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LETTERS

(Letters intended for publication in The Clarinet should be addressed to James Gillespie, Editor, “Letters,” The Clarinet, College of Music, University of North Texas, Denton, Texas 76203-1367 or via e-mail: <jgillesp@music.cmm.unt.edu>. Letters may be edited for purposes of clarity and space.)

Re: The Ligature and the Synthetic Reed

I’m sure no matter what reed or clarinet (Eb soprano to contrabass) one plays, the clarinetist becomes aware that the position and the type of ligature and the adjusting screw(s) tension affects the reed response and the resulting tonality (timbre).

As an advocate for and user of synthetic reeds exclusively for the last eight years performing on the Eb, Bb/A sopranos, bass horn and extended-range bass clarinet, I have found that the different ligatures have a very noticeable effect on the type of reed used.

As an aid to our readers, I will classify below the various ligatures as to type that will be referred to below:

1. The “standard.” This is the basic two-screw clamp that wraps around the mouthpiece and holds the reed along its edges that leaves the back of the reed uncovered. This model comes in two types, thin wall (light) and thick wall (heavy). The thick wall offers more dampening of the reed’s vibrations and usually results in a “darker” sound.

2. The “inverted.” This is the standard “upside down” type, and the clamp completely wraps around the back of the reed with the adjusting screws and open end positioned on the top of the mouthpiece. To accommodate most right-handed players, the position of the adjusting screws has been reversed so that the players can adjust them with their right hand.

3. The “Bonade” type comes in both the standard and inverted form.

The standard ligatures have raised rails (about 1/16th of an inch square) along the edges of the clamp that press along the outer edges of the reed. The “inverted” has the rails positioned on the reed side of the clamp that also holds the reed along its edges. A variation of the standard is now on the market that replaces the metal clamp with a fine metal mesh.

4. The “Luyben” is a plastic inverted ligature with two “dimples” on the top and bottom of the clamp that make contact with the back of the reed. There are variations of this type in metal.

5. The “fabric.” The basic Rovner ligature was the first on the market and has since been copied in several variations. The ligature is basically a rubberized band of fabric that when folded around the reed and mouthpiece holds the reed against the mouthpiece. To enable the fabric to hold the reed, a metal rod is secured to each end of the fabric. In the center of each rod is a hole to allow a modified “bolt” to pass through the hole. A knurled nut is attached to the threaded end of the “bolt.” When the “bolt” is inserted through the holes in each rod, fabric is folded in a circular ligature-like configuration. When slipped over the reed and mouthpiece the fabric secures the reed to the mouthpiece. Tightening the nut applies tension to the fabric applying pressure to the reed. The position of the fabric and amount of tension on the reed affects its playing characteristics. Rovner has several models, namely the “Light,” “Dark” and the “Mark IV,” and more recently the “Eddy Daniels.” All models are inverted and are adjusted by a single screw. The basic difference among the first three is the amount of the rubberized fabric that comprises the clamp that touches the reed. The “light” has only a single layer of fabric touching the reed. The “dark” has a double layer which comes to the edge of the reed to about where the rails of a Bonade touch the reed. In the “Mark IV” the doubled fabric layer meets in the center of the reed back. The Daniels and other makers have pressure plates of various materials the hold the reed. There are also models of fabric types that have two adjusting screws.

6. There are the “slip ons,” which are wraps of heavy thread that slip over the reed. They are like the kid’s toy that you insert over a finger and when it is pulled it tightens. These are a variation of a pre-World War II popular metal Selmer model which is no longer marketed. It is supposed to offer the effect of using a string wrap which is popular in Germany and the “original” way of securing a reed to the mouthpiece. In theory it offers the most unrestricted (un-dampened) freedom of vibration for the reed.

7. The original string wrap, which in 67 years of playing, I don’t remember ever seeing in use in the U.S.A.

* * * *

To recap, the two types of synthetic reeds I found best suited to my classical orchestral, concert band and chamber playing are the Bari’s and the Fibercells. There are other make reeds I’ve tried, but found these two best for me after being properly adjusted. That adjustment process was described in my “Letter to the Editor” in the December 2001 issue of The Clarinet.

For the Fibercell reeds, I found the Rovner “Dark” (with one modification) gave the best results. The modification consists of two thin metal strips about 1/4 inch wide the length of the width of the ligature fabric. The strips are cemented to the fabric at right angles to the fabric width. The separation between the metal strips is such that about 1/8 inch of each strip covers the outer edge of the reed along its stock (butt) length. The metal strips that I used were 1/4 inch wide silver bezel wire. A good substitute can be cut from the peel-clarifioff metal seal on most brands of coffee.

I found that this greatly improves the response and still affords one all the adjustment advantages of the unmodified ligature. I found that this modification of Rovner’s bass clarinet ligature works best for both the Fibercell & Bari* bass clarinet reeds.

Recently I was able to secure a silver bezel strip that I cut to the width of the fabric ligature and cement the thin side to the ligature leaving the thick side to press against the reed similar to the way the Bonade ligature holds the reed. I found that the above-described modification of the Rovner for the Fibercell works best for
chamber and orchestra playing using a B♭ Bari* reed. For the E♭ soprano, a cut-down (stock side) B♭ reed with this modification is an unbeatable combination. I'm surprised Bari* hasn't marketed an E♭ reed to date.

For orchestra and band playing, I found using a Bari* B♭ reed, cementing a 1/16th inch square or round strip of silver in the center of a Rovner ligature in addition to the silver strips described, works best.

Some mouthpieces have sunken beds (tables) — the “flat” portion of the reed bed. The theory for this is that it will take up the slight swelling of the reed as it swells due to the added moisture accumulated during playing and to allow a better sprigging (vibrating) response. The center strip improves the performance of Bari* reeds on sunken-lay mouthpieces more noticeably than on flat-lay mouthpieces.

Recently I found a modification of the Light Rovner bass clarinet that works best for me on all my different bass clarinet mouthpieces — Selmer C*, Mitchell Lurie Crystal, E.S. Schriever and an old Vandoren #3. For that modification I use the bezel strips and an inverted 1/8 inch wide half round metal strip. The strip’s length is

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In response to “Letters,” page 7, Vol. 30, No. 3, from Daniel L. Dolan, Asheville, NC, I would like to add to his information about Weber’s clarinet works arranged for wind instrumental accompaniment. My copyrighted wind orchestration (May 5, 1994) of the Rondo from Concerto No. 1 is on rental from Wingert Jones Music, 11225 Colorado, Kansas City, MO 64137. Also, the second movement of this same concerto was arranged by me for clarinet quartet or clarinet choir. This latter publication is available from Ludwig Music, 1044 Vivian Drive, Grafton, OH 44044.

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Eminent Israeli composer Paul Ben-Haim was born in Munich in 1897. He was educated at the Munich Academy and became assistant conductor of the Munich Opera and director of the Augsburg Opera. In 1933, with the rise of Nazism in Germany, his contract in Augsburg was terminated and he fled to Palestine, which was then under British rule. Originally named Frankenburger, he assumed the Hebrew name of Ben-Haim and quickly developed a strong affinity for the culture of the Middle East. He was an avid student of its folk music, and became the leader of the first generation of Israeli composers, many of whom left Europe as refugees between 1931 and 1938. Ben-Haim’s goal was to create a “Mediterranean School” of Israeli music — a synthesis between the traditional forms and disciplines of Western European music, and the Hebraic and Arabic melodies of the region. He wrote, “I belong to the West, where I was born and educated, but my origins are in the East and it is there that I live. I see this as a blessing and am grateful for it. The problem of a synthesis between East and West has involved musicians around the globe. I live in a country that bridges East and West, and should I be able to contribute to finding such a synthesis, I will be happy.”

Paul Ben-Haim died in Tel Aviv in 1984, having achieved international recognition for his work.
The Pastorale Varié for Clarinet, Harp, and String Orchestra was written in 1945. It is, in fact, the composer’s expansion and arrangement of the closing movement of his earlier quintet for clarinet and strings. The pastoral-lyrical character which is such an important element of Ben Haim’s works is wonderfully expressed in this piece. Colorful variations on a tranquil, melodic theme reflect Ben Haim’s desire to create “a new Israeli style which at the present time exists only in the imagination.”

The principal theme is a sweet, simple shepherd’s tune, “reminiscent of the Near Eastern pastoral song, but not a quote of an existing folkloristic melody.” An effective performance tradition for this style is the tenuto on the first eighth note in bars 5, 10 and parallel spots throughout the theme. Stretch the first note of this motif, and then allow the next three notes to fall forward gently towards the next beat (Example 1).

Variation 1 is marked l’istesso tempo, but in my experience the intertwined clarinet and string lines are more supple and flowing if the tempo is picked up a bit — to around \( \frac{3}{4} \) = 60 (Example 2). In the Arabic flourish in bar 38, hold back the first three notes and move the next six forward in a free, improvisatory fashion. Starting in bar 45, phrase the 16th notes in groups of three beats under the long slur, and give the low note initiating each group a subtle inflection, as shown in Example 3.

Variation 2: Continue the same three-beat grouping here, ignoring the bar lines. This is a virtuosic variation — create a light, liquid, supple flow with no beat-heaviness. Avoid lagging behind the accompaniment by moving the grace note in bar 55 into the last group of 16ths of the previous measure, thereby creating a quintuplet. Etch out a melodic peak by slightly stretching the last beat of bar 73 and the first beat of 74 (Example 4). A short cadenza at the end of this variation heralds the pastoral tranquillity of Variation 3. Play with a very even, sustained tone, and lots of rubato, as suggested in bar 85 and parallel passages. Keep things gently moving, and avoid stagnation by making sure the quarter notes in your accompaniment (in bar 86, etc.) move forward in a flowing fashion (Example 5, next page).

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Variation 4 is marked ancora piu calmo. I would suggest treating this as a change of texture and mood rather than slowing down the tempo. (In fact, no tempo change is indicated!) This variation is arguably the most characteristic of Ben Haim’s new Mediterranean style. It has a yearning, “languid summer evening” feel, with the clarinet repeating and then elaborating on a melody carried by the celli. The texture is very open and transparent. Use a slight ritard at the end of 125 to highlight the colorful harmonic modulation in the next bar. Create a delicate filigree around the cello line by playing the large leaps at 130–134 very lightly, opening up the dynamic considerably for the passionate flourishes starting in 134. Don’t attempt to play these with a mathematical evenness. Just play rubato within each half-note beat, stressing top and bottom notes ever so slightly (Example 6).

Variation 5 is derived from a Druze or Arabic folk dance, the Debka. The rhythmic groupings are uneven and cross the bar lines as bracketed. I have suggested some accents and nuances to help create dance-like “lifts” (Example 7).
Variation 6, Epilogue, recapitulates the principal theme, but this time it is presented with some modal changes and calmo e misterioso. In the subsequent Allegretto molto grazioso, the theme reappears (bar 212) as another dance, this time reminiscent of Russian-influenced Israeli pioneering melodies. The tempo should be very flexible here — use lots of rubato. I suggest treating the a tempo bars as a tempo e accelerando, and return the “stolen” time with graceful, suspended ritardandi (Example 8). Following a virtuosic display of leaps and runs (230–243), the orchestra pauses while the clarinet plays a brief cadenza before the piece comes to a tranquil conclusion (Example 9, next page).

I have not been asked to program the Pastorale for many years, but I had the immense pleasure of renewing my acquaintance with it on a tour with the Israel Camerata Orchestra last April. I feel it has retained its unique freshness and originality, and I hope you will enjoy studying and performing it!
About the Writer...

Eli Eban began his professional career as principal clarinetist of the Israel Radio Orchestra under Lukas Foss. He subsequently joined the Israel Philharmonic Orchestra where he played 13 seasons under Zubin Mehta, Leonard Bernstein, Kurt Masur, Claudio Abbado, and other internationally renowned conductors. In addition to numerous concerto appearances with the Israel Philharmonic, he has appeared as soloist with the English Chamber Orchestra, the City of London Sinfonia, the Camerata Academica Orchestra of the Salzburg Mozarteum, the Concerto Soloists of Philadelphia, and the Indianapolis Chamber Orchestra. He was a participant of the famed Marlboro Music Festival and has toured worldwide as a chamber musician. Recent engagements include a world tour as acting principal clarinetist of the Israel Philharmonic under Lorin Maazel, guest appearances with the St. Petersburg and Alexander quartets, a critically acclaimed performance at London’s Wigmore Hall, and a tour with the Israel Camerata Orchestra, (performing the Ben-Haim Passacaglia). He has recorded for the Meridian and Crystal labels.

Eli Eban is a graduate of the Curtis Institute of Music where he studied with Anthony Gigliotti. He was visiting professor of clarinet at the Eastman School of Music for two years and is currently on the faculty of the Indiana University School of Music. He divides his time between his teaching duties in Bloomington, playing principal clarinet in the Indianapolis Chamber Orchestra, and touring as soloist and chamber musician. His former students have won positions with the Israel Philharmonic, the Indianapolis Symphony, the Louisville Orchestra, the Singapore Symphony, the Toledo Symphony, and the premiere military bands in Washington, D.C.

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that the shape of the oral cavity may be changed and can effect the register (partial) which is produced. Any statement more specific than that can easily lead to disagreement.

The prime determinant of shape is the tongue, that marvelously malleable muscle, one of the major reasons for human uniqueness in the animal kingdom. Imagine a dog saying “ruff, ruff, ruff” or a cat saying “mee-ow, lee-ow, dee-ow.” A silly thought, but it does dramatize what a miracle of flexibility the human tongue is in terms of speaking, eating, or playing a wind instrument.

I know of five studies of the oral cavity, two of which are ongoing. There must be others, and I’d be happy to hear about them in “Webster’s Web.”

The first was a 1965 doctoral dissertation by Roland Anfinson entitled “A Cinefluorographic Investigation of Supralaryngeal Adjustments in Selected Clarinet Playing Techniques.” I’ve always thought that this is one of the great titles of all time!

The second and most widely disseminated was a report by Raymond Wheeler of cineradiographic research done in 1971-72, comparing tongue and throat activity among the woodwind instruments. His findings were presented at the International Clarinet Clinic in Denver and subsequently recounted in the NACWPI journals of 1973 and 1977, The Instrumentalist of September 1977, and The Clarinet, 4/4, p. 6.

These two studies essentially corroborated each other, but the findings were startling and counterintuitive for many clarinetists. Significant quotes from Wheeler’s report include:

1. During performance on the B♭ soprano clarinet the throat opening near the uvula is quite narrow for the low register tones. The upper rear portion of the tongue is in a high position. As the scale ascends into the clarion and altissimo registers the upper rear portion of the tongue moves gradually downward and forward, producing a more open throat.

2. Film images of vocalized syllables or vowels commonly used for reed instrument instruction were analyzed. Syllables included taw, toe, tie, too, teh, and tee. After studying the films, it was concluded that these syllables have no value whatsoever as a method for helping students to shape or position the main body of the tongue for various notes. They do, however, have value for helping students to learn how to use the front part of the tongue during articulation at the reed. Incidentally, when the tongue is in its aw position, the throat is very near closed.

3. It appears that muscles which shape the main body of the tongue are not completely under voluntary control. While instinctive motions of swallowing and sucking are present at birth, further skills are learned very slowly through trial and error.

4. The trill fingering for A♭ to B♭ consists of fingering A♭ and trilling with the left-hand first finger. This “fake” fingering for B♭ is also the fingering for F, which is an overtone of A♭. If a passage has A♭ slurred to high F, the clarinetist must do something to cause F to respond; otherwise B♭ will sound. Advanced clarinetists know that the tongue should move to produce a precise response of the F. (The tongue direction is down and forward, although players may “sense” it to be upward!)

5. There is only one position the tongue can assume while sustaining a given tone and that must not be changed, although some teacher-performers profess that tone quality may be improved by adjusting the tongue’s vowel or syllable shape for any tone. Perhaps the most startling fact gained from this research project is that the tongue shape or position has nothing to do with tonal quality; its only function is to select the pitch or register option inherent in any fingering. Tone quality may be improved only by changing the equipment used (reeds, mouthpieces, etc.) and developing a better embouchure coordinated precisely with the air supply.

One would be hard-pressed to find a clarinetist who agrees with everything that Wheeler said, yet his study contained visual evidence to support his statements. Unfortunately, repeated cinefluorographic exposure could subject one to undue amounts of radiation and such studies were discontinued.

Along came the fiberoptic laryngoscope, a wonderful medical “toy” that can take video pictures of oral cavity activity in living color, with a sound track to boot. The third study was undertaken in 1989 in
Denton, Texas by Dr. Philip Montalbo, Dr. S. J. Worrall, and Prof. Charles Veazey, oboist at the University of North Texas. As in the Wheeler study, the clarinet is compared with other woodwind instruments, but the means is different: a fiberoptic laryngoscope inserted through a nostril gets a great view of the vocal chords, trachea (windpipe), and epiglottis (windpipe cover), but a poor view of the tongue.

The fourth study is just under way. Dr. Richard Stasney, a prominent Houston otolaryngologist, has founded the Texas Voice Center and the Methodist Hospital Performing Arts Program. He has allied himself with Rice University’s Shepherd School of Music and the Houston Grand Opera, working primarily with singers, both healthy and injured. Now he is branching out into the instrumental field. Having played for him recently, I am now the star of a ten-minute video, taken through the nostril. Dr. Stasney uses a novocaine-like spray to numb the nasal passage so that there is only mild discomfort, but no pain.

Synchronicity inspired Del Hungerford to e-mail me a couple of days ago. She is a clarinetist who lives in Moscow, Idaho and plans to finish her doctorate this year with Bill McColl at the University of Washington. Her dissertation, “The Use of a Flexible Fiberoptic Scope to view the Oral Cavities of Experienced and Less Experienced Clarinetists,” is the fifth study and will be by far the most comprehensive.

Del’s pilot study, conducted in 1989, inserted the scope through the corner of the mouth to gain a side view, like the first two studies but with the advantage of videography. She describes her findings briefly:

“First and foremost, the tongue is a major factor in voicing, whether articulating or slurring. The position of the tongue changed for each of the registers. For the low register, the front of the tongue remained low and forward. This would indicate that the portion of the tongue in the throat region is raised so the front can remain low and forward. (This was found to be true in Wheeler’s research.) As the pitches ascend, the portion of the tongue in the oral cavity (tip and middle) begins to rise and is pulled further back. In the extreme high register (above F), the tongue begins to drop to almost the same position it was in for the lowest tones.

There is enough evidence through the results of this pilot study that there are differences between advanced and less advanced performers. There is also sufficient evidence that the tongue does change position as the pitches ascend or descend. Because of these findings, pedagogues will have a better understanding of voicing and articulation concepts when teaching students. It is the writer’s intention to be able to diagnose and fix problems through the aid of a fiberoptic laryngoscope.”

The great advantage of the side view is that it shows tongue activity well, all the way to the tip. The nostril approach shows only the very back portion of the tongue. From the two videos I have seen using this approach, it is not possible to assess complete tongue activity. It does show at least two important things, however:

1. There is much more throat activity in clarinetists than in other woodwind players. (Could this relate to the clarinet functioning as a stopped pipe rather than an open pipe, like the other woodwinds?)
2. The epiglottis is very active. As I played octave slurs chromatically upward to altissimo C, each half step brought the epiglottis farther and farther over the trachea until it was nearly closed for high C.

I suspect that one of the reasons for confusion and disagreement in trying to describe tongue and throat activity is that the tongue and epiglottis work in conjunction with each other and that high notes are achieved with the tongue low (which would seem to make the throat wider) and the trachea nearly covered by the epiglottis (which would seem to make the throat narrower). I have suggested to Del Hungerford that she consider trying to gain both side and top views in her study and I myself intend to approach Dr. Stasney with the same suggestion. Such a procedure might answer once and for all the question of tongue/throat activity.

It might also answer two other important questions that Wheeler touched upon. Are all successful clarinetists doing essentially the same thing or are there differences from player to player? Can the difference between successful clarinetists (professionals) and less successful clarinetists (struggling students) be quantified, described, and taught?

Of course the answer to the second question is a qualified “yes.” Successful teachers have been able to help students solve this problem, but I’m sure we have all had a student or two who didn’t quite “get it.” An example unique in my experience was a high school girl who studied with me in Rochester sometime during the 1970s. She was a good player with above average musicianship, but whenever she went into the high register, she sounded as though she were just on the verge of completing a Rhapsody in Blue glissando. It didn’t sound terrible, but it made her tone sound unfocused and a tiny bit flat. I was not able to help her in spite of my being a good “glissér,” being able to feel in my own throat exactly what she was doing, and being able to imitate her, which was actually very difficult to do without exaggerating. Glissando is a technique which comes easily for some and not for others. Perhaps the fiberoptic video will help us learn to describe it better.

As to the first question — Are we all are doing pretty much the same thing? I’d like to compare my brief description of grunt avoidance with Jim Gillespie’s. In the June 2003 issue, which I suggest you review at this point, I offered the “garage-tah” approach. Jim’s brief description of his approach is: “Practice upper register with a ‘hee’ vowel start. The aspirant ‘h’ ensures the throat will be open and the ‘ee’ shapes the tongue correctly for the upper register.” The two descriptions sound very different, yet each has an element of getting the tongue higher and keeping the throat open.

Del Hungerford plans to study 10 professionals, 10 college students, and 10 younger students, completing her research early in 2004. That large sampling should give more definitive answers to these elusive questions and allow her findings to be published in the spring. I’ll keep you posted.

In the meantime, don’t open Pandora’s box for your intermediate student! As always, give students a chance to happen upon the correct solution naturally. For example, I don’t recall having had difficulty with fifth partial when I was learning it. My teacher said “finger C this way,” I did, and out it came. Most students will have some success producing fifth partial, and I suggest that the teacher allow some experi-
mentation. Let them grunt a little bit at first and see whether repeated attempts gradually eliminate it. Most often, they will. I particularly like one thing that Wheeler said because it describes my approach to playing and teaching register changes: “All we really need to do is to let the instrument teach the tongue which shapes or positions are required. By some sort of ‘magic’ it is clear that the inherent acoustical properties of the clarinet will not permit the tongue to assume an incorrect shape ... if the clarinetist will allow himself to be taught by his instrument.”

Try this passive approach to changing registers. Don’t do anything with the tongue and throat. Use half hole to allow the fifth partial to speak automatically and soon the tongue and throat will find the appropriate position for playing fifth partial without half-holing. Emphasize the importance of returning to the third partial. This is actually more difficult than connecting third to fifth because of the clarinet’s inherent tendency to favor a higher partial once it is achieved. Overfocusing the fifth partial is even more dangerous than underfocusing because it can lead to squeaks and poor downward slurring.

After having played example 4 from June 2003, practice returning to the third partial with exercises such as those in Example 1 below. Start by establishing the return note, in this case third partial A, then convert the half hole into a “slide-lift.” The index finger slides to half hole but continues moving in a C-shaped arc back above the hole. Then it covers the hole with a firm downward motion that I call a “pop.” This is the only time in clarinet playing that a fast motion of a finger improves legato. (I use legato in the traditional sense of the word: connected notes indicated by a slur, not notes that are lightly or broadly tongued.) Similar exercises (not shown here) can be derived from first partial B♭, B♭ (forked fingering), and C. Avoid going higher until the student has a good grasp of fifth partial C♯ – E.

Then practice coordinating the slide-lift with changes of fingering in the right hand (Example 2). After each of the printed three-note groups, a fourth note between G and C in the third partial can be added to practice the “pop” return.

To avoid overdependence upon half hole, introduce scales, arpeggios and musical examples for which half hole is not appropriate. In June 2002 I offered a scale routine in duplets and triplets with the Baermann-like advantage of going to the bottom of the instrument in every key but staying within the first and third partials. Now the range can be extended to include fifth partial (Example 3).

Start on the lowest tonic note, go up and down in duplets, turning around on the high and low notes indicated in Example 3.

Example 5 shows the range of the minor scales in duplets (as in Example 3). Notes in parentheses are for varied forms (natural, melodic, harmonic). E minor is an exception in that it starts on first line E in order to allow the melodic and harmonic forms to resolve to “E” on the top.

Save triplet minors for later; they are quite difficult. I include the ranges here so that the complete set will be together in one place (Example 6). This outline of ranges will form the basis of a complete scale routine which will be discussed in a subsequent issue.
Isolate the top three, four, or five notes of each scale for repetitive practice. This is the new part; the rest of the scale was learned previously. Two particular note combinations need special mention. I discussed in the previous article the importance of adding the right-hand A-E key for fifth partial D but not for C#. Once the student is comfortable with that contrary motion, the table is set for something even more awkward but equally important: connecting C#-D# and D-El using the forked fingering. Because D# (El) is so flat when fingered with the right-hand middle finger, that fingering should be avoided whenever possible. Some clarinetists substitute the third (ring) finger for the middle finger, which does raise the pitch, but I prefer to use the forked fingering whenever possible because the pitch and quality are even better. As awkward as it is to learn, it can eventually be played very quickly as long as no repetition is involved. Example 7 shows several of the note combinations that should be practiced.

7A-7D can eventually be played as fast as anything else and 7E and 7F nearly as fast. 7G has a definite speed limit and should be practiced very slowly. In every case the pinky must be trained to be up for C# (D) and down for D# (E). If there is significant undertone (grunt), go through the checklist in the June 2003 article, have the student play louder until secure, and only if the problem persists offer some judicious suggestions about tongue and throat position. Offer immediate musical examples as always. Space doesn’t allow any here, but I’ll include some in a later article. I’m hopeful that the new laryngoscopic studies will continue to shed light on the mystery of the oral cavity, but meanwhile please send me your favorite verbal description of register changing for inclusion in a future Webster’s Web.

WEBSTER’S WEB

I am particularly interested in hearing about different approaches to oral cavity adjustment. Send your thoughts to Webster’s Web: Michael Webster, Rice University, Shepherd School of Music - MS 532, PO Box 1892, Houston, TX 77251-1892; Tel: 713-348-3602; Fax: 713-838-0078; E-mail: <mwebster@rice.edu>; Web site: <http://www.ruf.rice.edu/~mwebster>
Meri Dolevski comments on my December 2002 article regarding rhythm and notation. I had suggested that eighth-note triplets in 2/4 could be used to introduce 6/8. She says:

“The feel of the eighth-note triplet and three eighths with a dotted quarter note as the pulse, to me, is rather different. There is a difference in the feel between an eighth note triplet and two eighth notes in 2/4 and 5/8 time written as 2+3 or 3+2. In the former, two quarter notes are the underlying pulse; in the latter, one pulse is a quarter note and the other is a dotted quarter note. Even pieces that are often rewritten in 3/4 that are normally in 6/8 do not feel right when written in 3/4.”

I agree with everything she says, but the exception is when the quarter of 2/4 is divided into triplets without any duplet subdivision happening either alternately or simultaneously. An example is the last movement of Bach’s Fifth Brandenburg Concerto, which is written in 2/4. The theme does contain dotted rhythms, but Baroque experts say they are performed like triplets. Everything else is in triplets, and as such, the movement could have been written in 6/8 without any discernable difference in “feel.”

There is absolutely a difference in feel between 3/4 and 6/8 as Meri points out, but I don’t believe there is an intrinsic difference between 3/4 and 3/8. There the choice lies mostly with tradition, e.g. waltzes and scherzos in 3/4, other movements of varying speeds in 3/8.

My young student has graduated from the Lyons C clarinet to one of my old Buffet Bs. I decided to switch as the summer approached and I anticipated leaving Houston for two months. It was perhaps a little earlier than ideal, but I wanted her to have a month to adjust before I left. She just celebrated her 11th birthday, but is still small for her age, and covering the right-hand holes is a challenge. An occasional squeak bursts forth, but otherwise the changeover is going smoothly, especially the embouchure, which adapted easily and is producing a full tone, a bit reedy, but with lots of air behind it. She still has problems reading rhythms, and the concept of subdivision is a struggle. She wants to give every note a number rather than be both-
ered with one-and-two-and. We'll keep working at it. Meanwhile, the Lyons C clarinet experience was definitely positive because she has had more than a year's headstart and is now barely large enough to handle a B♭ clarinet.

The Clarinet

PUBLICATION SCHEDULE

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

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* The Clarinet, February/March 1992
* The Clarinet, July/August 1998

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Kingsville International Competition 2003

The winner of the 2003 Kingsville (Texas) International Competition in the Senior Non-bowed Instrument Concerto division was clarinetist Michael Jacob Wayne, 21, a student of Fred Ormand at the University of Michigan. He also placed third in the overall final competition and received $2,100 in prizes, which will also include a performance with the Corpus Christi Wind Symphony.

Third Edition of the Breno International Clarinet Competition “G. Mensi”

The third edition of the Breno, Italy, International Clarinet Competition “G. Mensi” took place May 8–10, 2003, in Breno, a little town in the northern part of Italy where Giacomo Mensi was born. Giacomo Mensi was a talented clarinetist who studied at the local Conservatory in Darfo Boario Terme, and then took a diploma at the Hochschule of Freiburg (Germany) studying with the well-known player Dieter Klöcker. Soon after his graduation he died in a tragic car accident, and this competition has been organized to keep alive the memory of this young player.

The competition allowed the clarinetists to compete in two different categories: “young promises” and “excellence.” The President of the jury in the major category was Anthony Pay. The other members of the jury were: Jiri Krejci (Czech Republic), Luigi Magistrelli, Nicola Miorada, Primo Borali and Silvio Maggioni, who was also the organizer and Artistic Director of the Competition. A good number of participants were from Italy and other European countries.

In the minor category the winner was a very gifted 14-year-old clarinetist from Salerno (south of Italy) who, among others, played the Mozart Concerto from memory. He won 350 Euros. The second prize (250 Euros) was won by Marco Giani and third prize ex-aequo (150 Euros) to Selene Framarin and Tullio Balduzzi. Special mention was given to the 11-year-old Daniele Zamboni (Italy) Tomas Vavra (Prague) and Julia Werner (Germany).

In the major category three rounds (in which the competitors played behind a curtain) were necessary in order to determine the winner. In the first round the compulsory pieces were the Weber Concerto No. 1, Op 73 (first movement) and a modern and interesting piece of P. Damiani’s titled Romanza e Scherzo. In the second round 15 players (out of 33) moved on and had to play the Stravinsky Three Pieces. Six players were selected for the last round in which the Mozart Concerto had been chosen as a compulsory piece. The winner was Tamas Massanyi from Hungary winning 2,000 Euros and the opportunity to perform the Mozart Concerto with the Vivaldi Chamber Orchestra conducted by Silvio Maggioni the day after the conclusion of the competition. Second prize and 700 Euros were given to Falco Alessandro from Italy and third prize ex-aequo to two players, Antonio Duca and Midali Gian Luigi, also from Italy. Special mention was given to the other two finalists, Marco-gliese Stefano and Bertasa Damiano.

The Andres Makris Clarinet Competition

The Andreas Makris Colorado State University Clarinet Competition was held April 26–29th, 2003. First Prize $3,000 — Brian Viliunas, Northwestern University, Illinois; Second Prize $1,000 — Ismail Lumanovski, Interlochen, Michigan; Third Prize $500 — Vasko Dukovski, Interlochen, Michigan.

On Tuesday evening, Brian performed the clarinet piece with blinding technique, sensitive phrasing, and dramatic flair to an appreciative audience. His standing ovation was immediate and well-deserved. Andreas Makris was also recognized by the audience and was very pleased with Brian’s performance. The CSU Wind Ensemble followed Intrigues with a new edition of Andreas Makris’ Aegean Festival. Kate Gaines, CSU graduate student, per-
formed the challenging clarinet cadenza. And as an encore, Ismail and Vasko performed a free-spirited, improvisatory duet from their homeland of Macedonia. These two performers amazed the audience with their virtuosity and passionate musicality. It was a sparkling ending to a wonderful musical event.

As a result of the success of this event, Andreas and Margaret Makris will sponsor a similar competition next year open to clarinetists, flautists and saxophonists. The competition pieces will be Intrigues for clarinet, Concertino for flute and chamber ensemble, and Fantasy and Dance for saxophone. All music is by Andreas Makris and is available from Southern Music. First prize will be $2,500, second prize $1,500 and third prize $1,000. All three finalists will perform with the CSU wind ensemble. Transportation and housing are provided. To receive a brochure, contact J. Steven Moore, Director of Bands, Colorado State University, Room 143 Music Building, Fort Collins, Colorado 80523 U.S.A., e-mail: <J.Steven.Moore@colostate.edu>.

“Peanuts” Hucko Dies

Famed Swing-Era clarinetist Michael “Peanuts” Hucko died on June 19, 2003, in Fort Worth, Texas, after a long illness. He was 85.

He played with Glenn Miller’s Orchestra during World War II and later became the leader of the band. He was also a featured artist on “The Lawrence Welk Show” in the 1970s. He worked as a television studio musician for CBS, NBC and ABC for 15 years, and was described by Louis Armstrong as, “my main man ... my favorite jazz clarinet player.”

He is survived by his wife of 39 years, Louise Tobin, who sang with Benny Goodman among others, two stepsons, one sister, two nieces, eight grandchildren and eight great-grandchildren. Memorials may be made to Volunteers of America, 1424 Hemphill Street, Fort Worth, TX 76104. [See Leon Breeden’s article, “Michael ‘Peanuts’ Hucko: A Brief Profile,” The Clarinet, July–August 1997. Ed.]

United States Air Force Band Names Young Artist Competition Winner

The United States Air Force Band is proud to announce that the winner of its 2003 Colonel George S. Howard Young Artist Competition is clarinetist Lisa Diane Snyder of Mesa, Arizona.

Snyder, who is a senior at Dobson High School, competed with seven other finalists from across the nation. Her winning performance of Weber’s Concertino for Clarinet took place on February 2, 2003, as part of The U.S. Air Force Band’s Guest Artist Series at historic DAR Constitution Hall in Washington, D.C. Legendary country music artist Crystal Gayle was also featured on the program.

A promising young soloist, Snyder was also the winner of the 2001 Richmond Symphony Orchestra League Concerto Competition and performed Mozart’s Concerto for Clarinet and Orchestra with the United States Air Force Band. She is currently working on her doctorate in music at the Florida State University School of Music, and serves as the principal clarinetist in the University Wind Ensemble.

Fourth German Clarinet Symposium in Berlin

The Deutsche Klarinetten-Gesellschaft will host the Fourth German Clarinet Symposium in Berlin, Germany, October 1–3, 2004. The event will occur at a most interesting location — the Musikinstrumenten-Museum des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz. This world-famous museum for musical instruments is adjacent to the Berlin Philharmonie. The symposium will be the opening event of a half-year exhibition entitled “300 Years of Clarinet” which will offer information on many topics ranging from musical experiments related to the clarinet to the rare opportunity of seeing closeup some of the world’s oldest and most significant clarinets. The time span covered by the exhibition includes instruments through the 1950s or 1960s, so the symposium, besides including historical matters, will represent today’s clarinet world via concerts and lectures as well. More detailed information will be made public in due time. Please consult the Web site: <www.deutsche-klarinetten-gesellschaft.de> or contact Hans-Jürgen Müller at <rohrblatt@t-online.de> or Bruce Edwards at <bdwrds939@compuserve.com>.
the Richmond Symphony. She currently studies with Robert Spring, clarinet professor at Arizona State University, and is a former student of clarinetist Marta Schworm Weldon of the Richmond (Va.) Symphony and Charles West of Virginia Commonwealth University.

The Colonel George S. Howard Young Artist Competition is an annual competition that began in 1994 and is named for the second commander and conductor of The Air Force Band to honor his many contributions to young musicians. The competition is open to all high school band instrumentalists in grades 9-12 who are United States citizens. Originally a competition for winds and percussion, it now alternates yearly between brass/percussion and woodwinds, with the 2004 competition being for brass and percussion.

For the preliminary round, a panel of Air Force Band members chooses finalists from taped auditions. The winner is chosen in the final round of competition that takes place at Boiling Air Force Base in Washington, D.C. The winner appears with The Air Force Band during the Guest Artist Series, held each February in the nation’s capital.

Information about the 2004 competition can be obtained by writing to: Young Artist Competition, The United States Air Force Band, 201 McChord Street, Bolling AFB, Washington, D.C. 20032-0202, or by calling/e-mailing Technical Sergeant Melinda Burts at (202) 404-8363, e-mail: <youngartist@USAFBand.com>.

Iggy Gennusa Memorial Concert Held

On May 24, 2003, the American Symphonic Clarinet Choir presented its first concert which was dedicated to Ignatius Gennusa who died on May 18. Gennusa was a sponsor of the ensemble and attended many of its rehearsals. The concert took place at Riderwood Village, a retirement community in Maryland where he had recently moved. Works by Pergolesi, Schickele, Ahmadi, Barber, D’Rivera, Stephens, Roden and Granados were performed.

Many members of the ensemble were former students of Gennusa, including Bill Wright, Nancy Genovese, Cathy Ogram, Janice Webber-Norris, Denis Malloy and Michael Kelly.


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That all-too-little listening time recently has been taken up by two recordings from the same forces, which, in a year of numerous notable clarinet chamber music productions, are this clarinetist’s nominees for releases of the year. They come from the Spanish clarinetist José-Luis Estellés and the Orpheus String Quartet of Germany.

One of these discs contains two brilliant string quartets, the Clarinet Quintet, and the Concertino for bass clarinet and string quartet, all by the late Dutch composer Tristan Keuris (1946–1996).

Written in 1988, the 21-minute Clarinet Quintet was composed for George Pieterse and the Orlando Quartet. This dramatic piece, in what may be called a post-serial style, is attention-getting and attention-holding. It is well conceived and beautifully crafted. Keuris has here, as with all the music on this release, an effective sense of structure, proportion, and musical contrast, and he clearly understands how to write well for these instruments. There is plenty of virtuosity and rhythmic vitality found here, which is always organic in nature, as well as lyrical and touching melodic writing. There is a directness and honesty in the composer’s writing which has produced a profound and significant work, a piece which has made its way into the growing list of clarinet-quin­tet repertoire.

Less known, and also adding to a small but growing list, is the Concertino for bass clarinet and strings. This three-movement piece of just under 10 minutes is also effective, if cast in a somewhat different vein than the Clarinet Quintet. Written for the prominent Dutch bass clarinetist Harry Sparnaay, it is earlier (1977, revised in 1979), has more edge in its character, and displays serial technique and pointillism at times reminiscent of Webern. Again Keuris exhibits accomplished skills and imagination in handling the musical materials and the ensemble of instruments. His writing for the bass clarinet utilizes a wide range of the instrument’s capabilities, including the altissimo register, for which Sparnaay is well known.

The performances are world class. Estellés is a clarinetist of the highest accomplishment. He is a naturally fluent and poetic player who communicates remarkably well subtle shadings of musical character and expression. His tone is limpid and beautifully controlled throughout its compass, and he brings this music to the listener in a most convincing manner. He has had orchestral experience in England, Belgium and Germany, as well as his native Spain where he is the principal clarinetist of the Orchestra of the City of Granada. He has appeared as a soloist, chamber player, and teacher of master classes throughout Europe and has also appeared in the U.S. Since 1994 he teaches at the University of Alcalá in Madrid, and is currently a professor at the Centro Superior de Música del País Vasco. The Orpheus Quartet (Charles-André Linale and Emilian Piedicuta, violins; Emile Cantor, viola; and Laurentiu Sbarcea, cello) delivers stunning performances of these works. The blend, balance and tonal sheen of this ensemble, and its like-minded approach to music-making place among world-class quartets.

The sound quality — balance, timbre, imaging and sound stage — is also exemplary. The recording delivers a most engaging musical experience for the fortunate listener. The release, which contains 76 minutes of music, is beautifully produced with photos and thorough notes in English, Dutch, German, French and Spanish. This enthusiastically recommended disc is on the EMERGO CLASSICS label, number EC 3907-2. For more information go to the Web site: <www.emergoclassics.com>.

Personal editorial policy would normally prevent this writer from including in the same issue of “Audio Notes” (or even successive issues) another recent release from the same performers. However a recording from the Orpheus Quartet of the three Brahms quartets and the Clarinet Quintet in B Minor, with Mr. Estellés, is too good to ignore.

Expecting a very good performance and recording, admittedly, in the instance of these discs (given the well-known music and the recorded competition), I did not expect Mr. Estellés and the Orpheus to distinguish themselves as convincingly here as in the Keuris disc. Indeed they do! This disc, recorded in the Netherlands and bearing a 2000 copyright date, captures beautifully Brahms’ warm, lush sonorities, and is impressively balanced. The playing of these performers is again world class. This ensemble finds perfect pacing for the first movement, which is allowed to breathe, but yet is in a basically brisk tempo. The phrasing throughout the work is elastic and natural, and intonation, as is the case with the Keuris pieces, is pure. These musicians are clearly in spiritual agreement, and deliver thoughtful and sensitive performances of this great music. This Brahms Clarinet Quintet is as good as any available and certainly joins a handful of favorite versions (see “Audio Notes,” December 1998, p. 23).

The three string quartets in this two-disc set maintain the excellent performance and recording standards found in the clarinet work, and surpass in musicianship and sound a set of these works from my library on a prominent label. This release is beautifully produced in a classy double folding slip case with especially attractive cover and interior graphics, and with, appropriately, few notes (English only). The label is TURTLE RECORDS, number 499018. The Web site is: <www.
The song of Orpheus calls — strongly recommended.

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To quote the clarinetist/producer regarding a CD set at hand, Timothy Perry says: “It’s a bit of an odd bird, to be sure, but I dearly love these études and think that they are possibly the most musical ever composed for our instrument.” This reference is to Mr. Perry’s recording (the “odd bird”) of Paul Jeanjean’s 18 Études de Perfectionnement. Recording these studies, which are (hopefully) still widely used, is not so “odd” after all.

This writer agrees with Mr. Perry that these studies (or are least most of them) are musically strong enough to be programmed for public performance.

These, as well as Jeanjean’s 16 Études Modernes, are familiar to many of our readers. They are some of the earliest pedagogical examples dealing with 20th-century music. In the brief preface to the 18 Études the composer states that these studies, “…prepare the clarinetist to read and execute various odd melodic chord formations and intricate rhythmic figures found in the symphonic works of the Modernists.” The studies were published in Jeanjean’s last year, 1928, and the prominent Modernists that the clarinetist/composer was most familiar with was Debussy, Ravel and Stravinsky.

Timothy Perry is a professor of music at Binghamton University in New York. In addition to activity as a clarinetist and teacher, he is a conductor. He has concertized throughout the U.S., Europe and Asia as well as touring South America and the Caribbean as a United States Musical Ambassador. He has performed at I.C.A. conferences in France and Belgium. He plays these studies with panache and has a large, darkly colored tone with a woody ring. The quality is very even throughout the instrument’s range, and finger technique is silky smooth and very impressive. This project, which actually was recorded in 1993 but only available lately on compact disc, was a labor of love. That love manifests itself in the effective musical result achieved in this two-disc release of slightly more than 89 minutes length.

Considering the multiple recording sessions demanded of a project of this scope, the recorded ambiance and clarinet tone is consistently excellent, with a rare occasional raspy reed or ambient hall noise showing up. The master tape is believed to be an analog recording, and may be the better for it. While listeners with high-end equipment and good resolution will possibly detect a small amount of tape hiss, the natural depth and smoothness of the clarinet sound captured here is beautiful, and is often missing from some digital processing.

This production contains some brief biographical notes, in English only, regarding Paul Jeanjean, contributions that this important clarinetist/pedagogue made to our profession, and photos of the composer and performing artist. The discs, which bear the CLARINARTS label but no catalog number, are available from the artist for $20 (two-CD set) at: 14 Bennett Avenue, Binghamton, NY 13905.

While there is obvious pedagogical merit to having recordings of polished performances of these studies available at our fingertips for students and ourselves, perhaps more importantly there is considerable musical listening pleasure to be experienced. This writer is most pleased to add this recording to his library. Bravo, Timothy Perry!

****

Clarinetist Dieter Klöcker continues to bring to light clarinet and wind music, as well as string/wind chamber music from the early 19th century. In a recent release on the Orfeo label Klöcker and colleagues present this writer’s first exposure to orchestral music of Anton Reicha. This Beethoven contemporary is best known for his significant number of wind quintets and other chamber works. There are a small number of concerted works for solo instrument and orchestra, four of which are presented here by Klöcker, hornist Sarah Willis, bassoonist Karl-Otto Hartmann, and the Prague Chamber Orchestra under the leadership of concertmaster Milan Lajcik.

The major portion of the disc is taken by two clarinet works, a Concerto in G Minor and the Introduction and Variations in F on a Theme of Dittersdorf. Reicha’s concerto as performed here is an almost 28-minute work, and the manuscript is not complete, and is partially lost. It has been reconstructed for this recording by Eberhard Buschmann, who furnishes some detailed notes regarding his hand in this work. The Concerto was composed in 1815 for clarinetist Ivan Müller. The second movement is missing, and for this recording Klöcker has inserted the “Andante” movement from the third of Müller’s own three clarinet concerti. This movement is a rollicking theme-and-variation piece which is more finale-like than the customary middle movement. The Reicha concerto’s general character and structure is quite interesting, and is certainly more akin to the early Romanticism of Weber and Spohr than to earlier models. Buschmann has added a brief slow introduction to the third movement “Rondo.” Reicha’s third movement “Allegretto” is especially appealing and ends brilliantly. The other clarinet work presented here, a set of variations, was written for clarinetist Frédéric Blasius, who is the composer of the piece’s introduction.

These pieces are played with enthusiasm by soloist and orchestra. Mr. Klöcker is in customary form, exhibiting agile control of his German instrument and a round tone. Both soloist and orchestra deliver a certain quirkiness at times appropriate to the character of this early Romantic music.

The remainder of the recording presents two works: the Introduction and Rondo in F for horn and orchestra, and the Theme and Variations in G for bassoon and orchestra. Both pieces are a delight to hear, and played very impressively by American hornist Sarah Willis, now a member of the Berlin Philharmonic, and the well-known German bassoonist Karl-Otto Hartmann. These performances are highlights of the disc.

The audio engineering presents the Prague Chamber Orchestra on a somewhat too large and reverberant sound stage. The sound is certainly smooth and warm, if a bit bigger than life. This recording does envelope the listener in a rich, distantly focused ambiance which does yield a certain old-world sound.

Recommended to any interested in hearing orchestral music of this somewhat significant Bohemian, and to those looking for fresh solo literature of the early Romantic era. The disc is ORFEO C 170 021 A, distributed by Qualiton Imports, and is found in leading retail outlets. Extensive notes are in German, English and French.

Good listening!
From January 30 through February 3, 2003, the Conservatory of Music of Puerto Rico celebrated its Sixth Clarinet Festival, with the participation of James Gillespie and John Scott of the University of North Texas. The two master teachers each offered two master classes and a lecture, as well as sharing a recital and adjudicating an etude competition. Fourteen clarinet students at the CMPR participated in the master classes, and 10 competed in the contest, which required students to present a pair of etudes from Himie Voxman’s Selected Studies. The winners, receiving cash prizes donated by Villa Music, were: Noel Marcano (first), Denise Cardona (second), Cristina Rodríguez (third) and Emely Medina (honorable mention).

These four were joined by Luis Flores (bass clarinet) in presenting two movements of Paquito d’Rivera’s Aires Tropicales in one of the master classes to the delight of the two professors who had performed the work with Paquito himself previously. Other students participating in the master classes were: Jonathan Alcántara, Christine Alvarado, Carmen Collazo, Miguel Hernández, Jeanny López, Liza Nazario, José Luis Rodríguez, Glorilivet Sánchez and Marianela Trinidad.

The Casals Museum kindly showed videos of past Casals Festivals on Friday at noon. We were able to watch performances given by Robert Marcellus (the Brahms Trio with Pablo Casals and Eugene Istomin) and by Harold Wright (Ravel’s Introduction and Allegro with John Wummer, Nicanor Zabaleta and the Guarneri Quartet).

On Sunday morning at 11:00, Gillespie and Scott rewarded us with a lovely joint recital of works that were mostly new to us. John Scott presented the romantic Sonata for A for clarinet and piano by Nino Rota, and John Mayer’s enchanting Raga Music for solo A clarinet. James Gillespie offered Max Reger’s Album Leaf and Tarantella, the jazzy Variations by Mexican composer Leonardo Velázquez, Aubade by Norbert Goddaer and Alec Templeton’s charming Pocket Size Sonata. The morning’s banquet came to a rousing conclusion with the ever-popular Concert Piece in f minor by Mendelssohn. The pianist for the recital, as well as all the master classes, was our much appreciated Professor Rafael Sueiras.

The VI Clarinet Festival was attended by Conservatory students and faculty, as well as by teachers and students from all over the island and the general public. It was sponsored by the Conservatory, the Corporation for the Musical Arts, the Casals Museum and Villa Music.

We are especially grateful to James Gillespie and John Scott for their wonderful work with our students at this time. In April, our Conservatory Band participated in a Wind Band Festival sponsored by World Projects, Inc. in Carnegie Hall, in New York City. Conducted by Professor Rafael Enrique Irizarry, our band placed first in the competition, bringing home the Gold Award.

Our Conservatory Chancellor, Professor María del Carmen Gil, has steadfastly supported our Clarinet Festival over the years, making it possible to bring the following guest artist-teachers to Puerto Rico to work with our students since 1997: Fred Ormand, Tom Ridenour, William McColl, Jerry Hall, the Caracas Clarinet Quartet, Richard Hawkins, Michael Webster, Ricardo Morales, Mitchell Lurie and Jorge Montilla. Master classes have also been given by clarinetists Keith Koons and Wagner Campos, visiting during first semester 2002-03.

And as an additional bonus to these riches, we were honored by a visit by Himie Voxman to our island in February. He and his son, Jim, graciously interrupted their tourist itinerary to come hear the Puerto Rico Symphony Orchestra on the 12th and to be our guests at the Conservatory’s weekly clarinet seminar on Valentine’s Day. Interspersed with Don Himie’s marvelous stories were student performances of his Selected Studies, and a surprise Valentine’s Day Serenade, sung by multi-talented clarinetist/soprano Christine Alvarado.
The Second Annual Texas Tech University Clarinet Symposium

A report by Tonya Lawson

The second annual Texas Tech University Clarinet Symposium was held on the campus of Texas Tech University on March 28–29, 2003. The weekend was full of recitals, clinics and master classes, all brought together by David Shea, assistant professor of clarinet at Texas Tech University.

The symposium started Friday evening with a master class by James Gillespie, regents professor of clarinet at the University of North Texas, who worked with six students from Texas Tech. The class was given by Trisha Burrell beautifully performing the second movement from Tedesco’s Sonatina for Clarinet and Piano, followed by a clever performance of the Copland by Jake Beeman. Amy Sandefur gave a lively rendition of the first movement of the Malcolm Arnold Sonatina, and a stirring interpretation of Stravinsky’s Three Pieces was given by Kristen Morrow. The master class was concluded with two works titled Introduction, Theme and Variations by Crusell and Küffner (often incorrectly attributed to Weber), played by Lauren Kaminski and Becky Rosales. Gillespie offered many very useful ideas to the participants on topics such as intonation, looking for misprints in the music and the use of alternate fingerings to aid in the production of lesser-known pieces, including Max Reger’s Two Pieces, followed by Leonardo Velázquez’s Varaciones para clarinete y piano. From lively to mellow and serious to slapstick, Gillespie effectively captured a different mood for each variation. Next came a mesmerizing performance of the Norbert Goddaer Aubade and a klezmer-like performance of the Srul Irving Glick Suite Hebraique. The recital closed with a lovely performance of the Alec Templeton Pocket Size Sonata.

In addition to the clinics and recitals, many local area high school and middle school students participated in the symposium by taking lessons, attending recitals and a fundamentals clinic, and rehearsing and performing with the Texas Tech clarinet choir. The final round of the symposium high school competition attracted many fine players from around the state. This year’s finalists were Jonathan Jones, Brent Buemi, Malcolm Prigg, Chantelle Kelly and Nathan Beaty. The judges were Tamara Raatz (Eastern New Mexico University), Rich Spec (Angelo State University) and Sandy Mosteller (Wayland Baptist University). First place was awarded to Jonathan Jones and second place to Brent Buemi, both students from Duncanville High School in Duncanville, Texas.

Saturday began with a performance by David Shea, the symposium host. Shea welcomed the attendees and opened his recital with an energetic performance of the Paavo Heininen Short I, Op. 58a for Clarinet Solo. This was followed by an expressive rendition of the Carlos Guastavino Tonada y Cueca, and the recital closed with a beautiful performance of the Cahuace Variations sur un air du pays d’oc.

Next we moved across the hall for a pedagogy clinic given by Carol Jessup, professor of clarinet at the University of Texas at Arlington. Jessup opened the clinic with the distribution of several handouts including an article from the February 2003 issue of The Instrumentalist entitled “In Developing a Clarinet Sound So Much Depends on the Embouchure,” Teaching the Clarinet, a pamphlet distributed by Southern Music Company and a final handout entitled “All-State Auditions: Practical ways to prepare for auditions at all levels.” Jessup gave a very eloquent and detailed presentation on how to teach good tone, use of air, hand position, use of tongue, playing in the upper register and other general topics including equipment and a student’s concept of sound.

After a brief lunch break, the symposium reconvened with a recital by Gary Whitman, associate professor of clarinet at Texas Christian University. The performance opened with a beautiful presentation of the Burgmüller Duo for Clarinet and Piano, Op. 15. Whitman then performed the Béla Kovács Hommage à Manual de Falla for solo clarinet with great flair, and closed the recital with a fabulous performance of the Copland Sonata.

Immediately following Mr. Whitman, James Gillespie took the stage with a variety of lesser-known pieces, including Max Reger’s Two Pieces, followed by Leonardo Velázquez’s Varaciones para clarinete y piano. From lively to mellow and serious to slapstick, Gillespie effectively captured a different mood for each variation. Next came a mesmerizing performance of the Norbert Goddaer Aubade and a klezmer-like performance of the Srul Irving Glick Suite Hebraique. The recital closed with a lovely performance of the Alec Templeton Pocket Size Sonata.

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The symposium came to a close with a concert by the TTU clarinet choir which gave spectacular performances of the Bach Brandenburg Concerto No. 3 and the final two movements from Moussorgsky’s Pictures at an Exhibition. Finally, attendees of the symposium joined the TTU clarinet choir to perform the Mozart Menuetto from Divertimento No. 2, K. 229, Ayre by Texas Tech’s own Mary Jeanne van Appledorn, Trepak from the Nutcracker Suite, “The Pink Panther” and a grand finale of Stars and Stripes Forever. Thanks to this opportunity to meet and play with other clarinet players of all ages and abilities.

NORTHERN ILLINOIS UNIVERSITY CLARINET CORNUCOPIA, MARCH 29–30, 2003

A Report by James Tobin and Ryan Kawabata

Amidst cold weather and flurries the second annual Clarinet Cornucopia opened Saturday, March 29 at Northern Illinois University in DeKalb, Illinois, hosted by NIU’s clarinet faculty: Gregory Barrett and Melvin Warner. Participants and teachers began the day with a presentation by Deanne Blanco, a physical therapist and hand specialist for more than 10 years. Mrs. Blanco covered many topics important to musicians who spend the greater part of their day in rehearsal or the practice room, and shared insights she has garnered from working with her sister, a concert violinist. After discussing overuse, prevention, and general wellness topics, Mrs. Blanco led us through a series of basic exercises and motions to prepare us for the day of work ahead.

A short clarinet warm-up segued into the Cornucopia’s clarinet ensemble rehearsal. The ensemble performed later that evening with a varied program, which included Bach, Mozart and Dvořák transcriptions as well as a Finnish piece, Karanmut Kahdeksasosa, composed for clarinet choir by Bjorn Eklund. The ensemble benefited from the guidance and direction of Lawrence Stoffel, director of the NIU Wind Symphony and the North Shore Concert Band. The rehearsal concluded with preparations for Sunday’s collaborative performances with the NIU Wind Ensemble, directed by Ronnie Wooten.

The tools of our trade, reeds, mouthpieces, and more were on hand in abundance thanks to the presence of Mark Thompson of International Musical Suppliers and Steve Baughman of Vandoren.

The afternoon treat was a recital by bass clarinetist Michael Lowenstern. Mr. Lowenstern performed an electro-acoustic recital of original works (with the exception of Gershwin’s “Summertime”) including the premiere of Two Children, the first two in a set of dancing songs in composition for his daughter. The audience was greatly appreciative of this chance to see such a mixture of virtuosic playing blended with extended techniques and modern compositional tools. Several pieces fell into the category of “tape” music, while others involved layering techniques: the repetitive looping of performed material to add voices and textures to the composition. With the exception of the premiered works, all the pieces can be heard on Mr. Lowenstern’s two albums: Spasm, and 1985.

That evening, following the Clarinet Cornucopia’s clarinet ensemble performance, was a recital by David Etheridge, professor of music at the University of Oklahoma, and Jeong Soo Kim, piano faculty member at Northern Illinois University. Etheridge performed a recital devoted to the A clarinet, beginning with the Mozart Clarinet Concerto, K. 622. He followed with the little known Sonata in Re by Nino Rota and the Sonata in Re by Arthur Honegger.

Sunday began with a warm-up class by Melvin Warner. Mr. Warner discussed flexibility with the mouthpiece. Becoming familiar with how comfortable you can bend the pitch at the mouthpiece allows you to stay in tune with others in an ensemble.

After the warm-up class was finished, we moved on to the David Etheridge master class. Three students volunteered to play, each presenting a different challenge. The first topic was phrasing. Etheridge referred to phrasing in two parts, antecedent and consequent: that each phrase had a question and it had to be answered. The second topic was tone. Tongue position is key. Keeping the tongue close to the top of the mouth allows the air to flow directly towards the reed. The last topic discussed was subdivision. He explained that subdividing by 16th notes increases the accuracy of the rhythm.

Next was a master class featuring Melvin Warner and Greg “Moose” Barrett. Among the topics addressed were breath support and musicality. Both Melvin Warner and Barrett stressed the importance of good support, which allows for a fuller sound and makes the altissimo register easier to control. On the topic of musicality, Mr. Warner noted that knowledge of the composer’s intentions helps the player make decisions on how a passage may be performed.

After the master class we listened to a lecture given by James Falzone called “Trends in Jazz and World Music Clarinetists.” Mr. Falzone mentioned a region of France called Breton. There, clarinetists use the full tonal range of the clarinet to add color to folk music.

Following the lecture was one of the highlights of the Cornucopia: The Wind Ensemble concert featuring the guest artists of the Cornucopia, David Etheridge, J. Lawrie Bloom, Michael Lowenstern, and NIU’s own Greg Barrett performing Con-
certante for Four Clarinets and Orchestra by L.A.B. Schindelmeiser. Patrick Sheehan, a student at NIU, arranged the piece originally composed for orchestra. Other pieces on the program included the Clarinet Concerto No. 2 by Carl Maria von Weber performed by NIU senior Richard Zili. The concert concluded with Clarinet Polka played by all attendees of the Clarinet Cornucopia.

The Cornucopia ended with J. Lawrie Bloom’s recital. He was accompanied by Kuang-Hao Huang. Bloom opened by demonstrating his ability to mimic a violin when he performed the Violin Sonatina in D Major, Op. 137, No.1 by Franz Schubert. Bloom followed with four of the Six Studies in English Folk Song by Ralph Vaughan Williams played on bass clarinet; Sonata in E♭, Op. 120, No. 2 by Johannes Brahms; and Suite 1 in G Major by Johan Sebastian Bach, also played on bass clarinet. He ended the recital with the Fantasia on Motives from “Rigoletto” by Luigi Bassi. This piece required him to switch multiple times between B♭ clarinet and bass clarinet.

The last event on the weekend’s program was the Clarinet Cornucopia’s reception. The guest artists mingled with the attendees. Everyone enjoyed the caterer’s giant cookies. With full stomachs we returned home to our practice rooms, reflecting on the events of the weekend. All had a good time, and we look forward to next year’s event and another opportunity to learn from another group of master educator/performers.

WEST COAST CLARINET CONGRESS 2003:
OAHU, HAWAII AND FRESNO, CALIFORNIA

A Report by Alison Deadman with Christine Montanez

In January 2003, the West Coast Clarinet Congress embarked upon a new stage of development, with sessions split between two venues: the first leg on the beautiful island of Oahu, Hawaii, and the second at the by now traditional venue of Fresno, California.

The three-day program on the campus of the University of Hawaii (at Manoa) began in grand style with congress organizer Miles Ishigaki (California State University, Fresno), partnered by flutist Teresa Ishigaki, and pianist Natasha Kislenko treating participants to a poised, expressive rendition of an arrangement of Debussy’s Prélude à l’après midi d’un faune, and a lively performance of Françaix’s Double Concerto with its quirky, humorous cadenza for Eb clarinet and piccolo. Ishigaki was then joined by Marino Calva (Orquesta Filarmónica de la Universidad Nacional Autonoma de Mexico) and Alison Deadman (East Tennessee State University) in the First Trio by Bouffil. Hiroshi Nakajima (Yamaha Corporation of America) provided a change of pace next, as he explained the intricacies of customizing clarinets. Participants were intrigued and amazed by the small but significant differences Nakajima demonstrated. Nakajima also discussed new prototypes, including a model that combines the key system of the French clarinet with a bore more akin to German models, and an instrument made of a new composite material.

The morning concluded with an inspiring master class given by David Etheridge (University of Oklahoma), whose innovative teaching methods can perhaps be best summed up in his own words: “The only way to lose the game of music is not to play the game!” Participants headed out to lunch and an afternoon of sightseeing or lazing by the ocean with plenty to think about.

Energized by the beautiful surroundings, congress attendees returned on Sunday to be treated to a varied fare of recitals, lectures and demonstrations. David Etheridge’s evening recital combined the familiar and not so familiar in a beautifully intelligent performance of Mozart’s Concerto, followed by Nino Rota’s expressive Sonata. The program closed with the well-loved Honegger Sonatina. The combined skills of the Honolulu Symphony Orchestra’s clarinet section (Scott Anderson, James Moffit and Norman Foster) provided the core of the Sunday morning concert. They were joined by Vicki Gorman (soprano), Beebee Freitas (piano) and Nancy Masaki Hathaway (‘cello) for an exciting program: a nuanced performance of Stravinsky’s Ber-
Free time on Monday morning allowed more exploration of the delights of Oahu before an informative and entertaining afternoon demonstration of the orchestral use of some unusual clarinets (Eb and d soprano, e, and bass clarinets, and bassett horn) by members of the Honolulu Symphony Orchestra clarinet section. The Hawaii leg of the conference was rounded out by a spectacular recital of music by Hispanic composers performed by Marino Calva.

When the congress reconvened in Fresno the following Friday afternoon, Miles and Teresa Ishigaki repeated their recital for the benefit of those unable to be in Hawaii. This time Ishigaki and Calva were joined by Christine Montanez (CSU, Fresno graduate student) for the Bouffil, and Montanez and Ishigaki added a performance of Poulenc’s Sonata for two clarinets. This whet the audience’s appetite nicely for the main event of the evening — an exciting recital by Gary Gray (UCLA) whose program combined the much-loved Saint-Saëns Sonata, Martinu Sonatina and California composer Mark Carlson’s 1990 composition, Hall of Mirrors.

Saturday’s events proved varied and instructive. Gary Gray’s insightful comments encouraged students in his master class to focus on breathing as fundamental to playing, while Tom Pulawski (U.S. Army Field Band, retired) combined a fascinating history lesson on Klezmer music, particularly the Hassidic tradition, with “hands on” experience as students memorized a Klezmer melody. After a break for lunch, “don’t panic” was the message of RDG Inc.’s (<http://www.rdgwoodwinds.com/>) repair technician who gave useful hints on how to deal temporarily with minor repair problems.

This session was shared by Harry Miller of Miller Sheet Music Sales Inc. (<http://www.millersheetmusic.com/>), who led an informative open question/answer session on the sheet music industry.

The first of the day’s concerts, given by Gary Cauchi (Merced Symphony Orchestra) presented a delightfully varied program (Pierné Andante Scherzo, Fisher Four Movements, Prokofiev Sonata). This contrasted beautifully with Tom Pulawski’s evening performance which began with Italian opera (the Fantasie di Concerto on Verdi’s Rigoletto, the Mozart/Danzi Konzerstiick-Variationen uber “La ci darem la mano” and Rossini’s Introduction, Theme and Variations) and concluded with the toe-tapping excitement of traditional Klezmer music.

All too soon it was Sunday morning and the last few hours of the congress. Marino Calva continued the theme of breath support, emphasizing the role of both abdomen and lips in his master class, and brought the entire congress to a rousing close with a recital that combined Austro-German Romanticism (Schuman Fantasietücke, R. Strauss Romance, Schubert/David Introduction, Theme and Variations from Sehnsuchts-Walzer) with 20th-century Hispanic music (Spanish composer/clarinetist Francisco Gomez’ Lorito and Lopez Aguilar’s 2002 arrangement, Tres Paisajes Mexicanos).

As the congress drew to a close, Miles Ishigaki encouraged participants to mark their calendars for the WCCC 2004 as “East meets West” in Tennessee, January 9–11, and in Fresno on January 16–18. For further information, please contact <milesi@csufresno.edu>, tel. (559) 278-2902, <http://www.west-coast-clarinet-congress.org>.
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Historically Speaking is a feature of The Clarinet offered in response to numerous inquiries received by the editorial staff about clarinets. Most of the information will be based on sources available at the National Music Museum located on The University of South Dakota campus in Vermillion. Please send your e-mail inquiries to Deborah Check Reeves at <dreeves@usd.edu>.

Question: What is the most interesting clarinet at the National Music Museum?

Answer: A truly unique clarinet was invented by Philip J. Devault. Devault, a resident of Colorado, filed two patents for his “Improvements in Wind Reed Musical Instruments.” The first patent was issued in October of 1894 when Devault lived in Denver. The second was issued in May of 1897 when Devault lived in Cripple Creek. The second patent contained improvements on the first. The clarinet found at the National Music Museum, and pictured here, is an example of this second patent. Its one-piece body is made of ebonite.

Although his patents were issued for clarinets, Devault intended his fingering system to be adaptable to any woodwind instrument. The object of the new system, according to the patent, was “to simplify and facilitate the fingering of these instruments and render them more nearly perfect in intonation, and the sound more even throughout.” All of the tone holes are bored at the top, front, or upper side of the instrument in a straight line and placed such to give tones a half step apart. When the holes are opened or closed one after another successively the chromatic scale is produced. Since all of the tone holes are pad-covered, a uniform sound is produced since none have open holes. Intonation can be perfected since each tone hole can be drilled the exact size and covered with a pad to produce the best pitch. Since all the tone holes are at the upper side, water can easily drain and not get caught in any of the tone holes.

The basic fingering is accomplished by, according to the patent, “gliding with the fingers.” All the pad covers are inter-connected so that by closing any one of the covers all the other covers toward the direction of the mouthpiece close, but not those in the opposite direction. This is accomplished by having projections on the sleeves of each rod that overlap the projections of the adjoining sleeves. This feature of closing all the covers in the direction of the mouthpiece when any cover below is closed enables the performer to pass from any note on the instrument to another by moving only one finger. Some of the tone hole covers have raised and/or lowered portions to facilitate the “gliding” technique. And, according to the patent, “since...
there are more covers to be operated than the performer has fingers. It becomes necessary for some of the fingers to operate two covers each, one after the other... This can only be done by gliding."

To perform a descending chromatic scale from "open G" to G an octave below:

WITH THE LEFT HAND

g: the ring finger touches the 12th cover

All the keys, whether they are left-hand little finger keys, right-hand little finger keys, right-hand side keys, or left-hand G or A keys, can all be accessed by gliding. There is also a complicated system of interlocking and overlapping rods and sleeves that make many articulated trills and tremolos playable by moving only one finger.

In reviewing this clarinet curiosity, one question must come to mind. Many of the ideas presented make much sense. Why, then, did this instrument not gain general acceptance? There are some obvious reasons why. Very few people are willing to abandon a fingering system that they may have spent their whole lives mastering to learn a completely different system. The mechanism is quite complicated and must have been difficult to maintain. Devault’s clarinet uses no less than 18 adjustment screws just for the overlapping projections.

In spite of its own inherent difficulties and lack of acceptance by the general public, Devault’s clarinet reflects the ageless and universal power of human ingenuity and imagination. It is definitely an interesting specimen and worthy of note.

(All photos courtesy of the National Music Museum)
I am pleased to present the following article that I came across in The Double Reed, Vol. 25 No. 2. This is the journal of the International Double Reed Society, to which the oboists and bassoonists of our quintets may belong. I was so taken with the scholarship and presentation of the material, and also its contribution to our knowledge of and access to this important body of work, that I contacted the author, who (along with the editor of The Double Reed) has graciously given the permission to reprint it here.

Since the article is a bit lengthy, we have found it necessary to present it in two installments, Part 1 in the last issue and Part 2 below.

[Please note that access to the music at <IDRS.org> requires membership in the IDRS.]

Since we can now put these quintets into a better historical perspective, I hope that this article results in more awareness and then ultimately more performances of these works.

**ANTOINE REICHA’S 24 WIND QUINTETS: ONLINE AT IDRS.ORG, PART II**

by Charles-David Lehrer, California State University at Northridge

The First Romantic Set and Its Contrapuntal Excursions: ca. 1817–1819

**Op. 91 Quintets: Simrock:**

Bonn (1818-20)

No. 1 Ut majeur: 1608
No. 2 La mineur: 1610
No. 3 Ré majeur: 1611
No. 4 Sol mineur: 1637
No. 5 La majeur: 1718
No. 6 Sol mineur: 1726

The quintets of Opp. 91, 99, and 100 are very rigid in maintaining the “standard” symphonic order. One looks in vain for an “extra” movement, but Reicha leaves the order alone in all of the later quintets, and experiments only with internal ideas within the individual movements. All of the Menuetti in these works are, in fact, scherzi. Yes, I know the word means joke, but these scherzi tend to be rather serious explorations of structure, including sonata form. And they become increasing Romantic and avant-garde as one moves through the Op. 91 and 99.

Insofar as sonata form is concerned, Reicha had already perfected his madrigal-esque handling of thematic material by the time he composed the Op. 91. As mentioned earlier, in this personal style which he seems to have invented, a plethora of interesting themes move from one to the next, like the puncta in a madrigal or motet. And as far as recapitulation is concerned, any order of themes is possible. (In Op. 99, No 1, 1st movement: Theme 1 of the exposition appears in the recapitulation only at the very end.) The Beethoven ideal, where the first theme bursts forth on the tail of the development, is abandoned in most of these movements.

When I first heard the quintets of the Op. 91, I thought of Franz Schubert. Both in line and harmony, it is Schubert that Reicha seems to be following. But how could this be, for, although Schubert had become a very prolific Viennese composer by 1815, the year that the Reicha Quintet series was initiated at the Théâtre Italien, his works were not generally available in publication until 1821. Perhaps Reicha’s frequent trips to Vienna hold the answer to this puzzle.

The use of imitation was the main technical device that caught my attention as I made my way through this series of six works. Not surprising, for Reicha was a master of counterpoint: in the year 1818 he was appointed Professor of Counterpoint and Fugue at the Paris Conservatoire. The finale to *Quintet No. 1* is technically a grand tour de force in which one can experience Reicha’s suave contrapuntal prowess at its fullest. The same can be said of the first movement of *Quintet No. 2*. The mildly Slavic scherzo in No. 2 is actually marked “canon” at the start of each part; this is one of the scherzi with a Trio built over an ostinato. In the finale of No. 3, Reicha’s use of double counterpoint is outstanding.

*Quintet No. 4* is a glorious work of great length, containing unforgettable solo writing in the slow movement, which is set in the highly ornamented *bel canto* style. This is the same quintet which contains the finest scherzo of the entire series. The triple tonguing in the flute part of the finale of this same work is simply astounding!

Wonderful studies in sonata form are found in the first and last movements of *Quintet No. 5* and in the first movement of *Quintet No. 6*. It is in the Op. 91 quintets that Reicha gradually abandons the rondo finale for sonata form. Only *Quintets Nos. 3 and 5* utilize rondeau here, and in both cases it is combined with sonata form.

The slow movement in No. 6 contains very demanding solos for hand horn and oboe: Louis Dauprat and Gustave Vogt must have been especially pleased to have played these.

**The Avant-Garde Series: 1811–1819**


No. 1 Ut majeur: 2049
No. 2 F♯ mineur: 2001
No. 3 La majeur: 2003
No. 4 Ré majeur: 2005
No. 5 Si mineur: 2002
No. 6 Sol majeur: 2004

One might call this set Reicha’s “avant-garde” quintets. Back-to-back metric, tempo, and key changes in the sonata form movements are earmarks of the Op. 99. In this series, Reicha identifies a theme, not only by its melodic contour and harmony, but also by meter and tempo. The most erratic among these are perhaps the first movements of *Quintets No. 3 and 4* in this series in which the composer injects 3/4 into the basic 4/4 meter on a regular basis. Hector Berlioz, Reicha’s most famous student, must have loved these movements! Berlioz’ indebtedness to Reicha’s art is
quite apparent in substantial portions of L'Enfant du Christ.

The great "Alma Mater" finale of Quintet No. 1 will remind one of the later work done by Brahms in his Academic Festival Overture. The first movement of No. 2 is an ethnomusicologist's dream, for within it Reicha has either paraphrased or actually quoted a Slavic theme he could have heard in his youth in Prague. More of the same Czech fervor can be heard in the Quintet No. 5 both in the finale and in the scherzo, the latter of which includes a substantial number of key signature changes.

The finales of Quintets Nos. 4 and 5 are sensational examples of Reicha's special approach to sonata form, in which there are simply two sections: exposition and development.

Quintet No. 5 begins with a slow introduction which contains the awesome key signature of E♭ minor! It is perfectly rational, though, since it is the much-prized third relationship with the tonic, B minor, which Reicha wishes to reinforce. The sonata form to which it is attached, and the following slow movement are strikingly beautiful. Another movement which is remarkable in the Op. 99, is the finale to Quintet No. 6 which utilizes two unusual sets of chromatic chord progressions as integral thematic material.

Reicha Regroups and Experiments with Scherzo Design: c. 1820

Op. 100 Quintets: Schott: Mainz (1824)
No. 1 F♯ majeur: Z 1
No. 2 Ré mineur: Z 2
No. 3 Mi majeur: Z 3
No. 4 Mi mineur: Z 4
No. 5 La mineur: Z 5
No. 6 Si♭ majeur: Z 6

By the time he began the composition of the Op. 100 quintets, Reicha had clearly decided to abandon the excesses of the Op. 99 and start to regroup. Quintet No. 1 is initiated by a straightforward sonata form with slow introduction just like the Op. 88 quintets. The hand-horn writing in the slow movement and finale of this quintet is really quite wonderful.

The Schubertian slow movement of Quintet No. 2 is gorgeous, and the finale of the same work is perhaps the greatest Reicha ever composed. Utilizing concerto-style thematic material, every player gets the workout of a lifetime, one that is sure to have the audience on its feet by the time it's over. One is reminded of the finale in Jan Zelenka's Sonata V.

The first movements of Quintets Nos. 3 and 4 are outstanding examples of sonata form constructed in Reicha's personal madrigalesque style. Mary Roger's words, which she spoke in regards to the song repertory found in the American Musicals of her famous father, Richard Rogers, are appropriate in describing what I heard: "He peed forth melodies like there was no end to it all."

Total suppression of the ideals of Reicha's Op. 99 was not complete in the Op. 100; for example, the initial movement of No. 4 contains a theme which presages Prokofiev's style of line direction. And the scherzo in the same work is sprinkled with extravagant key signatures (six flats in the hand horn crooked in E, five flats in the A clarinet; and later, seven sharps in flute, oboe, and bassoon): it would be a simple matter for an inexperienced player to fall off his instrument while sightreading this movement! Also, Slavic thematic materials are found in this movement and in the first movement of Quintet No. 1.

Perhaps the most interesting aspect of the Op. 100 set concerns the scherzi.

In each, the composer has invented new structures to take the place of the dance-form type centered around binary form modules. The "trio" of the scherzo contained in Quintet No. 5 contains two sets of "extravagant" modulations which make daring use of the circle of thirds. This procedure is so complex that Reicha has to employ several differing key signatures simultaneously in order to make it work!

Finale

It is my hope that as a result of the publication of the <IDRS.org> Online Edition of the complete Reicha quintets, these works will begin to appear more regularly on our woodwind quintet recitals. Perhaps some university ensembles might consider doing a complete cycle over several semesters. The recordings of the entirety of Reicha's wind quintets by the Albert Schweitzer Quintet should prove to be an inspiration for all ensembles who decide to tackle this fascinating repertory.

For readers who wish to contact me about any corrections that need to be made, or who would like to make contributions to the commentaries prefacing each quintet: my E-mail is <chick.lehrer@verizon.net>.
The number of fascinating Malcolm Arnold works that are coming to light is ever growing. On a recent visit to Sir Malcolm’s, I came home with an intriguing work for wind octet. Malcolm began this work on January 3, 1940, and there are 31 bars completed in pencil. It is entitled Suite for Wind Octet and this movement is called Overture. Clearly other projects took over because there is no more work done until April when Malcolm completed the movement in short score. Sadly he never returned to the work — there are no further movements. I asked a friend to complete the arrangement and so emerged yet another little gem by the young composer. Like all his early works this must have been written for friends to play. I had tea with Malcolm only last Sunday and we discussed the Octet. Even though he wrote it more than 60 years ago, that old memory still came up trumps. Malcolm recalled three influences behind the octet. The ragtime rhythms, which pervade the work, are an indication of his love for jazz, popular and dance music — styles that were to become such a hallmark of his mature work. He did toy with calling the work “Ragtime.” Arnold was fiercely anti-war: indeed in 1942 he shot himself in the foot to avoid military service. The middle section, made up of aggressive chords and heavily accented melodic lines, is surely a powerful proclamation of the looming clouds of war and the ever-advancing armies. The final movement of his Wind Quintet is much in the same vein. Finally, there is his admiration for the music of Constant Lambert. “There is no man in this world whom I admire more,” Malcolm once told me. Lambert was another composer who had assimilated more popular styles into his music, especially into works like the Rio Grande and the ballet scores — music for which the young Arnold had enormously high regard. Although it is a shame that Malcolm didn’t add more movements to this projected suite, we nevertheless have yet another short but worthy work to add to his oeuvres. Since the work was probably written for fellow students at the Royal College of Music, it was very fitting that the first U.K. performance was given by students at the RCM’s Junior Department. It is published by Queen’s Temple Publications.

Some months ago I took two of my students, Charlotte Swift and Jonathan Howse, to Germany to have a lesson with the great Karl Leister. Charlotte is principal clarinet in the National Youth Orchestra of Great Britain (and indeed took part in that Octet performance), and Jonathan has a similarly high position in the National Youth Wind Orchestra. We arrived in Berlin on a pleasantly warm day and went straight to the Berlin Radio building where we met Karl in an enormous studio. Karl is both unerringly warm and also very sophisticated. Always demanding tremendous control and ceaseless flights of the imagination. At one point Karl told us this thought-provoking tale. He was listening to a student and at the end of a phrase asked of the student, “What are you thinking about?” “Nothing really,” came the answer. “I can tell,” Karl responded. He would always want to know what was in your mind as each phrase went by, and he would from time to time present his own, often deeply felt interpretation. We were all moved by his description of the final coda of the first movement of Brahms F minor sonata as “life’s resolution and a kind of final acceptance of the mortality of man.” Ultimately it doesn’t matter exactly what you think — but with weighty thoughts like that one can hardly give an inexpressive performance. We talked about technique, dynamics, rhythm, sound and projection. At one point during a tense musical moment in the first movement of Spohr’s 2nd concerto, Karl’s mobile phone rang. “Good heavens! It’s Spohr,” he said.

I gave a performance the other day of a wonderful clarinet quartet by Barrington Pheloung. Barrington wrote the music for the film Hilary and Jackie (about the life of the great cellist Jacqueline du Pre) and, among many others, the spectacular TV series “Inspector Morse” — do you get it in the U.S.? If not, buy it on video or DVD — it’s unmissable! Nearer The Light Now is a very personal work. It represents the composer himself, a devoutly religious man, living in rural bliss in the some of the best countryside the east of England has to offer. The music moves from moments of utter stillness and serenity to passages of extreme energy — very well conceived for clarinets. I hope it will find its way out across the Atlantic before too long. It’s a real spiritual experience. In the meantime, happy summer holidays!

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September 2003
Part Four: Breathing and Breath Control

Readers of recent issues of The Clarinet know that this is the fourth part of a series of articles based on materials from which Keith Stein (Professor of Clarinet at Michigan State University from 1934 to 1975) planned to create a how-to book for those who had no access to a clarinet teacher. I have attempted to put those materials into prose form, and a little fuller explanation of the circumstances surrounding that endeavor is given in Part One, which appeared in the Volume 29, No. 4 (September, 2002) issue of the magazine. In this issue we will deal with some of Stein’s materials on breathing and breath control as they relate to playing the clarinet.

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An over-arching theme that should permeate our advancement toward fine clarinet playing is that of learning to play with maximum ease and response. A well-formed, non-biting embouchure operating together with acceptable breathing principles are prime factors promoting freedom in playing. Granting that both factors are operating correctly, the effect of the breathing procedure is immediately nullified if it is forced to pass through a tense, narrowed throat, or through a constricted jaw or lip-pinch at the reed.

The human being tends to overuse or misuse any factor brought to his attention as an aid. In the instance of breathing, he tends to use too much air (over-blowing) and to apply it to the degree of causing tension, cramping, and sympathetic cramping.

Those clarinetists who have had voice lessons concentrating on breathing, its use and support, are fortunate. When I was a youngster, the director of music in my school system told me to put the clarinet in my mouth and “blow,” and this constituted his only reference to breath except for a later addendum to add “push” to the tone. Much later I was told to contract and drive the abdominal muscles as if I had been “punched in the stomach;” this did give some support to the tone even though it simultaneously tensed and restricted the breathing mechanism.

Learning to breathe unobstructedly from breath source, to focus the air forward onto the reed, to discover and apply such matters as proper breath-use in attack, release, phrasing and tonal nuance, were bypassed completely and were left for me to fall upon by chance, or to work out in my own way if and when I felt a need for them in my playing equipment. In this article, we will treat the problem in three sections: Clearing the Windway, the Mechanics of Breathing, and Breath Technique as Applied to Clarinet Playing.

CLEARING THE WINDWAY

The second and third phases of breath procedure (mechanics and technique) are effective only as an unobstructed windway can be established and maintained from breath source upward to the point where the air meets the reed.

Learning to widen the oral cavity and throat prior to and during playing is highly recommended. Begin by establishing excessive widening as deep breath is inhaled down to the breath source; then hold that widening at its fullest dimension as the breath is exhaled. Actually, the eventual aim is to approximate normal throat dimensions while playing instead of falling into the common habit of narrowing the throat opening. The neck is most sensitive, the first location to reflect body tension from fear or concern, because it is through the neck that messages must be transmitted from the brain to the rest of the body. It is quite obvious, therefore, that this strategic location is the most natural place for tension to concentrate, and then to spread. It also explains why the nearby jaw, physically interrelated with the throat, is easily influenced sympathetically to apply jaw-clench or pinching at the reed, as a natural follow-through of the tension in the throat. Fingers and their joints are prone to tighten up following unsuccessful attempts to cover the clarinet’s tone-holes; tense facial drawings are set up by unfamiliar muscular groupings in the interest of creating new muscular groupings necessary for embouchure formation; nerves are set on edge by demanding requirements in reading difficult music; instances of applying too much drive behind the airstream abound; all of these faults and many more abnormal physical exertions can set up body tensions which in turn cause other constrictions throughout the body. Efficiency is realized only when breath is impulsive to start and stop from controlled action at lung source.

This manner of breath-use, operating within the confines of an ever open windway, makes it possible to bring up and use air precisely and only as needed. This prevents harmful air pressure build-up in the windway by uncontrolled airflow, or by the abnormal use of constrictions (squeezes) within the throat, or by jaw-bite in an effort to control the airflow in the absence of proper techniques. Blowing the air from breath source adds depth and dimension to the tone in addition to an instant response. This is opposed to the conventional system of packing air behind the reed prior to its release, a common cause of an uncontrolled, blurring attack.

Perfecting the attack will be explored later, but let it suffice for now that good attack depends upon a fine coordination of breath and tongue, exactly as good tonal release involves synchronously timed action of breath-controlled air stoppage and tongue-trapping on the reed.

An excellent practice for opening the windway is to think of opening the oral cavity and the throat widely as breath is inhaled to the depths of the breath source, maintaining this posture while exhaling as well. Follow this procedure without the clarinet before playing a sustained tone. The aim is not to over-stretch normal dimensions, but to experience the long, uninfluenced sympathetic interrelated with the throat, is easily influenced sympathetically to apply jaw-clench or pinching at the reed, as a natural follow-through of the tension in the throat. Fingers and their joints are prone to tighten up following unsuccessful attempts to cover the clarinet’s tone-holes; tense facial drawings are set up by unfamiliar muscular groupings in the interest of creating new muscular groupings necessary for embouchure formation; nerves are set on edge by demanding requirements in reading difficult music; instances of applying too much drive behind the airstream abound; all of these faults and many more abnormal physical exertions can set up body tensions which in turn cause other constrictions throughout the body. Efficiency is realized only when breath is impulsive to start and stop from controlled action at lung source.

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Next, we gain maximum roominess in the back portion of the oral cavity and in the throat by shifting the back-most part of
the tongue slightly forward out of the throat, and then directing it downward along the floor of the mouth accompanied by the normal dropping of the jaw.

Finally, a drastic but effective exercise to experience the open mouth and throat was facetiously dubbed “Stein’s Vomitosis System” by students. The object is to simulate imaginatively a state of nausea commonly experienced by people at some time in their lives. As the sick feeling becomes overwhelming the stomach suddenly empties itself with a series of violent but involuntary muscular contractions in the abdomen. In a flash, the back of the tongue thrusts forward, the jaw drops, the mouth and throat are thrown open excessively, and the involuntary, upward propulsion feels as though the walls of the throat had been turned suddenly inside-out. It is both humorous and ironic that the potential for all these simulated effects must actually be in place before we can proceed to the mechanics and techniques of breathing while playing.

THE MECHANICS OF BREATHING

The lungs are encased within the chest (thoracic cavity), surrounded by the collar bone, shoulder blades, ribs, sternum, and the backbone. This framework is largely comprised of bone, cartilage and muscle. The diaphragm, a dome-shaped muscular sheet, snugs up between the two lung sacs, operating reflexively in a dual capacity; it adds natural power to air expulsion and it serves as the floor of the lungs. The diaphragm attaches in back to the lowest ribs and backbone, in front to the abdominal muscles. Each rib, attached to a separate vertebra at the backbone, extends around to the breastbone in front. The total rib structure moves as a unit, similar to the upward-down wing action of a chicken, powered by intercostal muscles and diaphragmatic action. The lungs are filled with masses of tiny air sacs elastically constituted to expand and contract alternately, bellows-fashion, to help move air in and out in cooperation with the rib, back, side, and abdominal muscles.

The use of correct breathing procedure during the final stages of exhalation ensures the success of the inhalation that follows. The best method for arriving quickly at this point is to refuse the natural impulse to inhale, using instead whatever breath happens to be in the lungs at the time. Exhale this residue, particularly noting the involuntary addition of abdominal musculature to aid the expulsion of air. This natural, reflexive action together with consciously applied, gentle contraction completes the mechanism known as “breath support,” an action absolutely necessary for controlled tonal drive, density and quality of sound. After the breath is completely expelled, maintain breath support a few seconds beyond that, and make several short pantings to ensure an open throat.

The stage is now set for inhalation. Suddenly “let go” of the muscular hold. Denser air now rushes into the lungs of itself, vacuum fashion, filling the lung sacs. Just as conscious musculature was added to aid final air expulsion, quickly apply conscious abdominal pushing to aid inhalation to the middle upper reaches of the lungs. Once this pre-posture of the lungs has been established, permit no lifting of the shoulders to aid lung capacity.

Besides the upward and outward lung expansion which occurs during inhalation, a downward expansion takes place simultaneously as the diaphragm and the neighboring contents of the stomach area (liver, digestive organs, etc.) reflexively displace one another downward in chain reaction. This abdominal expansion creates more room for the lungs at the floor of the ribcage similar to the upward expansion at the top of the lungs. Stretching in both directions provides elastic power for air expulsion during the muscular return to normal positions.

At the peak of inhalation, again hold the air momentarily in suspension with “breath support,” repeating the panting action to ensure an open throat. Exhalation begins when the player voluntarily “lets go” the hold in the abdominal musculature in a graduated, controlled manner. The first stages of upper expiration are nearly self-powered as the musculature begins its retraction to normal compose. The balance of the expiration is a combination of that with consciously applied, abdominal push. The two actions nicely regulate the desired speed and the volume of breath flow. I am often asked if the conscious abdominal exertion is one of pushing out or pulling in. The answer sounds a bit tricky in that one feels he is pushing out and down, whereas actually this pushing causes the midriff to press inward and upward against the lung sacs.

The following 10 breathing exercises are designed to develop lung capacity and abdominal strength. Where the exercises permit, practice them first without the clarinet.

Exercise 1: Sit approximately six inches forward from the back of your chair. Concentrate on correct posture, particularly in the spine for six inches up from the sitting bones. Direct the total spine upward as the entire back falls backward in one piece from the hips until the shoulders touch the back of the chair. On arrival at that point, note the muscular stretch experienced in the abdominal and groinal areas. Maintain the diagonal posture as breath is inhaled and then exhaled. Note the natural drive and power which the stretch affords the breath flow. Also sense the concentration of contraction emanating from the lower abdominal area; this is the basis for the low breathing doctors sometimes prescribe, and which they call “belly-breathing.” Bring the back forward to the upright position from the hips, maintaining the spine in an immovable, single piece. Carry this a step further by standing six inches forward from a wall, falling backward in a deadweight manner, and pivoting from the feet in one piece until the head or shoulders touch the wall. Repeat both routines while playing a sustained tone.

Exercise 2: Lie down on your right side at a full-length stretch. Draw the extreme low back and the right side musculature firmly together, band-like, around the sacroiliac and groinal areas, prompting the lower spine into an upright stance. There must be no sagging outward in back nor any belly protrusion in front. Note the flattening action of the lower frontal abdomen, providing muscular tone which eventually spreads into the upper abdomen. This musculature fluctuates constantly in the control of breath, must always operate with suppleness and flexibility, and must never be tense or rigid.

Exercise 3: Lie full-length along your left side. Place your left hand over the navel area. Exhale, pushing the abdominal musculature down and outward as you become aware that the above applied energy actually moves the abdomen
and its contents upward and inward, carrying the hand with it.

**Exercise 4:** Lie prone, with your back on the floor. Keep your feet flat on the floor as the knees draw in at an acute angle towards the trunk. Raise your hips off the floor and inhale, holding this position for a count of five. Straighten your knees to return to the prone posture, this time suspending the trunk between the heels and the shoulders for another count of five.

**Exercise 5:** Lie on your back with your legs extended on the floor. Alternately raise each leg slowly to its maximum height, and hold it there for five counts. Lower it gradually to the floor during another count of five. Repeat the exercise raising, holding and lowering both legs simultaneously.

**Exercise 6:** Lie on your back with your legs fully extended, and with your arms resting on the floor and reaching full-length above, or beyond, your head. Relax all of your body joints as you concentrate on attaining the ideal, postural “upness.” Then, without a preliminary, sudden lurch or “set,” raise your trunk gradually and smoothly to the sitting position with your spine rolling or curling in the process. Your hands and arms should be carried along in this movement. Uncurl the spine back to the floor, doing it again gradually without a lurch or “set” to start the movement. Inhale on the upward move, exhale on the return. Be certain that the throat does not close sympathetically with the energy expended in the movement.

**Exercise 7:** Lie on your stomach with the spine arched backward in a radical, barrel-like curve, the thighs and legs bending backward to continue the hoop-like curving. Bend your elbows inward to a 90-degree angle on the floor, with the hands meeting under the chin as a headrest. Roll back and forth over the stomach in rocking-chair fashion.

**Exercise 8:** Purchase an inexpensive five- or six-inch gymnastic wheel exerciser at a sports store. Place your knees on the floor with your hands grasping the wheel’s handles. Roll the body to the floor by the use of the wheel forward and backward, the body going up and down, to develop the abdominal muscles. Do not overextend the forward movement. Secondly, extend the legs straight out behind, suspending the body between the wheel and the toes. Roll the wheel from underneath the chest to beyond the head, and back.

**Exercise 9:** Stand up. Assume the “upness” of spine and head prescribed earlier in the article on posture and balance. Suddenly relax at the knee-joints, allowing them to assume an angle, but remain mindful of the entire body, especially the hips, back, and head; maintain their dynamic, postural “upness” without sagging in any part of the body. As the knees flex, hold in mind the maxim, “My back is lengthening and widening, and my head is leading forward and up.” Allow the arms to dangle loosely at the sides, monkey-fashion. Complete the exercise by bending forward at the hips to a 45-degree angle, again concentrating on the “upness” idea. Hold the monkey-like posture for a minute before returning to the vertical position. The return procedure brings the knees to an upright alignment, followed by the trunk to its vertical position.

**Exercise 10:** Practice exhalation by starting and stopping the breath several times.
times within one, continuous breathload, forming the breathline into several short, forward segments or bursts. Hold the breath in suspension at each slight, silent interval between segments of air by means of “breath control” and always within a continuously maintained, open windway. Use a deeply aspirated and audible whispering to power each segment. Keep in mind that the breath never pulls back to stop each segment, but always achieves its purpose with a drive further forward to stop each segment in a “sweep-off.”

**Breath Technique Applied to Clarinet Playing**

First it is necessary to distinguish between Breath Control (the breath as used during playing) and Breath Support, which is that extra energy added to the breath flow to give it body, direction and drive. Conventional breathing procedure treats breath use and breath support as a single, integrated action so bound up and employed one with the other as to become indistinguishable. Too often I find, however, that supporting the tone solely from the overall abdominal area can, when used too strenuously and too generally, tense and tie up the entire breathing mechanism.

I propose, therefore, that any conscious endeavor regarding the support factor be applied in a location as far removed from the upper abdomen, including the diaphragm, as is possible. The lower abdomen is ideal, because its musculature can transmit support against the breathline without tying up and tensing the upper musculature. This remote location permits gentle, indirect muscular application of support to range up through the high area without interfering with the soft, flexible muscle response needed to attend to such matters as starting, stopping, accelerating, or slowing down the breath flow at the lung source.

Before outlining the support procedure, it is necessary to set down the advantages of maintaining a flexible upper abdomen. Upper abdominal musculature should remain soft and responsive to help create an easy downward expansion of the lungs and diaphragm during inhalation. Likewise it needs to maintain the same flexibility in order to move back up when the player exhales. A second and equally important reason for the upper musculature remaining free and supple is so that it can add conscious charges of muscular impulse against the breath line for starting and stopping tone at will and for controlling the speed and volume of the air.

The beginner, even if he is told to blow all the way up from breath source to the reed, will have little or no concept that the air column must follow a continuous, unbroken pattern to its destination at the reed, or that it must be turned on and off at breath source. If his first attempts at blowing should happen to be done by this method of full-length breathing, he will most likely abandon it very quickly, because of the resulting feeling of insecurity in controlling the breath from such a remote distance. This is even more likely to happen when the beginner notices that all of the playing action seems to take place up at the reed and mouthpiece. When he is gripped by his frustrating inability to control the breath flow in what actually is the proper manner, he will tighten up suddenly at the throat and in the embouchure in a vain attempt to stem the tide of the uncontrolled breath. Quickly and easily this becomes his established habit pattern.

All of this takes place in a flash, and is quite unknown to the player himself. In fact, it may be a long time before he discovers this breathing fault in himself, or before he is made aware of it by someone else. What he doesn’t realize is that he has committed the cardinal sin of negating the basic principle of breath-control technique, a technique which is absolutely vital to control the breath flow in what actually is the proper manner, he will tighten up suddenly at the throat and in the embouchure in a vain attempt to stem the tide of the uncontrolled breath. Quickly and easily this becomes his established habit pattern.

To take a step in the right direction, practice breathing principles without the clarinet in your hands. Then you will be just as unencumbered by your instrument as a singer is while practicing breathing techniques. You will be able to feel the action of the breath as a living, controllable body substance. Those players fortunate enough to have studied breathing with a competent singer are able to establish a clear conception of breath routine before applying it to the clarinet. Vocal technique is a great model regarding the question of controlling the stops and starts of the breath line from breath source.

Clarinetists who are unschooled in specific breath procedure most often employ a continuous, pressurized airflow begun and stopped by the tongue at the reed-tip. This action robs them of the chance to have greater tonal depth, because they are, in effect, breathing from the tip of the reed. Most assuredly the tongue enters into articulation in a vital way, but it needs breath coordination to realize the infinite variety of attack and release possibilities, ranging from almost inaudible entrances by breath alone to sharp bursts of accent and color made possible by combining the actions of tongue and breath.

Apply muscular supporting action at the mid-section, always in moderation and short of tight muscular contractions. The player experiences an exhilaration when breath moves without obstruction in and out of the body. Hyperventilation occurs when the lungs are over-oxygenated from excessive or too frequent inhalations. A serious problem develops if pressurized air is pent up in the wind column beyond a reasonable length of time. The player feels distress as if he is overfilled with breath, but actually he is suffocating from his inability to discharge it and refill the lungs with a fresh supply. Most players have experienced this during actual performance.

If this practice is allowed to continue the pressure in the windway, though uncomfortable, will become fixed as an acceptable part of playing. After removal of the fault, the player may be temporarily at loose ends because of his sense of loss of all that resistance.

* * * *

The foregoing represents about half of Stein’s materials on the use of the air in clarinet playing, and in the next issue we will deal with the remaining half.

**About the Writer...**

David Pino is professor of clarinet in the School of Music at Southwest Texas State University. He studied with Keith Stein for 15 years, and is the author of the book The Clarinet and Clarinet Playing (Scribner’s, 1980, and Dover, 1998). He has performed and toured with the David Pino Chamber Ensemble (clarinet, strings, and piano), and is a former Secretary of the International Clarinet Society.
The dictionary defines kinesthesia as “The sensation of bodily position, presence or movement resulting chiefly from stimulation of nerve endings in muscles, tendons and joints.” Playing the clarinet involves kinesthesia every time we produce a tone. It is important that all clarinetists understand kinesthesia not only in his or her body, but, if teaching, that of the student as well.

Those of us in medicine must understand each patient’s description of feelings of bodily function so that we can analyze them in a fashion that leads to proper diagnosis. Rarely do any two patients with the same illness describe it in the same way. In a similar manner each of us has his or her own unique feelings that produce the muscular actions used while playing the clarinet.

Perhaps this is best exemplified by my first attempt at applied kinesthesia. The patient was a young television singer who had developed vocal nodules. These nodules are swellings of each vocal cord produced by improper breathing. The breathing techniques of the singer are exactly the same as those of a woodwind musician. The only difference is that the singer’s reed is the vocal cords. Unlike clarinet reeds, one cannot throw the vocal cords away and try another set. In this case, improper breathing had placed undue stress on the cords resulting in the nodules. She had seen every singing teacher she could find without improvement in her voice. Other doctors had recommended surgical excision since little else had helped. Surgery for removal of a vocal nodule is an absolute taboo. Only rarely does a rock singer or cheerleader misuse their voice to such an extent that the nodes become so large that there is little help other than excision. Had proper treatment been sought earlier in such cases, surgery would not have been necessary.

Fortunately, my young singer had recognized the change in her voice at an early stage. Since she had tried so many voice teachers and doctors, this left me as her last resort. She and I scheduled her office visits at the last of the day so there would be no time limitation. The diagnosis was approximately one-half inch apart. Gently move the lower jaw very slightly so that the bottom teeth are almost parallel or “lined up” with the upper teeth. She, of course, goes on from this first instruction. In an article by David Pino entitled “The Clarinet Teaching of Keith Stein” in The Clarinet, December 2002 issue, the embouchure is described in five complex stages. It would be easy to quote many others but this demonstrates the complexity of kinesthesia. We all feel our bodily functions in different ways. It is up to the clarinetist to understand that he or she may feel the sensation of the embouchure in a different way than does another individual. It behooves us to find a way that we can best impart the appropriate feelings to the individual player. It is also important to study the works of other masters. When your approach fails be aware of the many other teaching techniques that can be applied.

My favorite singing teacher provided a great experience for me. When any of her students suffered medical problems associated with their vocalization, she came with them to my office. We combined our knowledge to determine which exercise would resolve each problem. Then came the task of imparting the student’s own sensation to the solution of his or her difficulties. This lady, Larra Browning Henderson, subsequently published How To Train Singers, Parker Publishing Company, West Nyack, New York.

The embouchure is perhaps the most complex of the kinesthesia aspects of playing the clarinet. My favorite teaching methodology is the “Inside Smile.” (See “The Embouchure” in The Clarinet, February/March 1993.) Perusal of the literature indicates as many approaches to the embouchure as there are authors. Our past president, Julie DeRoche, describes the embouchure in “Clarinet Basics” in Leblanc Bell, Winter 2002. “To set the structure of your embouchure, begin by opening your mouth so that your teeth are approximately one-half inch apart. Gently move the lower jaw very slightly so that the bottom teeth are almost parallel or “lined up” with the upper teeth.” She, of course, goes on from this first instruction. In an article by David Pino entitled “The Clarinet Teaching of Keith Stein” in The Clarinet, December 2002 issue, the embouchure is described in five complex stages. It would be easy to quote many others but this demonstrates the complexity of kinesthesia. We all feel our bodily functions in different ways. It is up to the clarinetist to understand that he or she may feel the sensation of the embouchure in a different way than does another individual. It behooves us to find a way that we can best impart the appropriate feelings to the individual player. It is also important to study the works of other masters. When your approach fails be aware of the many other teaching techniques that can be applied.

My reason for using the “inside smile” is that it is the quickest way for me to establish a good embouchure. As with the singer above, by the time a musician reaches me, he or she has already tried numerous other approaches without success. It leaves me with the necessity of finding a quick resolution to the problem. The “inside smile” is a natural motion that we use many times a day. When properly achieved, this movement produces all the sensations of a good embouchure. The “inside smile” comes about when we quietly chuckle or wish to express pleasure to someone across the room. It is also the expression we achieve when smelling a foul odor. A last resort solution is to hold a pencil crosswise between the teeth. Remove the pencil without changing the fa-
cial expression. All of these approaches can be achieved in minutes, and one or the other should do the job.

What are the anatomic consequences of this maneuver? First and perhaps the most important is that this lifts the palate and closes the air passage to the nose. Moving forward, the tongue rests gently against the lower teeth, ready to move against the reed. The teeth are positioned so that the lower teeth are just below the upper teeth. The distance between the upper and lower teeth is usually the proper distance for placement of the mouthpiece. The lower lip rests lightly against the lower teeth, just below the vermillion line of the lip, ready for the reed. The upper lip is pulled tightly against the upper teeth. Thus, in one natural motion, proper embouchure is achieved. All that is left is to insert the mouthpiece and make music.

An interesting case was that of a student of the trumpet, brought to the office by a well-known teacher of brass instruments. The student’s problem was that of air passing through the nose when attempting to play his instrument. This can be a symptom of severe neurological disease. My first act was to rule out such a diagnosis. Knowing little about brass instruments, all I had left was to try the “inside smile.” The palate is not under voluntary control. We cannot suddenly decide to lift the soft palate as we can a finger. I taught the young trumpet player my technique of attaining clarinet embouchure that automatically lifts the soft palate. Sure enough, his problem is readily resolved. I learned that the only difference between the embouchure of a clarinet and that of the trumpet is the position of the lips.

One can only wish that every teacher of the clarinet could have the opportunity I was afforded by my favorite mentor. John Jessen is a product of the Big Band era and decided he would prefer staying home and raising a family to that of the traveling musician. John, well into his 80s, still taught music. When asked to list his famous students, he replied, “All of my students are famous.” It was only later that I learned of his students whose names have become household words. As I studied with him he spent much of our lesson time asking me about the anatomy and physiology of playing. I finally asked if he could tolerate the anatomy lab. He was ready to go the next day.

He was unfazed by the presence of dissected cadavers, anxious to learn the anatomy. Later I took him to surgery and demonstrated as much as could be seen surgically. I think I was the one who learned the most because he started making connections between the anatomy and performance. This knowledge added much to my learning and I am certain added to the learning of his students. All of us involved with clarinet performance should make an effort to understand the anatomy and physiology of mastering the clarinet. Perhaps you cannot have the experience of an anatomy lab but many excellent textbooks are available.

To summarize, we all feel our bodily functions in different ways. Just imagine looking through someone else’s eyes. Perhaps what they see as red would be blue to you. Each of us who play or teach must learn the appropriate kinesthesia to produce good tone and recognize that we are all individuals and feel the sensations in different ways. Of great importance is that understanding the anatomy and physiology of playing the clarinet adds greatly to one’s understanding of technique.

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“The Finest Cane, The Finest Reeds”

September 2003
by Jesse Krebs

During the early 20th century, many of the major clarinet performers and pedagogues in the United States had emigrated from Europe. Such clarinetists included Daniel Bonade from France, Gustave Langenus from Belgium and Simeon Bellison from Russia. Likewise, one of the most accomplished Austrian clarinetists, Victor Polatschek, emigrated in 1930 from Vienna to Boston. He went on to play principal clarinet with the Boston Symphony Orchestra for 18 years and left behind a legacy of accomplished students in both Austria and the United States.

Victor (Viktor) Polatschek was born on January 29, 1889, in Czechoslovakia. In the fall of 1903, he began studying the clarinet at the Konservatorium für Musik und darstellende Kunst der Gesellschaft der Musikfreunde in Vienna (the name later changed to Akademie when taken over by the State in 1909). At that time, the full course of studies consisted of six years of preparation and three of advanced instruction. Being already somewhat advanced, Polatschek began his first year at the third level of instruction ("Vorbildung III"). He studied with Prof. Franz Bartholomey from 1903 to 1907, when he earned his degree in clarinet with highest honors. In 1909, Polatschek enrolled once again, this time studying with Prof. Hermann Grädener.1

During World War I, Polatschek served in the Austrian Army. He began teaching at the Music Academy as a substitute instructor from February to June of 1921 and was officially employed as a clarinet professor on September 1, 1921. Meanwhile, on August 10, 1921, he was married to Friederike Löffler. He continued teaching at the Academy until resigning his post on September 30, 1932, with the exception of a leave of absence in 1931. During these years, Polatschek’s students included Leopold Wlach, Richard Schmidt, Josef Ortner, Johann Huschek, Rudolf Jettel, Leopold Petru-Hammer, Viktor Korda, Erwin Ratz, Hilda Merinsky-Steermann, Johannes Scherian, Johann Röhner, Eduard Kasacek, Franz Falta, Rudolf Zawodsky, Rudolf Szokoll, Alfred Boskowski, and Hans Kremsberger.2 Not only that, but he also taught at Mödling’s Real-gymnasium, where he instructed Friedrich Wildgans, clarinetist who would go on to play with the Vienna State Opera (1936–1939) and teach clarinet at the Vienna Academy of Music (1950–1965).3

Besides teaching at the Academy, Polatschek was also recognized as one of the most accomplished performers in Vienna. He played with the State Opera and the Vienna Philharmonic Orchestras from 1910 to 1930. On November 30, 1922, he played clarinet and bass clarinet in the Swiss premiere of Arnold Schoenberg’s Pierrot lunaire under the composer’s baton. Two years later, he premiered Anton Webern’s Trakl-Leider with his student, Leopold Wlach, on bass clarinet.

In 1930, at the request of conductor Serge Koussevitzky, Polatschek came to the United States to play principal clarinet with the Boston Symphony Orchestra and became an American citizen as soon as possible. He played 18 consecutive years with the orchestra and soloed with them on three occasions, performing the Adagio from Mozart’s Concerto for Clarinet on November 12 and 13, 1930, the complete concerto on November 14 and 15, 1930, and Brahms’s Quintet for Clarinet and Strings on April 27, 1933. Critics said of the Mozart performance: “When the little orchestra was clustered about Mr. Polatschek for the clarinet concerto, the illusion of eighteenth-century performance was as complete as it was rare.”

Of the Brahms Quintet performance, one review stated that “Polatschek, Burgin, Gunderson, Lefranc, and Bedetti gave it a careful, intelligent performance and lent it warmth and beauty of tone; if for one or another hearer the music itself seemed neither stirring nor eloquent the fault lay not with the playing of it, and the majority heard it eagerly;” another that “the perfection of both performances [Brahms’s Quintet] reflects great credit on Mr. Polatschek and the Burgin string quartet.”

Besides the clarinet pupils he taught at the Berkshire Music Center, Polatschek also coached students at the Tanglewood summer festivals. Henry Gulick, retired clarinet professor at Indiana University, remembers his experiences being coached by Polatschek in sectional rehearsals:

I knew him for two six-week sessions of Tanglewood, 1942 and 1946. He did not play the Boehm system as I recall, and used a reed I had never heard of. He had a small, straight sound and tended to get covered up in the orchestra. He did not like vibrato or too much rubato. An impeccable musician ... had great taste. Not a happy man — rarely smiled. But being Viennese Jewish in a French orchestra? Very courtly and refined personality. Gave me a totally different perspective from Arey and Langenus.

Polatschek taught many students in the United States, including the late David Glazer, and developed three etude books for instructional use. These include 24 Clarinet Studies for Beginners, 12 Etudes for Clarinet, and Advanced Studies for the Clarinet. The 24 Clarinet Studies for Beginners are comprised of short etudes, which progressively increase in difficulty. Each includes an introductory paragraph and focuses on a particular aspect of clarinet playing, such as rhythm, articulation, meter changes, ornamentation or playing various intervals like fourths and octaves with smooth connections.

The 12 Etudes for Clarinet are designed to “develop an even and precise finger technique, with staccato exercises to help the student achieve perfect synchronization of fingers and tongue.” Some of the studies are based on motives of famous works like the Piano Sonata in C major of Weber and the Prelude to Act IV of Carmen. Finally, the Advanced Studies are comprised of 28 technically challenging études. They focus either on the styles of major composers like Johann Sebastian Bach or Ludwig van Beethoven, or are based on actual motives of important orchestral clarinet solos, such...
as those found in Shostakovich’s Symphony No. 1 or Rimsky-Korsakov’s Scheherazade.11

When Austria was devastated during World War II, Polatschek assisted members of his family by helping to make it possible for some of them to come to the United States. He passed away on July 27, 1948 at the age of 59, stricken apparently with a heart ailment just a few hours before scheduled to play the Bach–Mozart series of concerts at the Berkshire festival at Tanglewood. Before the funeral service, members of the Boston Symphony Orchestra performed the slow movement of Mozart’s Clarinet Quintet. During the service, remarks were offered by Willem Balneck, a colleague who had played horn with the orchestra since 1923. The next day, Serge Koussevitzky and Tanglewood musicians gave a tribute chamber music concert which again included the slow movement of the Clarinet Quintet by Mozart. During the concert Koussevitzky spoke of Polatschek:

The passing of Victor Polatschek is an inestimable loss to the Boston Symphony. During the 18 years of his association with the orchestra, he not only won the affectionate admiration and respect of his colleagues, but he also became one of the pillars of our organization. A strict disciplinarian, an uncompromising artist and a loyal member of the orchestra, he gave unreservedly of his devotion, enthusiasm and remarkable qualities, for he was indeed an incomparable artist, to serve music and maintain the highest standard of performance.

Death claimed Polatschek untimely, at the summit of his artistic attainment. Fate timed it to have not only his fellow-members of the orchestra but also his many pupils, among the students of the Berkshire Music Center, to mourn the esteemed artist and loved teacher. To me personally, it is a great shock — I profoundly share the feeling of grief and express my heartfelt sympathy to Mrs. Polatschek in her irreparable loss.12

Thus, Victor Polatschek was indeed one of the most significant clarinet performers and teachers of the early 20th century. His playing with the Vienna Philharmonic and Boston Symphony Orchestras and his influence as a teacher of so many successful clarinetists proved his unquestionable wealth of talent, dedication and love for music.

A Selective Discography

Stravinsky: L’Histoire du soldat
- Recorded with members of the Boston Symphony Orchestra on August 11, 1947 at Tanglewood with Leonard Bernstein conducting (RCA Victor).

Strauss: Don Juan, Op. 20
- Recorded with Boston Symphony Orchestra in Symphony Hall on April 19, 1946 with Serge Koussevitzky conducting (matrix numbers D6-RC-5719, 5720, 5721, 5722).

The sessions with the Boston Symphony Orchestra in Symphony Hall on November 22, 1944 with Serge Koussevitzky conducting:
- Tchaikovsky: Symphony No. 5 in E minor, Op. 64 (RCA Victor set MDM-1057, discs 11-9192 to 11-9197).

End Notes

1 Lynne Heller, Vienna Music Academy Archives, E-mail Correspondence, 17 February 2003.
2 Ibid.
4 Ibid.
5 Boston Transcript (Boston), 17 November 1930.
6 Boston Post (Boston), 28 April 1933.
7 Boston Herald (Boston), 28 April 1933.
8 Henry Gulick, E-mail Correspondence, 6 February 2003.
12 Berkshire Eagle (Pittsfield), 28 July 1948.

About the Writer...

Jesse Krebs, of Raleigh, North Carolina, recently completed a M.M. in clarinet performance from the University of North Texas, where he was a Toulouse Graduate Fellow and studied with James Gillespie. He received a B.M. from the University of North Carolina at Greensboro, and his previous teachers include Kelly Burke, Edwin Riley and Curtis Craver. While at UNCG, he held an Undergraduate Research Assistantship for three years transcribing the jazz music of Barney Bigard and Johnny Hodges. Last summer, he was selected as a semifinalist in the 2003 I.C.A. Young Artist Competition held in Stockholm, Sweden. He is a member of Pi Kappa Lambda, I.C.A. and M.E.N.C.
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Andreas Sundén has been principal clarinet of The Norwegian National Opera Orchestra since 2000. Prior to that he was principal clarinet of The Nordic Youth Symphony Orchestra, Norwegian Youth Symphony Orchestra, Swedish Youth Symphony Orchestra and Concert Master of The Swedish Army Band and The Swedish Youth Wind Orchestra.

After studies with Professor Hans-Christian Braein he graduated from The Norwegian State Academy of Music with top scores. He has also performed in Masterclasses for Karl Leister, Michel Arrignon, Michael Collins, Yehuda Gilad, Alessandro Carbonare and Håkan Rosengren. Mr. Sundén is an active participant in chamber music and has been prizewinner in several Music Competitions in Sweden.

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Memphis Symphony, Principal - Memphis University
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Orchestral Comparisons,
A Study of Orchestral Excerpts,
Part V
by Edward Palanker

The fifth installment in this series will compare some of the popular orchestral excerpt books to the scores and point out errors and editing differences. I will also comment on the differences in the playing styles of several major orchestras using recordings of selected excerpts. As a reminder, I am not going to critique the performances of the players. When listening to a recording, you have to remember that the conductor has the last word in the interpretation. It may not be the way the player would have chosen to play it.

This article deals with the Brahms Symphony No. 1 in C minor, Op. 68, movements II and III.

Movement II, Andante sostenuto

This solo is for the A clarinet but is often performed on the B♭ clarinet for several reasons. One reason is that the first movement requires the B♭ clarinet throughout, so the A clarinet will be cold, maybe even flat with very little to play before the exposed solo. The clarinet player cannot afford to come in flat on the first note. The other reason that I’ve been given is that at the end of the solo it’s smoother to play the large interval legato on the B♭ clarinet than on the A clarinet. Take your choice. Some players transpose the entire movement and others change to the A clarinet right after the solo. I’m sure there are players who just play the entire movement on the A clarinet as written too.

The one difference between the part and the score is that the score has a subito p on the last measure and the part has a diminuendo. All the recordings play it as indicated in the part, not the score, which is pretty much performance practice. The McGinnis book is the same as the score. I wonder if Robert McGinnis really played it that way when he was principal clarinet of the New York Philharmonic? Bonade adds a slur over the original articulation in the last two measures, Hadcock also does not include the subito p. He claims that it is a misprint, which appears to be true. He, too, slurs the entire last bar. My score only has the slur from the first to the second note. This is really a minor point, because by that time you can hardly hear the clarinet — slurred or not. Hadcock also includes the transposed part. He suggests the use of a slight rubato in this solo in contrast to what Bloch recommends. Larry Combs suggests in his Orchestral Excerpts recording that the second movement solo should be played very strictly in tempo because of the complexity of the accompaniment. Not all the recordings do that, however, as it obviously depends on the conductor. Once again, this is proof positive that there is more than one way to play a solo. I’ve heard some players tell me that it must be played without any rubato. I just smile.

Movement III, Un poco Allegretto e grazioso

The score and part are the same. That’s unusual. The McGinnis book omits both the p dolce at the beginning and measures 11–18 which technically are not part of the solo. The Bonade book also omits the p and dolce but adds other dynamic markings and omits the same measures as does McGinnis. In Bonade’s recorded performance, he does very little, if any, of the dynamics he indicated in his book and plays this solo with a bit of weight on each eighth note. Giampieri also leaves out measures 11–18. Bloch provides the entire passage and is true to the part, as is the Hadcock book. Both offer some good performance suggestions.
Example 2

in B
Un poco Allegretto e grazioso

Solo

The Cleveland recording plays the second movement at about the eighth note=88. The score has it marked as the quarter note. Dohnanyi allows a slight rubato in the manner of a tenuto on the G's three and four measures before the end and makes a slight dynamic change from p to pp in the same bars. The third movement is about 96 to the quarter note, whereas the score indicates 88. It’s played with a very subtle cresc.-dim. in measures 4 and 5, and a very delicate tonguing at letter A. The Berlin recording is about 96 to the eighth note in the second movement. It’s performed very straight with no rubato at all and with no dynamic contrasts. Movement III is played at about 84 to the quarter note and makes more of the cresc.-dim. and sustains it longer. The staccato is more pronounced than the previous recording. The NBC recording is played about 96 to the quarter note in the second movement. It is played with a very slight rubato on the highest notes in measures 2, 3 and 4. The final eighth notes are in a slightly quicker tempo. The third movement is played at about 96 to the quarter note. There is a substantial cresc.-dim. — more than in the others. The staccato is a legato tonguing with a very slight tenuto on the top note.

The Southwest Radio Orchestra of Stuttgart recording plays the second movement at about 84 to the eighth note. It is played almost straight, but puts a slight rubato on the top notes in the line. Movement III is performed at about 80 to the quarter note with a more substantial cresc.-dim. than the others and with much more expression in the phrasing. The staccato is well marked, more like the Berlin recording than the other two recordings.

Recordings

Cleveland Orchestra, Dohnanyi, 1987, Teldec (8.43479)
Berlin Philharmonic, von Karajan, 1987, Deutsche Grammophon (427602-2)
NBC, Toscanini, BMG – RCA Victor, original broadcast 1948, (60257-2RG)
Southwest Radio Orchestra Stuttgart, Celibidache, Deutsche Grammophon 1990 (3459 636-2)

Orchestral Excerpts for clarinet by Larry Combs, 1994, Summit Records (DCD 161)

Reference Books

Bonade Orchestral Studies for Clarinet, Daniel Bonade, Leblanc Educational Publications, 1947
The Working Clarinetist, Peter Hadcock, Roncorp, 1999

The Clarinet

Publication Schedule

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while air-mail delivery time outside North America is 7–10 days.
In the Shadow of Shostakovich: 
A Clarinet Sonata by Moisey Vainberg

by Igor Pohlad

Most clarinetists around the world would probably agree, that Dmitri Shostakovich understood the technical and timbral resources of the clarinet better than most other composers. Almost every orchestral work by this great musician contains an exciting solo episode for soprano, E♭ piccolo or bass clarinet, which in the context of that particular composition produces a tremendous musical effect. And all too often have we heard a heartfelt complaint of the clarinetists, which can be summed up as, “what a shame it is, that Shostakovich never wrote any chamber or solo music for clarinet (or any other wind instrument for that matter).”

Be it as it may, clarinetists are very lucky to have a number of compositions written by various Russian composers under the influence of Shostakovich’s musical style. There is a wonderfully expressive Sonata for Clarinet and Piano #2 (1972) by Solomon Lobel, a dark and tragic Sonata for Clarinet and Piano #3 (1982) by Grigory Frid, and above all, one of the most beautiful works written for clarinet — Sonata for Clarinet and Piano (1945) by Moisey Vainberg. Unfortunately, most American and European clarinetists have never heard of these composers. Nor have they obviously studied or performed their clarinet sonatas. Additionally, it doesn’t help to know that none of these compositions has ever been published or recorded in the West, and all of them are currently out of print in Russia. Fortunately, there are several public and private libraries in which the performance scores of these sonatas may be found and checked out.

By writing this article, I hope to introduce clarinetists to Clarinet Sonata Op. 28 in D, by Moisey Vainberg. In turn, this might eventually expand the repertoire of today’s clarinetists beyond the traditional Hindemith-Poulenc-Bernstein axis of 20th-century clarinet sonatas.

When I studied clarinet at the Odessa Conservatory, in Ukraine, my venerable professor, Vassili Povzun, regarded Vainberg’s Clarinet Sonata as being the only work comparable in its beauty and depth of feeling to works by Mozart and Brahms. Moreover, he insisted that only an emotionally mature musician with a complete command of his/her technique could successfully perform this work. The Sonata doesn’t present the technical difficulties related to virtuosic passagework, or episodes with fast staccato tonguing. The main challenge in performing this composition lies in achieving complete dynamic control over all registers of the instrument, as well as understanding of various types of expressive articulation. These challenges are related to the fact that Vainberg’s Clarinet Sonata is of truly “symphonic proportions” (more than 40 minutes in duration), and written for clarinet in A.

As I’ve mentioned, in terms of its musical language, the Sonata exhibits a pronounced influence of composers like Shostakovich and Prokofiev. In fact, Vainberg was a very close personal friend of Shostakovich, and once remarked, “Although I took no lessons from him, Dmitry Shostakovich was the first person to whom I would show each of my new works.” An extended clarinet solo at the very beginning of the work may demonstrate the type of melodic gestures typical of Shostakovich (see Example 1). The two lyrical themes of the first movement (Allegro, quarter note = 144) grow in intensity, and finally reach a dramatic climax, at which point the clarinet’s and piano’s lines are engaged in a complex polyphonic dialog. Several moments later the musical intensity grows even higher, with the clarinetist being asked to sustain a high G fortissimo for nine beats. Over the course of the next

EXAMPLE 1

Mr. & Mrs. Vainberg (right) with Dimitri Shostakovich (l)
30 measures, the tension of this moment is gradually resolved and the peaceful lyricism of the movement’s opening re-establishes itself. While recently performing this Sonata, I’ve noticed that the final 10 measures of the piano part contain a rather somber version of what might be called a “Jingle Bells motive” (see Example 2), although it would be rather speculative to insist that Vainberg knew this American Christmas tune, and deliberately used it for dramatic purposes.

The second movement is a series of variations on a march-like theme in G Major (Allegretto, eighth note = 144). The melodic contour of the melody, and particularly the modal alterations of the second scale degree are rather typical of Shostakovich’s musical language (see Example 3). In the middle section of the second movement, Vainberg introduces a new theme reminiscent of Jewish folk music, and supported by a perfect-fifth-drone of the piano (see Example 4). Considering the year of this work’s composition (1945), the appearance of the Klezmer-type music within a highly academic genre of a sonata can be viewed as a composer’s highly personal artistic statement. It is important to keep in mind that during this time the music of Gustav Mahler was essentially unknown in the Soviet Union, and such “Klezmer-flavored” compositions as Sergei Prokofiev’s Overture on Hebrew Themes, Op. 34, were not published until the late 1950s. Thus, Vainberg’s Clarinet Sonata may be viewed as one of the first solo/chamber compositions in which the “Klezmer character” of the clarinet is being explored. At this point a clarinetist has to be able to change her/his musical personality, and forget everything they’ve been taught about the “orchestral clarinet tone,” but rather emulate the “sobbing” intonations of such Klezmer virtuosos as Giora Feidman and David Krakauer. The ability to successfully (and tastefully) change performing styles and tone colors will be one of the main challenges in a performance of this work.

The third movement begins with a long progression of slow, arpeggiated chords in the piano. The music creates a sense of deep contemplation. This moment of peace is suddenly disrupted by two fortissimo chords, which announce a stately, 16-bar-long melody in the piano (Adagio, eighth note = 108). Similar to the middle section of the previous movement, the melodic emphasis on the intonations of a harmonic minor, combined with “expressive” grace notes has an obvious relation to the melodic patterns of Jewish folk
music. A clarinetist enters on a sustained fortissimo trill on a low followed by an extended cadenza full of passion and drama. The composer disregards a traditional notion of equality between the two instruments in a sonata composition, and gives a clarinetist an opportunity to be in the spotlight as he/she performs this concerto-type cadenza (see Example 5). Since the composer did not provide any specific expressive/dynamic markings for the music of the clarinet solo (notated fortissimo throughout), it will be up to the performer to come up with various expressive gestures and original musical ideas.

The cadenza if followed by a clarinetist's version of a quasi-Klezmer melody previously stated in the piano part. The main challenge for a soloist will be to keep the pitch up, since the material is almost exclusively presented in the throat-tone register fortissimo. Similar to the musical procedures of the first movement, the final moments of the third movement bring a peaceful and consonant resolution to the dark passions and emotional outbursts typical of the entire Sonata. After playing the Klezmer-type melodies, march-like themes, and emotionally charged cadenzas for over 30 minutes, the clarinetist will have to depend upon his/her muscle control and breath support to successfully bring out the melodic leaps between various registers of the instrument (see Example 6). As music dies away on a sustained D Major sonority, the clarinetist is being required to hold a high C pianissimo for more than 16 beats.

The Clarinet Sonata, Op. 28, of Moisey Vainberg is a lyrical and melodious work which essentially continues the aesthetic of musical romanticism. Although written in 1945, there are no traces of neo-classicism, serialism or any other compositional techniques of the earlier twentieth century. The obvious musical influences are Mahler, Prokofiev and — above all — Shostakovich, but what distinguishes Vainberg from these composers is his unabashed lyricism. In his music we will not find the phantasмагoric irony of Shostakovich, or the esoteric spiritual revelations of Mahler. Vainberg’s voice is unique in its passionate outbursts of heart wrenching melodiousness in light of the ever shifting balance between inner peace and the harsh brutality of the outside world.

Musically, the Clarinet Sonata by Moisey Vainberg is truly unlike any other composition for this instrument. One can only wonder why this work, written more than 50 years ago, is completely unknown to musicians outside of Russia and Ukraine. I am hoping that more clarinetists will invest their time and effort in discovering the music of Moisey Vainberg, and find a way to obtain the music to his Clarinet Sonata. Speaking from personal experience, this composition is one of those rare pieces of clarinet music, which by the end of the performance bring tears to the eyes of the audience.

**ENDNOTES**

1. This is the Russian version of the composer’s name. In the latest edition of The New Grove Dictionary (2001) the composer’s name is spelled as Moisey Weinberg, which is a Polish way of pronouncing it. Although both versions can be used, Vainberg is a more common spelling.

2. One can check out the music of Frid’s Clarinet Sonata No. 3 at the Library of Congress (call # M250.F) and Lobel’s Clarinet Sonata No. 2 at the I.C.A. Collection of the University of Maryland Library (call # 963). The score of Vainberg’s Sonata can be found in the libraries of the Peabody Conservatory of Music and California State University at Fresno (call no. M250).


**ABOUT THE WRITER...**

A native of Odessa, Ukraine, Igor Poklad received his B.M. (in Clarinet Performance) and M.A. (in Music History) at San Francisco State University. One of his main spheres of interest is contemporary Ukrainian and Russian music. In the past few years, he has performed two solo recitals of the U.S. premiers of the new clarinet music from these two countries. Additionally, he has written a number of research studies dedicated to various specific issues of the contemporary clarinet music, including a master’s thesis “Ukrainian Clarinet Music since 1982: Aspects of Aesthetics and Style.” A member of the U.S. Air Force Band of the Golden West, Mr. Poklad has performed with various orchestras and chamber groups throughout the San Francisco Bay Area.
Anthony Gigliotti was one of the world’s leading clarinettists during the second half of the 20th century. He played principal clarinet in the Philadelphia Orchestra for 47 seasons, retiring in 1997, and was a longtime member of the Philadelphia Woodwind Quintet, which can be heard on milestone Columbia recordings from the 1950s recently released on compact disc. Gigliotti died at the age of 79 in December 2001, a year after making this recording of trios with exceptional young colleagues, pianist Hung-Kuan Chen and cellist Felix Fan. They all sound energized by one another’s artistry.

The transcendent trios by Beethoven and Brahms receive performances that are real occasions. There is a feeling of seamless conversation in the Beethoven, in which balances are fine and judicious tempi allow lines to emerge in all of their exuberance or lyricism. The players provide abundant warmth in the Brahms trio without going over the romantic deep end.

The surprise here is Glinka’s Trio pathétique in D minor, which sounds nothing like the music the composer would create once he became the epitome of Russian nationalism. Beethoven and Schubert seem to be the models for this charming piece of Viennese-inspired classicism.

Gigliotti’s fluid technique, crystalline articulation and tonal beauty grace every piece, while Chen’s pianism is alert to detail and momentum and Fan (playing the 1724 ‘Hausmann’ Stradivarius which was used at the premieres of both Brahms’ Trio and also his Double Concerto) contributes music-making of compelling ardour. The recording is an eloquent farewell to a clarinettist of rare gifts. Donald Rosenberg
INTERNATIONAL CLARINET ASSOCIATION
2004 HIGH SCHOOL SOLO COMPETITION

Eligibility: The competition is open to all clarinetists born after January 1, 1986 and who are currently enrolled in high school.

Application: Send materials postmarked no later than Monday, April 19, 2004 to:

2004 I.C.A. High School Solo Competition
Diane Cowein Barger, Coordinator
School of Music • University of Nebraska-Lincoln
120 Westbrook Music Building
Lincoln, Nebraska 68588-0100
Phone: (402) 472-0582 • Fax: (402) 472-8962
E-mail: <hsc@clarinet.org>

CONTEST RULES

I. Application fee: $35 U.S. All applicants must be members of the I.C.A. and must provide proof of membership. Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee. Make amount payable to the I.C.A. in U.S. currency. This fee is non-refundable.

II. Please provide a good quality recording (cassette or CD-R format acceptable) containing the following repertoire in this order:

2. Willson Osborne, Rhapsody for solo clarinet (Peters)

The recording should be made on a CD-R, or new cassette tape on one side only, with accompaniment where appropriate. Please be aware that the quality of the recording will influence the judges.

III. A photocopy of the contestant’s driver’s license, passport or birth certificate as proof of age.

IV. Both the private teacher, if any, and the contestant attest, in a separate written and signed statement, that the recording is the playing of the contestant and has not been edited.

V. A summer address, telephone number and e-mail address (all if possible) should be provided.

Please note that no application form is required.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R, cassette, or box. There should be no speaking on the recording, such as announcing of compositions. Preliminary judging will be by taped audition. Finalists will be chosen by committee. Letters of notification will be mailed by Monday, May 17, 2004. Final round will be held at the ClarinetFest 2004, to be held in Maryland, July 2004. Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The ICA will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest 2004. Travel and other expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned unless a self-addressed, stamped envelope is provided. (Use U.S. postage or International Postal Coupon.)

PRIZES

First prize: $500 U.S. • Second prize: $350 U.S. • Third prize: $250 U.S.

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• Milwaukee Chamber Orchestra
• Present Music

Lines (1997) Kamran Ince
Soliloquy (1996) John Downey
Sonata for Clarinet and Piano (1994)
Paul Chihara
Six Vignettes (1997) Paul Osterfield
Recitative and Frenzy (1993) James Grant
Ragamuffins (1991) James Grant

Announces an immediate opening for: Bass Clarinet

The U.S. Army Concert Band currently seeks an accomplished section bass clarinet player. The winning candidate will demonstrate superior section, lead and solo playing skills. Regular duties include performance with The U.S. Army Concert Band, and occasional performances with the Army Ceremonial Band. Applicants will be required to submit a representative taped example of their abilities with finalists being selected for a live audition. Finalists will be transported to Fort Myer at Army expense as soon as suitable candidates are identified. The live audition will include prepared material, sight-reading and a brief ceremonial audition. This position will remain open until a suitable candidate is selected.

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For more information on this and other vacancies, contact: www.army.mil/armyband
The U.S. Army Band
Attn: Auditions, 204 Lee Avenue
Fort Myer, Virginia 22211-1199
(703) 696-3843

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• Age Limit: The maximum age for enlistment in the U.S. Army is 34.

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September 2003
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INTERNATIONAL CLARINET ASSOCIATION
2004 ORCHESTRAL AUDITION COMPETITION

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

Application: Send materials postmarked no later than Monday, April 19, 2004 to:

2004 I.C.A. Orchestral Audition Competition • Kathy Pope, Coordinator
University of Utah - School of Music • 1375 E. Presidents Circle, Room 204 • Salt Lake City, UT 84112-0030 USA
Phone: 801-581-6762 Fax: 801-581-5683 • E-mail: <Kathy.Pope@music.utah.edu>

CONTEST RULES

I. Application fee: $50.00 U.S. All applicants must be members of the I.C.A., and must provide proof of membership. Non-members wishing to compete may join the I.C.A. by including the appropriate membership fee with their contest application fee. Make amount payable to the I.C.A. in U.S. currency. This fee is non-refundable.

II. Please provide a good quality recording (CD-R format preferred, cassette acceptable) containing the following excerpts in this exact order:

1. Mendelssohn, MidsummerNight’s Dream
   Scherzo — Beginning to m. 48

2. Respighi, Pines of Rome
   Mvt. III — Solo: rehearsal 13 to end

3. Berlioz, Symphonie Fantastique
   Mvt. II — Rehearsal 35 to Tempo I (18 measures)
   Mvt. III — Rehearsal 43 to rehearsal 44
   Mvt. IV — Two measures before rehearsal 56 to six measures before rehearsal 57

4. Borodin, Polovetsian Dances
   Mvt. I — Beginning to rehearsal B
   Dance of the Wild Men (#17) — 18 measures after rehearsal B to rehearsal C

5. Rimsky-Korsakov, Scheherazade
   Mvt. II — Cadenza: rehearsal F to rehearsal G
   Mvt. III — Five measures before rehearsal A to rehearsal A
   Mvt. III — Pick-up to rehearsal G through first measure of rehearsal H
   Mvt. IV — Rehearsal I to rehearsal K

6. Tchaikovsky, Symphony #4
   Mvt. I — Solo at meno mosso, first six measures only (mm. 115–120)
   Mvt. III — After meno mosso, measures 13–17 (mm. 145–149)
   Mvt. III — Rehearsal E, first three measures only; and rehearsal F, first nine measures only

III. A separate written and signed statement, attesting that the recording is the playing of the contestant and has not been edited.

IV. A permanent address, telephone number, and E-mail address should be provided. Please note that no application form is required.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R (or cassette) or case/box. There should be no speaking on the recording, such as announcing of compositions.

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Monday, May 20, 2002. Semifinal and final rounds will be held at the ClarinetFest© 2004, to be held in Washington, DC, July 2004. Repertoire will consist of the excerpts listed above.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. All semifinalists will receive free registration at ClarinetFest© 2004. Travel expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned unless a stamped, addressed envelope is provided. (Use U.S. postage or International Postal Coupon.)

PRIZES

First Place: $1,000 U.S.; Gregory Smith Custom Mouthpiece; The Reed Wizard by Ben Armato
Second Place: Gregory Smith Custom Mouthpiece; The Reed Wizard by Ben Armato

The I.C.A. is grateful to Gregory Smith and Ben Armato for their sponsorship of the Orchestral Audition Competition.
Seattle is blessed with many clarinet luminaries — William O. Smith, William McColl, Christopher Sereque and many others. The great elder statesman is, without a doubt, Ronald Phillips. His main claim to fame is his long tenure as the Seattle Symphony’s principal clarinetist — 56 years.

There is so much more to this story, in truth, I could write a book! He is still alive, a hale and hearty 96 years old and consented to be interviewed for an article in The Clarinet in June of 2002. He was also the subject of an article by Sherrick Hiscock in the Spring 1983 issue.

Mary Kantor: Tell us about your early years and how you started on the clarinet.

Ronald Phillips: I was born New Year’s Day 1906 on an Indian reservation. (My father worked for the U.S. Government.) in Lac du Flambeau, Wisconsin, and my family moved to Seattle’s Ravenna neighborhood when I was still a toddler. My family was quite musical, each one playing an instrument so they could have nightly concerts. I was impatient to start on the family’s 11-keyed Albert-system C clarinet when I was four, but my father said, “No, you have to wait until you’re five.” So, January 2 after my fifth birthday, my father said, “Today we’ll start the boy. My father rigged me up with a large velvet covered hook, which could support the bell of the clarinet from the music stand. At the age of six, I was given a set of Buffet B and A clarinets with two wooden mouthpieces, which I played on for 10 years, until discovering that one only needs to have one mouthpiece, and started playing on a Chedeville. The neighborhood “orchestra” of 14 players gave regular concerts, and I played frequent solos, such as Luisa de Montfort by Bergson.

MK: When did you start getting professional engagements?

RP: There was a city park orchestra, which gave 30 concerts in the summer. The first chair players got seven dollars a service, and I was probably getting about six. I attended Lincoln High School in Seattle, which had a good music department, with an orchestra of 50 players. My first experience with them was playing in Flotow’s opera Martha.

MK: Did you have any clarinet teachers?

RP: I had a few lessons in high school with a vaudeville player named Hilmar Ekstrand, who had studied with a pupil of Baermann’s. He said nothing about blowing the clarinet, but straightened me out on the fingerings. I studied Baermann books 2 and 3. Later in high school, I was part of the first class to occupy the newly opened Roosevelt High School (now a venerable school with an excellent music department).

MK: When did you start playing with the Seattle Symphony?

RP: It was called the Seattle Civic Symphony, and had Madame Davenport Engberg as the conductor. I played second to Nicolas Oeconomacos (an extraordinary Greek-born clarinetist with a beautiful sound) for about six years. While he was out of town, I was playing second to a clarinetist named Stone. We were rehearsing Beethoven’s Pastorale Symphony, and in the third movement, Mr. Stone stopped playing. Madame Engberg said, “What’s the matter, Mr. Stone?”, and he said, “This passage is too hard. Not even Oeconomacos could play it.” Then she asked me to...
play it, and I did. Mr. Stone got up and left, and I was promoted to principal.

MK: How many concerts were in the season at that time?
RP: Probably a couple. Probably two.

MK: Tell me about your other engagements when you graduated from high school.

RP: The theater orchestras were where the big money was. In the '20s in Seattle, the Symphony wasn’t playing frequently enough to make a significant income from (a 16-week season). While I was still at Roosevelt High School, the second clarinet player there said his teacher was leaving the Coliseum Theater Orchestra. It was too much work for him, and they asked me if I would be interested in taking the job playing first clarinet. I met with the conductor, Sam Wineland. He said, “I’ve heard about you.” Then he looked skeptically at me because I was young and said, “Have you heard of the Second Hungarian Rhapsody?” I said, “Yes, I had heard of it, but never heard it. I had studied the cadenzas out of a book.” Without playing, I got the job. At the time, it was the biggest job in Seattle. The orchestra had 30 musicians and played the sound tracks for silent films. The work included four short concerts each day and an hour concert on Sunday. The pay was good — $65 a week. At that time, you could raise a family on $20 a week in Seattle. I stayed at that job for two and one-half years.

MK: So, eventually, you moved on. What was your next engagement?

RP: I went on to play in the Olympic Hotel concert orchestra (piano, violin, cello and clarinet) for two years. (Side note: It was also during prohibition.) We played everything. Transcriptions, salon orchestra arrangements. It was there I met my wife to be — Gladys Phillips (yes, same last name!!), and she was a very good pianist. Visiting soloists were amazed by her virtuosic sight-reading ability on orchestra reductions. I also played in the Fox Theater orchestra. In 1930, with the advent of sound pictures, the theaters disbanded the orchestras. It was very sudden, from one day to the next, the jobs were gone. The Great Depression was also a factor in the closure of many work venues.

MK: You also got married in the '30s?
RP: Yes, on December 10th, 1935, I married Gladys Bezeau Phillips, who was also the pianist with the symphony. We lived in an apartment in the Paramount Theater building, and both of us gave lessons there.

MK: The symphony also did a tour that year. Tell us about that.

RP: There was a trip to San Diego with the symphony in August of that year. The SSO was there by the invitation of the San Diego Symphony to perform at the California Pacific International Exposition in the Ford Bowl, built by Henry Ford.

MMK: What about the time George Gershwin came to Seattle (in 1936)?
RP: George Gershwin came to play and conduct the orchestra in Rhapsody in Blue. This was shortly before his untimely death. Seeking an opportunity
The Seattle Symphony Woodwind Quintet in the 1960s: Scott Goff, flute, Bernard Shapiro, oboe, Robert Bonnevie, french horn, Morgan Griffin, bassoon, Ronald Phillips, clarinet

Ronald Phillips and Stravinsky at the Histoire du Soldat concert.

MK: Now we come to a real career highlight. Sir Thomas Beecham came to Seattle. There’s a lot to say on this topic.

RP: With the onset of WWII, Seattle was lucky enough to get Sir Thomas Beecham to come and conduct the orchestra. They hated him in England, because he went away to avoid the Germans. We all loved him, because he knew it was going to be good, and it always was good. A new concertmaster came in also, Francis Aranyi (not brought in by Beecham), and Sir Thomas asked him if he thought I could play the Mozart Concerto. I had never played it in concert, but had practiced it. So, he put it on. I was the first one to play the Mozart Concerto in the Northwest. In this review from the Seattle Times October 20, 1942, Richard E. Hays states: “And climaxing the evening was the tremendous ovation given Ronald Phillips, clarinetist, who, as the featured soloist of the evening, played with the orchestra the melodious and graceful Concerto in A by Mozart. There was beauty of tone as well as technical command in Mr. Phillip’s playing and a finesse in phrasing that was most grateful to the ear.” Beecham also admired my playing as well and let many people know what a great musician he thought I was. In 1946, I performed the Debussy Rhapsodie with conductor Carl Bricke. The Debussy was not listed as being a Seattle premiere, but it possibly was. I was featured soloist many more times with other great conductors, but those were the truly memorable firsts.

MK: You have a lifelong love of learning. There was a study period in Paris that I’d like you to recount for us.

RP: In April of 1950, Gladys and I went to Paris, so I could study with Gaston Hamelin. We went over the Premiere Rhapsodie and a lot of his own ex-er-

MK: Later that decade, you toured Southeast Asia with the Los Angeles Philharmonic. That must have been thrilling.

RP: Yes it was exciting, because it was long and we went to a lot of countries. Alfred Wallenstein was familiar with my playing from his guest conducting with the Seattle Symphony. Wallenstein asked especially for me after there was trouble with the first clarinet player’s visa. I was also asked to come and play principal in San Francisco, but since all my friends and family were here, I didn’t want to leave.

MK: So, had the Symphony become a good source of income by the time Milton Katims came to conduct?

RP: All the time, the SSO was far from a full-time job, so there were musicals, band concerts in the parks, and teaching to supplement the income. In 1957, the yearly salary from the Symphony was around $2,000.

MK: You also had a strong teaching studio. Name some of the star students.
 RP: There was Loren Kitt, Richard Shanley, Gene Zoro, Dileep Gangolli, and Larey McDaniel, just to name a few. (Interviewer’s note: Ronald saves everything, and the letters from his former students show him to be admired, greatly loved and not forgotten as a clarinet teacher and friend.)

MK: I’ve heard about your lifelong love of golf. Tell us about that.

RP: I heard these fellows talking about golf during a rehearsal. That was in 1923. I said I’d like to give it a try, and so I played my first game. My first shot was well hit, but went onto a parking strip and was a two-stroke penalty. Anyway, I got started playing golf, and I loved it. I’ve never hit a hole in one, but I once golfed my age. I shot a 76 when I was 78, which for you non-golfers, is 400 times better than a hole-in-one.

MK: The 1960s saw more great performances, such as playing the Copland Concerto numerous times for runout concerts, playing Histoire du Soldat with Stravinsky himself conducting, Basil Rathbone narrating, and a thrilling N.W. premiere of Quartet pour la fin du temps. He also started the Seattle Art Museum Chamber Music Series, paid for with MPTF. That went from 1963 to 1989, adding up to more than 400 concerts. A great compliment was paid to him in 1968 when Richard Lesser, a Los Angeles clarinetist then playing principal in the Israel Philharmonic, told Milton Katims, SSO’s longtime conductor, “He is one of the best-known, and most admired, of all clarinetists, not only in the United States, but all over the world.” Also noteworthy is the great love and respect of his colleagues on the music scene in Seattle. He has received numerous awards from local and state arts organizations, and he is a life member of Musician’s Local 76. On his retirement from the Symphony in 1983, after 56 years of being in the orchestra, congratulatory telegrams came in from everywhere — then President Ronald Reagan, the mayor, the governor, also countless musical celebrities. This one from Leon Russianoff: “Dear Ron, I cannot believe that it is more than a half century that you have been sharing your great artistry with your colleagues, your audiences, and your students. I would like you to know that you are for me, an ideal of the artist whose personality, character, and elegance match his musical magnificence. Congratulations, good luck, and happiness for the next one quarter of the next century.” Leon Russianoff

****

He continued to be active as a player, performing concertos, chamber music, teaching, adjudicating, and gigs of all kinds throughout the ’80s. In the 1990s he slowed down somewhat, but still does the occasional gig. Once a week, Monday night, the Shrine Band, and each and every Mozart Requiem that he is available for on his Selmer basset horn. He still lives in the house he bought in 1941 and is doing well. He even had a great time at the New Orleans ClarinetFest 2001.

ABOUT THE WRITER...

Clarinetist Mary Kantor received her Bachelor of Music degree from the University of Washington and graduated from the Academy of Music in Vienna with honors in clarinet performance. She has studied with David Atkins, William McColl and Rudolf Jettel, principal clarinetist of the Vienna Philharmonic for 38 years. Mary is a founding member of the Johann Strauss Trio and the Mazeltones, both of which have toured widely and have appeared on television and radio. As a soloist, she has performed the Mozart Concerto and the Richard Strauss Duet-Concertino with Philharmonia Northwest. She has also performed with the Seattle Symphony, Seattle Opera, Pacific Northwest Ballet, Northwest Chamber Orchestra, and the Austrian Radio Orchestra (ORF). She is currently principal clarinetist with the Bellevue Philharmonic and the Seattle Choral Company. Since fall quarter, 2000, Mary has been the clarinet professor (adjunct) at Seattle Pacific University.
THE INTERNATIONAL CLARINET COMPETITION OF THE ARD-MUNICH: A Brief History and Retrospective

by James Gillespie

Of all the international music competitions that include the clarinet, none is more prestigious and successful in attracting world-class performers than the International Music Competition of the ARD (Allgemeine Rundfunkanstalten Deutschlands) in Munich (Internationaler Musikwettbewerb der ARD München). 2003 marks its 53rd consecutive year and the 11th year in which the clarinet has been included. It has been organized and sponsored by the Bavarian Radio from the beginning, and more than 11,000 instrumentalists and singers from more than 80 countries have participated. For many of the prizewinners who later went on to an international career and worldwide fame, the awards presented by the ARD competition most certainly helped to provide important support for their careers.

The present overview is intended to provide a look back at former clarinet winners, jury members and repertoire performed in order to provide more historical background and perspective to the complete report on this year’s event (to be held September 2-19 in Munich) that will appear in the December 2003 issue.

The Competition was first established in 1952 as a piano competition but in 1953 was expanded to include categories for piano, violin, flute and violin and piano duo. The first year for the clarinet was in 1954.

1954

Jury:
The jury for the first clarinet competition consisted of:
Ulysee Delécluse (France)
Rudolf Gall (Federal Republic of Germany)

Robert Heger (Federal Republic of Germany)
Karl Höller (Federal Republic of Germany)
Eberhard Preussner (Austria)
Leopold Wlach (Austria)

Repertoire
The only required work was the Mozart Concerto, K. 622, with four other works selected freely by the contestant from the romantic and modern eras, including one concerto.

Winner
The only prizewinner in 1954 was Norbert Bourdan from France who was awarded a First Prize. He had been a student of Ulysee Delécluse at the Paris Conservatory where he was awarded a First Prize in 1951. In addition to his First Prize in Munich, he also won a First Prize at the Geneva International Competition in 1953. His professional career included positions in the Garde Républicaine Band in Paris, principal clarinet in the Monte Carlo Opera and as a professor at the Angers Conservatory.

1957

Jury
Hans Müller-Kray (Federal Republic of Germany), Chair
Anton von Bavier (Italy)
Ulysee Delécluse (France)
Rudolf Gall (Federal Republic of Germany)
Giacomo Gandini (Italy)
Jost Michaels (Federal Republic of Germany)

Repertoire
The required work was the Weber Concertino, in addition to two works each from the classical (Mozart or Carl Stamitz), romantic (a concerto by Weber or Spohr) and modern (including one work for clarinet and orchestra) periods.

Winners
The first prize was awarded to Edmond Boulanger from France and the second prize to Karl Leister (Federal Republic of Germany). Boulanger was in the Garde Républicaine Band in the 1980s and performed with the Societe des Concerts du Conservatoire and the Paris Opera. Leister joined the Berlin Philharmonic as solo clarinet in 1959. He made numerous solo and chamber music recordings with Ensemble Wien and the Berliner Solisten.
Winner
Only a second prize was awarded in 1962 to Karl Leister (Federal Republic of Germany).

1968
Jury
Hans Müller-Kray (Federal Republic of Germany), Chair
Jack Brymer (England)
Alfred Boskovsky (Austria)
David Glazer (United States)
Robert Gugolz (Switzerland)
Jacques Lancelot (France)
Jost Michaels (Federal Republic of Germany)
Karl Schütte (German Democratic Republic)
Gerhard Starke (Federal Republic of Germany)
Georgij Orvid (U.S.S.R.)

Repertoire
A total of seven works had to be prepared: Mozart Concerto, K. 622; Hindemith, Sonate and Stravinsky, Three Pieces for Clarinet Solo in the first category, then either one of the Brahms sonatas or either the Reger Op. 49 in A♭ Major sonata or Op. 107 B♭ sonata. In addition, three works of the contestant’s choice, two of which had to be with orchestral accompaniment.

1962
Jury
Hans Müller-Kray (Federal Republic of Germany), Chair
Anton von Bavier (Italy)
Jack Brymer (England)
Rudolf Gall (Federal Republic of Germany)
David Glazer (United States)
Léon Hoogstobb (Switzerland)
Meinhard von Zallinger (Federal Republic of Germany)

Repertoire
A total of seven works had to be prepared: Mozart Concerto, K. 622; Hindemith, Sonate; and Stravinsky, Three Pieces for Clarinet Solo in the first category, then either one of the Brahms sonatas or either the Reger Op. 49 in A♭ Major sonata or Op. 107 B♭ sonata. In addition, three works of the contestant’s choice, two of which had to be with orchestral accompaniment.

Winners
The first prize was awarded to Franklin Cohen, the first prizewinner from the U.S.A. in the history of the Clarinet Competition. Juraj Hirner from Czechoslovakia won second prize, and third prize was awarded to Kurt Weber from Switzerland. Franklin Cohen became a member of the American Symphony, the Baltimore Symphony and presently serves as Principal Clarinet of the Cleveland Orchestra. Kurt Weber became a professor of clarinet in Berne, Switzerland and a member of the Berne Symphony Orchestra.

1973
Jury
Heinrich Sutermeister (Switzerland), Chair
Günter Bialas (Federal Republic of Germany)
Bruno Brun (Yugoslavia)
Ulysse Delécluse (France)

Winners
Prize winners from 1968 (I to r): Juraj Hirner, Second Prize, clarinet; Yuko Fujimura, Third Prize, piano; Valentin Erben, Second Prize, Violoncello; Mériem Bléger, Third Prize, piano; Anne Querffuel, First Prize, piano; Michael Schopper, First Prize, Vocal; Jessye Norman, First Prize, Vocal; Marco Bakker, Second Prize, Vocal; Reingard Didusch, Second Prize, Vocal; Franklin Cohen, First Prize, clarinet

Karl Leister rehearsing with the orchestra
David Glazer (United States)
Robert Gugolz (Switzerland)
Rudolf Jettel (Austria)
Jost Michaels (Federal Republic of Germany)
Gerd Starke (Federal Republic of Germany)

Repertoire
The two required works of all contestants were the Weber Concertino, Op. 26 and the Genzer Sonatine. One work selected from each group also had to be prepared:

A. Mozart, Concerto, K. 622
Krommer, Concerto in B, Op. 36
Weber, Concerto in F minor, Op. 73 or
Concerto in Bb Major, Op. 74
Spohr, Concerto in C minor, Op. 26 or
Concerto in Bb Major, Op. 57
B. Brahms, Sonatas, Op. 120, No. 1
or No. 2
Debussy, Rhapsodie
Reger, Sonatas, Op. 49 or Op. 107
C. Hindemith, Concerto
Tomasi, Concerto
Milhaud, Concerto
D. Stravinsky, Three Pieces for Clarinet Solo
Sutermeister, Capriccio for Clarinet Solo
Messager, Solo de concours

Finally, two works were to be selected by the contestants with no specifications required as to medium, accompaniment, etc. In the first round, the Weber Concertino and one work from Category D (above) had to be performed.

Winners
Two third prizes were awarded — to David Glick from the United States and

To Rainer Schumacher from Germany, who presently serves as solo clarinet in the Württembergischen Staatsorchester in Stuttgart, Germany.

1977

Jury
Hans-Peter Schmitz, (Federal Republic of Germany), Chair
Bruno Brun (Yugoslavia)
Eduard Brunner (Switzerland)
Hans Deinzer (Federal Republic of Germany)
Guy Deplus (France)
Dieter Klöcker (Federal Republic of Germany)
Victor Petrov (U.S.S.R.)
Heinrich Sutermeister (Switzerland)

Repertoire
A total of eight works had to be prepared. The two required works of all contestants were the Schumann Fantasy Pieces, Op. 73 and the Rossini Introduction, Theme and Variations. One work from each of the following categories also had to be selected:

A. Mozart, Concerto, K. 622
Weber, Concerto in F minor, Op. 73 or
Concerto in F Major, Op. 74
Spohr, Concerto in Bb Major, Op. 74
Hindemith, Concerto
Françaix, Concerto
B. Molter, Concerto No. 3 in G Major for D Clarinet
J. Stamitz, Concerto in Bb Major
K. Stamitz, Concerto in E Major
Devienne, Sonata in C Major or E Major
C. Weber, Grand Duo Concertante, Op. 48
Brahms, Sonatas, Op. 120, No. 1
or Op. 120, No. 2
Saint-Saëns, Sonata in Bb, Op. 167
Reger, Sonate in Bb Major, Op. 107
D. Berg, 4 Stücke, Op. 5
Milhaud, Sonatine
Lutoslawski, 5 Dance Preludes
Isang Yun, Riel
E. Boulez, Domaines
Denisow, Sonate
Jolivet, Ascèses
Antoniou, 3 Likes

An eighth required work was left to the discretion of the contestant.
In the first round, all contestants were required to play the Schumann Fantasy Pieces and a work of their choice from Category D (above).

Winners
A third prize was awarded to Claude Faucomprez from France and David Shifrin from the United States. Faucomprez is presently solo clarinet in the Orchestre National de Lille and professor at the Lille Conservatory. He also played in the Garde Républicaine Band and in the Orchestre Philharmonique de Radio-France. Shifrin later served as principal clarinet of the Cleveland Orchestra and is now active as a soloist, chamber music performer and recording artist.

1982

Jury
Gerd Starke (Federal Republic of Germany), Chair
Guy Deplus (France)
Milan Etlik (Czechoslovakia)
David Glazer (United States)
Kurt Mahn (German Democratic Republic)
Jost Michaels (Federal Republic of Germany)
Hermann Rauhe (Federal Republic of Germany)
Hans Rudolf Stalder (Switzerland)

Repertoire
A total of eight works had to be prepared — one from each of the following groups:

Round I
1. Egon Wellesz, Suite, Op. 74 for clarinet solo
2. Spohr, Concerto in C minor, Op. 26 (Movement I)
**Round II**

   *Concerto in E Major*, Op. 74

   Brahms, *Sonatas*, Op. 120, No. 1 or Op. 120, No. 2
   *Reger, Sonata in A major*, Op. 49, No. 1;
   *Sonata in F# minor*, Op. 49, No. 2;
   *Sonata in Bb Major*, Op. 107
   *Rheinberger, Sonata*, Op. 105a

5. *Milhaud, Concerto*
   *Françaix, Concerto*
   *Nielsen, Concerto*
   *Sikorsky, Concerto*

**Round III**


7. *Stravinsky, Three Pieces for Clarinet Solo*
   *Messiaen, Abîme des oiseaux*, from *Quatuor pour la fin du temps*
   *Genzmer, Fantasie*
   *Berio, Sequenza IXa*
   *Lehmann, Mosaik*
   *Denisov, Sonata for Clarinet Solo in Bb*
   *Jolivet, Ascèses*
   *Mihalovici, Récit*

8. A work to be selected by the contestant.

**Final Round with Orchestra**


**Winners**

A second prize was awarded both to *Philippe Cuper* of France and *Charles Neidich* of the United States. *John Bruce Yeh* of the United States was awarded third prize. Cuper is presently principal clarinet of the Paris Opera Orchestra, teaches at the Versailles Conservatory and is active as a soloist, chamber musician and recording artist. Neidich is a member of the Orpheus Chamber Orchestra and the New York Woodwind Quintet and is an active recitalist, soloist and recording artist. He has taught at Eastman, Juilliard, Manhattan School of Music and the State University of New York at Stony Brook. Yeh is currently a member of the Chicago Symphony Orchestra and maintains a busy schedule as a solo and chamber musician and recording artist.

**1987**

**Jury**

Gerd Starke (Federal Republic of Germany), Chair

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1987 jury members (l to r): Eugene Rousseau, Kalman Berkes, Alan Hacker, Heinrich Geuser, Chunxiao Tao, Guy Deplus, Gerd Starke, Jost Michaels (photo © Karlheinz Egginger)
Richard Rimbert (Third Prize), Anna-Maija Korsimaa (Second Prize) and Fabrizio Meloni (Third Prize) (Photo © Karlheinz Egginger)

1987 clarinet contestants waiting for the results (© Foto-Sessner)


1992

Jury
Eugene Rousseau (United States), Chair
Ernest Ackun (Yugoslavia)
Eduard Brunner (Switzerland)
Philippe Cuper (France)
Giora Feidman (Argentina)
Lutz Köhler (Germany)

Lew Mikhailow (U.S.S.R.)
Charles Neidich (United States)
Ulfr Rodenhäuser (Germany)

Repertoire
A total of nine works had to be prepared, one from each group below.

Round I
1. Donizetti, Study
2. Berio, Lied
   Messiaen, Abîme des Oiseaux, from Quatuor pour la fin du temps
   Stravinsky, Three Pieces for Clarinet Solo

Round II
3. J. Stamitz, Concerto in B Major
   K. Stamitz, Concerto in B or Concerto in B Major
   Devienne, Sonata No. 1 in C Major or Sonata No. 2 in B Major
   Pleyel, Concerto in B Major
4. Schumann, Three Fantasy Pieces
   Brahms, Sonata in F minor, Op. 120, No. 1 or Sonata in B, Op. 120, No. 2
5. Copland, Concerto
   Françaix, Concerto
   Milhaud, Concerto
   Nielsen, Concerto

Round III
6. Mozart, Concerto
7. Berio, Sequenza IXa
   Boulez, Donnaines
   Denisov, Sonata in B
   Stockhausen, In Freundschaft
   Tower, Wings

The 1992 Jury members (below, l to r): Eduard Brunner, Eugene Rousseau, Giora Feidman, Ulfr Rodenhäuser, Ernest Ackun, Lutz Köhler, Charles Neidich, Philippe Cuper, Andrea Paletta (jury assistant) and Lew Mikhailow

(© © Andree Heddergott)

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8. One work selected by the contestant (no longer than 15 minutes)

Final Round with Orchestra
Weber, Concerto in F minor, Op. 73 or Concerto in E Major, Op. 74
(The works in Categories 3, 6 and 9 had to be memorized.)

Winners
Second prize was awarded to Sharon Kam from Israel. She now enjoys an international career as a soloist and recording artist. She graduated from The Juilliard School where she studied with Charles Neidich. Alessandro Carbonare from Italy was awarded third prize. Today he is the solo clarinetist with the Orchestre National de France in Paris and was also a prize winner in competitions in Toulon, Geneva, Prague and Paris.

1998

Jury
Lutz Köhler (Germany), Chair
Kálmán Berkes (Hungary)
Franklin R. Cohen (United States)
Philippe Cuper (France)
Thea King (England)
Kari Krikku (Finland)
Hans Rudolf Stalder (Switzerland)
Karl-Heinz Steffens (Germany)
Alessandro Carbonare (Italy)

Repertoire
A total of nine works had to be prepared, one from each group below.

Round I
2. Denisov, Sonata (1972) Messiaen, Abîmes des oiseaux, from Quatuor pour la fin du temps

Round II
3. J. Stamitz, Concerto in B Major
K. Stamitz, Concerto in B Major
“2nd Darmstader” or Concerto in E Pleyel, Concerto in B Major
Devienne, Sonata in C Major or Sonata in E Major
4. Brahms, Sonata in F minor, Op. 120, No. 1 or Sonata in E, Op. 120, No. 2
Reger, Sonata in A^ Major, Op. 49, No. 1 or Sonata in F minor, Op. 49, No. 2
Rheinberger, Sonata, Op. 105a
Saint-Saëns, Sonata, Op. 167
5. One of the concertos by Copland, Françaix, Milhaud or Nielsen

Round III
6. Crusell, Concerto in F minor, Op. 5 or Concerto in B^ Major, Op. 11
Spohr, Concerto in C minor, Op. 26 or Concerto in E Major, Op. 57
Weber, Concerto in F minor, Op. 73 or Concerto in E, Op. 74
7. Berio, Sequenza IXa
Boulez, Domaines
Jarrell, Assonance pour clarinette solo
Stockhausen, In Freundschaft
8. A work selected by the contestant (maximum length 15 minutes)

Final Round with Orchestra
9. Mozart, Concerto, K. 622
(The works from groups 1, 3, 6 and 9 had to be memorized.)

Winner
Only one prize was awarded in clarinet, a third prize to Nicolas Baldeyrou from France. He is now a member of the Garde Républicaine Band and has been a freelance orchestral player in several European orchestras, including solo clarinet in the Mahler Chamber Orchestra (2001–2002) and as a substitute in major orchestras in Paris. He won first prize in both the Dos Hermanas (Spain) International Competition in 1999 and the I.C.A. Young Artist Competition in 2001.

Reflections
In 1957 when Karl Leister first entered the competition and won second prize, Ulysee Delécluse, one of the jury members that year, said to Leister, “Everything you do on the technical side and your staccato is just fine but I must say that you have a curious sound.” A student of Delécluse, Edmond Boulanger, won the first prize that year, and Leister exclaimed, “I am coming back!” “By the time of the next Munich Competition in 1962 he was already principal in the Berlin Philharmonic and competing was a big risk to take. Thirty contestants got through the first round and were whittled down to ten at the second. Finally, he was singled out to play ‘against himself.’ For two hours the jury discussed which of the three prizes to give him and decided on the Second — no First Prize was awarded. When the Competition came round again in 1967 the jury said: ‘We never can now award a First Prize because Karl Leister was not given one.’ In a quandary, they phoned him in Berlin and he said to them: ‘It’s enough you make this mistake once. Give all of the prizes to the good clarinet players.’ Karl feels Munich is by far the toughest competition and that as a general rule the best player does not always win in competitions. The biggest problem is often amongst the jury, with a fight between French and German-style partisans. The candidates are good enough friends amongst themselves.”

Former prizewinner and jury member Philippe Cuper urges contestants, “Good luck to the contestants. International music competitions are no Olympic games. It should help young people to find concerts and recordings and to provide money to buy good instruments.” He laments that “it is not possible to help everyone,” and that
“there are contestants who don’t receive a prize but who play very well … I think we are ‘richer’ after participating in an international competition and that the result is not so important. We have worked a lot, and we have made progress on our instrument and met and heard a lot of people from everywhere in the world. As a result, we become more ‘open’ — more human.”

David Shifrin, a third-prize winner in 1977, remembers that, “For me, the most memorable and lasting effects of the competition were due to the process to a greater degree than the prize. The environment that existed among the hundreds of musicians participating on several instruments was very friendly and conducive to learning, having a good time while working very hard. Regardless of the prize, I found that spending months preparing the required repertoire and the scrutiny of competition helped bring my playing to a new level. I learned a great deal of new and fascinating repertoire both through my own preparation and by listening to all of the other candidates’ recitals. For instance, this was the first time I played (or heard) a substantial amount of repertoire.

Another very tangible result of the competition was not directly related to the prizes. I was very pleased when I learned that representatives from the various German radio stations and concert presenters were present at the final rounds of the competition and the prize winners concert with the Bavarian Radio Orchestra. Many of these impresarios made invitations to finalists regardless of whether they won first, second or third prize. The concerts and radio recordings that I was offered for the next couple of seasons all over Germany included recitals in Cologne and a Mozart Concerto with the Berlin Radio Orchestra at the Philharmonie and were invaluable for my confidence and development as a soloist.

“The only aspect of the competition that I would like to see reexamined is the practice, shared by a number of other competitions, of not awarding all of the advertised prizes. I honestly think that I would feel this way had I been awarded a first prize. I would certainly not want a contestant in 2003 to be denied even a third prize because of a perception that they did not meet the standard of 1977! The lofty concept of holding a “timeless” standard against which all contestants are measured, has merit, but in practice, I don’t think a jury can accurately compare performers with the level of a first prize winner that was chosen by a substantially different jury years earlier. It would be very difficult for even the same group of judges to withhold a prize based on what they had heard in another year. If the organization does not have the funds to award all of the advertised prizes, then fewer or lower prizes should be offered. If clarinetists are indeed competing against violinists, pianists and cellists, that should also be clearly stated in the contest’s published brochure. I have subsequently been invited to serve on the jury in Munich, but thus far it has not worked with my schedule. If I am someday able to participate I would definitely lobby for the presentation of all advertised awards!”

Michael Webster recalls his participation in the 1968 Competition: “My recollection is colored by my disappointment about not having done better. I played well in the first round, then had severe saliva-on-reed trouble in the Debussy Rhapsody and was told by the judges that I just barely missed making the finals. I had planned to hang out with an Eastman friend who lived there and visit the Alte Pinakothek [museum], sightsee, etc., but was so depressed that I flew home standby at the earliest opportunity and started my first season as principal clarinet in Rochester. That cheered me up immensely!

“My most vivid impression of the competition was how different the national styles were. I listened to a lot of other competitors and found many of them to be totally so far from what I thought was beautiful, that I couldn’t believe it when some of them were passed to the next round. Ultimately, the very best of players all sounded beautiful regardless of national origin and, in that sense, nationalism tended to disappear as quality improved.

“The organization was efficient, and the accompanists were excellent. I felt that each competitor was given an equal opportunity to play well, but there were still elements of luck. It was easier to pass a given round the earlier you played, and although there was no quota system per se, it was more difficult if the country you represented had more competitors.”

Bruce Edwards, who lives and teaches in Fulda, Germany, and plays in Ensemble Clarinesque, remembers that he “entered the ARD International Music Competition in 1987 and — even though I didn’t win a prize — I have very good memories of the days I spent in Munich. First of all, I was more than impressed by the stunning logistics — never again have I experienced such equally perfect organization. Somewhere between 100 and 120 clarinetists participated that year, and it was a unique opportunity to listen to many different nationalities perform on the clarinet. That really opened up my eyes (or should I say my ears?) for my own playing! Of course, the greatest benefit I gained from being in the contest came from working on a really demanding program: the concertos by Crusell (Op. 5), Spohr (No. 4), Nielsen, Mozart and Copland, the Busoni Concertino, Reger’s B-major Sonata, Stravinsky’s Three Pieces and Weber’s Quintet. The only thing I regret is that I passed the age limit for trying a second time five years later. I can really recommend participation in this competition to any advanced and ambitious young clarinetist.”

Eugene Rousseau, a veteran member of Munich Competition juries (clarinet jury in 1987 and clarinet jury chair in 1992; flute in 1985; oboe jury chair in 1986, and saxophone jury in 2001), regards it as, “one of the most prestigious and challenging competitions in the world, and one of the best organized.” When asked about what separated the prizewinners’ playing from other contestants, he remarked, ‘it was not only their technical accuracy but their ability to project a musical personality and a spark of individuality that set them apart.’

Former professor of clarinet at the Paris Conservatory Guy Deplus has served on the juries for numerous international clarinet competitions throughout his career, including 1977, 1983 and 1987 in Munich. “It was always interesting every time to participate as a judge at the international Munich competitions because they have so many competitors of different schools. It is a very serious competition. I was lucky enough once to live in the same hotel as Heinrich Sutermeister, the Swiss composer of Capriccio for unaccompanied clarinet in A (1946). He explained to me which interpretation he liked for his composition. [Deplus and Sutermeister were on the Munich jury together in 1977.] In addition to this, he told me about his bad memories of the war period because he travelled very often
from Switzerland to Munich where he had studied. This was very instructive for me.”

**THE 1982 COMPETITION: REMINISCENCES**

_by John Bruce Yeh_

In 1982, after five years of playing in the Chicago Symphony Orchestra, I decided to try my luck entering the ARD Musikwettbewerb. This prestigious annual competition is hosted by the Bavarian Radio in München (Munich), Germany during the month of September. Each year the categories change, and clarinet only comes up once every 10 years or so. The age limit guidelines dictated that I would have to enter that particular year, or never again have the opportunity to do so. What started out as an interesting project, became one that would make me work harder than ever before. It was even more challenging than preparing for orchestra auditions because of the imagination and stamina required to sustain three complete solo programs. Nine works, including three concertos from memory, were required but I was able to choose mostly standard works that I had studied before. I did, however, have to learn the music for the first round of the competition: the Spoehr Concerto #2 and the Egon Wellesz Sonatina for Clarinet Unaccompanied. The jury passed 20 contestans on to the second round from the 120 or so that entered the competition. All the competition performances were open to a public audience and were increasingly well attended as the month progressed. The first, second and third round tests of the clarinet competition took place in the Musikhochschule, infamous as the building Hitler commandeered for Nazi headquarters during World War II.

One of the most challenging things about this type of competition is the psychological pacing needed, for example, waiting an entire week to learn the results of the first round. I recognized that it was important to take time away from the competition atmosphere, so I alternated practice sessions with time getting to know Munich, its Oktoberfest, which actually begins in September, just getting underway. I also took day trips to the surrounding areas in Germany, visiting “Mad” King Ludwig II’s castle Neuschwanstein, and making the pilgrimage to Mozart’s birthplace Salzburg, just over the border in Austria. My practicing for the next round included the Weber Concerto No. 1, the Nielsen Concerto and the Brahms F-minor Sonata. The competition provided accompanists for those contestants who didn’t bring their own collaborative pianists. I had the misfortune of being assigned to a pianist who didn’t know my repertoire! I actually had to teach him the Nielsen Concerto and the Brahms Sonata. The day before the second test he got called away on a family emergency and I was reassigned to a sensitive and thoroughly professional pianist who knew the repertoire. Unfortunately, I had already wasted a lot of time and energy rehearsing with the first one. This experience made me wonder whether bringing my own pianist might have been worth the extra expense. Another challenge to be met was matching my pitch to that of the pianos and orchestras in Germany. I had heard that they customarily tune to A-443, so I brought extra-short barrels to be prepared for this. With some pianos, the pitch climbs as high as A-446, though.

An enjoyable part of this competition was the camaraderie with the other participants and some distinguished guests who were just visiting. I remember one day Karl Leister breezing through the lobby of the Musikhochschule as the contestants were awaiting the posting of results. He recognized me and we exchanged greetings. He winked and said, “So, you’re here to win first prize, eh?” “Of course, I’m going to try!,” was my reply. He chuckled and wished me luck. I also remember a serious-looking bespectacled fellow walking around with a violin case, amongst the many clarinetists. I wondered who he was because many people seemed to know him. I finally saw him open the violin case and it revealed a beautiful set of Wurlitzer clarinets. This young man was Reiner Wehle, who was the principal clarinet of the Munich Philharmonic orchestra. Reiner and his wife Sabine Meyer have since become friends with my wife Teresa Reilly and myself. Since the competition provided meal tickets redeemable at a number of local restaurants, many of us soon discovered our favorites, like the Zadar Grill with its awesome Zwiebelsuppe mit eier and Cevapcici. I also developed a fondness for Apfelschorle and pizza with pepperoncini. Nearly two weeks had passed by the beginning of the third round, which progressed more quickly because there were now only seven of us remaining. I played the Stravinsky Three Pieces, the Debussy Rapsodie, and the Schumann Fantasiestücke. Following the third round, everyone apprehensively gathered around the door upon which the list of finalists’ names was to be posted. To my excitement three names appeared: Philippe Cuper, Charles Neidich and John Bruce Yeh. The final round consisted of a complete performance of the Mozart Concerto by each finalist with the Orchester des Bayerischen Rundfunks (Bavarian Radio Orchestra). Just the thought of soloing with that world-renowned orchestra in the famed Herkulesaal was thrilling, and I looked forward to it. When listening to that recording now, my performance doesn’t sound so bad, but during the concert something went really wrong. A most uncomfortable feeling distracted me. I started to squeak and it was difficult to control my sound. A few of the judges started to scribble. “Oh, no, my reed is dying!,” I thought frantically, summoning all my powers of concentration to sustain the performance doesn’t sound so bad, but during the concert something went really wrong.

Two gala awards concerts were set for the following week. I was to perform the Debussy Rapsodie and Charlie the Françaix Concerto, again with the Bavarian Radio Orchestra. Philippe was to perform the Schumann Fantasiestücke on the prize-winners’ chamber concert. Following the performances, there was a reception for all the participants and distinguished guests. I met Herbert and Ruth Wurlitzer, the famed German clarinet makers. Herr Wurlitzer lamented the lack of any clarinet finalists.
from Germany, expressing concern that the great German clarinet tradition would be lost. I was sympathetic, and explained that the competitive atmosphere doesn’t always foster the most artistic results. Although this was an invaluable experience from which I grew a lot, following that stressful time I vowed never again to enter a competition. I should never say “never,” because three years later, I talked myself into entering the first Naumburg Clarinet Competition in New York. But that’s a whole other story!*

Franklin Cohen: “There were two first-prize winners at the competition in my year [1968], myself and Jessye Norman. We went on to do many radio and TV concerts and appearances together. It was on these special occasions that I really started thinking about how sound and music are connected. You know that Jessye has one of the great voices of our generation, and a clarinet can sound pretty insignificant after hearing her voice. It really started another ball rolling in my mind.

“The competition was very well run by a woman who just retired, Renate Ronnefeld. She was still in charge in 1998, a woman who just retired, Renate Ronnefeld. She was still in charge in 1998 when I acted as a juror and actually became acquainted with the rules of scoring. It is virtually impossible to win a first prize if any of the jury members is not very attracted to your way of making music. One must retain, over four rounds, an average of 23 points per jury member for the first prize. The maximum number of points is 25.

“After receiving my prize I was approached by a very well-known agency in Munich and was lucky enough to enjoy a rather rich and satisfying solo career in Germany for several years. I eventually made the decision to live and work in the U.S. I really started to feel the shortage of exquisite literature for solo clarinet and orchestra.

“The competition really helped me to get to the next artistic level. I have always been grounded by the middle European way of making music, and it was an unbelievable opportunity to perform with the finest German orchestras of the day.

“When I served on the Jury in 1998, I really realized what democracy is all about. The voting and the procedural conduct was quite powerful in effect. Everyone’s voice was equally important and critical.

“I noticed that for this year’s competition, the final round is not the Mozart Concerto. This, I believe, is a first. I think it had been a very wise choice in the past — for obvious reasons.”

Second-prize winner in 1987, Anna-Maija Korsimaa, provided the following: “Every memory that I have of the Munich competition is GOOD! I remember first of all the excellent staff in the competition office. They helped me in every way, and I could always ask them anything. The rehearsal opportunities were very good at the conservatory, and we always had an opportunity to practice. I also remember my very good pianist who was fun, friendly and comfortable to play with. Unfortunately, I have forgotten her name.

“The program in this competition has always been large and demanding, and so it was when I competed. There were four rounds with big pieces. I remember there was not a taped round then, which meant that in the first round there were about 300 (!!!!) players! I felt sorry for the jury! At some later round we had to play chamber music, and I remember it was the quartet by von Weber. The quartet was excellent and I had a very good time playing with them.

“All the excellent staff in the competition office, the final round is not the Mozart Concerto. This, I believe, is a first. I think it had been a very wise choice in the past — for obvious reasons.

“After the competition I was totally tired but HAPPY! After the Geneve and ARD competitions I was invited to play abroad a great deal, not to mention in my own country. Both competitions had a very big effect on my career, and it was also personally meaningful — winning those two big events.

“So now I play, play and play, between concerts I jog, read books and take care of my home and husband!”

END NOTES
1. Pamela Weston, Clarinet Virtuosi of Today, p. 179
2. Ibid. pp. 179–180
3. E-mail to the writer dated June 3, 2003.
4. E-mail to the writer dated June 14, 2003.
5. E-mail to the writer dated June 20, 2003.
6. E-mail to the writer dated June 22, 2003.
9. E-mail to the writer dated June 30, 2003.
10. E-mail to the writer dated July 5, 2003.
11. E-mail to the writer dated July 25, 2003

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September 2003
With clarinet music filling the crisp Iowa air, friends, alumni, students and colleagues gathered on the weekend of September 27-29, 2002, to wish Himie Voxman a happy 90th birthday. The inspiration of Voxman’s long life of service and mentoring inspired his many students and colleagues to perform at their very best in a Friday evening concert presented by Maurita Murphy Mead, the Iowa Wind Quintet, and the Iowa Brass Quintet. Prof. Mead’s stellar performance of Ernst Mahle’s Sonatina, a Brazilian work with University of Iowa pianist Carole Thomas, engendered the flavor of the riquinta of the Brazilian Chorros. Mead, who has been Secretary of the I.C.A., concluded her portion of the program with her own improvisations on the hymn tune “Amazing Grace.”

Venturing “off the page” into the world of improvised jazz, she and Thomas left the audience more than aware of the tremendous gift a lifetime of work has been to each one of the audience members. Continuing the Friday evening program were the Iowa Wind Quintet’s performances of works with Iowa connections — a quintet, Rustic Holiday by Paul Koepke written at Voxman’s request, and other favorite works of the honoree and of the quintet, many having some connection to Iowa and to Voxman. The Iowa Brass Quintet concluded with some stirring performances of their own, played to an ample audience of nearly 500 people in Clapp Recital Hall.

From this writer’s perspective, the most fun part of the weekend was the Saturday morning rehearsal of the Ad Hoc Clarinet Ensemble — a 25-piece clarinet choir with full instrumentation, all from Voxman’s former or present studio. Looking around the ensemble and seeing many of his most distinguished alumni playing second and third clarinet was a real “charge” in this ensemble of remarkable competence. Perhaps even more noticeable though was the spirit of togetherness and teamwork which reflected our mentor’s own approach to living. University of Iowa Director of Bands, and the event’s organizer, Myron Welch, conducted a Canzona per Sonare no. 2 by Gabrieli, transcribed by Voxman’s former student and former Iowa clarinet professor Thomas Ayres, followed by Russell Coleman conducting his own transcription of the Waltz from Serenade for Strings. Joseph Messenger conducted Gordon Lewin’s tongue-in-cheek The Grand Old Duke of York and, finally, Denver clarinetist and arranger Jack Frederickson’s Tribute to the Duke was played by the ensemble with this author conducting.

Later that afternoon, the clarinet ensemble opened the performance, which then continued with performances by Voxman’s current and former students and colleagues who gathered from as far away as Freiburg, Germany.

The capstone of the weekend was the social hour and banquet on Saturday evening at the Iowa Memorial Union. The centerpiece of each table was a shiny new Vito clarinet, provided by the G. Leblanc Company.
Corporation, whose President, Leon Pascucci, was in attendance. With 250 people at the banquet, Voxman was honored by Paul Lavendar, Vice President for Instrumental Publications of the Hal Leonard Publishing Company, as the recipient of the first Lowell Mason Award presented annually by the Music Educators National Conference. All of the weekend’s guests were invited to sign a “time line” marking each person’s first acquaintance with the eminent professor. A thick book of memories had been compiled by Welch and his staff, with letters of appreciation from his friends, Iowa’s governor and senators, University of Iowa administrators, and from President George W. Bush.

The evening’s entertainment was a performance of a medley from *Porgy and Bess*, performed by distinguished Iowa alumnus Eugene Rousseau. The refined tones of Rousseau’s soprano and alto saxophones drew a standing ovation from the appreciative crowd — the first of several standing ovations of the evening; however, Rousseau and pianist Marcelina Turcanu brought the house down with an unbelievably intellectual and complex amalgamation of Weber’s *Pollaca*, Mozart’s *Concerto K. 622* (irreverently transposed to F major concert!) and then “Happy Birthday,” performed even more irreverently on the saxophone, leaving the writer inspired to obtain the composition and transcribe it for alto clarinet and maybe even someday euphonium!

Finally, Professor Voxman was invited to the podium to make a few remarks. With his characteristically dry humor and
uncanny humility, our mentor and friend sent us all home with a renewed vision of our own life's goals and aspirations. Returning to Iowa City on that fall afternoon and being with Prof. Voxman and all of our now-distinguished former classmates was a refreshing bath in the headwaters of our careers. As I walked out of Clapp Recital Hall with BYU School of Music Director David Randall, we were already hatching plans for the next Voxman celebration. Our friends and colleagues will hear us present Himie's beloved Mihalovici Trio for his hundredth birthday in September of 2012.

Happy Birthday, Himie!

Myron Welch conducting the clarinet choir

(l to r): Charles Eble, Kimberly Werner, Elise Parker, Himie Voxman, Christine Fleming
"Basically there are two styles of playing the clarinet: singing and non-singing. Being a follower of the former, I'm fortunate in having discovered a magical instrument, the Rossi clarinet. Its evenness and beauty of sound have sparked off a renewed interest in playing and inspired me to explore new territory."

Einar Jóhannesson
Principal
The Iceland Symphony Orchestra
The Reykjavik Chamber Orchestra
Faculty
Iceland Academy of the Arts
Jean Tastenoe was the most influential and important clarinet player and teacher in Dutch-speaking Belgium during the middle 50 years of the 20th century. Known primarily for his long tenures as principal clarinetist of the Belgian Guides, Belgium’s premiere military band, and for his many years as professor of clarinet at the Royal Conservatory in Ghent, Jean Tastenoe was, “probably the greatest teacher of clarinet we ever had in Flanders.” Here are some specifics about his musical life:

Jean Tastenoe was born in Ruisbrock, Belgium, on September 16, 1912. Named after his grandfather Jan, and the fourth child in the Tastenoe family, “little Jean” (the name he preferred throughout his life) was encouraged by his father to seek out instruction in solfege, cornet and piano at the nearby Catholic church. As was common among Flemish communities of the time, towns often had at least two wind bands; a Catholic Band and a liberal band. Jean Tastenoe’s town of Ruisbrock had a third band, Ons Huis (Our Home), created by the Catholic workers’ alliance, and it was this group that Jean’s father allowed him to join at the age of 12 ... on clarinet. Jean’s first clarinet teacher was Mr. Jules Springael, conductor of the band. Ons Huis provided Jean Tastenoe with his first clarinet, a 13-keyed instrument, which his parents eventually paid back to the band ... a then-princely sum of $18!

Due to Tastenoe’s early success on the clarinet, friends advised him to go to a school of music to further his talents. He then enrolled in a school in Vorst, a suburb of Brussels, to study clarinet with Mr. Jean-Baptiste Belmont (1890–1977). Belmont was a first-prize winner of the Brussels Conservatory and was highly respected locally as a director of bands. In 1929 Jean Tastenoe received the “Prix d’excellence” for solfège and clarinet with great distinction. In celebration of this event, Jean’s parents gave him a new Buffet clarinet.

I was fortunate to meet with Jean Tastenoe and his wife, Anna, at their home in a Brussels suburb on a visit to Belgium in 1998. His former student, Guido Six, was kind enough to make the introductions and handle the translations through the following interview.

Howard Klug: As a young boy in Ruisbrock, your father allowed you to join a local community band called “Our House.” How did it come about that you chose to learn the clarinet?

Jean Tastenoe: When I was about 10 years old, my father told me I could go play in the local Fanfare (a brass band). But they gave me a trumpet, and my father, who was a World War I veteran, thought that instrument sounded too loud. So, from within the political party he was in, the CMP (the Catholic Party), he helped establish a wind band and told me that I was going to play the clarinet. The day they started the band, some two years after I had initially started in Fanfare, all the instruments were displayed on a big table, and when I came in, the first thing I grabbed was the trumpet. Because of my experience with Fanfare, I already knew how to play that instrument. So, I started to play some scales, and suddenly some other boy came to me and took away the trumpet. He said it was his trumpet, so I asked him if he could play on it, and he said no. Anyway, my father wanted me to play the clarinet, but on that day, every clarinet was already assigned. So, they had to order a clarinet for me. The instrument came from Ghent, and it was a Faulconier with 13 keys.

HK: Your first clarinet lessons were from the conductor of the band, who was really a trombonist. Were the members of the band able to play together right away, or were there private lessons given first?

JT: No, the conductor started teaching private lessons first. Very quickly, I became his assistant teacher, because I knew solfège, and the others didn’t know anything about music. Because I was the best member of the band, the conductor decided to send me to an official school of music in Vorst, just a few miles away.

Band of the Guides (1958) (© Studio Verhassel)
HK: How long did you play on the 13-key clarinet, and when did you get your first full-Boehm system instrument?

JT: About two or three years after beginning with the band, around 1926-27, I received my first full-Boehm clarinet. I remember it was a Leblanc. I got it for my graduation when I was 17. Later I found the invoice for it, and noticed that we bought it from Mrs. Vangucht, who was the wife of Mr. Vangucht, a future teacher of mine. At this time I was then studying with Belmont, a friend of Vangucht’s, and who was my first real clarinet teacher.

HK: How long did you study with Mr. Belmont, and what do you remember the best about him?

JT: I studied five years with him. He was such a great pedagogue. In addition to all of his clarinet teaching, he conducted five community bands. I believe this is where he got all the experience of working so well with musicians at all levels. Belmont also had a habit of picking up his instrument to demonstrate something to the musicians to show us how the music should go. Since Mr. Belmont couldn’t make a living from teaching alone, he also had a company that distributed soft drinks and beer. This person who directed the school of music, who also taught me music history privately, was in fact my inspiration to go further with music.

HK: When did you start to study the piano and saxophone?

JT: I started piano when I was still studying the clarinet with Mr. Belmont in Vorst. Everywhere in cafes and pubs at that time they had a piano, and after a while I started to play the piano all around Brussels to entertain the people and make some money. The saxophone was not that popular at that time, so I only started playing it later on in the 1930s. My first saxophone was a tenor.

HK: Was it common for Belgian clarinetists to also play the saxophone in that time?

JT: Yes, although the first saxophone players were usually the oboists who doubled. The saxophone teaching in the conservatory in Ghent began in the late 1930s, and at that time it was done by the clarinet teacher, Mr. Vangucht. It was then very common, if you played the clarinet, you also played the saxophone.

HK: In the United States, it is thought sometimes that if you want to be a very good and serious clarinet player, you should never touch a saxophone, sometimes not even a bass clarinet. This is a philosophy quite often of symphonic clarinet players/teachers. What is your opinion on this?

JT: That was not true in my time. Clarinetists were often required to play saxophone many years ago, and at the conservatories it even took until the early ’60s to have separate courses, one for clarinet and one for saxophone. The teaching of saxophone started in the conservatory in Brussels, yet even after that, 90% of the saxophone students still went to the clarinet teacher for instruction.

HK: In 1932 you had to do military service, but you apparently had a good colonel who allowed you to go on with your outside musical activities and studies. Could you explain how that came about?

JT: The colonel let me go home over the weekends so I could go play in various community bands. This was very rare that a soldier got to go home for these purposes, but the colonel loved music and he knew that I was talented and he didn’t want a large break in my career, just because of two years of military service. After my military service, I wanted to audition for the Belgian Guides, but the audition was scheduled immediately following a two-month period where I was recalled on reserve, so I was not able to practice for it. The other person auditioning at that time was given the principal chair in the Band, but I was able to get that decision thrown out because he failed to play the required piece on the audition. A new audition was scheduled and, just like the first one, it also
In his Gala Uniform of the Mounted Band of the Guides (Liege, 1938)

was right after a period of military service for me. This time, however, my conductor wrote a letter of explanation to my general. The general called me into his office and told me that not only could I leave early on the day of the audition, but that I could go practice in my room every day instead of going out on the field with the other soldiers.

HK: How many years did you study with Mr. Vangucht in Ghent?

JT: One year for my first prize and then two for my higher diploma.

HK: Was Mr. Vangucht the most influential teacher in your career?

JT: Mr. Vangucht was not only a great influence on me as a teacher, but he also let me play next to him in both the Queen’s Orchestra and the Belgian Guides. During the war, the Queen’s Orchestra rehearsed daily at the royal palace, and that is where I had my first experiences on bass clarinet. Thanks to my experience with the bass clarinet I was appointed to the Royal Mint Orchestra. They needed someone who could play clarinet, bass clarinet and saxophone, and I was the only one who did all three instruments.

HK: How is it that you were able to play in the Belgian Guides, the Queen’s Orchestra and the Royal Mint Orchestra, plus do a little teaching, all at the same time?

JT: The Orchestra of the Mint had four clarinet players, so I didn’t have to be there all the time. The Band of the Guides easily let me go to other concerts if I had to, and there were two days a week reserved for teaching. Some days, I went to the rehearsal of the Band of the Guides until noon, and then across the street to a hotel, where I played in a small band during the lunchtime meal until two o’clock. After that there was a rehearsal for the Royal Mint until 5:00, and then I started teaching until 10:00.

HK: How did Mr. Vangucht influence the style and kind of music you worked on in lessons?

JT: He usually favored French music, mainly because he had received a first prize in clarinet from Paris. The French also influenced us in tone production, since there was no vibrato allowed in the French clarinet style of the time. We became aware of what was happening internationally in clarinet playing, which did not allow vibrato. But soon, with some big French names starting to play with vibrato, teachers like Vangucht realized it was a new style coming. It changed people’s minds very fast, but not that of everybody.

HK: Besides Vangucht and Belmont, were there other clarinetists who influenced you when you were a student?

JT: None in those days, as the only people who came to play in Belgium were French clarinetists. You could say that Mr. Vangucht was 99% of the influence on me. And I was with Mr. Vangucht all the time … in my lessons, sitting next to him in the Belgian Guides. And my schedule also didn’t allow me to listen to a lot of clarinet playing except for that which took place in the Band.

HK: What kind of travelling did you do as a clarinetist? Did you play concerts on your own, go with the royal orchestras, or just with the Guides?

JT: Mostly with the Guides — travelling to Germany, a bit of France and also to England.

HK: You received your final diploma in 1939, just one year before the war. What was it like living as a musician under German occupation?

JT: I was lucky to be playing in the orchestra of the Queen at that time. We were protected, and stayed around the Royal Palace all the time. The soloists of the Band of the Guides came to the Orchestra of the Queen and, together with the conductor of the Guides, we formed sort of a national band. In other words, during the war, the Guides did not exist. The newly

Trio L. Wilmet (Leon Wilmet, piano; Georges Longrée, viola; Jean Tastenoe, clarinet (1952) (Photo Presse)
formed band was civil, not owned by the Belgian Army. The conductor did this to protect the jobs of the musicians. After the war he left the Army, and many people thought he had been collaborating with the Germans, which hurt his career a lot. After the war it took seven years for him to clear his name and to be reappointed as the conductor of the Guides.

**HK:** Your clarinet library contains many of the monuments by Weber, Mozart, Brahms. What are some of the Belgian compositions that you loved to play and to teach to your students?

**JT:** Works by Stekke. I did the premiere of one of his pieces, Prelude et Dance, for the official opening of a school of music where Vangucht was going to teach clarinet. Later I took over his place as teacher there. Stekke was going to be the principal of the school, and we premiered his piece together...he at the piano, me at the clarinet. I also favored the clarinet music of Marcel Poot and Jongen.

**HK:** As a young boy you started on Leblanc clarinets. Did you play Leblanc most of your career?

**JT:** Always, and, in fact, I still have four Leblancs here in the house. At one time, 17 out of 23 clarinetists in the Belgian Guides were students of mine and they all played Leblanc. Right now, about half of the clarinetists in the Guides are students of my students, my grand-students so to speak.

**HK:** And what brands of mouthpieces and reeds did you favor?

**JT:** The reeds were mostly Vandoren, and the mouthpieces were mainly re-worked Leblancs. When I was so active as a teacher and player I was also sort of a spokesman for Leblanc in Belgium.

**HK:** Mr. Tastenoe, it has been a great pleasure to make your acquaintance and to learn about your musical life.

**JT:** Many thanks for the opportunity to tell my story.

*****

Comments from Guido Six about his former teacher, Jean Tastenoe:

When I talk about my experiences with Mr. Tastenoe, I can go on for hours. It is really impossible to say just a few words about this unique clarinet professor. I was one of the last of Mr. Tastenoe’s students before he retired in June 1977. At that point in his life he was no longer the principal clarinet of the famous Band of the Guides, but only taught at the royal Conservatory of Music in Ghent. His long and rich career was a real blessing to his students, as the man had so much to tell about music, musicians and life that every lesson was unique in its own way.

Since the Royal Conservatory of Music in Ghent followed the European model of group lessons, I spent almost 12 hours a week, for a period of two years, listening to my fellow students and Mr. Tastenoe’s comments on their performances. I actually learned more about repertoire in listening that way than in studying the music myself. Every time he instructed me to start on a new piece, I had the feeling that I knew the piece already because I had gone through it with my ears, but the air and fingers of my friends.

It happened occasionally to all of us that we had not practiced enough for our lessons, but Mr. Tastenoe never got mad at any of us. In situations like this I was not afraid to go to the lesson but I was really ashamed that I was going to steal some of Mr. Tastenoe’s precious time.

In the career of a musician it often happens that only a few people are very important in their development. For me, I can tell you that there would be no Guido Six and no Claribel (my clarinet choir) without Mr. Tastenoe. He was my musical father in many ways and I owe him a great deal.

In 1987 I organized a student reunion to celebrate Mr. Tastenoe’s 75th birthday. Ninety-five percent of his former students from Ghent came to honor their wonderful teacher. After the big celebration he gave me his whole library, including copies of music with the autographs of Hindemith, Stravinsky, Gallois-Montbrun, Semler-Collery and many others.

At the funeral of Mr. Tastenoe on January 4, 2003, in the church of Drogenbos, it was an honor for all of his former students to pay tribute to this great human being. Mr. Tastenoe, in the name of all your former students, we thank you for your great gifts to our musical lives.

**END NOTE**

1 Guido Six, Director of the Conservatory of Music in Ostend, and former student of Jean Tastenoe in Ghent.
Perfect time and rhythm are among the most important attributes a good musician must possess. Without them, one cannot hope to win an orchestral position. Indeed, the most frequent reason players don’t advance in orchestral auditions is bad time and/or rhythm. Musicians who lack these qualities are often poor ensemble players, and audition committees are well aware of this. A good orchestra can play together without (or in spite of) a conductor. The glue that holds the ensemble together is each individual’s sense of time.

Acquiring an accurate and independent sense of time and rhythm will be rewarded in many ways. Music just sounds “right” when notes are evenly spaced and the beat is steady. It is easier to play technical passages evenly when one’s beat and internal sense of subdivision are spacious and equal. Technical work feels and sounds more secure, is more dependable and less frantic. Phrasing improves due to the player’s greater sense of direction and ability to shape lines within the context of steady time. Players with good time tend to stay more involved with the beat in passages where they rest, promoting entrances that are both on time and in correct tempo, a very important ensemble skill. In general, the more refined one’s time-related skills are, the more mature his playing will sound.

Following are several metronome studies designed to develop, reinforce and challenge your rhythmic skills. They range from simple subdivisions to more sophisticated exercises that test even the most advanced player. My intention is to address this area on as many levels as possible. One benefit of these studies is the level of concentration required for their successful and comfortable performance. They promote excellent listening skills and can help improve one’s ensemble awareness as a result. Most of the musical examples are from orchestral repertoire; obviously the student can use these in whatever context is desired. I do encourage students to use the studies with their daily scale and foundation work as a means of adding a new level of challenge and sense of purpose to those seemingly routine tasks.

A word about metronomes. Many of these studies can be done with a simple metronome, the old-fashioned kind with no subdivisions. Some of the exercises require a Dr. Beat or similar machine with which beat and subdivision can be manipulated. The Dr. Beat I refer to is model DB-66.

THE STUDIES

1. SIMPLE SUBDIVISION. One of our goals is to make mental subdivision second nature. By doubling the tempo we can place a “tick” on each eighth note of the bar. This simple study promotes evenness in technical passages by providing rhythmic landmarks between beats.

\[ \text{\( \frac{1}{2} \)} = 76 \]

\[ \text{\( \frac{3}{4} \)} = 152.\]

\[ \text{\( \frac{3}{2} \)} = 198. \]

Stravinsky: Firebird Suite

2. REMOVING TICKS. Here we take away some of the ticks, or reference points, testing our ability to maintain steady tempo in a passage. This promotes a stronger, more independent sense of time and builds confidence.

\[ \text{\( \frac{1}{4} \)} = 60 \]

With a simple metronome, set the metronome on half tempo, e.g. \( \text{\( \frac{1}{8} \)} = 120 \) becomes \( \text{\( \frac{1}{4} \)} \text{\( \frac{3}{4} \)} = 60. \) The excerpt is played at the same tempo, only the metronome pulse changes.

THE CLARINET
Rimsky-Korsakov: Capriccio Espagnol

You can go farther by setting the simple metronome on \( \frac{1}{4} = 40 \) playing the excerpt accompanied thus:

A rapid scale passage at \( \frac{1}{4} = 160 \) can be executed with the simple metronome at \( \frac{1}{4} = 40 \), giving a tick every four beats.

If you are studying the Mendelssohn Scherzo, you can halve the tempo from \( \frac{1}{8} = 84 \) to \( \frac{1}{8} = 42 \):

Mendelssohn: Scherzo from A Midsummer Night’s Dream.

Another configuration would be to leave the setting the same, but start playing on the silent beat, requiring you to start independently:

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117 pages of performance problem-solving with new approaches to improve technique, tone, staccato. Annotated lists of repertoire and a complete college curriculum.
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The Dr. Beat opens up more possibilities to explore in this area, with even longer rests between “ticks” of the machine. By setting the “beat” control to “4” while leaving all other functions off, Capriccio Espagnol can be accompanied like this:

Now without changing the “beat” setting, set the tempo to 60 and we have this:

It is notoriously difficult to perform the rests in the following excerpt with perfect accuracy in an unaccompanied situation. We can check up on our time by setting “beat” to “4” and tempo to $\text{J}=50$.

Beethoven: Pastoral Symphony, mvt. II

Here we have eight bars of silence between landmarks: “beat” = 4 tempo = $\text{M.M.} = 42$ ($\text{J} = 84$)

3. RHYTHMIC DISPLACEMENT. This is a real mental exercise, and one that will challenge your listening abilities as well. The rhythmic shift takes place entirely in your mind and has nothing to do with manipulating the metronome in any way. This can be done with a simple machine, or Dr. B. Set a tempo and begin to count the tick with the word “and” for several beats:
When you’re ready, add the number of the beat in the silence after each tick, that is, on the beat:

M.M.: \[ \begin{array}{cccc} \underline{1} & \underline{2} & \underline{3} & \underline{4} \\ \underline{1} & \underline{2} & \underline{3} & \underline{4} \end{array} \]

COUNT: \[ \begin{array}{cccc} 1 + 2 + 3 + 4 & \ | & 1 + 2 + 3 + 4 + 1 \end{array} \]

(I find that this is actually easiest for many students if spoken aloud.) After you’ve made the shift and your ticks are coming on the “and” of each beat comfortably, go ahead and play along. If your time and rhythm are solid, you’ll stay with the metronome. As you play, listen to how you and the metronome are interlocking and be sure your “ensemble” doesn’t come apart. You can make subtle adjustments as you go, just like in the real world.

*Shostakovich: First Symphony, mvt. I*

We can practice rhythmic displacement in triple meters as well. In a 3/8 passage, mentally shift the tick to “3.” When you begin to play, notice if your final eighth note of each bar is really falling squarely on 3, with the tick. If it seems to be late, mentally subdivide eighths to help keep you moving at the right pace. One of the things I like about this particular 3/8 study is the way the tick on 3 reminds my pulse that beat one is about to come. It seems to encourage good rhythmic flow and direction by providing an anacrusis.

*Rose: 32 Etudes for Clarinet, no. 20*

*Mozart: Concerto, K. 622, mvt. III*

4. **FLOWING OFFBEATS.** This study is excellent in slower music that can bog down and lose direction. The offbeat serves to impart flow towards the next beat, which is then the player’s responsibility to place. The offbeats always remind the player where he is going, and when he needs to arrive there! This is another Dr. Beat study.

Dr. Beat Settings: Beat = 4

\( \uparrow \) turned on. \( \downarrow \) turned off.
Remember that a good musician can shape phrases beautifully within the time, and doesn’t need to use rubato to convey emotion. If you feel shackled by the steadiness of the time in this excerpt, try to shape your phrases with more dynamics, color, direction and tension/release. You may have to round-off a phrase-ending with quicker diminuendo in order to release the last note in time, yet musically. This study is designed to help students get more comfortable with this style of phrasing by directing awareness to the manner in which the beats can flow one to the next, even at slower tempi. Be attentive to the power of the anacrusis, or note grouping, to propel direction. In measures where there is not an obvious pickup leading to the downbeat, try to conceive of the intent of beats 2, 3 and 4 to carry our ear to the next downbeat, as the arrows illustrate below.

**ABOUT THE WRITER...**

Paul Garner is associate principal and E clarinetist of the Dallas Symphony. Prior to his Dallas appointment he held positions in the orchestras of New Orleans and Denver and was a member of the United States Military Academy Band at West Point. Mr. Garner has performed with the Grand Teton Festival of Wyoming and has served on the faculty of Brevard Music Center, North Carolina. A dedicated teacher, he is presently on the faculty of Southern Methodist University and maintains a private studio. He holds degrees from Michigan State University and the University of Kansas.

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**Updated Advertising Submission Requirements for The Clarinet**

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Ignaz Joseph Pleyel (1751–1831):  
An Examination of His ‘Original’ Works for Clarinet  

by Michael Thrasher and Barbara Wallace

During the course of the 18th century, composers gradually accepted the clarinet as a viable member of orchestral, operatic and chamber music ensembles. Some of the earliest orchestral clarinet parts may be found in the works of Caldara (1718), Conti (1719), Faber (1720), Telemann (1721, 1728), and Graupner (final cantata, 1754). In opera, evidence suggests that clarinets may have been utilized as early as 1724 in Handel’s Tamerlane as well as in Handel’s 1727 opera Riccardo Prima. By the time Mozart wrote his clarinet works (such as the Trios, K. 498 of 1786; the Quintet, K. 581 of 1789; and the Concerto, K. 622 of 1791), the instrument had attained a certain level of acceptance in the musical world.

Besides Mozart, other composers of the Classical period made contributions to solo clarinet literature. Wanhal, Karl Stamitz, Hoffmeister and Devienne, among others, wrote for the clarinet. One composer who has often been ignored as a writer for clarinet is the Austrian-born Ignaz Joseph Pleyel (1757–1831). As a pioneer in the business of music publishing and manufacturing as well as composition, Pleyel warrants special consideration. His music attained immense popularity during its time. One writer even states, “It is undeniable that about 1800 he was the most popular composer in all Western Europe.” Furthermore, one need only examine the writings of Pleyel’s contemporaries to establish a rationale for exploring his music. In 1784, Mozart wrote to his father:

I must tell you that some quartets have just appeared, composed by a certain Pleyel, a pupil of Joseph Haydn. If you do not know them, do try and get hold of them; you will find them worth the trouble.

Pleyel’s name appears in a number of different published spellings, including Ignace, Ignatio, Igna., Ignace, Ignazio, Jgna. or Pleyl. He was born in the small town of Ruppersthal, Austria (near Vienna) on June 18, 1757. The 24th of 38 children, his father Martin worked as a school teacher. He received his early musical training from Johann Baptist Wanhal (1739–1813) before being sent to Haydn around the age of 15. Thanks to the generosity of Count Ladislaus Erdődy (whose family was related to the Esterházys), Pleyel was able to spend five years in Eisenstadt in an apprenticeship under Haydn. The Count not only paid Pleyel’s salary, but also showed his appreciation to Haydn by offering him a carriage and two horses.

During this period Pleyel produced a puppet opera (Die Fee Urgele, 1776) and made a series of trips to Italy. These travels culminated in the premiere of his opera Ifigena in Aulida (1785) at the San Carlo opera in Naples. Around 1783–84, Pleyel became second Kapellmeister to Franz Xaver Richter at the Strasbourg Cathedral, and succeeded Richter in the position upon the latter’s death in 1789. However, the turbulent times brought on by the French revolution led Pleyel to leave Strasbourg for London, where he conducted the “Professional Concerts” series during the 1791–92 season. Although Haydn was conducting the Salomon concerts in Hanover Square during the same period, the two men maintained a close, cordial relationship. This time was extremely productive for Pleyel, as most of his symphonies, quartets, and sonatas date to the Strasbourg/London period (1783–1795).

After liquidating his Strasbourg estate, Pleyel went to Paris in March 1795. He immediately opened a music store, and for the remainder of his life Pleyel devoted his time to various business ventures. His firm’s activities included music merchandising, music publishing, and the invention and manufacture of music-related products. Pleyel’s 1803 catalog lists a large inventory of items for sale:

Citizen Pleyel also keeps in his shop instruments such as pianos, harps, horns for the orchestra and others; trumpets, trombones, flutes, clarinets, Italian and ordinary violins, all sorts of bows, tuning forks, piano hammers and harp keys.

In the publishing arm of his company, Pleyel illustrated aggressive planning and a keen sense of business:

In my publishing house I have already 36,000 plates engraved in pewter which are my property, and for which purpose I have my own engraver especially engaged to keep them in constant good order. Therefore my publishing house will be one of the finest in the near future.

The publishing firm continued under Pleyel and his son Camille until 1834, and made a significant contribution to Parisian musical activities.

One of the leading innovations of the Pleyel publishing firm was the issue of the world’s first miniature scores. The series, entitled Bibliothèque musicale, began in 1802 with four of Haydn’s symphonies (Nos. 103, 104, 102, and 99) and continued with 10 Haydn string quartets and chamber works of Mozart, Beethoven, Hummel, and Onslow. During the same period (1801), Pleyel published a complete collection of the string quartets of Haydn. Haydn’s music maintained a prominent
place in the output of the Pleyel firm, and Pleyel’s productive business relationship with his mentor is documented in a letter to Hoffmeister:

I doubt not that you will make an agreement with Haydn, especially if you show him the 100 ducats and explain to him how difficult it is nowadays to get hold of money, and remind him that I am his pupil and how much I appreciate him, and that in the future we can conduct good business together with his second oratorio [The Seasons], where I can be of good use to him in France.16

In 1807, Pleyel founded a piano factory that achieved substantial prosperity. The instrument firm, known as Pleyel et Cie., and the concert hall founded in 1830 (Salle Pleyel) are still in existence. Furthermore, Pleyel continually sought new and innovative approaches to the design of musical instruments. For example, in November 1810, he wrote to the Ministre de l’Intérieur in Paris requesting a patent for his music wire. At the time, all Parisian music wire was imported from Germany or Prussia; the patent was promptly granted in January 1811.17 During the 1820s, Pleyel spent less time in the day-to-day operations of his business and more time on his large farm about 30 miles outside of Paris. His son Camille eventually took over the Pleyel firm, but devoted most of his attention to the piano factory.

Ignaz Pleyel died in Paris in November 1831 at the age of 64. Three years later, the large stock of plates and printed works owned by the Pleyel publishing firm was sold to various Parisian publishers including Lemoine, Philipp, Delloy, Richault and Schlesinger.18 By this time Pleyel’s reputation and popularity as a composer had reached throughout Europe and even to North America. In his book, A Bibliography of Early American Secular Music, Oscar Sonneck lists 159 performances of works by Pleyel in American cities between 1789 and 1800. The small town of Nantucket, Massachusetts, even formed a Pleyel Society around 1822.19

One of the great difficulties in considering Pleyel’s compositional output relates to the many different formats in which his works appeared. As a publisher, in addition to being a composer, Pleyel was concerned with making his music available to as many performers as possible. These efforts resulted in many hundreds of arrangements and adaptations of “original” works. E. L. Gerber, writing in the early 19th century, remarked: “His works appear in fifteen different numbers and at the same time, through arrangements, in fifteen different titles and shapes.”20 Rita Benton, author of the Pleyel thematic catalog, explains further:

The proliferation of printed and manuscript copies contributes to the confusion that is further complicated by the large number of contemporary arrangements, many not indicated as such. The composer himself adds to this confusion by reworking movements from earlier pieces into new settings that because of their context or altered development, must sometimes be treated as new compositions. The problem is further complicated by the custom, not uncommon in Pleyel’s time, of issuing the same work with different titles and opus numbers.21

Examining Pleyel’s works for clarinet illustrates the difficulties of cataloguing his music. A search of the OCLC “World Catalog” database using the parameters of “Pleyel” as author with “clarinet” as keyword (and limiting the search to only music scores) yielded 55 hits (a selected listing of these works is included at the conclusion of this paper). Comparing that list with Benton’s thematic catalog, however, indicates that very few of these works were originally written for the clarinet. Of course, a fundamental question arises when one is asked to produce a definition of an “original” work, and questions surrounding the “original” instrumentation of a specific work create even more difficulties. Traditionally, the descriptor “original” has been applied to works that were not derived or copied (in whole or in part) from preexisting works. In regards to arrangements or adaptations, the original instrumentation is usually regarded as the instrumentation of the earliest incarnation of the work. Unfortunately, determining such vital statistics in Pleyel’s music is difficult at best, and disputes about such information are common. For example, in the foreword to a published version of six duets for two clarinets (which are based on several earlier sets of Pleyel violin duets adapted by Gebauer), editor Wolfgang Suppan states: “The ‘arranger’ Gebauer created new contexts from different duets. Therefore these ‘Six Duos’ should not be called ‘arrangements’ but rather ought to be classified as independent compositions for the clarinet.”22

For the purposes of this study, a more conservative definition of what constitutes an “original” clarinet work will be employed. After consulting Rita Benton’s Ignace Pleyel: A Thematic Catalog of his Compositions (New York: Pendragon, 1977), the authors formulated a list of works in which the initial catalog entry defines the piece as being for clarinet. Only four works in the catalog are identified as such, and the remainder of this paper will be devoted to a detailed examination of those four works.

**Concerto for Clarinet in C Major, Ben. 106**23

Pleyel’s Clarinet Concerto, which was first published in 1797, illustrates many of the aforementioned bibliographical problems regarding Pleyel’s music. It appears variously as Op. 1, Op. 59, or Op. 60. Furthermore, the concerto appears in

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versions for clarinet, flute and cello. Benton describes:

Lebermann claims the violoncello version as the original. But Falter's edition for clarinet seems to have appeared two years before any other! Most of the early publishers, including Pleyel, issued the three versions simultaneously and obviously considered them equally "original."²⁵

Written for C clarinet and orchestra, the concerto is available in several contemporary editions. Furthermore, the clarinetist Thomas Friedl has recorded the work (Claves D813 & CD 50-813).

The concerto consists of three movements: Allegro, Adagio and Rondo: Allegro molto.

Movement I – Allegro

While this movement includes the main sections of standard classical concerto structure, the use of thematic material is somewhat unlike many standard works of the Classical period. In Exposition I the main theme begins with a bold, fanfare-like two-bar introductory motive, punctuated with rests (see Example 1). This contrasts the softer melodic theme that follows. This announcement will also be stated at the beginning of the recapitulation. This first exposition (measures 1–76) remains in the tonic key (as classical concertos usually do). Exposition II is longer, encompassing measures 77–169. The subordinate theme which is stated in Exposition I (measure 44) is not stated in the dominant in Exposition II until measure 136. There is a rather curious insertion of two distinct melodies, one in measure 103 in G, and one in measure 120 in G minor. These could be said to be "transition themes" preparing the subordinate theme. These two themes did not appear in Exposition I, but do return later in the movement.

The clear cadence with the typical trill over the dominant seventh chord (measures 167–169) ends the two expositions.

The development section begins in measure 169 in G with the first of two new themes in the dominant key (measure 169). Pleyel moves through G to E minor and back to G. In measure 192, he states a second "development theme." Neither this theme nor the other new theme is used anywhere else in the movement. There is a restatement of the minor theme from Exposition II (from measure 120), this time in A minor. After moving through C major (measure 256) and C minor (measure 262), the emphasis of the dominant seventh of C in measures 267–276 provides the "retransition" preparing the recapitulation.

The order of melodic material is predictable in the recapitulation: main theme in tonic (measure 277), the transition themes in tonic major and tonic minor (measures 298 and 313, respectively), the subordinate theme in tonic (measure 329), and the strong cadence in measures 358–360 (again with the trill over the dominant, ushering in the solo cadenza in measure 364). A brief eight-bar codetta ends the movement.

The sections are fairly well balanced, with some brevity being noticed in the first exposition and the development being somewhat heavier than the other sections (as was uncommon in this period).

Many phrases in this movement are clear, four-bar phrases, often appearing as parallel pairs. The harmony is simple, and the harmonic rhythm is usually slow (moving in half or whole notes much of the time). Cadences are approached typically, with harmonic rhythm moving in quarters at the bar before tonic. Quite often Pleyel employs pleasant-sounding harmonic sequences (usually "circle-of-fifths sequences"). Examples of this are in measures 60–61 and 66–67 (toward the end of the first exposition). A more dramatic use of the "circle-of-fifths sequence" is in the development (measures 186–189), a passage in E minor with accented seventh chords and a dialogue of upward-rushing 16th triplets. The clarinet adds an arpeggiated melodic sequence above another harmonic sequence in measures 206–209. The last dramatic demonstration of the development section (measures 267–259) also uses a harmonic sequence and repeats the interplay of the rushing triplets. This sequence, however, uses a different pattern of root movement: up a fourth, and down a third. This very bold section heralds the retransition to prepare the recapitulation.

Movement II – Adagio

This very lovely slow movement offers well-contoured, singing melodic phrases, though often irregular in length. The overall structure of the movement is also less regular and symmetrical than other movements (see Table 2).

Pleyel makes little use of recurrence of thematic material in this movement. The opening dotted eighth-sixteenth rhythmic motive is repeated at the entrance of the

<table>
<thead>
<tr>
<th>Table 1. Formal Outline of Pleyel's Clarinet Concerto, Ben. 106, Mvmt. I.</th>
<th>Table 2. Formal Outline of Pleyel's Clarinet Concerto, Ben. 106, Mvmt. II.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exposition I</td>
<td>1–76 (76 bars)</td>
</tr>
<tr>
<td>Exposition II</td>
<td>77–168 (92 bars)</td>
</tr>
<tr>
<td>Development</td>
<td>169–276 (108 bars)</td>
</tr>
<tr>
<td>Recapitulation</td>
<td>277–373 (97 bars)</td>
</tr>
<tr>
<td>Measures</td>
<td>Section 1</td>
</tr>
<tr>
<td>Keys</td>
<td>F to C</td>
</tr>
</tbody>
</table>
clarinet (see Example 2). It is heard again in measure 19, making the listener recall the beginning phrase, although the melody takes a new direction, and then only a few more times in the movement. Measures 39−40 have a suggestion of hemiola.

As the movement comes to a close, the predicted tonicization of the subdominant is emphasized in measure 65. It is also noteworthy that Pleyel sometimes uses the beautiful accented appoggiatura in the melody above the IV chord (beat 1 of measure 66) much in the manner of Mozart. This movement also includes a solo cadenza just before the brief four-bar codetta.

Movement III – Rondo (Allegro molto)

This movement is in a very typical Rondo form (see Table 3). Each of the “A” sections presents a lilting melodic theme in tonic (first by the clarinet, then restated by the orchestra). It is supported with the simplest of harmonic progressions — one consisting of totally tonic and dominant chords (see Example 3). The “B” section is in the dominant key, and though it retains the simple harmonic progressions, it displays more virtuosic writing for the clarinet.

The “C” section is typical of a classical rondo, with material in more than one key, and with a bit more variety of harmony (such as the inclusion of augmented sixth chords). This section ends with an emphasis of dominant seventh harmony to prepare the return of the beginning material.

The final “A” section concludes the solo material with the strongest cadence yet, four measures of a tonic 6/4 chord over which the clarinet has sweeping lines leading to the orchestral coda.

Nocturne in C Major, Ben. 202.5

The C Major Nocturne is written for the unusual ensemble of two violas, bass, two clarinets, two horns, and two liras. The origin of the work apparently dates to Pleyel’s 1785 visit to Naples. There he came in contact with King Ferdinand IV, who was an enthusiastic performer on the hurdy-gurdy. This instrument was utilized by many prominent composers, including Mozart (the hurdy-gurdy was included in mixed ensembles in the four Minuets, K. 601, and the four German Dances, K. 602). Haydn wrote five concertos and eight notturni for two instruments of this type and dedicated them to King Ferdinand, who apparently enjoyed playing duets with his teacher, Norbert Hadrava. However, the instrument utilized by Haydn was a modified hurdy-gurdy (organ pipes and bellows having been added) and was termed a lira organizzata. This type of lira may have been just what Pleyel had in mind.

The work is in four movements: Marcia, Allegro, Andante, and Prestissimo.

Movement I – Marcia

This movement is a brief but energetic march in C major. Most phrases are clear four-bar units, and the form is a modified rounded binary. Harmony is simple, moving from C to the expected dominant, and then back to C. The melody is usually in the two lira, but with the dotted figure reinforced homophonically in all instruments.

Movement II – Allegro

The second movement is in ternary form. Dynamic changes from p to f are supported by a thicker texture. This movement is in C major throughout. The only departure from extremely simple harmony is, once again, Pleyel’s use of the “circle-of-fifths” harmonic sequence, stated twice (measures 42−51).

Table 3. Formal Outline of Pleyel’s Clarinet Concerto, Ben. 106, Mvmt. III.

<table>
<thead>
<tr>
<th>Section</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>C</th>
<th>A</th>
<th>Coda</th>
</tr>
</thead>
<tbody>
<tr>
<td>Key</td>
<td>C</td>
<td>G</td>
<td>C</td>
<td>cm, Eb, cm</td>
<td>C</td>
<td>C</td>
</tr>
<tr>
<td>Measures</td>
<td>1−39</td>
<td>40−78</td>
<td>79−94</td>
<td>95−144</td>
<td>145−202</td>
<td>203−216</td>
</tr>
</tbody>
</table>
Movement III – Andante
The lyrical slow movement is in F major, modulating to C, and back to F. Except for the first two phrases of four plus six bars in length, most phrases in this movement are the expected four measure units. The use of imitation between the two lira (measures 35–41) offers textural variety.

Movement IV – Prestissimo
The last movement is in ternary form. The simple, four-bar melody is harmonized with slightly more complex progressions, utilizing chromaticism from the outset (see Example 4). Although the basic key scheme is from C to the dominant G and then back to C, probably the most daring and dramatic harmony of all the works discussed is the extended use of bVI (flat VI) from measure 46 through measure 52. This is then followed by a slow, rising chromatic bass (E♯, E-Natural, F, F♯, G), on which Pleyel reiterates the alternation of 1 6/4 and V for six measures (which serves as a “retransition,” preparing the return of the original theme in C major after the fermata).

There is yet one more “circle-of-fifths” harmonic sequence from measure 79 through 83. It may also be interesting to note the dialogue between pairs of instruments (measures 29–32). Then as this is repeated in measures 41–42, the short melodic motive is inverted. Although the harmony in these two passages is all tonic and dominant, the use of inversion adds to the variety and interest.

Serenade [Parthia] in E♯, Ben. 219
This obscure Serenade is orchestrated for two clarinets, two horns, and two bassoons. Benton describes the work’s mysterious background:

Incipits of this work were copied down from a recording issued in 1974 by the Musical Heritage Society (MHS 3024). Program notes by Harry Halbreich do not give the source of the work. The Music Director of the Musical Heritage Society reports that the recording was originally produced by Da Camera Schallplatten in Mannheim. Letters of inquiry sent to that recording company and to the performers, the Consortium Classicum, elicited no response.

Little is known about the history of this work, and printed music is unavailable. Benton states that the work is in four movements: Poco Adagio, Allegro, Siciliano, and Rondo: Allegro.

Example 5. Pleyel, Quartet in E-Flat Major, Ben. 395, Mvmt. I, mm. 1-8.
Movement III – Menuetto and Trio

This movement is a very short Minuet in B♭ and Trio in B♭. The Minuet consists of four phrases with the following number of measures in each: 4 + 6 + 4 + 6. In phrases 1, 2, and 4, the melody is carried by the first clarinet, while in the third phrase it is played by flute and second clarinet.

The Trio has four four-bar phrases in rounded binary form. The melody is in the flute supported by extremely simple accompaniment. Phrase 1 begins (measures 21-22) basically with a downward arpeggio, and ends interestingly with a modified inversion of the initial three-beat motive.

Movement IV – Rondo (Allegro)

The delightful final movement is in a typically Mozartian 6/8. This classical rondo follows a scheme of A B A C A, with “B” in the dominant, and “C” in the relative minor. In each of the “A” sections, Pleyel consistently states the theme first in the flute, then repeated by flute and first clarinet together.

The use of imitation in the lower three instruments is interesting (measures 71–73). The same idea ornamented is repeated in flute, clarinet I, and bassoon (measures 75–77). There is some degree of unification of ideas in the movement in the repetition of dynamic contrast: measure 137 (final “A” section) borrows the accents p-p-f-p-f from measure 80 (section “C”).

In addition to these four “original” clarinet works, many other Pleyel pieces have been arranged for ensembles including clarinet (a selected listing of these works follows). Each of these works is identified by its Benten thematic catalog number as well as its original instrumentation. Many of these pieces — especially the duets — are readily accessible in modern editions.

Table 4. Formal Outline of Pleyel’s Quartet in E-Flat, Ben. 395, Movmt. II.

| Variation I | Retains the melody in the first clarinet and adds sixteenth notes in the bassoon accompaniment. |
| Variation II | Presents the melody in the flute, but in arpeggios, supported by a rocking accompaniment. |
| Variation III | Has an ornamented melody in 32nd notes in the first clarinet, again with the rocking accompaniment. |
| Variation IV | Increases the rhythmic activity and presents a “dialog” between the upper instruments in contrary motion. |
| Variation V | Has an ornamented melody split up in sixteenth motives between the two upper instruments. |
| Variation VI | Retains only a hint of the framework of the melody in the second clarinet. |

Selected Works by Pleyel Arranged for Clarinet

Solo Works

Konzert für Klarinette und Orchester, Ben. 104. Ed. by György Balassa & Olivier Nagy. Budapest: Editio Musica, 1977. Originally for cello. This edition is transposed from the original key of C to the key of B♭, which allows the B♭ clarinet to execute the solo part in the written key of C. The concerto is in three movements (Allegro vivace, Adagio, Rondo: Allegro), and cadenzas are written out for each movement.

Konzert C-Dur für Violoncello oder Flöte oder Klarinette und Orchester, Ben. 106. Ed. by Árpád Pejsik and Béla Kovács. Zürich: Edition Kunzelmann, 1985. This edition includes solo parts for all three versions of the concerto (for clarinet, flute, or cello). This edition is written for C clarinet (as is the original). Suggested cadenzas are provided for the first and second movements.

Clarinet Concerto in C Major, Ben. 106. Ed. by Georgina Dobrée. London: Musica Rara, 1968. The solo part has been transposed for B♭ clarinet (written key of D Major). Suggested cadenzas are provided for the first and second movements.

Konzert B-Dur für Klarinette und Orchester, Ben. 106. Ed. and arr. Jost Michaels. Hamburg: H. Sikorski, 1974. The piano reduction has been transposed to B♭; the solo part is for B♭ clarinet (written key of C). Suggested cadenzas are provided for the first and second movements.


Duets


Duets for Two Clarinets (from the Duets for Violin, Op. 8, No. 4, and Op. 59, Nos. 4 & 1), Ben. 541, 583, and 580. Arr. and ed. by David Glazer. New York: Oxford University Press, 1969. Ben. 541 was originally for two violins; Ben. 583 and 580 was originally for violin and keyboard.

Trios


Other Works


Symphonie concertante no. 5 in F major for flute, oboe (or clarinet), horn, bassoon and orchestra (piano reduction), Ben. 115. Piano reduction by R. P. Block; Ed. by David Lasocki. London: Musica Rara, 1973.


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ENDNOTES


4 Letter from Mozart to his father dated April 2, 1784.


9 Ibid.

10 Benton, “Pleyel as Music Publisher.”

11 Slovinsky, 1788.

12 Benton, “Pleyel as Music Publisher.” The 1803 Pleyel catalog is held at the Bibliothèque nationale, Paris.

13 Else Radant, “Ignaz Pleyel’s Correspondence with Hoffmeister & Co.,” Haydn Yearbook 12 (1981): 122–74. This quote is from a letter from Pleyel to Hoffmeister dated July 1, 1804.
“Benton, “Pleyel as Music Publisher.”


“Radant, 148. This quote is from a letter from Pleyel to Hoffmeister dated November 9, 1800.


“Rita Benton, Ignace Pleyel: A Thematic Catalog of his Compositions, viii.


“Rita Benton, Ignace Pleyel: A Thematic Catalog of his Compositions, 72.


“Ibid.

“Rita Benton, Ignace Pleyel: A Thematic Catalog of his Compositions, 76.


**ABOUT THE WRITERS...**

**Michael Thrasher** currently serves as assistant professor of music (clarinet) at North Dakota State University. Active as a chamber musician and recitalist, Thrasher has also performed with the Garland Symphony Orchestra, the Shreveport Symphony Orchestra, the Fargo-Moorhead Opera and the Texas Music Festival Orchestra. He holds a Bachelor of Music Education degree from Northwestern State University, the Master of Music degree in clarinet from the University of North Texas, and the Doctor of Musical Arts degree in clarinet from the University of North Texas. His primary teachers include James Gillespie, Bruce Bullock, and John Scott.

**Barbara Wallace** is currently a faculty member of the School of Music at Baylor University, where she teaches music theory. Prior to that she taught for 10 years at Dallas Baptist University. She holds a Bachelor of Music degree from Baylor University, as well as a Master of Music and Ph.D. from the University of North Texas. She is currently an active member of Texas Society of Music Theory, Association for Technology in Music Instruction (ATMI), and Texas Music Educators Association. For the last 20 years, she has adjudicated piano competitions and festivals for music organizations in the Dallas/Ft. Worth metroplex.
In a book of this scope, a few minor glitches would not be surprising, but there were several inconsistencies that I found confusing. The very title of *Yesterday’s Clarinetists* indicates that the players included are no longer living, and that seems to have been the format of the previous books; however, Ignatius Gennusa is included in the biographical section (with an entry that only mentions his one-year stint in the National Symphony). The inclusion of non-principal players seems to be somewhat hit or miss, and there are no entries for well-known players such as Pasquale Cardillo and Manuel Valerio of the Boston Symphony, Jerome Stowell of the Chicago Symphony and James Rettew (who also was the first to import Morré reeds to the U.S.A.) and Alfred Zetzer of the Cleveland Orchestra.

In the entries for Benny Goodman and Reginald Kell, one is referred to *Clarinet Virtuosi of Today*, but one will not find either player listed in the biographical section of that book. Because they died shortly before publication of the book, their biographies are included in the introduction; however, both Rosario Mazzeo and Harold Wright have died since that book was published, but there are no reference entries for either in the current volume. The biographical sketches often list the important students of the player, but those students, even those who are deceased, are not usually afforded their own entries, even though the inclusion of their names would seem to indicate that they had a significant position in the clarinet world. There are several entries with incomplete information or with small errors, which I noticed only because I finally had some knowledge of the clarinetists about whom Weston was writing.

These are minor points, considering all that is contained in this volume, and the wealth of information that Weston has given to the clarinet world makes this another book that every clarinetist should own and read thoroughly. Thank you Pamela Weston, for bringing our past to life so vividly!

**Music Reviews**


I have a weakness for operatic fantasies (some of my colleagues think it is more of a character flaw), and when new ones arrive I have to find an opportunity to perform them as soon as possible. The works reviewed here are part of continuing publications by two esteemed editors and represent their ongoing efforts to provide performance editions of neglected works which deserve to be a more visible part of the clarinet repertoire.

Donald Martino is a well-known composer and life-long clarinetist who inherited a sizable library of these pieces from a former teacher, Francesco Lieto (see *The Clarinet*, Vol. 30, No. 1 for reviews of earlier Martino editions and Vol. 29, No. 4 for an article by Martino about operatic fantasies). The versions he has were originally scored for band or orchestra accompaniment, and their origins are often unknown. They have probably been handed down through several players and are likely copies of copies. Some of them may also already have piano accompaniments, but since Martino had most often heard them performed with bands, he has created piano parts which maintain the sound of the original band scoring rather than simply re-edit existing piano versions.

This arrangement of music is from Donizetti’s tuneful opera *Poliuto*, which was composed in 1838 but did not have its first performance until 1848. The *Fantasia*, by an unknown composer, dates from about
1900 and was originally for clarinet and orchestra. In keeping with Lieto’s emphasis on musicality and interpretation before virtuosity, and the need to “play the words,” Martino has included the opera texts (with translations) and secondary phrasings to illuminate this aspect of the music. There are ample opportunities for the clarinetist to demonstrate both musicality and virtuosity, and the music lies well for the fingers. Because the piano part is constructed from the orchestral original, a good pianist is a must for this work, but the efforts of both players are well rewarded. The music is well laid out and readable, but page turns are a problem throughout. Martino is making a valuable contribution to the repertoire with this series.

The *Aida* fantasy marks a return of Lazarus Edition and of Bradbury’s editions of 19th-century clarinet music. He has recorded most of these editions, as well, on the Clarinet Classics label.

Giusto Dacci entered the Royal Parma School of Music at the age of 11, and spent the rest of his life there as piano teacher, Professor of Harmony, and after 1875, as Director and Composer in Residence. He wrote more than 500 compositions, including songs, piano pieces, chamber music, and operatic fantasies for various instruments, including five for clarinet and piano. The fantasy on *Aida* was published approximately two years after the first performance of Verdi’s opera at the Cairo Opera House (December 24, 1871).

The fantasy makes free use of the priests’ motive first heard in the opera’s prelude to link together a selection of the work’s best known tunes. In addition to the settings of the familiar arias, it also includes ballet music and a rousing finale based on (what else?) the “Grand March.” This piece also requires a sensitive pianist, and even though this version is originally for piano, the pianist may find it works better to leave out some occasional notes. The Lazarus Edition is handsomely printed but there are some difficult page turns for the clarinetist.

These two fantasies approach the same genre in a somewhat different manner, but both are quite successful and appealing to an audience as well as being great fun to play. Operatic fantasies may seem a bit trite and predictable for some, but they contain some of the most beautiful music ever written and provide the player an opportunity to sing on the clarinet in a unique manner. Don’t overlook them when planning performances.


Richard Stoltzman is likely the best known clarinetist since Benny Goodman, and his eclectic range of recordings has made his name familiar to many people who might not have ever had any contact with a clarinetist. Indeed, he is the only clarinetist to have identified sections in the CD bins at popular stores such as Borders and Barnes and Noble. Following the success of the publication of the music from his *Aria* CD, he has made arrangements available from several of his most popular recordings. Many of the works included are special arrangements and written out improvisations.

Stoltzman stresses the concept of singing songs with the clarinet, and suggests that singing a melodic line before playing it will often help form the appropriate expression. Because of that, he has not added extensive dynamic and expressive markings so that players can form their own interpretations of the music. He does include substantial notes about each of the 24 pieces, with comments about the origin of the work and suggestions for performance. The music is taken from the CDs *Begin Sweet World, Open Sky, Garden of Sounds, Infant Dreams, Dreams, WorldBeat Bach, Innervoxes, Spirits, Romance, Amber Waves, Ebony, Lamento and Concerto!*, and each piece is identified as to which CD it comes from.

The book is divided into three sections, arranged by the type of music included. I. “Bill Douglas” comprises six pieces written for Stoltzman by Douglas: *Begin Sweet World, Feast, Infant Dreams, Lullaby, Morning Song and Open Sky*. With the exception of *Feast*, which has driving rhythms and an improvised section, these pieces are technically easy and quite playable by any moderately advanced clarinetist.

II. “Classics” contains nine transcriptions of works not originally for clarinet and one original piece for solo clarinet. There are four familiar pieces by J.S. Bach: *Air on the G String, Largo* from the *Concerto for Harpsichord and Orchestra, O Sacred Head Now Wounded* and *Siciliano*. Somewhat easier, but lovely, pieces are Mozart: *Ave Verum Corpus*, Fauré: *En Prière* and *Pie Jesu*, and Saint-Saëns: *The Swan*. This section also includes two excellent recital pieces. The transcription from the violin/piano version of Lukas Foss’ *Three American Pieces* is worthy of regular study and performance, and Kalman Opperman’s unaccompanied *un seul* for clarinet or bass clarinet is also a welcome addition to the repertoire. The Foss and Opperman pieces have not been recorded.

III. “Jazz” is the final section and includes eight excellent selections for performance and development of style. These arrangements are done by Stoltzman and also by John Fedchock, Peter John Stoltzman, Frank Bennett, William Thomas McKinley, James Rowles and Jay Gach. There are short arrangements of “Amazing Grace,” Duke Ellington’s “Come Sunday,” James Rowles’ “The Peacocks,” “There’s a Man Goin’ Round,” and longer arrangements of “Night and Day” and “My Funny Valentine.” There are also two superb arrangements of music by Gershwin. The Gach transcription of the *Three Preludes for Piano* should find its way onto many recital programs, and *Gershwin!!* by Frank Bennett includes “Fascinatin’ Rhythm,” “Embraceable You,” and “I Got Rhythm” and would make a delightful encore, or even a recital piece. Several of these pieces have Stoltzman’s improvisations written out by his son, Peter John, but those sections also have chord symbols for players who wish to provide their own improvisations.

The wide variety of music in this collection makes it a substantial addition to the repertoire, and the music is not found anywhere else. Richard Stoltzman is to be commended for making these special arrangements available to other clarinetists, and this is a collection that you will find much use for in your library.

**CD Reviews**

*by Eric Mandat*

**Argento/Rochberg: Clarinet Concertos.**

Anthony Gigliotti, clarinet; Taipei Symphony Orchestra conducted by Felix Chiu-Sen Chen. Dominick Argento: *Capriccio (Rossini in Paris)*; George Rochberg: *Clarinet Concerto.*

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George Rochberg’s *Concerto* was commissioned by the Philadelphia Orchestra in 1995 and dedicated to Anthony Gigliotti, who gave the world premiere with Philadelphia the following year. This is a long single-movement work full of deep emotion. Rochberg makes ample use of direct quotes from the clarinet repertoire, most notably the second movement of the Mozart Concerto and the “Witches’ Sabbath” movement of Berlioz’ *Symphonie Fantastique*.

This work is stylistically the antithesis of the Argento. A dark intensity pervades the entire work, which moves from a “tragic” allegro burlesco, through another adagio featuring the Mozart quote, then on to a sharp incessant alla marcia containing the Berlioz quotation. A long cadenza leads to yet another adagio and then to the final long serenissima, which returns to the opening somber mood of the Concerto.

Gigliotti’s affinity for Rochberg’s *Concerto* is immediately evident from the opening tones: the utilitarian cascades of the Argento are cast aside, and Gigliotti is at once searing and brooding, sweet and sinister, full of deep unbridled passions and autumnal introspections. In short, Gigliotti lets it all hang out. The orchestra is again a reliable partner; the recording balance for this work favors the clarinet, as it should.

I cannot imagine a more definitive summary and summation of the life of one of the clarinet world’s great artists than Gigliotti’s expressions of Rochberg’s profound work — this is Anthony Gigliotti’s concerto and he owns it.

**by Gregory Barrett**

**Max Reger — Music with Clarinet**

(Relied on). Csaba Klenyán, clarinet; Gábor Csalog, piano; Péter Somogyi and Éva Viniczai, violins; Márta Benkő, viola; and György Déri, cello. *Sonata in A*, Op. 49, No. 1; *Sonata in F♯ Minor*, Op. 49, No. 2; *Sonata in B♭*, Op. 107; *Albumblatt; Tarantella, Romance in G* and *Quintet in A*, Op. 146. HUNGAR-OTON HCD 32034-35 (two discs). Total time 128:00. (distributed by Qualiton Imports, Ltd. Web site: <www.qualiton.com>.)

Csaba Klenyán and Gábor Csalog are wonderfully accomplished chamber music partners. The sonatas and short character pieces in this recording are played with excellent ensemble. The performers create a persuasive case in favor of the controversial works of Reger. Since his own time (1873–1916), Reger’s compositions have been criticized. This adversity is mirrored in the details of his own life. Reger was in a sense born to write for the clarinet. His father, though by profession a school teacher, was also an amateur musician. He was the author of a respected harmony textbook and performer on several instruments, including the clarinet. The sobering details of Reger’s life include the early death of three of his four siblings. As a youth, Reger followed his teacher Riemann to Wiesbaden in 1890. He remained in Wiesbaden until his 1901 move to Munich. Reger’s last years in Wiesbaden were marked by mental and physical breakdown. At this same time, Reger heard a Brahms clarinet sonata performed in a house concert. He responded with his own two sonatas of Opus 49. Reger’s sonatas diverge from Brahms’ in their greater harmonic daring, including music that seems to modulate every bar, and chords with quartal elements. Where Brahms’ melodies are easily definable and memorable, Reger’s, except in his *Vivace* movements, weave on forever, and lack a memorable decisive quality. It is as if brown gravy covers an entire movement resulting in music with a certain sameness, no matter what meat or vegetable may be under the sauce.

1902, Reger’s year of marriage to Elsa von Bercken, is also the presumed year of his *Albumblatt* and *Tarantella*, as well as the *Romance in G*, originally for violin. 1903 saw Reger’s theoretical treatise to “provide a key to the understanding of modern modulation” come to light. Maybe this is why he was more accepted in music-
cal circles at this time. In 1907 he became
Director of Music at the University of Leip-
zig. One of his pupils was George Szell,
celebrated conductor and music director of
the Cleveland Orchestra. Perhaps this is
why past Cleveland musician Robert Mar-
cellus always spoke favorably of Reger’s
Albumblatt and Tarantella. Reger’s last
work with an opus number, composed not
long before his early death, was the Clarinet

If you are new to Reger’s works, the
best starting point will be the three short
works, each under two minutes. In each of
these pieces, an easily followed melody is
the essence of the music. The next point of
progression into Reger’s works could then
be the A♭ Major Sonata. Of the three son-
atas, this one exhibits the fewest sudden
modulations and in general has the easiest
to follow melodies. Klenyán and Csalog
perform with nice pacing, clear delineation
of phrases, sudden contrasts of dynamic
levels as called for in the score, and their
trademark excellent ensemble. The quick
second and fourth movements are exuber-
ant and joyous. Both performers are very
solid in their technique. At quiet dynamics,
the clarinet tone is a bit dusty, and a noisy
C key is repeatedly heard from Klenyán’s
clarinet. Other minor criticisms of the
recorded sound are found throughout the
two discs, including a sometimes harsh
tone from the piano and clarinet at loud
dynamic levels, a lack of ambience to the
sound in the Clarinet Quintet, and expres-
tive breathing sounds from the string play-
ers in the same work.

Reger, the harmonic progressive, comes
to the fore in his F♯ Minor Sonata No. 2.
As in the First Sonata, the second and
fourth movements are quick. Pianist Csalo-
g does a remarkable job with the difficulties
of the second movement. Reger, him-
self a keyboard player, must have been
exacting some sort of revenge! In the very
chromatic first movement, Reger writes fff,
and Csalog delivers on that front too. The
melodic and harmonic constructions of the
first movement are not really atonal, but I
often have the feeling with this move-
ment that Reger has written “wrong”
notes in the melodic line and that the
clarinet line and the piano writing do not
quite belong together. This unsettled
sounding music that portrays Reger’s
innovations is a milestone with which all
clarinetists should be familiar.

The massive Sonata in B♭ is a long 37
minutes in this recording. The length of
this sonata and of the 39-minute Clarinet
Quintet is another challenge that Reger
presents to performers and listeners. The B♭
Major Sonata is full of interesting harmon-
ic ideas and many thematic connections
and transformations between movements.
This is a forward-thinking work from what
our 21st-century ears perceive of as a dis-
tant time. Clarinetist Klenyán executes
many beautifully controlled piano entran-
ces in his upper register. His playing in the
first movement also emphasizes the score’s sempre dolce marking. Pianist
Csalog prefers to follow the simultaneous
espressivo direction. As a listener, it takes
a lot of stamina to get through the Sonata.
The animated relief found in the Op. 49
No. 1’s “Vivace” second movement is
missing in the Op. 107’s “Vivace” move-
ment. Yes, vivace sections frame the
movement, but Reger has inserted a long,
slow (here performed very slowly) section
in the middle. When it is time for the third
movement, “Adagio,” you may feel that
you have already been through it. The fourth movement features some beautiful
melodies, and in this recording the calm
ending is one to be savored.

Perhaps the problem with Reger is not
with his music at all, but with our expecta-
tions! You cannot approach his music
expecting it to be the third, fourth, and fifth
sonatas that Brahms never wrote. Reger’s
music is one of innovation. If you want to
be mellow with a few manic moments
thrown in, you have found your home.

The Opus 146 Clarinet Quintet continues
the scheme deployed by Reger in the B♭
Sonata. The tempos are generally mod-
erate, and the music weaves on and on
with a few contrasting sections along the
way. The fourth movement contains the
most variety and is full of charm and en-
gaging rhythms. It is the final reward
through the, at times trying, milieu of
Reger. If you have not yet experienced these
works, this CD set is an excellent place to
start. You will find many flashes of beauty
and inspiration.

by Michèle Gingras

David Baker—Bay Chamber Concerts.
James Campbell, clarinet; and ensemble:
Paul Bliss, Sarah Caswell, and
Corey Cerovsek, violin; Bruce Bransby,
bass; Gene DiNovi, Leonard Hokanson,
and Luke Gillespie, piano; Craig Her-
tick, percussion; Kristen Johnson, viola;
Marc Johnson, cello; John Rommell,
trumpet; Dee Stewart, trombone; Kim
Walker, bassoon; and Geoffrey Simon,
conductor. Music by David Baker:
Heritage: A Tribute To Great Clarinet-
ists, Homage à L’Histoire, Sonata for
Clarinet and Piano, and Aspects of
Andy. CALA RECORDS CACD77010.
Total time 66:27. (available through
Web site: <www.calarecords.com> or
tel. 1-800-879-2252)

Here’s a clever idea: composing music
for the same unique instrumentation as
l’Histoire du soldat by Stravinsky as a
companion piece to complete a full reci-
tal program with the same ensemble.
This is exactly what David Baker had in
mind when composing Homage à L’His-
torie. Better yet, this entire recording also
includes works that involve various small-
er combinations of these instruments.

David Baker needs no introduction in
the jazz world. His output is simply mind
boggling with 65 recordings, 70 books,
400 articles, and 2,000 compositions to his
credit. He is one of the most successful
jazz/classical crossover composers, con-
ductors and educators in the world. He has
served as conductor and musical director
of the Smithsonian Jazz Masterworks Or-
chestra and is Distinguished Professor and
Chairman of the Jazz Department at Indi-
ania University. Nominated both for a Pul-
itzer Prize and a Grammy, he was the third
inductee of the Jazz Education Hall of
Fame and was President of the National
Jazz Service Organization.

The CD includes four pieces by David
Baker. It starts with Heritage: A Tribute
To Great Clarinetists for clarinet, violin, piano and bass. As the liner notes indicate, it is a series of tributes to some of the clarinet giants in the history of jazz. While most of the work is notated, the piano solos on this recording are improvised by Gene De Novi, who performed with many of the clarinetists honored in the four-movement work. The honorees are bebopist Buddy DeFranco, dance band leader/composer/performer Artie Shaw, blues players Buster Bailey and Barney Bigard, and the King of Swing, Benny Goodman. This most unique piece is delightful, challenging to play, and most worthy of programming on all kinds of concert venues.

Clarinetist James Campbell has developed nice jazz chops over the years and his recent recordings certainly immortalize recital gems that clarinetists choose to include in their legato recitals more and more. In earlier years, Campbell held the distinction of being the only Canadian clarinetist making a living as a full-time soloist. He has performed and recorded throughout the world since his professional debut in 1972, appearing as soloist with more than 50 orchestras, including the London Symphony, the Moscow Philharmonic, and the Toronto Symphony. In 1997, he was awarded the Order of Canada, the highest Canadian distinction. Since 1988, he has been professor of Music at the Indiana University School of Music.

Homage à L'Histoire for clarinet, bassoon, trumpet, trombone, violin, bass, and percussion, is not only scored for the same instrumentation as L'Histoire du soldat, but also contains a number of actual excerpts from Stravinsky's masterpiece. Beautifully played by the ensemble, it is a refreshing piece of music, in that the mix of ultra jazz sections with a Stravinskyesque flair result in wonderful storytelling. One minute you glide along jazz memory lane, and the next, Stravinsky's licks you practice over and over come charging in with no warning. Fun!

This recording features an I.U. all-star ensemble, in addition to musicians from the Bay Chamber Concerts in Rockport, Maine. Moreover, all the pieces on this recording received either world or U.S. premières at this festival.

Sonata for Clarinet and Piano is in three movements: "Blues," "Loneliness," and "Dance." It could very well match Leonard Bernstein's own sonata in terms of musical interest. The third movement is already famous, and who would not want to rush and perform it on their own recital? After hearing Campbell's virtuoso rendition, the delightful "Dance" certainly made it on top of my list of hard-things-to-practice. Campbell breezes through — no problem.

The last piece on this CD is Aspects of Andy for clarinet, piano, bass, and string quartet. The opening suggests a serious, romantic rich flavor, however, a minute and a half later, it breaks up into a pure walking bass style, cool swing number. The work was written in memory of Andrew Wayne Upper, described in the liner notes as an exceptional young man whose courage, wit and love of music was well-known to the Baker and Campbell families. The work combines elements of classical music with influences from Baker's African-American roots. It includes some improvised sections, interspersed with more legit-sounding gorgeous pastoral melodies, and what a treat to hear jazz violin played so well.

I found myself playing this CD repeatedly. This challenging repertoire is intriguing, yet fully within one's grasp. The recording quality is good, although I would have enjoyed a little more "hall depth." Yet again, Campbell brings us vital fresh works that will undoubtedly become essential in our relatively limited chamber music repertoire. I give this recording a three-reed rating, adding one reed for its invaluable contribution to enriching our repertoire in a most splendid way.

by Christopher Ayer


Here is a disc of new music for clarinet and piano by Spanish composers. The clarinetist is Alberto Ferrer, who is the clarinet professor at the Conservatories of Music of Vall d’Uxó (Castelló, Valencia and recently at Catarroja (Valencia). He is also the solo clarinetist with the orchestras Sinfónica de Valencia and Sinfónica del Mediterráneo.

Ferrer's playing is simply superb. Not only does he possess absolute command of the clarinet technically, but he also has a crystal clear tone which is wonderfully focused. His intonation is sublime. Most impressive to this listener is the ease with which Ferrer moves across registers and up into the extreme altissimo. He is able to do this with aplomb regardless of the dynamic level at which he is required to perform.

Francisco Tamarit's Concertino is in a traditional three-movement format, with fast-slow-fast movements. The outer movements have some very virtuosic passages centered on contrasting motives and ideas. The slow movement is described by the composer as a "...ternary lied. The piano exposes the harmonic scheme, while the clarinet builds up the melody suggested by the piano harmonies." Despite a different harmonic vocabulary than most listeners may be accustomed to, the organization of the work helps make it easy to grasp.

Vigilas, by César Cano, makes use of some multiphonics, flutter tonguing, and requires the clarinetist to hum. The pianist also strums the strings inside the instrument. In other works, the use of such techniques occasionally overshadows the music, but here the music is well served by the judicious use and flawless execution of these "non-traditional" effects. Again, Ferrer's control of the altissimo is extremely impressive.

Ricardo Baixauli's Three Pieces for Solo Clarinet is "inspired by a personal impression received after a forest fire. It simply intends to explore some of the technical and expressive possibilities of the contemporaneous clarinet." The movements
are quite contrasting, again with many non-traditional techniques utilized.

The title track on the disc, Dédalo by Amando Blanquer, was originally Fantasy for Clarinet and String Orchestra. Here it is presented in a version for clarinet and piano. Dédalo is described by the composer: "The piece has an important rhythmical structure and a rich timbrical [sic] language. These aspects are developed very fluently throughout the piece, and they are at the core of the piece’s significance." This Fantasy, along with the Three Pieces for Solo Clarinet, are perhaps the most esoteric works included in this collection.

Casus vel Fortuna by Luis Blanes rounds out this disc. Consisting of five short movements whose titles are words suggested by the Hebraic alphabet, this dodecaphonic work is, surprisingly, quite accessible and full of character.

The music on this disc is obviously difficult and requires supreme mastery of the clarinet. Ferrer handles it with ease and he is not constrained by the technical demands placed on the performer. It is the opinion of this reviewer that all of the works here are excellent. The music does require the listener to be very engaged, however. Some clarinetists will find these works difficult to listen to, but many more will find them very refreshing. In this day of shrinking attention spans, instant gratification and “one-click” methods of doing everything, the pieces on this disc will demand intense concentration and listening. Although no recording will ever replace the spontaneity and interaction of live performance, the listener will certainly benefit from having all of these works available to listen to repeatedly. This is a well-recorded collection of new music for those who are looking for something a little different for the clarinet.

by Rebecca Rischin

Recitative and Frenzy. William Helmers, clarinet; Kamran Ince, piano; Stefanie Jacob, piano; and Diana Haskell, clarinet. Kamran Ince: Lines; John Downey: Soliloquy; Paul Chihara: Sonata for Clarinet and Piano; Paul Osterfield: Six Vignettes; James Grant: Recitative and Frenzy, and Ragamuffins. EQUI-LIBRIUM (no catalog number). Total time 60:21. (available from Equilib¬rium, P. O. Box 305, Dexter, MI 48130. Web site: <www.equilibri.com>)

“Uptown, downtown, minimalist, ethnic, formal, free, tonal, atonal; there’s a lot of interesting music out there for clarinetists,” writes clarinetist William Helmers. His solo recording, Recitative and Frenzy, is a perfect example. This collection of diverse music demonstrates the vast array of sounds and effects possible when one merges contemporary music with an instrument as chameleon-like as the clarinet.

William Helmers enjoys an active and varied career as an orchestral and chamber musician, soloist, teacher, conductor, and recording artist. Clarinetist with the Milwaukee Symphony since 1980, he also performs with the Milwaukee Chamber Orchestra and the contemporary music ensemble Present Music, and has toured extensively in Europe, Asia, and throughout the United States. Since 1994, he has been a faculty member of the University of Wisconsin–Milwaukee. Known for his performances of new music, Helmers has given several premieres, including the American premiere of John Adams’ clarinet concerto, Gnarly Buttons (1997), and the world premiere of Roberto Sierra’s Piezas Características and Lawrence McDonald’s Concertino for bass clarinet and orchestra. He holds degrees from Eastman and Juilliard, where he studied with Stanley Hasty and Joseph Allard.

On this recording of compositions dating between 1991 and 1997, Helmers displays an impressive range of lyricism and virtuosity, utilizing extended as well as extremely difficult standard techniques. His wide dynamic range and imaginative phrasing highlight the clarinet’s versatility and work to clarify the compositions’ complexity.

Kamran Ince, the composer of Lines (1997), was born in 1960 in Montana to American and Turkish parents. A holder of the Prix de Rome, a Guggenheim Fellowship, and the Lili Boulanger Prize, his compositions have been performed by major American orchestras. He is co-director of the Center for Advanced Research in Music, and a faculty member of the University of Memphis.

In Lines, writes Ince: “I am continuing to be taken with sounds that are very spiritual, longing for ‘something’ … It is lightly tonal, obsessing on certain lines/chords, searching, etc. The music is calm, patient, feeling what it’s thinking, thinking what it’s feeling … Lines also continues my journey back ‘home.’ By this I mean exploring my roots in a much more concrete manner in the music (and culture) of Turkey/Ottomans and the Byzantium. With all this I am continuing my affinity to budy the wild and spiritual, the mixing of the very simple with the complex. To find the equilibrium, unity, continuum among the contrasting ingredients is an ongoing passion.”

The modal, minimalist beginning evokes the composer’s Turkish ancestry. The piece opens softly with the composer at the piano and a repeated half-step flutter tongue motive in the clarinet. Gradually the clarinet motive evolves, becoming progressively louder, higher, and noisier, leading to an active middle section and then to a brief, introspective passage featuring quarter-tones executed in the altissimo register. The return of the flutter-tongue motives marks the end. Helmers expertly executes the flutter tonguing, quarter tones, and dynamic extremes for a haunting effect marred only by an occasional loss of control in the altissimo register.

John Downey, the composer of Solilo¬quy, has garnered an impressive array of awards including a Fulbright grant, an NEA award, and the distinction Chevalier de l’Ordre des Arts et des Lettres, the French government’s highest form of recognition. With degrees from the Paris Conservatory and the Sorbonne, he has worked with Honegger, Milhaud, Messiaen, Babbitt, Sessions, and Boulez. He is a Distinguished Professor (Emeritus) of Music at the University of Wisconsin–Milwaukee.

Soliloquy was originally written in 1996 for Thomas Stacey, English hornist with the New York Philharmonic. As the title implies, writes Downey, “the music is introspective, meandering gently through
time, coming to rest at multiphonic cadences. After a brief jazzy section and some mildly agitated commentary, the monologue gradually subsides in a bell-like tolling.” Helmers captivates the listener, punctuating this soliloquy with musical commas, multiphonics, as if carrying on a musical conversation.

Born in Seattle in 1938, Paul Chihara has received awards and commissions from major U.S. orchestras, the Aaron Copland Fund, and the Guggenheim and Fulbright Foundations. He was Composer-in-Residence from 1973–1986 with the San Francisco Ballet, and has composed scores for more than 90 motion pictures and television series. He is Professor of Composition at UCLA.

The Sonata for clarinet and piano is the most tonal piece on this disc. It was begun in April of 1994 while Chihara was recovering from a serious illness. The composer writes: “During this period, I thought a great deal (often in delirium) about the music that I had played as a young music student, especially the Brahms G major and Mozart E minor violin sonatas. Fragments of these lovely pieces appear, almost as fleeting dream impressions, as well as brief allusions to my song ‘Born to be Together’ from Shogun the Musical. I believe that composing this sonata was instrumental in my eventual recovery.”

The Sonata is comprised of two thematically related movements, both lyrical in character. The amiable opening is reminiscent of Brahms’ Eb Sonata, even containing the same tempo marking, “Andante amabile.” Helmers is joined by pianist Stephanie Jacob, a faculty member of the Wisconsin Conservatory of Music, in a sensitive performance featuring fluid, lyrical playing and excellent intonation. Their musicianship helps to sell a composition that is somewhat long and lacking in musical contrast, marked by repeated quotations of the opening melody.

Paul Osterfield’s Six Vignettes (1997) is a collection of short, contrasting character pieces for unaccompanied clarinet. Osterfield serves on the faculty of Middle Tennessee State University and has received awards from BMI, ASCAP, Cornell University, and the Library of Congress.

The composer summarizes the piece: “In the first movement, the performer focuses on different pitches in each section, playing almost entirely in the clarino register. The second movement, using the chalumeau register of the clarinet, is a slow melody based on a 12-tone row. The third movement begins with a basic pulse that continues throughout the entire movement; however, the activity surrounding the pulse constantly increases. The traditional metric ‘grid’ is removed in the fourth movement, lending an improvisatory-sounding feel to the music. The fifth movement is lugubrious, focusing on the wide dynamic and registral ranges of the instrument. The final movement, using octatonic collections, is the bookend that focuses on the athletic nature of the clarinet.”

Helmer’s full range of virtuosity is on display here: dazzling finger technique, fast passages in the extreme altissimo, multiphonics, and wide leaps played beautifully in tune. In the third movement, he brilliantly navigates the contrapuntal lines, making this clarinet solo sound like a clarinet duet.

James Grant, the composer of the last two works presented here, Recitative and Frenzy (1993) and Ragamuffins (1991), is known “for his colorful language, honed craft and immediacy.” In addition to receiving first prize in the 1998 Louisville Orchestra competition for new orchestral music, Grant was one of five American composers to win the 2001 Aaron Copland Award. He is currently Composer-in-Residence with the Bay-Atlantic Symphony in Bridgeton, New Jersey.

Grant describes Recitative as a “plaintive, mournful narrative that swells into outbursts of rage and confusion...” and Frenzy as “a relentless wave of frenetic momentum supported by a percussive, densely contrapuntal piano accompaniment.” This is surely one of the most demanding pieces on the recording, and William Helmers and Stefanie Jacob are up to the task. Their performance, both as individuals and as an ensemble, is superb.

“A ragamuffin” is most often defined as a shabbily-clothed, dirty little kid who’s up to no good and a lot of fun — which is what this piece is all about,” writes Grant referring to Ragamuffins, a duet for Eb and Bb clarinet. Playing Eb in this entertaining work is Helmer’s colleague, Diana Haskell, Assistant Principal and Eb clarinetist of the Milwaukee Symphony. Technique and ensemble are crisp and intonation solid. Particularly impressive are the unison runs, executed with immaculate timing and finesse, and the jazzy Eb section, played boldly with great pizzazz. This piece would make a wonderful finale to a shared recital. In addition, writes the composer, “because neither voice is ever really considered ‘top’ voice, this duet can be performed by any combination of Bb clarinet (soprano or bass) and Eb clarinet or saxophone. This is a versatile piece that begs experimentation with varied instrumentation.”

In conclusion, this is a valuable recording of important new music that showcases the talents of William Helmers and the musical possibilities of the clarinet. The recording quality is excellent and the assisting musicians first-rate.

by Christopher Bade

Wilfred Josephs — Music for Clarinet.

Wilfred Josephs (1927–1997) combined his advanced music studies with the profession of dentistry. He was a prolific and versatile composer having written music for ballet, orchestra, chamber ensembles of all kinds, concertos, choral groups, operas, feature films (26), documentary films (33), and television productions (119).
Among his awards are the 1st Prize in the Jeunesse Musicales and the Guardian/Arts Council Prize. He expressed a preference for the A clarinet due to its warmth and the extra C at the low end of the range.

The Clarinet Quintet was composed in 1985 for Angela Malsbury. The piece has an unusual compositional feature: two first movements are used, 1a and 1b. The composer indicated that “they follow each other without a break” and that “1a is not a prelude or an introduction to 1b” as “they both carry equal musical weight.” In this extended work the tonal harmonic language employed is eclectic: there are long passages reminiscent of the late Romantic era, folk-like melodies and modal harmonic tendencies recalling Bartók, the concluding cadence of the fourth movement “Nottturno” recalls the choral music of Arvo Pärt, and lengthy melodies in the “Dispariatura” movement have an almost American flavor, to name but a few of the attractive features. The clarinet writing is idiomatic and challenging. Stamina and control are considerations as well. Ms. Merrick is equal to the challenge. Her technique is fluid and her clarinet sound is velvety smooth. The balance is quite good, although the writing for string quartet is not as profound as for the clarinet.

The two clarinet sonatas were written with close proximity to each other, much like Brahms did almost 100 years earlier. “What was good enough for him is certainly good enough for me,” stated Josephs. Sonata No. 1 was composed between September of 1987 and March 1988. Only two weeks later Sonata No. 2 had its opening movement completed.

Sonata No. 1, Op. 48 was written for Martin Powell. It begins much in the same feeling and harmonic idiom as the close of the Quintet. The clarinet is given a luscious legato theme that is taken up by the piano creating an intriguing two-part counterpoint that seems very fresh. The third movement “Scherzo” has some of the playfulness of the “Scherzo” of Françaix’s Concerto. Numerous octave jumps moving playfully throughout the ranges of the clarinet are answered by the piano in a humorous dialogue that makes its way into a rather grand waltz. One also is reminded of the jollity of Babin’s Hillandale Waltzes. “Monody,” the concluding movement, opens with a solo clarinet line which is developed to some degree spinning into a homophonic song texture featuring the clarinet as a solo singer. A marcato version of the solo clarinet melody blasts out of the idyllic texture in an extremely forceful manner, taxing the tonal control of the clarinetist. Josephs then spins this gesture into something more cantabile and emotional, reminiscent of the music of the French conservatory contest pieces. Perhaps the overriding feature of the composer’s music is the nature of continual discovery and changing nature of the language.

The opening of Sonata No. 2, Op. 149 is very forceful. The clarinet plays a truncated but flowing chant-like theme punctuated by unison interjections of the piano. It culminates with a fortissimo unison passage after which the clarinet is asked to play at the loudest possible dynamic level in the chalumeau register. Only in this passage is the intonation questionable. There is a noticeable distortion of clarinet tone and pitch at this point. The relative seriousness of the “Moderato” first movement is quickly replaced in the lighter “Intermezzo.” Apparent in this movement in particular is the treatment of musical equality between clarinet and piano. The faster movements do make enormous technical demands on the clarinetist. The concluding “Vivo leggiero” also calls on virtuosity from the pianist. Passages abounding with syncopation and a “perpetual motion” feel are joyous and sound fun to play. Altissimo control combined with technical prowess are prerequisites to mastery of the last movement. This sonata has just three movements and is much more outgoing than the First Sonata.

Linda Merrick enjoys an international career as soloist, recording artist and clinician. She specializes in contemporary repertoire and has been instrumental in encouraging new works for clarinet by British composers. She has performed at numerous I.C.A. and CASS conferences. Her technical mastery and innate sense of musical line are well demonstrated here. The clarinet sound is beautifully round and well focused except in the extremes of dynamics and ranges. The recording quality is uniformly excellent.

This CD is a refreshing listening experience. The music of Wilfred Josephs is probably not well known among clarinetists. The pieces presented here are appealing and require an advanced level of music-making ability and ensemble skills. The Kreutzer Quartet and pianist Benjamin Firth prove able collaborators. Josephs’ music, like that of other British composers in the 20th century, should be presented more often if only for the accessible tonal idioms and idiomatic clarinet writing.

by Thomas Josenhans

American Lyrique. Karen Dannessa, clarinet; Kenneth Boulton, piano; Henry Grabb, oboe and English horn. John MacKay, Jr.: Sonatas No. 1 (1990) and No. 3 (1995) for clarinet and piano, and Romance (1997) for oboe, clarinet and piano; Mark Sforzini: Two American Sketches (1996) for clarinet and English horn. no label name or number. Total time 65:41. (available from the artist at: Dept. of Music, 840 Wood Street, Clarion University, Clarion, PA 16214., tel. 814-393-2436)

Dedicated to the victims of the events that occurred on September 11, 2001, American Lyrique is aptly titled for the sentimental compositions of American composers John MacKay and Mark Sforzini. Karen Dannessa and her collaborators succeed in communicating the gamut of emotional content of these four lyrical works for clarinet.

An active performer and scholar, Ms. Dannessa is currently on the faculty at Clarion University in Pennsylvania. The works of John MacKay on this disc were written for and premiered by Ms. Dannessa, and she had the privilege of collaborating with Mr. MacKay as he crafted his works. Currently, the pieces are all in manuscript and not yet published. John G. MacKay, Jr. is both a pianist and composer, who taught at the University of Iowa, Richmond University, and Pittsburg State Uni-
versity. An enthusiast of the chamber and solo music of Brahms, Schubert and Schumann, MacKay's compositions could all be classified as "Neo-Romantic." While the pieces are not exactly programmatic, the moods are elevated and characters quickly change within the works. In general the piano parts are very flowing and the clarinet line floats on top of the lush texture; the lines are rarely inactive. MacKay exploits the entire range of the clarinet, which Dannessa masterfully controls.

The first movement "Allegro" of the Sonata No. 1 begins with a beautiful and lyrical melody. As the piece develops, mood shifts coincide with modal changes. The clarinet line fits neatly into the piano texture, and at times the piano part provides a lush background upon which the clarinet soars. The second movement, a melancholy "Andante," evokes images of gypsies, with frequent melodic embellishments. Effective timing at the ends of phrases, by both Dannessa and pianist Kenneth Boulton, emphasizes the emotional turmoil of the rich and haunting melody. As it progresses, the music becomes increasingly tumultuous, emphatic and resolute before arriving at a peaceful end. The third movement "Allegro" provides a much needed contrast with an articulated and angular melody. In effect, it is a scherzo, and a caccia, in which the clarinet and piano jokingly imitate each other in alternating episodes.

The second work on the disc, MacKay's Sonata No. 3 is conceptually similar to his First Sonata. Dannessa plays the simple yet haunting melodies of the opening movement with great finesse and clarity. Occasional harmonic surprises are refreshing, and Dannessa plays the highly ornamented clarinet lines with great agility. A nice addition to this sonata is the short waltz-like third movement; it is light and succinct. "In a Lyrical Manner and With Movement" is the title of the fourth movement, which again employs a flowing piano part and lyrical clarinet writing. This movement, along with the preceding waltz, makes for a strong ending to the piece.

Originally intended as the second movement of a three-movement work, the Romance for oboe, clarinet and piano is a nice little morsel and concludes the album. The movement relies on the push and pull of the winds; the oboe and clarinet alternate between canonic and conversational textures, while the piano casually observes,

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### CALL FOR PAPERS AND PRESENTATIONS

**INTERNATIONAL CLARINET ASSOCIATION CLARINETFEST®**

**UNIVERSITY OF MARYLAND • COLLEGE PARK • JULY 21–25, 2004**

The International Clarinet Association will hold its ClarinetFest 2004, a symposium and festival devoted to the clarinet, at the University of Maryland, College Park, MD, from July 21–25, 2004. The program director is Marguerite Baker. The program for the conference will include a series of scholarly papers and presentations. The Association solicits proposals for presentations (such as papers or lecture-recitals) on any topic related to the clarinet. The use of live or recorded performance is acceptable; however, presentations whose sole aim is performance are discouraged. Presentations should be designed to be no more than 25 minutes in length. Those giving presentations must register for the conference. Presenters on the program in 2003 are ineligible for 2004. Each person is limited to one proposal.

Prizes will be offered by the I.C.A. as follows: First place paper, $500 and guaranteed publication in *The Clarinet* journal (subject to editing); and second place paper, $300. To submit a proposal, send the following:

1. SIX copies of an abstract, one page only, fully describing the content of the proposed paper or lecture-recital. The name or identification of the author must not appear on the proposal.
2. ONE copy of an author identification sheet containing the author's name, address, phone numbers, and e-mail address, if applicable. Please list all equipment needs for the proposed presentation. This sheet should also contain a biographical sketch of the author, as you would like it printed in the conference program.

The above materials must be received by January 15, 2004.

**PLEASE SEND TO:**

Dr. Keith Koons, I.C.A. Research Presentation Committee Chair, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354

For more information, write or call Keith Koons at (407) 823-5116 or by electronic mail: <kkoons@pegasus.cc.ucf.edu>.
with moments of unobtrusive commentary. This Romance easily reminds one of an operatic duet between two conflicted lovers.

Two American Sketches for clarinet and English horn by Mark Sforzini is a great addition to this disc. Sforzini has been principal bassoonist of the Florida Orchestra since 1992, and he has written several works for wind instruments. The sketches were commissioned by Dannessa and Henry Grabb. The combination of English horn and clarinet is rarely heard outside of the orchestral setting, and the resulting sound is refreshing. Grabb’s and Dannessa’s playing truly complements each other, and their musical maturity is revealed in their excellent ensemble. This work is made up of two contrasting movements: “Song of the Prairie” and “Atlantic City Rock.” The first overtly exploits the personality of each instrument and is reminiscent of the “Largo” of Dvorak’s New World Symphony. “Atlantic City Rock” is a stark contrast: it is a funkier movement that has a groove found nowhere else on this disc. Both humorous and clever, one cannot help but imagine two mischievous students sneaking around looking for a good time.

The criticism of these sketches is that there are only two. Sforzini obviously has a great imagination, and it would be great to hear what else he could cook up for the English horn and clarinet.

Praise is due Karen Dannessa for producing a CD of music that is so unique and virtually unknown, and her playing reveals a mature musicality. The MacKay pieces, while a bit too similar in style to provide as much variety as one might like on a recording, are welcome additions to the clarinet repertoire, and make this disc well worth hearing.

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INTERNATIONAL CLARINET ASSOCIATION 2004 YOUNG ARTIST COMPETITION

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 years by January 1, 2005 provided that they are not currently under major artist management.

Application: Send materials postmarked no later than Monday 26 April 2004 to:

2004 ICA Young Artist Competition • Michael GalVán, Coordinator
School of Music, Ithaca College • 3322 Whalen Center for Music • Ithaca, NY 14850-7240 U.S.A.
phone: 607.274.3410 • fax: 607.274.1727 • e-mail: <president-elect@clarinet.org>

CONTEST RULES

1. Application fee: $50 US. All applicants must be members of the I.C.A., and must provide proof of membership. Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee. Make amount payable to the I.C.A. in U.S. currency. This fee is non-refundable.

2. Please provide a good quality recording of the following repertoire in this order:
   - Donald Martino: A Set for Clarinet, McGinnis & Marx
   - François Devienne: Deuxième Sonate, mvts. I, II, Editions Musicales Transatlantiques
   - Bohuslav Martinů: Sonatina, Leduc

   The recording should be made on a CD-R, or new cassette tape on one side only, with accompaniment where appropriate. Please be aware that the quality of the recording will influence the judges.

3. Include a photocopy of the contestant’s driver’s license, passport, or birth certificate as proof of age.

4. Both the private teacher, if any, and the contestant attest, in a separate written and signed statement, that the recording is the playing of the contestant and has been not been edited.

5. An e-mail address, summer address, and telephone number must be provided.
   Please note that no application form is required.

JUDGING

Judging of recordings will be conducted with no knowledge of the contestant. Do not place any identification on the CD, cassette, or box. There should be no speaking on the recording, such as announcing of compositions.

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be e-mailed by Friday 21 May 2004. Semifinal and final rounds will be held at ClarinetFest® 2004, to be held in Washington, D.C., USA, 21–25 July 2004. Repertoire will consist of the works listed above.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all semifinalists and finalists. All semifinalists will receive free registration at ClarinetFest® 2004. Travel expenses will be the responsibility of the contestant.

All recordings become the property of the I.C.A. and will not be returned unless a stamped, addressed envelope is provided. (Use U.S. postage or International Postal Coupon.)

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STUDENT...


Kirsten L. Denny, clarinet, M.M. Recital, University of Nebraska–Lincoln, April 18, 2003. Première Rhapsodie, Debussy; Fantasie for Clarinet, Genzmer; Clarinet Concerto in A Major, K. 622, Mozart

Nina Englin, clarinet, assisted by Lenora French, clarinet, Junior Recital, University of Nebraska–Lincoln, March 9, 2003. Clarinet Concerto in A Major, K. 622, Mozart; Capriccio, Sutermeister; Duo Concertant, Op. 9, No. 2, Lefevre; Sonata, Martinu


Julie Linder, clarinet, Senior Recital, University of North Texas, April 19, 2003. Concerto in C Minor, Op. 26, Spohr; Adagio, Harris; Concertstück, Gallois-Montbrun; Serenata Monelleseca, Op. 26 for oboe, clarinet and bassoon, Madsen

Erin L. McCarthy, clarinet, Senior Recital, University of Nebraska–Lincoln, December 15, 2002. Introduction and Allegro Appassionato, Op. 256, Reinecke; Petite pièce, Debussy; Sonata, Op. 129, Stanford; Duo Concertant, Milhaud; Funeral March of the Marionette (wind quintet), Gounod

Dmitry Perevertailenko, clarinet, Graduate Recital, Sam Houston State University, May 4, 2003. Concerto in A Major, K. 622, Mozart; A Set for Clarinet, Martinu; Sonata in F minor, Op. 120, No. 1, Brahms

Jeremy Reynolds, clarinet, D.M.A. Recital, University of Southern California, May 13, 2003. Fantasy for Clarinet and Piano, Nielsen; Partita for Solo Clarinet, Presser; Mini Concerto, Jacob; Hillandale Waltzes, Babin; “Gran Dueto” from Bellini’s La Sonnambula, Bassi

Brian R. Schellberg, clarinet, assisted by Daniel Stover, clarinet, Master’s Recital, Sam Houston State University, March 29, 2003. Fantastisyrkker, Op. 43, Gade; Sonatina, Horovitz; Three Etudes on Themes of Gershwin, Harvey; Concerto for Two Clarinets, Op. 35, Krommer

Daniel Stover, clarinet, assisted by Brian Schellberg, clarinet, Senior Recital, Sam Houston State University, April 27, 2003. Hillandale Waltzes, Babin; Lokale Musik 2.2–25 Kärwa-Melodien für 2 Klarinettten, Zimmermann; Two Majorcan Pieces, Horovitz; Sonata in A Major, Op. 49, No. 1, Reger

Jake Wallace, clarinet, Junior Recital, University of Nebraska–Lincoln, April 17, 2003. Sonata, Copland; Three Pieces, Stravinsky; Fantasietücke, Op. 73, Schumann

Alana Wilson, clarinet, Senior Recital, University of North Texas, April 19, 2003. Sonata in E Major, Op. 120, No. 2, Brahms; Trio in E, K. 498, Mozart; Three Preludes, Gershwin (Cohn)


FACULTY AND PROFESSIONAL...

Diane Cavein, clarinet, Faculty Recital — Moran Woodwind Quintet, University of Nebraska–Lincoln, March 9, 2003. Serenade, Farkas; Wind Quintet, Orban; Serenade and Theme with Variations, Blumer; Vaudeville!, Danner

Bruce Edwards, clarinet, Kunstatation, Kleinsassen, Germany, May 18, 2003. Fantasietücke, Op. 73, Schumann; Sonata in F minor, Op. 120, No. 1, Brahms; Vier Stücke, Op. 5, Berg; Sonatine, Honnegger; Première Rhapsodie, Debussy; Idylle, Bozza


Brian David Jones, clarinet, Levine School of Music, April 12, 2003. Three Preludes, Gershwin/Cohn; Sonata para Clarinete y Piano, Guastavino; “Cavatina” from Ernani and “Finale” from La Sonnambula, arr. Lazarus, Trio in E, K. 498, Mozart; Scaramouche Suite, Milhaud

Lou Kauder, clarinet, Charlottesville, Va., May 7, 2003. Arabesque No. 2, Debussy; Five Pieces for Solo Clarinet, Jacob; Sonatina, Arnold; Overture on Hebrew Themes, Prokofiev; Recalling Benny Goodman (“Rose Room,” “Poor Butterfly,” “Stompin’ at the Savoy”)


PAStICHE, Jan Fillmore Scott, clarinet, Dave Scott, trumpet, Fred Sahlmann, piano, Dave Walton, percussion, University of Maryland, October 29, 2002; Elon University, November 5, 2002. Rough and Tumble, Freund; Sonata, Gates; So It Goes, Stemper; Woodwork, Frackenpohl; The Bitter and the Sweet, Friedman; Bayou Rhapsody, Ward; Partly Sunny, Minerd. Alexandria, Louisiana, March 23, 2003. Banners Series, Lake Charles, Louisiana, April 3, 2003. Bayou Rhapsody, Ward; The Bitter and the Sweet, Friedman; Sonata, Gates; Rhapsody in Blue, Gershwin (arr. McMillan/Pastiche); Pecos Bill, Rose; Partly Sunny, Minerd

Horst Prentki, clarinet, Johanneskirke Schlachtensee, Berlin, Germany, February 1, 2003. Siciliano (from Flute Sonata), Bach; Sonata in B for Clarinet and Piano, Vanhal; Andante con Variazione e Rondo in F Major, Druschetzky; Ahenplied (arr. for clarinet and piano), Schumann; Hebräischer Tanz, Op. 68 for clarinet and piano (arr. Bellison), Drei volkstümliche Klezmerstücke, Levenson. Thomas-Morussaal, Berlin, Germany, February 16, 2003. Gigue, Corelli; Ave Maria, Caccini; Andante (from Sonata for Clarinet and Piano), Mendelsohn; Chassidischer Tanz (clarinet solo), Stutschewski; Canzonetta, Pierné; Tango-Étude No. 3 for clarinet solo, Piazzolla; Petit Concert for clarinet and piano, Milhaud; Parà (Choro) for solo clarinet, Prentki; Capriccio No. 24 for solo clarinet, Paganini (arr. Goodman); Czardas for clarinet and piano, Steinbacher
James Sclater, clarinet soloist, Metropolitan Chamber Orchestra, Jackson, Mississippi, May 4, 2003. Concerto in A Major, K. 622, Mozart

Programs intended for publication in The Clarinet should be sent to James Gillespie, P.O. Box 311367, College of Music, University of North Texas, Denton, TX 76203-1367. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in the format above. For student recitals, only solo degree recital programs (junior, senior, master’s, doctoral) will be listed.

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Send all presentation proposals and nominations to the address below. Recordings and written requests will be accepted through September 1, 2003, and will be reviewed by committee. Please include exact program information including timings and also biographical material for performer(s).

Marguerite Baker, Program Director • ClarinetFest® 2004
Towson University, Department of Music
8000 York Road • Towson, MD 21252-0001
E-mail: <ClarinetFest2004@aol.com>
The I.C.A. has taken a giant step forward in terms of restructuring our operational staff. The board of directors has approved the creation of a new full-time Executive Director position charged with overseeing all organizational business operations. In establishing this new structure, the responsibilities of the current membership coordinator and advertising manager are being consolidated into a single administrative position. The executive director will also be responsible for organizing all non-artistic logistical concerns for future ClarinetFest events (except 2005 in Tokyo). The new structure allows business operations to be centralized in a way that will promote efficiency and better serve the interests of our members, our commercial/industry affiliates, and the greater clarinet community at large.

In considering how best to identify the right person for the job, the board needed only to look as far as our current membership coordinator, Rose Sperrazza. Rose has done an outstanding job of streamlining membership issues/operations since joining our professional staff a little over three years ago. Her experience, enthusiasm and vision for growing the organization will benefit us all in the months and years to come. In addition to her organizational prowess, Rose is a fine musician and clarinetist. She is in the process of completing a D.M.A. degree in clarinet performance at the University of Wisconsin. Rose became membership coordinator in 2000, replacing Elena Lence Talley, the first I.C.A. membership coordinator. Rose and her husband, a music educator in the public school system, live in suburban Chicago. Rose will continue to work out of her home for the time being. If funding allows, we hope to be able to consider relocating into an I.C.A. office space in a professional building at some point in the future. Our organization has grown significantly in size and scope over the past several years and the need has developed for more structured and consistent leadership in overseeing the many activities and affairs of the association. We anticipate outstanding results from Rose's leadership in her expanded role as our executive director.

While looking forward to Rose's future leadership, we would be remiss if we didn't extend a hearty word of appreciation to Gary Whitman, who is completing his obligations as Advertising Manager for The Clarinet and Exhibits Coordinator for ClarinetFest. Gary has been wonderfully successful in serving the I.C.A through building relationships with advertisers and exhibitors. His effective leadership, detailed organizational skills and intuitive management of the important tasks he has been responsible for, all reflect a sincere dedication to the Association. Gary began as advertising coordinator in the summer of 1995. He has served as the fifth advertising manager on the editorial staff of our journal, having been preceded by John Scott, Henry Duckham, James Schoepflin and Robert Luyben. During Gary's years of service in this position, the number of advertisers in The Clarinet has increased considerably. When, in 1999, the board of directors decided to better support ClarinetFest by providing an I.C.A.-funded exhibits coordinator, Gary was identified as the right person for the job. His work in helping identify and attract new exhibitors to ClarinetFest, as well as provide service for those who exhibit regularly, has been nothing short of extraordinary. Although no longer on the professional staff of the I.C.A., Gary will continue his busy schedule of teaching at Texas Christian University and performing as bass clarinetist with the Fort Worth Symphony Orchestra. He is continuing to work closely with Rose in an advisory capacity to ensure a smooth transition into our new operational structure.

Because of publication deadlines, I am writing just as final preparations are taking place for ClarinetFest 2003. The anticipated excitement of pulling off another annual clarinet extravaganza will have receded somewhat by the time you have the opportunity to read this. Nonetheless, the I.C.A. owes a huge debt of gratitude to Kathy Pope for her tireless leadership, vision and dedication in serving the I.C.A. so marvelously as our festival coordinator this past year. Her straightforward style, personal integrity and genuine desire to provide the Association with a memorable event have resulted in 2003 being a very special year for us. Kathy — thank you for all that you have done for us!!! Also, thanks to all whom performed, presented, exhibited and/or attended ClarinetFest 2003. Bravissimo!

Kathy will continue in a service role to the I.C.A. this next year by coordinating the Orchestral Audition Competition. She is taking over from Raphael Sanders, who is completing his term of service. He has served as competition coordinator since the inaugural event in 1997. Thank you, Raphael, for your leadership and dedication for so many years!

For many of us, it is back to school time. For others of us it is time to go back to work on the gig after a short summer break. As the new concert season and school year approaches, I hope we can all look for, and find, the happiness that can come in making music with our friends and colleagues. Many people not working as musicians or music educators have the perception that because we “play” for our profession, it is not real “work” that we do. Anyone who has suffered through a rehearsal that seemed like it would never end or some of the other frustrations that we encounter as musicians knows that “playing” for a living is often more work than is “work.” I remember an engagement that I played several years ago as a young musician in Houston. There was a circus that came through town and I was hired to play baritone saxophone. For me at that time, any gig was a great thing and a wonderful opportunity to pursue my dream of being a professional musician. Those of you who have played a circus job know that the
Hat: My brother's

Shirt: Not real sure where it came from.

Pants: Courtesy of my closet floor.

Instrument:

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playing is loud and continuous. Just before downbeat at the first performance, the conductor told us we would know intermission was about to arrive when the elephants came in. Well, an hour and half later they finally made it. After honking enthusiastically on my bari nonstop for that period of time my lungs, neck, lip, hands and entire body was aching, not to mention my brain feeling like it had been tied in a knot. I didn’t see the elephants come in, but as I took a deep breath to play the next phrase their presence was all too obvious!! It took me at least a full minute to recover from gagging and choking on the hideous smell that they had brought with them. I’ll never forget that lesson. “Playing” is work! As it turned out, when I sold my bari sax a few years ago still attached to the case was the bumper sticker, given to me all those years ago by one of the more seasoned members of that circus band, that said, “I SURVIVED THE CIRCUS!”

As you approach your new musical year, I hope that you can avoid the elephants, or at the very least be able to look past the distractions that detract from what we all too often overlook or take for granted ... the joy of “playing.” Cheers!!

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