical and almost film-like character of the movement. Plane's sound is full of excitement and direction, singing over the orchestra with intense resonance. Movement three makes the audience wait for the clarinet entrance and instead begins with an English horn solo. Plane enters with passionate delicacy, a strange and nostalgic combination making the "Threshold" movement sound dreamlike. Plane's cadenza shows off his musical tenderness and command of audience expectation, his crystalline altissimo register, and masterful

execution of soft playing. The final movement, "Hypertension," begins where the third movement left off, in the altissimo but in a much more extroverted and playful style. Plane expertly navigates the complicated technical lines, crafting beauty throughout.

Huw Watkins's *Four Fables* for clarinet and piano trio (2018) is an interesting configuration of three distinctly different *lento* movements and one *allegro*. The first movement, *Lento*, opens with piano, followed quickly by the strings. The use of the harmonics in the strings mimics a clarinet-like effect, creating a beautiful canvas for Plane to enter. The melody feels both vast and intimate, played with power and beauty by Plane, accentuating the full darkness of his lowest register and ability to blend with the lower strings. The next movement, *Allegro*, is in stark contrast to the first not only in tempo, but in style as well. Plane's playing sparkles here, along with the light work in the piano and strings. Intermingled with moments that seem to have fallen from the first *lento*, Watkins presents us with an emotionally complex movement, illuminated beautifully by the ensemble's sensitivity and expression. Interestingly, both final movements are *lento* but they couldn't be farther from each other in style. The movement three *lento* feels akin to the keening of ancient cultures in the way each instrument oscillates between dramatic cries and intimate moments of melancholy introspection. Though the clarinet takes less of a leading role here, it suits the texture of the movement well and makes those looking for the clarinet timbre listen even more closely to the wonderful blend and style Plane presents. Effortless playing in the altissimo register makes it hard to delineate Plane's crystalline and pure timbre from the violin. The work closes as it opened, with a *lento* movement. This time the *lento* is retrospective and thoughtful, with the clarinet taking an even less prominent role. Plane's performance is in perfect dialogue with the strings and piano creating a wave of sound that washes over and connects the more disjunct violin and piano parts.

Composer Diana Burrell writes that, "I dislike prettiness. I loathe all blandness, safe, pale, and tasteful nice-ness. Give me instead strong, rough-edged things, brave disrespectful shapes and sounds, imperfect instruments that jangle and jar. I love both savage nature and the brutal modernism of the city's concrete—there is passion and beauty in both." Her *Clarinet Concerto* reflects the uneasiness and primal nature of her style. The work is through-composed, with three distinct sections that flow into each other.

The first section is heavy and rough with lots of intense and angular playing with power we haven't yet heard from Plane. The second section sounds distinctly like walking through a city at night after an evening out, with an easy style and prominence of the clarinet, whose sound isn't overwhelmed by the intensity of the orchestral part. Plane's tone is colorful yet restrained here, until the segue into the final section of the concerto which is similar in intensity to the first, but much louder and more active with a thick texture that the clarinet must cut through. Here, the edginess of Plane's tone complements the orchestra while projecting above the ensemble, without ever sounding unpleasant.

The final work on the album was composed by Sarah Frances Jenkins, Plane's student. The title, *Shivelight*, refers to the, "splin-

tered, fast-changing shafts of light that pierce the canopy of tree-tops in a forest." The opening's laser focus tone evokes the way light cuts through the leaves on a sunny day. Plane's tone shape shifts throughout this section in much the same manner as light—from dark, to bright, to barely visible, to feeling like it's the only thing we can see. The more expansive middle section highlights Plane's virtuosic phrasing ability, spinning his sound up in unexpected and shimmering ways. The final section brings us back to a gentle walk in the woods, and again ends with thoughtful piano ostinato above which Plane's melody soars and dances as the light would during the golden hour.

— Vanessa Davis



Around Baermann. Maryse Legault, clarinet; Gili Loftus, fortepiano. C.M. von Weber: *Variations on a Theme from the Opera "Silvana,"* op. 33; *Grand Duo Concertant*, op. 48; H. Baermann: *Introduction and Polonaise*, op. 25; *Nocturno*; F. Mendelssohn: *Clarinet Sonata in E♭ Major*, MWV Q15; C. Schleicher-Krahmer: *Sonatina* for clarinet and piano. Leaf

Music, LM265. Total Time: 88:28.

The Québécoise clarinetist Maryse Legault studied historical clarinet with Eric Hoeprich at The Hague, graduating in 2017. This recording, made in collaboration with fortepianist Gili Loftus, is her debut album, and as the title suggests, it features a group of composers centered around (and including) the 19th-century clarinet virtuoso Heinrich Baermann (1784–1847). On the recording Legault plays a replica of an instrument by Heinrich Grenser from about 1810 with 11 keys, judging by the publicity photo in the liner notes.

Apart from perhaps the *Grand Duo Concertant*, we might classify the works on this recording as salon music; but as anyone who has had a good look at 19th-century concert programs will attest, audiences of the time would have heard plenty of this music on the public stage as well. For example, all of these works except the Schleicher-Krahmer were performed by American clarinetists in the

19th century. A number of the pieces here, especially those of Weber and Mendelssohn, have been well served by previous recordings, including some on period clarinets, but as far as I can tell the two works by Baermann and the *Sonatina* by Schleicher-Krahmer have each been recorded only once before, on modern instruments.

Maryse Legault shows excellent technical command of her 11-key clarinet, and produces a smooth and flexible sound. She excels when the music asks for a *cantabile* approach, and in general her phrasing is well shaped, apart from the occasional lack of attention to rounded phrase endings. At times I found myself wishing for a more generous handling of pacing and rubato. For example, in the opening "Introduction" to Baermann's op. 25, the cadenza-like sweeps of notes often seem simply rushed, rather than expressing a flow of varying rhythmic inflections. These small complaints are outweighed, however, by the many excellent qualities of the recording. Weber's *Grand Duo Concertant*, in particular, receives a dramatic and highly imaginative treatment that is well worth listening to. I would be remiss not to make special mention of Gili Loftus on fortepiano, whose playing throughout the recording is absolutely first-rate.

Short but informative liner notes, written by Legault, focus on Baermann and his circle, rather than on the music itself. *Around Baermann* signals an auspicious beginning for the career of Maryse Legault as a performer on historical clarinets, and certainly bodes well for what we can expect from her in the future.

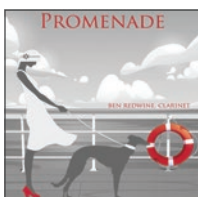
— Jane Ellsworth

SPOTIFY PLAYLIST: MARCH 2024 REVIEWS

NEW RELEASES



Mosaicos. Trío Musicalis: Eduardo Raimundo, clarinet and bass clarinet; Mario Pérez, violin and viola; Francisco Escoda, piano. IBS Classical, IBS62023.



Promenade. Ben Redwine, clarinet; Francesca Hurst, piano; Sunrise String Quartet; Studio Orchestra, Charlie Barnett, conductor. Digital Release.



All We Are Given We Cannot Hold. Garth Newel Piano Quartet with Mingzhe Wang, clarinet; Pittsburgh New Music Ensemble; Haven Trio. Blue Griffin Recording, BGR649.



Spanish Clarinet Music of the 20th Century. Agnieszka Dąbrowska-Kras, clarinet; Wioletta Fluda-Tkaczyk, piano. Polish Chamber Musicians' Association, SPMK 35.



All Your Diamond Tears. Matthew Nelson, clarinet; Jayne Drummond, oboe; Douglas Jurs, piano; Lee Livengood, bass clarinet. Centaur Records, CRC 4042.



Music for Solo Clarinet: Works by Cypriot Composers. George Georgiou, clarinet. Digital Release. 999

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CLARINET CHRONICLES

by Sarah Manasreh

THE INTERNATIONAL CLARINET ASSOCIATION FACEBOOK GROUP

In 2023, the ICA reopened the International Clarinet Association Facebook group. This is exciting news for clarinetists of all backgrounds and levels as well as clarinet enthusiasts. Now boasting over 15,000 members, this group is both vibrant and informative! If you are curious about joining the group, here are some questions and answers that can help you navigate the online space and learn more about how the group works.

What is the difference between the ICA Facebook page and the Facebook group?

The ICA has a Facebook page and a Facebook group. The ICA Facebook page is a space where the ICA generates the content, such as announcements, articles from The Clarinet [Online], and ICA-related news. Followers of the page are able to comment on and share the posts, but cannot make posts themselves. In contrast, the ICA Facebook group contains member-generated content like questions about fingerings, reed-related posts, introductions from members, and so much more. If you want to share clarinet-related content, this is the space to do it! In addition to being able to share posts, members can comment and share the posts of others.

What are the rules of the group?

The ICA Facebook group strives to be an inclusive and welcoming space. There are members from all over the world! In order to keep the space warm and welcoming to all, there are three important rules that everyone must follow.

- 1 Be kind, courteous, and professional
- 2 No hate speech or bullying
- 3 No promotions or spam

Who administrates the ICA Facebook group?

The ICA Facebook group admin team is primarily made up of volunteers. These volunteers are often drawn from ICA committees and represent the vast diversity of our members. These volunteers are responsible for approving group membership requests and handling reported content.



What can I expect if I want to join the group?

To ensure the quality of the group, potential members are required to answer three questions and agree to the rules. While it may seem like an inconvenience, this process assists the admin team in preventing spam accounts from joining and requires all participating members to see and read the group's rules. If you have submitted a comment or post to the group before being an approved member, your comment or post will be pending until the admission process has been complete. Remember to be patient with your admin team as they process new admission requests.

Members also have the option to invite people to the group! If you know of a clarinetist or a lover of all things clarinet, you are welcome to invite them to join.

Where can I find the group?

The ICA Facebook group can be found at www.facebook.com/groups/icaclarinet/.



We hope that you consider joining and participating in the ICA Facebook group. The ICA is proud of our diverse and vibrant clarinet community that is made possible by all of you! 🎷



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