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—JONATHAN GUNN
Dear ICA Members,

I hope that 2019 is a rewarding year for everyone in the worldwide clarinet community! The ICA starts off the year with much to celebrate – a healthy financial outlook, striking new logo, and great excitement about ClarinetFest* 2019 in Knoxville and ClarinetFest* 2020 in Reno/Lake Tahoe.

Speaking of Knoxville, ClarinetFest* 2019 is rapidly approaching! The Knoxville artistic team led by Vic Chavez is doing a fantastic job of preparing for the festival. They have engaged a spectacular roster of headline artists, including Mariam Adam, William and Catherine Hudgins, Sylvie Hue, Bil Jackson, Kathy Jones, Ricardo Morales, Mark Nuccio, Ken Peplowski, Milan Rericha, Anton Rist, Gabor Varga, and clarinet legend Stanley Drucker. We will welcome soloists from the United States military bands, and rising young artists Han Kim, winner of the 2016 Jacques Lancelot International Clarinet Competition, and Pablo Tirado Villaescusa, winner of the 2018 ICA Young Artist Competition. ICA Honorary Memberships will be awarded to three clarinet luminaries: Ron Odrich, Alan Stanek and Eddy Vanoosthuyse. The evening performances will be accompanied by the Knoxville Symphony Orchestra, United States Air Force Band of Mid-America and Knoxville Jazz Orchestra. ClarinetFest* 2019 would not be possible without the support of our generous sponsors: Buffet Crampon, D’Addario, Rovner, RZ Woodwinds, Selmer Paris, Vandoren and Yamaha. We are also indebted to the University of Tennessee and City of Knoxville for rolling out the red carpet for ClarinetFest*.

As reported in this issue by Treasurer Tod Kerstetter, the ICA is in sound financial condition. The board has continued to examine the bottom line to identify ways to conserve and increase assets while providing excellent benefits to the membership. The ICA Capital Campaign continues, with a goal of insuring the long-term fiscal health of the association and providing more membership benefits. We are most grateful to the many donors for their amazing generosity! If you have not done so already, I ask you to consider making a donation (no amount is too small!) to the ICA Capital Campaign. Currently, we are seeking donations to support prize money for the 2019 competitions, travel grants for younger members to perform and present in Knoxville, funding for the Harry Sparnaay Scholarship, and funding to continue our work with the Bill Cook Foundation to help children in the poorest regions of the world receive instruments and musical instruction. Please visit www.crowdrise.com/o/en/campaign/ica-capital-campaign to make your donation today and see updates on our initiatives.

The Guido Six International Clarinet Choir Festival at ClarinetFest* 2019 will feature more than 30 clarinet choirs! The festival will culminate with an attempt to assemble the largest clarinet choir ever amassed. This event will be sanctioned by Guinness World Records. I am honored to have been invited by the Knoxville artistic team to conduct this grand event and everyone is invited to participate!

The ICA is very pleased to welcome our new audio reviews editor, Kip Franklin, and associate audio reviews editor, Jeffrey O’Flynn. We also recognize Chris Nichols for his distinguished service as audio reviews editor for the past several years and are delighted that he is now serving as secretary on the executive board.

As the deadlines approach, we ask you to encourage your students and friends to enter the 2019 ICA competitions. We gratefully thank Henri Selmer Paris for providing the instruments to be awarded to the winners of the Young Artist Competition.

Thank you for your continued support of the ICA. I look forward to seeing you in Knoxville this summer!

Musically yours,

Mitchell Estrin
President, International Clarinet Association
MARCH 2019  THE CLARINET

Contact information for national chairpersons is available at www.clarinet.org

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THAILAND INTERNATIONAL CLARINET ACADEMY 2018

by Chaiphat Tripipitsiriwat and Kristine Dizon

The Thailand International Clarinet Academy took place in Bangkok, Thailand, October 1-6, 2018, at the Bandsomdej Chaopraya Rajabhat University College of Music. This project was managed by Chaiphat Tripipitsiriwat. There were over 40 participants from Thailand, China, Singapore and Brazil. Master classes were taught by Eddy Vanoosthuyse (Belgium), Philippe Cuper (France), Kristine Dizon (United States), Marco António Mazzini (Peru), Sun Zhen (China), Xiao Luo (China), Christhatai Paksamai (Thailand), Akkarapon Dejwacharanaon (Thailand) and Cassandra Fox-Percival (United States). A lecture and master class about Silverstein ligatures was given by Dizon.

Workshops included a repair course with Michel Klein (France), a course of reed making by Dejwacharanaon, and an extended technique course by Mazzini. Piano accompanists included Usa Napawan (Thailand), Pimlapa Suklalordcheep (Thailand) and Wang Jiaxin (China).

In addition, there were featured recitals by students and the clarinet faculty, including an international artist concert that featured Cuper, Dizon, Luo, Mazzini and Zhen, a concert held at the Belgium Embassy that featured Vanoosthuyse performing the Mozart Quintet for the Belgium ambassador of Thailand, and a clarinet choir concert. The final concert featured Mazzini conducting the clarinet choir featuring South American music with soloist Christhatai Paksamai, who performed Buys’ Adagio e Tarantella for the Peruvian Ambassador of Thailand.

The Thailand International Clarinet Academy was sponsored by the Embassy of Belgium in Thailand, Buffet Crampon, Intermusic, Yongseng, Music Elements, Silverstein, Cecilia Music, Melody Solutions, F. Artur Uebel, D’Addario, Threera Music, Vandoren, PUCP University, Sound and Art, Bangkok Symphony Music School, 101 Piano and String, and Bid Cola.
2018 GENEVA INTERNATIONAL CLARINET COMPETITION

by Jean-Marie Paul

The Clarinet Competition of the 73rd Geneva International Music Competition took place November 3-14, 2018, in Geneva, Switzerland. The competition was open to all clarinetists born after November 8, 1988. The previous clarinet competition was held in 2007, with Shirley Brill taking second prize, and Uriel Vanchestein and Valentin Uryupin awarded third prize ex aequo.

The jury for the 2018 competition included President Sharon Kam (Israel) and members Jerry Chae (Korea), Michael Collins (Great Britain), Lorenzo Coppola (Italy), Romain Guyot (France), Kari Kriikku (Finland) and Richard Stoltzman (United States).

For the first round, candidates were required to send a video recording featuring performances of the Debussy Primo and Donizetti Studio Primo. The pre-selection jury included Romain Guyot, Nicolas Baldeyrou, Lorenzo Coppola, Nuno Silva and Michel Westphal.

A total of 42 candidates were preselected from a host of countries including Russia, Italy, France, Portugal, South Korea, Spain, Japan, Taiwan, Uruguay, Latvia, Sweden, Hungary, China and Switzerland.

Six candidates were selected for the semifinal round: Kevin Spagnolo (Italy), Giovanni Punzi (Italy), Carlos Ferreira (Portugal), Vitor Fernandes (Portugal), Sergei Eletskiy (Russia), and Gervasio Tarragona Valli (Uruguay). The program for this round included the Mozart Quintet, a choice between Bassi’s Fantasy on “Rigoletto” and Lovreglio’s Fantasy on “Traviata,” and one additional work selected from the Bernstein Sonata, Poulenc Sonata, Lutoslawski Dance Preludes, Martinů Sonatina and Arnold Sonatina.

Three finalists were selected and for the final round they each performed two concertos. The first concerto was the newly written concerto by Jaehyuck Choi of South Korea, winner of the 2017 Geneva Composition Competition. The second concerto was selected by each finalist. These concerti were performed with the Geneva Chamber Orchestra conducted by Pierre Bleuse.

First prize was awarded to Kevin Spagnolo (Italy), second prize to Vitor Fernandes (Portugal) and third prize to Carlos Ferreira (Portugal). You can read more about the competition and see videos from the competition at The Clarinet [Online].

BILL AT 92: CLARINET WORKS OF WILLIAM O. SMITH

by Robert Spring

On September 22, 2018, William O. Smith turned 92 years old. In typical Bill Smith style, this event was celebrated with a concert of his music, including three world premieres, and Bill himself performing! The event was held at Gallery 1412 in Seattle, Washington, and was attended by many Seattle clarinetists, as well as two past presidents of the ICA. The gallery was filled to capacity with friends of Bill Smith and fans of his music.

The world premieres included Trio for two clarinets and bass clarinet, with William O. Smith and James Falzone, clarinets and Rachel Yoder, bass clarinet; Seattle Imp (structured improvisation), William O. Smith, James Falzone and Rachel Yoder, clarinets; and Microtonal Ritual, Rachel Yoder, clarinets. Also performed were Five Fragments for double clarinet (1977), Jesse Canterbury, double clarinet; Jazz Set for two bass clarinets (2012), Jenny Ziefel and Beverly Setzer, bass clarinets; and Enchantment for clarinet and voices (2018), William O. Smith, clarinet.

Each piece celebrated a different aspect of Bill’s life, including his legendary improvisational skills. The last piece, Microtonal Ritual, performed by Yoder, was filled with theater as well as musical virtuosity. The stage was set with five different parts of the clarinet, each with its own mouthpiece and reed, and most of the movements called for two parts to be played simultaneously. The double clarinet sounds were astonishing to say the least.

It was a fitting celebration of the life of a man who has meant so much to the clarinet world.
POTSDAM SINGLE REED SUMMIT 2018

by Miles DeCastro

On September 15 and 16, the Crane School of Music single reed faculty (Julianne Kirk-Doyle and Raphael Sanders, clarinet, and Casey Grev, saxophone) hosted the Potsdam Single Reed Summit in beautiful Northern New York. This biannual event gives participants access to a range of musical opportunities typically found at much larger festivals, but without the higher travel and registration costs typically associated with such events.

The summit alternates between embracing all single reeds and focusing solely on clarinet. Single reeds were the order of the day this year, and the program featured outstanding performances, master classes, and lectures by clarinet artists Kimball Sykes and Richard Nunemaker, the Viridian Saxophone Quartet, local professional wind band the Northern Symphonic Winds and clarinet technician Miles DeCastro. Current Crane School of Music students and alumni were also featured in recitals, master classes and Q&A sessions.

In addition, summit participants had the opportunity to play in clarinet and saxophone choirs, and try some of the latest single reed gear in the exhibition room.

The Potsdam Single Reed Summit provides an opportunity to work with world-class musicians without world-class costs. We look forward to the Potsdam Clarinet Summit in 2020! For more information, visit www.facebook.com/Potsdamsinglereedsummit

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2018 FROST SINGLE REED DAY

by Lee Seidner

The University of Miami’s Frost School of Music held its annual Frost Single Reed Day on November 10, 2018. There were over 60 participants from throughout Florida, including middle school and high school students as well as community members. The one-day event was hosted by Margaret Donaghue Flavin, associate professor of clarinet, and Dale Underwood, professor of saxophone. The event was co-organized by teaching assistants Lee Seidner, Claire Grellier, Frank Capoferri and Joseph Speranzo.

The day began with registration in the lobby of Gusman Concert Hall, followed by a welcome from Donaghue Flavin and Underwood. The participants then had large group warmups and music rehearsal led by teaching assistant Speranzo. After the large group time, the clarinet and saxophone participants separated. From there, the clarinet students were split up into three groups based on their years of experience. Each group received master classes on technique, tone production and embouchure, and articulation led by Donaghue Flavin and teaching assistants Grellier and Seidner, respectively.

Once the master classes were completed, all participants came back together for another large group rehearsal. The final concert included performances by the Frost clarinet choir, Frost saxophone ensemble, and a side-by-side performance of the participants with Frost undergraduate and graduate students.

The concert included works by Vaclav Nelhybel, John Philip Sousa, Satoshi Yagisawa and an arrangement of Dua Lipa and Calvin Harris’ song, “One Kiss” by Gabriela Castro of Four Play Clarinet.

The next Frost Single Reed Day will occur in November of 2019. For more information, contact Margaret Donaghue Flavin at mdonaghue@miami.edu.

ICA RESOURCE LIBRARY RECEIVES NEW DONATIONS

The ICA Resource Library is housed at the Michelle Smith Performing Arts Library at the University of Maryland. The library features a large collection of clarinet music and resource materials available exclusively to ICA members. Members can visit the library or borrow materials from the collection by mail. The collection recently received substantial donations from the late Harry “Bud” Rubin, and the parents of Annette Luyben, Robert and Annette Luyben.

Donated materials were organized by ICA’s past historian Alan Stanek and are now available to ICA members. The items donated by Bud Rubin include an immense collection of rare cassette tapes featuring performances from past ClarinetFests® by Mitchell Lurie, Sidney Forrest, Stanley Drucker, Guy Deplus, Karl Leister and more. Materials from the Luyben family include programs, flyers, obituaries, photos and other various documents from the early days of the ICA.

For more information on how to view these wonderful new donations as well as the remainder of the collection, please visit https://ica.wildapricot.org/ICA-Resource-Library and log in using your ICA login information. A full list of the new donations can be viewed at The Clarinet [Online].
THE AMERICAN SINGLE REED SUMMIT

by Alanna Benoit and Karmin Mazzocchi

From October 25 to 28, 2018, Truman State University, located in Kirksville, Missouri, hosted approximately 300 attendees for the inaugural American Single Reed Summit. It was a success, featuring master classes, performances, lectures and workshops of all kinds. There were many featured international clarinet artists including Radovan Cavallin (Spain), Antonio Saiote (Portugal), Dominique Vidal (France) and Sarah Watts (U.K.), who each gave unforgettable performances and master classes. The summit was established by board members Larkin Sanders, Neal Postma, Kristine Dizon, Stacy Christofakis, Sara Eastwood, Scotty Phillips and Kevin Vorabour. Numerous Truman State professors and volunteers helped to facilitate the event, including Jesse Krebs (clarinet) and Xin Gao (saxophone), resulting in a seamless and engaging experience for all who attended.

Well over 100 events took place, immersing each participant in the wonderful world of single reeds. Lectures on a wide variety of subjects were given, ranging from “How to Perform with Electronics” to “Humor in the E-flat Clarinet’s Orchestral Repertoire” to “Extended Techniques for Contrabass Clarinet.” Others included “Solo Clarinet Works by Women Composers,” “Never Have a Bad Reed Again,” and “Real-time Ultrasound Articulation Imaging.” Recitals of all types were performed each day, including world-premiere performances by The Room 9 Duo, Betty Bley, and the Capstone Quartet (with clarinetist Osiris Molina), as well as a bass clarinet choir tribute concert to Harry Sparnaay. The exhibit hall was booming with excitement from a variety of vendors, including Lomax Classic, ReedGeek, Wiseman Cases, Buffet Crampon, Brian Corbin Products, Legere Reeds, SaxQuest, Vandoren, Silverstein Works, Lohff & Pfeiffer, Conn-Selmer, Rovner Products and Yamaha.

The goal of the American Single Reed Summit is to help foster deeper connections between clarinetists and saxophonists on all levels while creating meaningful musical experiences, and to this end it was a huge success. Participants left inspired and excited for the next summit in 2020!

2018 COLORADO CLARINET DAY

by Annaka Hogelin

On September 16, 2018, the University of Colorado hosted the annual Colorado Clarinet Day, with guests John Bruce Yeh and Michael Lowenstern. The morning potpourri recital featured regional artist teachers Daniel Silver, Wesley Ferreira, Lauren Jacobson, Blake McGee, Jason Shafer and Sergei Vassiliev. In addition, CU alumni Tim Phillips, Lucas Munce, Kellan Toohey and Jessica Lindsey performed.

CU Director of Bands Don McKinney led the clarinet choir, which included members from the Colorado Clarinet Choir started by the legendary and late Donald Ambler. The choir played classics, as well as transcriptions by clarinetist Michael Drapkin. Yeh presented an insightful master class with students from four Colorado universities, emphasizing the importance of a vocal approach, efficiency in playing and having a story to tell.

Lowenstern brought the house down as he performed some of his own compositions and in an interactive session explained his approach to music and the use of technology in his live looping compositions. Yeh’s dazzling evening recital included selections by James Stephenson, which he recently recorded. Yeh was joined by Silver for the Poulenc Sonata for Two Clarinets.
recital concluded with Yeh, Lowenstein and Drapkin performing Drapkin’s arrangement of Vaughan-Williams’ *Folk Song Suite* and brilliant encore of *Lassus Bass Clarinet* (trans. Drapkin). The day was filled with an exceptional variety of music, a high standard of artistry, and a palpable sense of camaraderie.

Thanks to our exhibitors: John Weir and Patti Goodwin from Taplin-Weir; Boomer Music from Fort Collins, Colorado; Chris Harmon from Buffet Crampon; and Michael Tran from Vandoren. We would also like to thank the President’s Fund for the Humanities at CU Boulder, the Roser Visiting Artists Program at CU Boulder and Robert Shay, Dean of the College of Music.

**IN MEMORIAM**

**DAN HEARN (JULY 22, 1934 – JULY 1, 2018)**

The clarinet world became a little less bright on July 1, 2018, with the passing of Dan Kent Hearn. He was a fine player and a wonderful teacher as well as a virtual encyclopedia of clarinet knowledge. He was professor of clarinet at Tennessee Tech University from 1967-2001.

Dan Hearn grew up in Texas City, Texas, and after graduating from high school, attended Sam Houston State College followed by two years in the U.S. Army Band in Seattle, Washington.

He received his Bachelor of Music and Master of Music degrees from the University of North Texas where he studied with Lee Gibson. He completed additional studies with Jeffrey Lerner at the University of Houston. In addition to his primary career focus of clarinet teaching and performance, Dan Hearn also served as a band director at both the high school and college levels and taught every age group from elementary school through university. He joined the faculty of Tennessee Tech University in 1967 teaching clarinet, saxophone and theory, and working with the band. He was principal clarinetist with the Bryan Symphony for his 34-year tenure at Tennessee Tech.

Dan was clarinetist with the Nashville Symphony (1969-1979) and played with the Knoxville and Chattanooga Symphonies. As clarinetist with the Cumberland Quintet at Tennessee Tech, he performed more than 400 concerts, including Carnegie Hall, recorded three CDs, and went on a European tour.

The quintet held a very special place in his heart.

Since retiring in 2001, Dan performed in musicals locally and at the Cumberland County Playhouse. Always a teacher, he taught private lessons in several area schools. He performed with the Big Band Sound until shortly before his death.

Dan Hearn was an active member of the ICA from its early years, having served as ICA state chair for Tennessee. He also had articles and music reviews published in *The Clarinet*.

What follows are reflections on Dan Hearn from those who knew him:

My dad passed away on July 1, 2018, after a long illness. While I am glad he is now at peace, I miss him very much. I think of him each time I play the clarinet, whether in rehearsal, or practicing at home; I can still hear his lessons, and his advice on playing. I always used to talk about our band rehearsals and music with him. When trying mouthpieces recently, I imagined what he might say; we had many mouthpiece sessions like that over the years.

If we measure a person’s life by the impact they have on others, then Dad
truly had a wonderful life. Over the years, it seems no matter where I go, I meet someone who knew Dad, and whose life was affected by him. At the reception after his funeral, the church was full of people – friends, colleagues, former students – all talking and visiting. I remember thinking to myself how much Dad would have liked that. Dad cared so much about his students, and I think that is what made him a truly fine teacher.

– Steve Hearn

Dan Hearn was a wonderful storyteller. One of my favorites of his stories was about one of the early ClarinetFests®. He said that it was rather unusual for women to perform there at that time. People were caught off guard when a little girl named Elsa Verdehr walked out on the stage and proceeded to give a performance that left everyone in awe. Blew them away.

The comment that I heard most from his former students is that they used what they had learned from Dan through their entire careers. His emphasis on the concepts of good sound, good habits and musical interpretation that was passed on to his students was in turn passed on to their students. One of my own students, on learning of Dan’s death, stated that he was actually her teacher too, since she learned the things that he had taught me and is now passing them on to her students. That legacy, to me, is the finest tribute to any teacher and human being.

– Paula Smith Diamandis

Dan was the consummate gentleman and music professional. His skills on the clarinet spoke for themselves…beauty of tone, superb facility and nuanced musicality. His professional conduct was above reproach. He treated his male and female students the same. He always showed the utmost respect in private lessons and on the conducting podium. He taught us, no matter how experienced we were, to conduct ourselves with dignity and musical character. He never spoke disparagingly of students or colleagues in front of us. He was not arrogant because he respected the art of clarinet performance, that we can make a mistake at any time! He remained humble and selfless – though I do not remember him making any performance mistakes…

A bright light has gone out for all of us who had the honor of studying with Dan Hearn. He leaves a living legacy through us, his students. We reflect his teaching skills, philosophy and character in our own teaching. We pass on not only his high standards of musicality, but his high standards of being a remarkable human being. He is greatly missed.

– Jeanne Russell Newton

REMEMBERING MCDONALD “DON” PAYNE, JR.

by John Cipolla

Jazz clarinetist McDonald “Don” Payne, Jr. passed away on October 4, 2018. Don was born July 24, 1932 in Morrisania Hospital in the Bronx to Panesa Ross Payne of Chester, South Carolina, and McDonald Adolphus Payne of Christ Church Parish, Barbados. Raised in Harlem, the youngest of three sons – the Payne boys (Harry, Robert and McDonald) – he was known to many as “Mac” or “Junior” and in later years, “Don.” At a young age, Don’s love of music, particularly jazz, took root after being introduced to this great American art form by his brother Harry. When Harry left for the Army in 1944 and gave Don his saxophone, the love affair deepened after their uncle Maurice Hubbard gave Don a clarinet. Don eventually took lessons from his first and favorite music teacher, the late, great Cecil Scott, the co-leader of the swing band Cecil Scott and His Bright Boys.

Don played the clarinet, saxophone and flute, hung out at jazz halls and clubs and talked jive with his buddies. Among his friends was the great Sonny Rollins, whom he called his “homeboy from back in the day.” Graduating from Evander Childs High School at age 16, Don later graduated from the Manhattan School of Music with a B.A. in theory and M.A. in music. He later went on to earn an M.A. in administration and supervision from Brooklyn College. By then, known as Mr. Payne to many, he was the popular band teacher at Intermediate School (I.S.) 218 in Brooklyn, where he later became an assistant principal.

Don played in numerous bands over the years, among them the U.S. Army Band, the Brighter Moments Big Band, Jimmy Heath Big Band, Illinois Jacquet Big Band, Kenny McIntyre’s Contemporary Afro-American Music Orchestra, Queens Symphonic Band, Brownstone Clarinets, Phil Costa and the Something Special Big Band, Carol Sudhalter Astoria Big Band, Harbor Conservatory Latin Big Band, Ray Abrams Big Band, and Dance Clarinets with JD Parran and Gershwin Gala. He played as part of the pit band for Broadway’s Black & Blue, Jazz Vespers at St. Peter’s Church, Treemonisha by Scott Joplin at York College, and the World Bass Clarinet Convention in Holland. He also toured Germany and Switzerland with
Dr. Randall Stewart Paul, “Randy,” passed away on Sunday, August 19, 2018. Paul was director of the School of Music at Wright State University in Dayton, Ohio. He was an accomplished clarinetist, scholar, conductor, pedagogue and administrator.

Paul earned degrees from Jacksonville State University, Ithaca College, the University of Cincinnati College-Conservatory of Music and the University of Oklahoma. From 1983 to 1988, he was adjunct professor of clarinet at Wright State and was promoted in 1988 to professor of clarinet. In 2011, he was appointed director of the School of Music there. He served as the Ohio state chair for the ICA and appeared frequently at the Ohio Music Educators Convention as a performer and clinician. He wrote many articles for The Clarinet as well as a book, Successful Strategies for Clarinet Reed Making: Including a Step-by-Step Process (VDM Verlag, 2010). He was an artist/clinician for the Selmer Instrument Company and also served as director and host of the Aeolian Chamber Music Series at the Hayner Cultural Center in Troy, Ohio.

Paul performed as a clarinet soloist and conductor at ClarinetFest®, the Oklahoma Clarinet Symposium, the International Flute Association Convention and the World Saxophone Congress. Other performances included Carnegie Hall, the High Museum of Art in Atlanta, the Tampa Bay Performing Arts Center, the Lincoln Center Bruno Walter Auditorium, and appearances in Canada, Asia and the Virgin Islands. As an orchestral clarinetist, he performed with the Utica Philharmonic (New York), Dayton Philharmonic, Springfield Symphony (Ohio), Dayton Ballet Orchestra, Dayton Opera Orchestra, Oklahoma City Philharmonic, and Richmond (Indiana) Symphony. His conducting engagements included the Cincinnati Civic Orchestra, the Miami Valley Junior Winds, and the Miami Valley Symphony Orchestra.

Paul was an inspiring teacher and performer, a cherished colleague, and an outstanding administrator with an infectious sense of humor. He will be sorely missed. He is survived by his wife of 32 years, Nora; his father Brayton B. Paul and wife Jean; sister Joy Singletary and husband Joe; niece Megan Rimkus and husband Ben; stepbrother Russell Montgomery and wife Michelle; and half-sister Donna Davis.

In his memory, contributions can be made to the Randall S. Paul Music Scholarship Fund, which will aid students at the Wright State University School of Music. Donations can be made online (www.wright.edu/give/rpaul) or by check (contact Sara Woodhull at the Wright State Foundation for further information at 937-775-4921).
Dear clarinet friends from all over the world, I am very happy to share the story of Chinese clarinet development with you. My name is Yuan Yuan, clarinet professor at the China Central Conservatory of Music, Beijing (CCOM).

Chinese clarinet development parallels our country’s development. When I was a student in the 1980s, not so many people in China were learning the clarinet, and I didn’t know much about it. There was no internet, no good editions of scores, and lots of music was hand-copied. People would bring back scores from abroad and Hong Kong, and we would copy them; it was the only way to get the scores. Not many people knew about instruments and accessories either. My first professional mouthpiece was brought back from Hong Kong by a friend. I used it for a really long time, and couldn’t get myself to change it.

In the early development of Chinese clarinetistry, there were some highly respected Chinese clarinetists. They were the first overseas students appointed by our country to study in Eastern Europe and the Soviet Union. My teacher, professor Tao Chunxiao, is a representative. They brought back many clarinet teaching materials and their learning experience, and built the Chinese clarinet teaching system. In the meantime, they promoted the development of Chinese clarinet works that time; some of these works are still very popular now.

With the opening of China, people were paying more and more attention to art. Many of my classmates at CCOM went to America and Europe to study, so academic exchange was becoming more common. What made a big impression on me was the respected professor Guy Dangain’s master class at CCOM – his teaching ideas and recital caused a sensation throughout Beijing. Then every year there were prestigious European and American clarinetists, and educators gave master classes at CCOM, but not very often. I realized the gap between the Chinese and international clarinet playing level by listening to these clarinetists’ recitals and master classes. But at the same time it made me love this marvelous instrument more, and I began to have an infinite vision of the future. I hoped I could be a clarinet teacher.

 Eventually in 1997, I was admitted to the Conservatorium van Amsterdam, where I studied with professor Herman Braune. During my two-year study in Holland, I listened to many concerts and gained new understanding of clarinet playing. When I went back to China, my dream came true: luckily, I was appointed clarinet teacher at CCOM and started my clarinet teaching career. I also played in the China Philharmonic since 2005.

The CCOM International Clarinet Festival is also a platform for showcasing instrument brands. Each one has an exhibition of clarinet instruments and...
一 介绍中央音乐学院国际单簧管艺术节

亲爱的全世界的单簧管同仁们，

很高兴在这里和你们一起分享中国单簧管发展的故事。我是中国北京中央音乐学院的单簧管教授袁源。中国的单簧管发展其实和中国国家的发展是一样的。80年代当我还是学生的时候，中国没有太多人学习单簧管。也不知道太多关于单簧管的咨询。没有网络，没有原版谱，很多作品都是手抄的，那时候只是通过一些人从国外和香港带回来的乐谱相互复印。也不了解单簧管乐器及配件。我的第一个专业的笛头是托朋友从香港带回来的。随后用了很多年，一直不舍得换。中国早期的单簧管发展中，有一批受到尊敬的中国单簧管演奏家，他们是由国家支持派到东欧和当时的苏联去学习的最早一批留学生。我的老师陶纯孝教授就是一个代表。他们带回来单簧管教学的很多资料和学习的经验。建立了中国单簧管的教学体系。同时也促进了一些那个年代中国本土的单簧管作品的发展。其中有很作品至今在中国还很受到欢迎。


中央音乐学院国际单簧管艺术节也是乐器品牌展示的平台。每次的艺术节都会安排世界各地和中国乐器及配件相关的展览会。也欢迎更多，更专业的单簧管相关厂商参与到艺术节中。使得乐器的使用者和厂商近距离的接触，各取所需。规模每一届都在扩大。

二 中央音乐学院国际单簧管艺术节的影响力，对中国单簧管发展的作用

北京中央音乐学院国际单簧管艺术节是世界和中国单簧管交流的舞台。将世界各地的最优秀的单簧管演奏家和国际比赛的获奖者介绍给中国的观众，也将中国优秀的年轻单簧管演奏者在艺术节中宣传。让人们了解中国的单簧管演奏水平。从创办的初期就确定这样初衷。同时也让中国的单簧管使用者了解国际乐器品牌，国际了解中国的乐器的平台。每一届的艺术节都会有青少年单簧管学生的专场音乐会。

中央音乐学院国际单簧管艺术节也是乐器品牌展示的平台。每次的艺术节都会安排世界各地和中国乐器及配件相关的展览会。也欢迎更多，更专业的单簧管相关厂商参与到艺术节中。使得乐器的使用者和厂商近距离的接触，各取所需。规模每一届都在扩大。
accessories from throughout the world. We welcome more and more professional clarinet manufacturers to the festival, making closer contact between clarinetists and manufacturers. The scale of each festival is expanding.

**INFLUENCE OF THE CCOM INTERNATIONAL CLARINET FESTIVAL ON CHINESE CLARINET DEVELOPMENT**

The CCOM International Clarinet Festival in Beijing is the stage of world and Chinese clarinet exchange. It brings the best clarinet virtuosos throughout the world and prize winners from international competitions to the Chinese audience, meanwhile showing excellent young Chinese clarinetists to the world, letting the world get to know them and the Chinese clarinet playing level. This was my original intention in founding this festival. In the meantime, it is also a platform to let Chinese clarinetists know about international instrument brands, and let the world know about Chinese brands.

Each CCOM International Clarinet Festival has a special concert for youth...
clarinet students. The organizing committee arranges to bring remarkably talented young players and prize winners to the stage. With the developed internet in China today, their impressive performance on live webcasts makes them a hot topic in the Chinese clarinet world.

Each CCOM International Clarinet Festival has a fervent climax. The organizing committee arranges prestigious Chinese clarinet educators and virtuosos to tell the audience their successful experience. In the second festival, a clarinet ensemble formed by three generations of Chinese clarinetists – the older, middle-aged and younger – together performed a concert. Professor Tao Chunxiao served as the concert master. In the decades of Chinese clarinet development, this was the first time such an event had happened. It was a concert that moved everyone, and pushed the festival to a climax. Apparently this concert had historical significance.

Music needs exchange, and Chinese clarinetists are eager to know about the directions and news of international clarinet development. With the popularity of clarinet in China today, there is more professional talent, and the level is also continuously improving. There are some young clarinetists who have won prizes at international competitions. Although they are not top competitions, compared with 30 years before, today's changes are happening so fast, sometimes even to me.

Just because of this, I firmly believe holding the CCOM International Clarinet Festival will absolutely close the distance between Chinese and world clarinet playing. I believe this stage belongs to everyone who loves the clarinet. Let us move beyond language, enjoying each other's music through our marvelous instrument, the clarinet.

ABOUT THE WRITER

Yuan Yuan is deputy principal clarinet with the China Philharmonic Orchestra and associate professor of clarinet at the China Central Conservatory of Music. Yuan earned First Prize and Special Award for Chinese Work Performance at the First National China Clarinet Competition and First Prize of the First China Woodwind Chamber Music Competition, and has been invited to perform at festivals including the Festival of the Central Conservatory of Music, the Modern Festival of the Central Conservatory of Music, the Xi An International Clarinet Festival, and the Shanghai International Clarinet Festival. His teachers include Yuan Fu Huang, Chun Xiao Tao and Herman Braune.
Strategies for improving rhythm with Michelle Anderson, Betty Bley, Paula Corley, Larry Guy and Jenny Maclay

The study of rhythmic pulse in music research literature is broad and ongoing. John Bipsham's study suggests that rhythmic pulse is unique to humans and evolved specifically for music. The Phillips-Silver study found that only one participant from a large test group failed to find the “beat” when listening to music, but that same participant could synchronize with a metronome when no musical sound was present. A colleague who recently served on a panel for hiring a new orchestral musician described the audition this way: “All of the finalists had great tone and technique, but the winner had the best rhythm.” Despite the wealth of research and commentary on the topic, the question remains: How do we strengthen our sense of rhythmic pulse?

This question was posed to a diverse panel of clarinetists representing different ages, backgrounds and experiences. The following suggestions for improving rhythmic pulse were collected through a series of email correspondences.

Larry Guy writes:

A sense of rhythm involves imagining with great clarity when the next beat will occur. Once one can anticipate its arrival with accuracy, it is relatively easy to place the notes going into that beat, so long as one’s concentration is kept. This is a unique type of ongoing concentration and can be developed in time, even with students who are not particularly gifted rhythmically.

Michelle Anderson observes:

Many smart music students can figure out how a rhythm should go but they cannot keep a steady beat while trying to perform those rhythms. Other than the classic “speed up when it’s easy and slow down when it’s hard” it is common to hear a student who plays the rhythm approximately right because there is no underlying pulse to support it.

1. Employ Movement.

There are many ways to incorporate movement into music learning, including tapping and clapping. Larry Guy acknowledges that foot tapping is a controversial topic. He states:

Many teachers forbid students to tap their feet. However, I find it to be of great benefit to students at a certain level in their development. It allows the next beat to be felt with clarity. As the student matures, there comes a time when foot tapping is relinquished, but it can serve a useful purpose to the young player.

Jenny Maclay agrees and suggests that players “become physically involved with the rhythm. Tap your toe or use another subtle gesture to internalize rhythm.”

The more physical students are in pulse training, the more quickly and deeply they will learn this. My most effective pulse training exercises have students clapping and tapping rhythmic patterns on as many of their body parts as they are comfortable using. Tap a beat along with a metronome or recorded music… on forearms, knees, shoulders, head, thighs, and anywhere we can gently reach as we sit in playing position. There is something about literally feeling a pulse on different parts of our body that activates our brain to notice this pulse more keenly and learn it faster. For more advanced students, have one hand beating duple and the other triple.

2. Utilize the Metronome.

The panelists agree that the metronome is an important tool. Betty Bley states, “In my private studio, I insist on correct counting from the beginning. Even my youngest clarinet students are required to use a metronome during daily practice sessions at home and during their lessons with me.” Larry Guy believes “The metronome is not a dictator, but rather a collaborator. The metronome will reinforce that sense of the next beat and aid in accuracy.”

Michelle Anderson suggests using metronome games to develop rhythmic skills and gives us an example:

Guess the Tempo. As the name implies, the object of this game is to guess the tempo of the metronome without looking. This will improve accuracy when performing a wide variety of speeds in music and is especially useful when sight-reading. Have your students not only guess the tempo but also assign it an Italian vocabulary word (allegro, moderato, lento, etc.).
3. SUBDIVIDE.
Larry Guy outlines specific techniques for successful subdivision:

Subdivide all compound meters. By subdividing them into the lowest common denominator, it becomes possible to keep the tempo steady and to stay accurate between beats. But don’t just subdivide in the mind – lightly tongue the subdivisions to give much more clarity. Always subdivide large groups of notes into smaller groups and create as many different groups as possible. This will aid in achieving technical clarity as well as help the player direct the notes within a large group. This is especially helpful in cadenza-like passages.

![Example 1a and 1b](image1)
Example 1a (as written) and 1b (practice suggestion); used by permission from Rose 32 Studies, No. 21, edited by Larry Guy (Rivernote Press)

Another strategy from Larry Guy is to “subdivide long notes before shorter ones and subdivide according to the note value of the shorter notes.”

![Example 2a and 2b](image2)
Example 2a (as written) and 2b (practice suggestion); used by permission from Rose 32 Studies, No. 3, edited by Larry Guy (Rivernote Press)

Larry Guy emphasizes that “one must find the speed proportion between duple and triple and be able to shift from one to the other without changing tempo.” Paula Corley agrees, saying “the ability to maintain steady pulse in and out of changing subdivisions is an advanced skill that must be practiced. Teaching this skill away from the repertoire is a good option.”

![Example 3](image3)
Example 3; used by permission from Daily Workouts by Paula Corley

4. PAY ATTENTION TO SILENCE.
The panelists agree that players often lose rhythmic pulse during rests. Jenny Maclay reminds us to “avoid ‘resting’ during the rests. Just because you’re resting doesn’t mean you’re not accountable for good rhythm. Rests are also part of the music and thus part of the rhythm.” Larry Guy suggests that we “always sustain a longer note into a rest that follows it. This allows the player to sustain the tempo and prevents a moment of uncertainty concerning the next beat.” Paula Corley advises us to remember that “The tempo is established with the first breath before playing any phrase. Everyone should recognize the tempo from the preparatory breath.” The legendary Miles Davis said “Silence is more important than sound. It’s not the notes you play, but the notes you don’t play.”

5. USE NATURAL RHYTHM.
In his article Rhythms of Learning Brewer writes, “Our bodies pulse with the rhythm of breath, heartbeat, cycles of energy and attention, hunger, sleep cycles – every aspect of our existence flows with rhythm. While we may not be consciously aware… rhythms guide and direct our life.”

Larry Guy uses walking as a strategy:

Walk with the student across the studio, concentrating on seeing and feeling the moment of each next footfall. This is a method for developing the awareness of the oncoming beat. Once one feels the steadiness of the next beat, devise some easy rhythms to sing or clap into the next footfall.

Jenny Maclay says, “When the clarinet is not in my hands, I play the ‘air clarinet’ in time to my surroundings – ticking clocks, the turn signal on my car, or to the beat of a song on the radio.”

Paula Corley allows students to find their natural tempo first. “Listen to prepared materials without an audible metronome first and determine ‘their’ tempo. Next, set the metronome at that tempo and have them play again. Assess, adjust, and develop a plan for gradually getting to the desired tempo.”
6. EXPAND YOUR RESOURCES.

Betty Bley suggests these tools for improving rhythm:

• The I Read Rhythm app (Rolfs Apps) is available for Apple and Android. “A drum head appears on the screen and participants are challenged to tap notated rhythms with the app metronome. Errors are indicated on the screen for immediate feedback.”

• “Smart Music Classic (www.smartmusic.com) has 10 levels of sight-reading exercises that provide instant feedback on rhythmic accuracy. At the end of each exercise students see errors and receive a score. Students can repeat the exercise as many times as needed to improve accuracy.”

• Winning Rhythms, a book by Edward Ayola (www.kjos.com), “guides students through very simple to very complex rhythms in a systematic manner.”

For more advanced students Paula Corley suggests Contemporary Rhythm and Meter Studies by Elliot Del Borgo (www.halleonard.com) as an “excellent tool for teaching complex subdivision in unusual meters. Etudes are reasonably short and there is a companion duet book where both players have equal roles.”

Good rhythmic pulse is a skill that can be learned and maintained. Betty Bley believes “teaching correct rhythm requires a lot of patience and persistence,” and reminds us that “if you invest in your students, everyone reaps the rewards when they succeed.” Jenny Maclay adds, “Developing rhythmic precision and stability doesn’t happen overnight – it takes deliberate practice over time.” Larry Guy reminds us:

Rhythm constantly evolves. Evolution starts with the first note. Every subsequent note relates to notes that have preceded it. Phrases relate to each other as parts of a building and if constructed correctly, the musical architecture can be seen and appreciated in an aesthetic way.

ENDNOTES


ABOUT THE WRITERS

Backun Clarinet Artist Michelle Anderson is from Vancouver and hosts a popular clarinet teaching site www.clarinetmentors.com, with excellent instructional videos and materials about playing clarinet.

Betty Bley is a successful teacher, performer and Vandoren Regional Artist in northern Virginia. Find Betty at www.theclarinetstudio.net.

Pedagogue and performer Larry Guy has served on some of the most prestigious music faculties in the U.S. and has several respected books and articles to his credit. Find Larry at lguyclarinet@gmail.com.

Jenny Maclay is a Vandoren Regional Artist and the author of the popular clarinet blog www.JennyClarinet.com. A graduate of the University of Florida and Versailles Conservatoire, she is currently pursuing her doctorate at the University of Montreal.

Paula Corley is a Texas music educator whose passion is clarinet. She is the “mayor” of Clarinet City (www.clarinetcity.com), pedagogy chair for the International Clarinet Association and the clarinet instructor at Texas Lutheran University.
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NIELSEN Quintet; HINDEMITH, Kleine Kammermusik; SCHUL- HOFF, Divertissement CD601. Westwood Wind Quintet (Da- vid Atkins, clarinet). “I cannot imagine a better performance than the one given here by the Westwood Wind Quintet.” High Fidelity Magazine

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MARCH 2019
THE CLARINET | 21
written for the 60th Prague Spring International Music Competition and dedicated to Professor Jiří Hlaváč, Husa’s *Three Studies for Solo Clarinet* (2007) is intended to convey three different styles of playing: espressivo, legato and staccato. However, the piece delivers much more than these contrasting styles. Each movement contains elements of traditional playing coupled with contemporary techniques, and incorporates subtle shifts in tone color, melodic inflection and rhythmic integrity that demand the most of performers’ technical and artistic capacities. Published by Bärenreiter-Praha, the work is an important addition to our repertoire from one of the world’s most significant composers. Although there are certainly many viable interpretations of this piece, the following suggestions should help serve as a launching point for study and performance of it.

**MOVEMENT I: MOUNTAIN BIRD**

Much of this movement is fairly straightforward and full-voiced. Nearly the entire first page is forte, so it is important that performers keep up the sound intensity. Accidentals should carry through the bar throughout the entire piece in their initial register but do not carry through to octaves. It is worth noting that Husa employs both traditional trills and timbral trills throughout this work, posing the first major obstacle for performers. At first glance the markings look similar, so performers should closely examine which trills to use. Timbral trills are noted with a capital $T$ combined with the traditional trill symbol, whereas normal trills use the traditional symbol only. For the timbral trills, I find that using the standard fingerings and wiggling the left or right hand E/B lever is a convenient way to achieve the desired effect. Alternatively, performers can try wiggling the right-hand A-flat/E-flat key in order to vary the sound. Finally, it is possible to leave the right-hand A-flat/E-flat key off entirely for these trills and wiggle the left or right hand E/B lever, but some may find that produces too much variation in the tone. The first two options are illustrated in Example 1 and are good starting points when learning this work. These fingerings may be applied to the other movements as well.

Another difficult aspect of this movement deals with the fast, technical runs that are concentrated on the second page. To make these runs clean and clear, I strongly recommend employing strategic note groupings in order to let each note of the run be heard clearly and rhythmically. Many of these groupings are intuitive (groups of eight notes divide into two groups of four...
notes, groups of nine notes divide into three groups of three notes, etc.). However, the asymmetrical groupings need a special approach. I would recommend breaking the asymmetrical runs apart into as many equal groups as possible, saving the remaining larger, unequal group for the end (see Example 2). Other combinations of groupings are certainly possible throughout this movement, but my preference is for several smaller groups rather than a couple larger ones. This should help give the runs a bit of energy as they approach the next downbeat and will ensure that all notes have a proper rhythmic place. Organizing the runs in this manner will help make them more even and secure rather than sounding like a frenzy of notes.

The only exception to this note-grouping strategy occurs during the final large flourish of the movement, which serves as a transition into a more dynamically reserved phrase. Here, I advise placing the smaller group at the end of the run (see Example 3). In doing so, the first bit of the run can be organized in two groups of six, with the second group being a repetition of the first at the octave. Adding a small ritardando to the final group of five notes will better set up the ensuing accelerando, and aids in the forthcoming character transition.

**MOVEMENT II: POIGNANT SONG**

In contrast to the first movement’s boldness and raucousness, “Poignant Song” demands control across the full dynamic spectrum, particularly on the soft end. Given the absence of a definite meter, players should be free to take a good deal of time on the dynamic swells. There are two technical challenges to address in this otherwise lyrical, sensitive movement. The first gesture calls for the performer to slide from a thumb F to open G. In order to achieve a smooth slide, I recommend performers push down the two side keys used to play chromatic F-sharp while simultaneously sliding the thumb off from the thumb hole (see Example 4). Once practiced, the resulting slide should result in continuous sound with no bumps or intermediate pitches between the F and G.

The second challenge of this movement is the timbral trills. I recommend the fingerings as shown in Example 5.

The final point to discuss with this movement deals with Husa’s performance indications. According to Husa’s correspondence, for the *quasi gliss* indication “the notes do not need to be performed at pitch, just slurred, sliding.” Husa indicates to use “slow
vibrato” near the top of the second page, but there is some discrepancy among performers as to exactly how long the period of vibrato should last. Husa does indicate that the final bars should be senza vibrato, but it is unclear if that implies vibrato should be employed in the entire movement, the latter half, or just in that isolated instance. Husa writes that “as the music is to be played ‘with sensitivity,’ some vibrato [is] needed, but not in the last three measures.” He also notes that the hollow sound indication in the final bar should result in a “nearly lifeless sound.”

I execute this by slowing the airstream enough so that the resulting sound is equal parts pitch and air. Doing so will cause the pitch to lose its core and thus sound hollow.

MOVEMENT III: RELENTLESS MACHINE

One of the most difficult portions of this movement is the very first run (Example 6). Players must juggle traditional pitches with timbral trills and quarter tones in rapid succession.

This run is crucial for establishing the opening character of the piece, and the fingering suggestions in Example 7 should aid in the technical execution of the opening passage and the B timbral trill near the middle of the movement.

Of all the movements, “Relentless Machine” is the only one to use a time signature. With that in mind, it is very important to give close attention to the rhythmic placement of notes and not compress rests. Those familiar with Husa’s music will notice a striking parallel between the five-note rhythmic ostinato of “Relentless Machine” and the final movement of Music for Prague, 1968. The tempo is marked at 116-120 to the dotted quarter, but I and many others play it a good bit faster. I think that a tempo of 132 to the dotted quarter works well and conveys the virtuosity for which Husa asks.

Again in this movement, Husa has peppered the music with certain performance indications that could cause some questions for performers. Below is a list of those markings as well as a short explanation of how I advise interpreting them:

• breath tone – Start the tone with the air, and keep the airstream moving slowly. Similar to the hollow sound effect from movement 2.
• nat. – Play naturally
• ritmico – rhythmic, but in this instance I interpret it as “in time” or “a tempo”
• reedy – Play with a brighter, somewhat spread tone; “raw”5

The last few lines of the piece can be rather dicey in the high register, so I recommend the following fingerings to help navigate the upper partials successfully. For the high A’s, use an overblown high E and press down the right-hand F-sharp/C-sharp lever. For the
high F-sharps, use an overblown B-flat fingering (see Example 8). It is critical when using this fingering that performers keep the air moving fast and strong so that this fingering stays in the fifth partial.

I have always found the final gesture (Example 9) rather comical and Messiaenesque, as if the machine that has been revving up the entire movement suddenly stalls out. The end is especially effective if performers can really pour on the speed and sound during the final three groups of 16th notes, hold the final fermata until all sound has dissipated, and place the final gesture at a soft but comfortable dynamic.

Overall this is a wonderful piece in our repertoire and its popularity is rapidly growing among players and teachers. I always enjoy programming this work and find that it is a very accessible contemporary piece for audiences. I hope that these suggestions aid in your interpretation of this wonderful work! Good luck and happy practicing!

ERRATA

1. Movement 1, page 1, line 4, beat 2 should contain a C natural
2. Movement 3, page 11, line 3, last trill should be slurred into downbeat of line 4
3. Movement 3, page 12, line 6, add accel. to the descending 16th notes

ENDNOTES

2. Ibid.
3. Ibid.
4. Ibid.
5. Ibid.
6. Ibid.

ABOUT THE WRITER

Kip Franklin is assistant professor of clarinet at the University of South Alabama, and was recently appointed audio reviews editor for The Clarinet. A native of Michigan, he has performed and lectured across the U.S. and Europe. In 2018, Franklin released the album Crossroads: Twenty-First Century Music for Clarinet featuring works by Biedenbender, Husa, Maslanka and Opperman. His teachers include Caroline Hartig, Kennen White, Guy Yehuda and Theodore Oien. For more information visit www.kipfranklin.com.

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Historically Speaking...

by Deborah Check Reeves

“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 is based on sources available at the National Music Museum, located on the University of South Dakota campus in Vermillion (orgs.usd.edu/nmm). Please send your email inquiries to Deborah Check Reeves at deborah.reeves@usd.edu.

Clarinets by American manufacturer Penzel and Müller had a fine reputation. Established in 1899 as a partnership between Gustave Ludwig (Louis) Penzel and Edward Georg Müller, the company continued manufacturing musical instruments into the second half of the 20th century. According to Ancestry.com, “Louis” Penzel departed from Hamburg and arrived in New York City in 1888. Coming from an established business in Germany, on the passenger lists he is noted as being an “Instrumentenhändler” (instrument dealer). Setting up shop at first with his brother, Penzel specialized in making flutes and German-system clarinets. By 1923, Penzel and Mueller (note post-World War I spelling) offered at least 11 different models of clarinet, including five Boehm-system instruments, as well as alto and bass clarinets, flutes and bassoons.

A recent addition to the collections at the National Music Museum is a Penzel and Müller clarinet dated around 1900. Unlike other Penzel and Müller (or Mueller) clarinets in the NMM’s collections, such as NMM 381 (Photo 1), the new Penzel and Müller clarinet NMM 15068 (Photo 2) has an interesting feature. Instead of bearing a “patent C-sharp” key which allows...
for ease of movement between E/B and F-sharp/C-sharp, this instrument has a right-hand thumb key for an alternate F-sharp/C-sharp (Photo 3). This thumb key clearly interlocks with the F-sharp/C-sharp rod (Photo 4).

The right-hand thumb key for F-sharp/C-sharp was a common feature on Baermann-Ottensteiner clarinets (Photo 5). Eric Hoeprich has found examples that date even earlier than the 1870s Ottensteiner clarinets. As early as 1839, Franz Thaddeaus Blatt illustrated a clarinet with the right-hand thumb key.6 Joseph Farbach's 1840 method illustrated a fingering for a 19-key clarinet that included a right-hand thumb key for F-sharp/C-sharp.7

Albert R. Rice has made note of many clarinets that have a right thumb F-sharp/C-sharp, including those made in Germany, France, Italy and more.8 Some of these clarinets date before 1815, and some were made as late as the early 1900s. He is quick to note, however, that NMM 15068 is the first example by an American maker of which he is aware!

Considering Penzel's origins, certainly he knew of clarinets manufactured with the right thumb F-sharp/C-sharp key. It is possible that he offered this on his own make of clarinets, before his partnership with Müller. Continuing to offer that option during the early years of the partnership is a possibility. NMM 15068, which bears Penzel and Müller's typical signature stamp on all its sections (Photo 6), could, perhaps, have been made prior to the partnership and then later stamped with the new name. It appears, though, that the right thumb key was quickly abandoned by this maker. Advertisements from 1913 feature Boehm-system clarinets.9 Even their 1899 patent illustrates a clarinet with a "patent C-sharp" key.10

* * * * *

Special thanks to Stan Davis; without his donation, this study would not have been possible.

ENDNOTES
3 Waterhouse, 298.
7 Ibid., 162.
8 Albert R. Rice, private communication.
9 The Dominant, XXI, 3 (May 1913), 29.

ABOUT THE WRITER
Dr. Deborah Check Reeves is the Curator of Education and Woodwinds at the National Music Museum (NMM) in Vermillion, SD, and professor at the University of South Dakota. She received a doctorate in clarinet performance from the University of Iowa. She plays with the Sioux City Symphony Orchestra and directs Tatag, the NMM's Javanese gamelan performance ensemble. She is a contributing editor to The Clarinet, and serves as the ICA South Dakota State Chair.

The Clarinet seeks articles from members! See www.clarinet.org for submission guidelines.

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September 1 (for Dec. issue)
December 1 (for March issue)
March 1 (for June issue)
June 1 (for Sept. issue)
I’m an amateur clarinetist (and retired professor of chemistry) who has played an Artist model Penzel-Mueller clarinet since 1951, when my dad bought it from a local jazz musician for $95. Growing up, I was of the impression that the end-all of clarinet literature was the Mozart and Weber clarinet concertos and Pee Wee Hunt’s version of 12th Street Rag. Never mind that the solo part was for soprano saxophone.

One Saturday morning around 1995 I slowly came to consciousness listening to the clock radio play a Scriabin prelude which had been transcribed for clarinet and piano and I wondered casually where I might find the sheet music for that pretty piece. That marked the instant of my musical awakening. I had recently discovered music notation software and play-along MIDI files. The use of email was becoming all the rage, and the library card catalogs of the world were just beginning to appear on the internet. Moreover, as a professor I had the privilege of requesting interlibrary loans and my university campus had a 1951 copy of the Grove Dictionary of Music and Musicians. What an embarrassment of riches! So the project began, with a mission to notate and create play-along versions of as many clarinet pieces as I could find, making them public for all to use.

I discovered that Jacques Bouffil had composed six clarinet trios (not one as I had always imagined), that the Mozart trio exercises in various lesson books were a part of his five serenades composed to be played by his Masonic brothers, and that the exquisite lesson-book trios by Beethoven were really movements of his Opus 87 for two oboes and English horn. I discovered that Franz Krommer had composed 45 partitas for winds but that only 13 had survived. Surely, I thought, there are a few more in various obscure private archives across Europe. This little window into genius that I had discovered had to be exploited, and fast, because I wasn’t getting any younger and there was so much beautiful clarinet music to be played.

At first I sequenced (put in music notation format) everything as notes only, simply because I was so anxious to play hitherto unknown (to me) music for clarinet and accompanied by MIDI files, until one morning I was awakened again by the clock radio playing Franz Danzi’s Sinfonia Concertante for flute, clarinet and orchestra, Op. 41. I found the orchestral accompaniment to be so beguiling that from then on my sequenced offerings included all the articulation and dynamics and I never again did a piano reduction of anything.

I discovered composers whose names I had never heard, like Misha Elman, Antonio Rosetti, Carl Stamatitz, Franz Tausch, Theodor von Schacht, Louise Farrenc and Iwan Müller. I was enchanted by their compositions and life experiences and my quest offered some adventures for me along the way. Louise Farrenc’s Nonet was received so well that she demanded and received equal pay with that of her male colleagues at the Paris Conservatory. Iwan Müller was an early developer of the modern clarinet and the grandfather of the guy who started the Penzel-Mueller Clarinet Company in New York.

My search for the Double Concerto for Viola, Clarinet and Orchestra, Op. 88, by Max Bruch led to the composer’s autograph in the Cologne University Conservatory archives, a microfiche copy of which had to be sequenced using a properly scaled staff transparency because over the 100 years since its composition the staff lines had faded into ghosts. Bruch’s ink thankfully had lots of carbon black in it and was as distinct as when he put it down. A copy of Amilcare Ponchielli’s Il Convegno for two clarinets and band turned up in an archive in Rome, and Tomás Bretón’s Sextet for Winds and Piano was found by a Spanish email friend (a fellow clarinetist and chemist, would you believe?) in the Madrid Conservatory library as an unpublished (and never-performed) work. My edition of an early 19th century publication of Bouffil’s Duo for Harp and Clarinet, composed for and dedicated to Mademoiselle Stéphanie, looked good enough that the library where I found it substituted my sequence for the rare holding. I discovered double and triple concertos and even one quadruple.
concerto for clarinets and orchestra (by Ludwig Schindelmeisser).

I’ve never played some of these lovely pieces with live musicians, but I still have the little guys who live in my computer box. They’re available at all hours, they never complain, they play exactly as I tell them, and their price is right! There’s no substitute for live players, of course, what with the camaraderie and lovable carping I get from sight-reading-challenged friends about computer-generated notation, but it’s the music. The music must be played. The adventure continues!

In the photo below I am playing Mozart’s Sinfonia Concertante K. 279b for oboe, clarinet, horn, bassoon and orchestra at California State University Dominguez Hills in 2006, at a 250th anniversary celebration of Mozart’s birth. The other soloists and members of the orchestra are off to the side in my laptop computer.

Live players are always welcomed with enthusiasm. Don’t forget your instruments!

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ABOUT THE WRITER

Oliver Seely was born in Long Beach, California in 1939 and began to play the clarinet at age 10 in the Long Beach Public Schools. He received a B.S. in chemistry from the California Institute of Technology in 1961 and an M.S. and Ph.D. in physical chemistry from the University of Illinois at Champaign-Urbana in 1963 and 1966, respectively. Following postdoctoral research at the University of California, he joined the faculty of California State University Dominguez Hills where he taught for 40 years. Today, retired, he maintains Oliver’s (mostly) Clarinet Music Page at http://www5.csudh.edu/oliver/clarmusi/clarmusi.htm and plays regularly in community bands, orchestras and chamber groups.
Originally from the Pacific Northwest region of the United States, Ben Lulich returned to the area in 2014 as principal clarinetist of the Seattle Symphony. He is artist-in-residence at the University of Washington and also performs with the Seattle Opera, Sunriver Music Festival, and in a variety of appearances as a soloist and chamber musician. Lulich previously served as principal clarinetist of the Pacific Symphony in California where he also performed with groups including the Los Angeles Philharmonic and Hollywood studio orchestras. Lulich also spent a year as acting principal clarinet for the Cleveland Orchestra. He studied at the Interlochen Arts Academy, Cleveland Institute of Music, Yale School of Music, Pacific Music Festival and Music Academy of the West, and his teachers include Richard Hawkins, Franklin Cohen, David Shifrin, Fred Ormand and Laura DeLuca.

RACHEL YODER: How do you create a practice schedule that works with all of the playing you’re doing?

BEN LULICH: It’s nice because we get the full season a year ahead of time so we can keep track of some difficult pieces that we have coming up, like this season we had Miraculous Mandarin and Dances of Galanta. Then there’s always the wild card of premieres and commissions. So at least a month ahead of time I like to take a look at it and see if it’s something that I’m going to really need to get into woodshedding, or it’s something that’s not too bad. And then, I just try to always be ahead of the curve, because we go through new programs every week, and it’s a lot of music to learn.

RY: So you have to stay pretty organized.

BL: [Laughs] Yes, I’d say that. I’m not a very organized person, but when it comes to keeping track of what I need to be practicing, I kind of need to be organized in that area!

RY: Does it compare to when you were taking auditions and your process for that?

BL: It’s a little different. To me taking an audition is more of a gradual build to that one day or that one week when the audition takes place, and I’ve got systems of practicing certain excerpts that take a week or two to build up – to me it’s actually more methodical, the audition practicing. And it’s hard to do when you’re working and you have to fit it into your schedule. Maybe because it’s small pieces that you’re trying to perfect, rather than a whole symphony where you’re mainly looking at solos or the hard tutti passages, and not so worried about all the whole notes. It feels different to me.
**RY:** Better?

**BL:** Well, it took me a long time to feel comfortable preparing an audition list. And getting a system that worked for me.

**RY:** Would you be able to describe the system that you used?

**BL:** I just tried to have every excerpt be my best excerpt. I feel like there’s so much unknown as to which excerpts they’re going to ask on which rounds, you just have to be completely prepared on every single one of them. So for me it’s spending more time with the excerpts where I feel less comfortable, and letting that guide my practice. Then the excerpts that come easier to me or feel easier, they don’t take as much time. But I have to spend a lot more time on something like the last two pages of Daphnis, you know, just to get that to feel really comfortable every single time. As to how I do that, it’s different for different excerpts.

**RY:** Is there one that was your least comfortable, and could you describe how you approached it? What’s your least favorite excerpt?

**BL:** Besides Ginastera? [Laughs] That’s a good question. The last two pages of Daphnis always feel kind of hard. On the other hand for a long time I felt like Pines of Rome was very difficult. Once I started playing in orchestra as a full-time job and saw some of these pieces come up a couple times, sometimes the excerpts felt easier, so that’s maybe part of why Pines of Rome feels easier now.

**RY:** And playing it in context too, probably.

**BL:** Yes, and Pines of Rome to me is one of the few excerpts that feels almost the same playing it in the orchestra as it does playing it by yourself. It’s so much just you. With Pines it was getting more used to it, just doing it over and over again, and really trying to gain confidence with it. That’s a big thing – just getting confidence with the excerpts allows you to feel like every one is your best excerpt. Having that confidence transfers to people listening; they feel that confidence. With Daphnis, it’s just practicing it at a lot of tempos, and that’s one that to me always takes time. I always have to start slow, I always have to build up to tempo, and try not to play it too fast – nice and steady and controlled.

**RY:** I wanted to ask you about a potentially controversial topic. It’s said that orchestral players are getting more and more technical because of this audition process and how competitive it is today – and possibly less musical in a way. Obviously I don’t hear that in your playing at all, but do you have any opinion on how the process may have changed in the past decade or two, and what result that’s having on orchestral playing?

**BL:** Yes, I think there is a danger to preparing an audition and also listening to auditions. On both sides of the screen, there’s a danger to focus too much on technique. Of course we want to play all the right notes, and when we’re listening to an audition we want to hear all the right notes, but I think really good audition committees can look past that sometimes. When I’m listening to an audition, I never want to disqualify somebody because they miss a note, or they flub a passage. If they’re doing well on everything else and they’re interesting to listen to, it’s not such a big deal. Sometimes when we’re hearing the same excerpts over and over again, we want someone to come in and just be musical, natural, and just play music. We hear so many people who feel too safe, and it’s not interesting enough, especially when you’re hearing it over and over again. So when we do hear somebody come in and play something really exciting, and play it really well, we really take notice. But part of the issue for auditions is that musicality is subjective. If you go over the top in too many ways, that can have an effect on the committee thinking that you’re not going to fit in when you need to. So I think playing musically is great, but just keep it within reasonable boundaries. Don’t go crazy.

**RY:** As long as they’re not too polarizing.

**BL:** Yes, it’s a fine line to play I think.

**RY:** So what’s it like to come back to Seattle being from this area? Was it always a goal of yours to come back here?

**BL:** It wasn’t always a goal of mine. I never really thought about it until Chris Sereque decided to retire and the spot came open. It had been years since I’d been back here, so when I went to the audition and saw some more of Seattle again after so many years I was like, “Yeah, this would be great!” I love the Northwest and I love coming back to visit Oregon and Washington, because I grew up mostly in Oregon and lived in the Seattle area for a few years before I went off to school. I love this region, the weather, the great seafood… it’s a great area, it’s really vibrant, and I’m really enjoying being back.

**RY:** So you’re playing in the Seattle Symphony section now with Laura DeLuca who was your teacher – was that in high school?

**BL:** Yes, I studied with her for about two and a half years in middle school and high school.

**RY:** So what were her thoughts when you won the position?

**BL:** She was very pleased – it’s always great to have a student of yours do well, and I feel like we play really well together, probably because I had her as my teacher for very formative years, so I think we have a similar concept of sound. She’s a terrific player and it’s a lot of fun to be able to play with my former teacher!

**RY:** You’ve studied with so many great teachers – Richard Hawkins, David Shifrin, Frank Cohen, Fred Ormand – I’m sure it’s hard to get into too much detail, but would you be able to describe one thing that really stuck with you from each of your teachers?

**BL:** For me, it was the perfect succession of teachers. First with Laurie [DeLuca], when I was so young – she was a Marcellus student and got my foundation really building, learning all the standard scales and etudes and everything. Going to Hawkins from that, he just kept that building, adding more technique and sound. He was a great teacher who knew how to pinpoint what you were doing wrong and what to say to get you to fix it. Going to Frank Cohen from there, we certainly talked about technique, and he badgered me on articulation for about a year [laughs]. From him it was just getting consistency and then getting the orchestral
bl: Backun MoBa cocobolo clarinet with gold-plated keys, Richard Hawkins mouthpiece, the “R” model, with a Rovner Versa ligature. It used to be the old Eddie Daniels II, but they renamed it.

ry: With the plates that you can change out?

bl: Yeah, I actually use a little cork insert that I’ve used for 15 or 20 years! And then Vandoren V12 reeds, size 4 or 4.5.

ry: Now, you did some studio work in Hollywood, right? Do you have any favorite film score experiences?

bl: Yeah, one score that was a lot of fun to work on was Monsters University, with Randy Newman. He has a great ear, and he’s a super funny guy. I just remember whenever somebody would find a mistake or he wanted to change something and we were just waiting there for a new part to get printed, he’d start looking at his watch and say, “400 dollars … 900 dollars … 1200 dollars…” because it adds up really quickly! [Laughs] He was a hoot, really funny but really great music. One of the other personal favorites for me was a movie called The Tourist with James Newton Howard that had a lot of really nice clarinet stuff. The director of that movie, FlorianHenckel von Donnersmarck, used to play clarinet, and he was really happy with all the clarinet parts.

ry: Can you name some more films that you worked on? You always hear clarinet in movies and wonder who the player was, but you don’t see it in the credits.

bl: Yeah, Green Lantern, Green Hornet, Snow White and the Huntsman… you know with a lot of them, it’s not even the same people all the time, because some people aren’t available, so sometimes I’d fill in on other movies— it’s not like you always hear just one person. For Monsters University I think I played three different parts throughout, and we probably spent two and half weeks recording that. Sometimes I was playing first, sometimes I was second, sometimes I was third, doubling on E-flat or bass or contra-alto. Water for Elephants was another one. I did various sessions on The Life of Pi, Rio, The Hangover Part 3, A Million Ways to Die in the West, and I did the very first session on Star Wars: Episode VII – The Force Awakens, which was the first time anyone had heard Rey’s theme. I don’t know if that version made it into the movie or not— that’s something else we never know. That being the first day of sessions on that movie, I remember we recorded one of the opening scenes and there was a unison trio for clarinet, bass flute and synthesizer, and when I went to see the movie it was English horn! Stuff gets changed around, and you never know if what you’re playing makes it into the final cut or not.

ry: So that was with John Williams?

bl: Yes, so that was kind of a dream: play a Star Wars movie score with John Williams!

ry: Any upcoming performances with the Seattle Symphony you’re excited about?

bl: We premiere a new clarinet concerto in February 2019 with Kinan Azmeh. He’s writing it and performing it, so I’m looking forward to hearing that. I think we have a whole Nielsen cycle set up to be recorded with our new music director Thomas Dausgaard—he’s Danish.

ry: So you’ll be recording the concerto?

bl: I hope so, I don’t know! We’re supposed to record all the symphonies, including the fifth which has a great clarinet part. I’m always excited about the variety of repertoire that we do at the symphony here.

about the writer

Rachel Yoder currently serves as editor of The Clarinet and adjunct professor of music theory and clarinet at the DigiPen Institute of Technology (Redmond, Washington). Based in the Seattle area, she performs in a variety of solo, chamber and large ensemble roles, including with the Seattle Modern Orchestra, Odd Partials clarinet/electronics duo, the Universal Language Project, Seattle Metropolitan Chamber Orchestra and Yakima Symphony Orchestra.
Key: Bb
Key System: 17 keys, 6 rings
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Frederick John “Jack” Thurston (1901-1953) was a respected and renowned British clarinetist and teacher, but due to the brevity of his life, world wars, limited recordings, and publisher locations, his influence outside of the U.K. was limited. His firm tone, lack of vibrato, precision of rhythm, and appealing musicality inspired 19 renowned composers to write 22 solo and chamber works specifically for him, though he “… never commissioned a work, nor did he ever need to.”1 Many of the compositions written for Thurston include his name on the sheet music and are widely recognized among clarinetists. Unfortunately, other works do not include Thurston’s name, and remain largely unexplored, underperformed, and unrecorded.

THURSTON’S LIFE
Born in Lichfield, England, on September 21, 1901, Thurston began learning clarinet from his father at 7 years old. Sir Adrian Boult was so impressed after hearing Thurston play in an amateur orchestra that he advised Thurston to audition at the Royal College of Music. Thurston obtained a scholarship to study with Charles Draper (1869-1952) in 1920. Draper inherited a pure, round tone from Henry Lazarus, and an acute attention to detail and rhythm from Julian Egerton. Thurston’s playing also took on these qualities, and he began to be recognized within the London musical scene. A performance of the Stanford Clarinet Concerto in 1922 launched Thurston’s career and earned him a glowing letter from the composer,2 and Thurston continued to perform this work throughout his life.3

Thurston’s name became familiar to radio listeners throughout England with the advent of radio broadcasting in the 1920s. He performed on London radio station 2LO4 and began a contract with the British Broadcasting Company in 1923.5 In 1924 he performed with the Wireless Symphony Orchestra,6 and in 1930 became principal clarinet of the BBC Symphony Orchestra under Sir Adrian Boult. With rising playing standards and demands in the BBCSO and from conductors, Thurston switched from Martel clarinets to the recently released 1010 Boosey and Hawkes “plain” Boehm clarinets. The new clarinets aided in “producing a beautiful firm sound which was capable in a pianissimo of filling the Albert Hall, so clear was it.”7 They were designed to match the volume and sound of wide-bored brass instruments, suiting the sound of a larger concert hall.8

The BBCSO’s concern with quantity of concerts over quality led to Thurston’s departure in 1946, allowing him to perform chamber music and new works written for him. He joined the new Philharmonia Orchestra in 1948,9 and performed with the Royal Opera House Orchestra and the London Symphony Orchestra.

Live radio broadcasts in Thurston’s day provided as much energy and excitement as a live performance...
in the concert hall. While studio recording required a more conservative approach, Thurston believed every performance to be a fresh event and did not wish for any of his performances to be preserved on a recording.  

Thurston wrote, “his richly shaded tonal range was still not an accepted solo instrument in Britain, and, as in the days of Stadler, Baermann and Mühlfeld, only the emergence of an outstanding player could stimulate native composers into writing for it. During the 1930s, Thurston became this player…”

Thea King remembered Thurston saying that as a child, he found the repertoire to be dull. Perhaps it was this sentiment that led to his commitment to exploring new and stimulating repertoire. She stated that his playing was “... highly charged rhythmically, almost impatient at times, and attracted the attention of composers. He refused to simplify any passage they wrote for him (except for half a bar in the Bax Sonata) predicting that future clarinetists would find no problems.”

APIVOR, DENIS (1916-2004)


Apivor orchestrated his Concertante in 1959, and it was the first work of his to be broadcast; in 1948, Frederick Thurston, Kyla Greenbaum, and the Blades brothers broadcasted it under Apivor’s conducting.

ARNOLD, MALCOLM (1921-2006)

Concerto No. 1 for Clarinet and Strings.


Arnold dedicated his Concerto to Thurston, who premiered it in Edinburgh at Usher Hall on August 29, 1949 as part of the Edinburgh Festival with the Jacques Orchestra. While on tour with this orchestra in 1950, the Hamburger Echo wrote of: “…Frederick Thurston, a clarinetist of international status, for whose ability no praise is too high. In works by Stamitz and the 29-year-old Malcolm Arnold he set an example which left one full of admiration.”

Regarding the Andante con moto second movement, originally “Arnold had left the clarinet silent for considerable stretches... in an early rehearsal, Thurston suggested that Arnold give the soloist something to do in a few of those passages. Apparently, Arnold added some clarinet bits straight into the full score overnight.”

ARNOLD, MALCOLM (1921-2006)

Scherzetto for Clarinet and Orchestra


In his early film scores, Arnold often wrote elaborate clarinet solos, as Thurston was frequently the clarinetist for them. Created in 1953, You Know What Sailors Are was likely Thurston’s last performance of Arnold’s scores. Palmer’s CD notes describe the Scherzetto, taken from the movie: “It is ‘Mickey Mouse’ music – that is, music which follows and duplicates every detail of the action: a mandatory technique not only in comedies but also in cartoons and animated films.”

ARNOLD, MALCOLM

Arnold’s *Sonatina* was among three sonatinas that Arnold wrote for distinguished players and friends, including *Sonatina for Flute* (1948) for Richard Adeney and *Sonatina for Oboe* (1951) for Leon Goossens. Paul Jackson described these works:

All are miniature portraits in which Arnold tries to capture something of the character of the dedicatee. The works are written to show off the capabilities of the instrument, and although they are called little sonatas they are far from easy to play... To a later generation of players they have served as an introduction to Arnold’s music, since they have appeared on the syllabus of the Associated Board exams.21

Colin Davis, Thurston’s pupil, premiered the *Sonatina*, and John Davies gave the first broadcast performance. Conflicting information exists whether the work was written for Thurston or Davies; in a meeting of Davies and Arnold, Arnold discussed the work and its content before actually writing it.22

**BAX, ARNOLD (1883-1953)**


Thurston and Harriet Cohen premiered the Bax *Sonata* on June 17, 1935, at Cowdray Hall as a concert of the Contemporary Music Centre. “The composer had Thurston’s playing very much in mind when he wrote it, although as was described these works:

not only the evidence of Thurston’s well-meaning if sometimes cavalier attitude to the composer’s text, but also revisits Bax’s original manuscript markings and phrasing.24

**BLISS, ARTHUR (1891-1975)**


Bliss was familiar with Thurston’s playing and was the first prominent composer to have a work premiered by Thurston. Bliss wrote his *Quintet for Thurston* and dedicated it to composer Bernard van Dieren. Thurston and the Kutcher Quartet privately premiered it on December 19, 1932, in the composer’s home, and publicly premiered it on February 17, 1933, at Wigmore Hall. Bradbury quoted the *Daily Telegraph*: “A masterpiece had its first performance last night... The performance was splendid. The Kutcher is one of the best quartets at present before the public, and Mr. Thurston is a master of his instrument.”25

**BROWNE, PHILIP (?-1961)**


Browne was living in Truro when he dedicated this work to Thurston. “The word maggot is used in the sense of a fanciful idea.”26 Thurston can be heard performing *A Truro Maggot with Myers Foggins in The Clarinet Historical Recordings Volume II.*

**CRUFT, ADRIAN (1921-1987)**


Cruft studied with Thurston27 and originally wrote *Impromptu* to play for himself. However, after Thurston’s early death, Cruft was compelled to “get the piece out of my cupboard, revise it slightly and publish it in his memory.”28

**FINZI, GERALD (1901-1956)**


Pauline Juler premiered Finzi’s *Five Bagatelles* in 1943 and Finzi “half-promised” to write her a concerto after her performance. In September of 1943, the Three Choirs Festival approached Finzi to ask if he would compose a new work for the 1944 festival in Hereford.29 Finzi thought this an appropriate time to write a clarinet concerto for Juler, however, at that point she retired from performing. Conflicting information exists regarding if Finzi’s *Concerto* was truly written for Frederick Thurston or Juler, and only dedicated to Thurston upon completion. Thurston gave the world premiere on September 9, 1949 as part of the Three Choirs Festival.

**FISKE, ROGER (1910-1987)**

*Sonata for Clarinet and Piano* (1941).


Fiske wrote his *Sonata* for Thurston, and played piano with Thurston for the private premiere. According to Elizabeth Fiske, Roger’s wife, Thurston visited Fiske in Bedford to discuss the work, but never gave a public performance.30 Two extant manuscript copies exist: Fiske’s score in the Bodleian Library in Oxford, and Thurston’s copy left to the late Thea King. Spencer Pitfield produced the first edition based on Fiske’s copy. Nicholas Cox used both manuscripts to create the second edition with Rosewood Publications, which contains markings from both Fiske’s and Thurston’s copies.

**FRANK, ALAN (1910-1994)**


Thurston student Alan Frank, originally intended for his *Little Suite* for two clarinets to be played with a student, but decided to dedicate it to Thurston and Ralph Clarke.31 Paul Harris wrote that the *Suite* “was somewhat of a landmark work. Aside from Poulenc, composers hadn’t taken up the clarinet duet as a viable genre. The *Suite* changed that, and the number of works for teaching, amateur and professional use thereafter is of course very significant.”32
Frederick Thurston and Ralph Clarke recorded the suite in *The Clarinet, Historical Recordings Volume I*. Frank married Phyllis Tate, who also dedicated a work to Thurston.

**FRANKEL, BENJAMIN (1906-1973)**

Frankel wrote his *Quintet* for Thea King and to Thurston's memory. Thurston played in many of Frankel's film scores, so Frankel was familiar with Thurston's playing style. Christopher Palmer writes:

> No one, I imagine, whatever their level of musical sophistication, could be left unmoved by the finale of the *Quintet*, surely one of the sublimest elegiac utterances in English music of any period. For Thurston to have inspired this piece after his death is as great a tribute to his artistry as any of the music he caused to be created in his lifetime.

**HAMILTON, IAIN (1922-2000)**

One of Hamilton's first compositions was the *Three Nocturnes*, which was awarded the Edwin Evans Prize in 1951. Hamilton dedicated the work to Thurston who gave the premiere in 1951 with Angus Morrison. However, conflicting information exists in support of this work being written for John Davies, a close friend of Hamilton.

**HOWELLS, HERBERT (1892-1983)**

Howells' last chamber work was his *Sonata*, written for Thurston. Thurston premiered it with pianist Eric Harrison, in a BBC broadcast on January 27, 1947. Boosey & Hawkes was Howells' publisher and was also mass-producing B-flat clarinets, determined to discontinue the A clarinet. This work was written for A clarinet, creating an obstacle for Boosey & Hawkes. Despite Thurston's promotion of the *Sonata*, it was not published until 1956, dedicated to Thurston's memory.

While initially printed for transposed B-flat clarinet, the edition now contains an A clarinet part.

**IRELAND, JOHN (1879-1962)**

With a high respect for Thurston's artistry, Ireland wrote his *Fantasy-Sonata* for Thurston and dedicated it to him. It soon became one of Ireland's most famous chamber works. Ireland's correspondence with Thurston regarding the sonata is documented in extant letters:

> If you find you really like the work, I shall be happy to dedicate it to you, as it was your playing which led me to write for your instrument. And I have heard some good clarinet playing – Mühfeld in my early days made a sensation here, and in his time Charlie Draper was remarkable. So I am in a position to appreciate your playing and what it means to music.

Thurston and Kendall Taylor publicly premiered the *Fantasy-Sonata* as part of the Boosey and Hawkes contemporary music series at Wigmore Hall in 1944.

**JACOB, GORDON (1895-1984)**

Thea King wrote: “Gordon Jacob was a fellow professor who loved to chat with Jack of a college lunch, always keen to extend his knowledge of instruments as he was the chief wind examiner.”

Jacob wrote his *Quintet* for Thurston and the Griller Quartet in 1938, who premiered it at Wigmore Hall in London during World War II. Jacob stated that when composing for specific performers “who are first-rate executants, I don't think about their particular style of performance, but just what will fit the instrument in the hands of competent players who can get 'round almost anything!”

**MACONCHY, ELIZABETH (1907-1994)**

Many of Maconchy's works were inspired by her close associations with virtuosic performers. She dedicated her *Concertino* to Thurston who premiered it at the Festival of Contemporary Music in Copenhagen in 1947. The *Concertino* was never published, and Maconchy withdrew it. Letters between Thurston and Maconchy described technical ideas regarding the solo part.

**RAWSTHORNE, ALAN (1905-1971)**

Paul Harris described how “Thurston particularly enjoyed the work and performed it many times.” A revised and extended ending to the work exists in manuscript form at the Royal Northern College of Music. Thea King's recording of the work reconstructs this more virtuoso ending based on a private recording by Frederick Thurston under Rawsthorne as a conductor.
RAWSTHORNE, ALAN (1905-1971)
Alan Rawsthorne wrote his Clarinet Quartet for Thurston, who gave the first performance with Harry Blech (violin), Keith Cummings (viola), and Douglas Cameron (cello) in London in November 1948.46

TATE, PHYLLIS (1911-1987)
Tate wrote the Sonata for Thurston and British cellist William Pleeth. With the Beethoven and Brahms trios in mind, Tate originally conceived the work with piano; however, her ideas best fit the instrumentation of a duo. “The Sonata was not so much written with Thurston’s playing in mind as dedicated to him ‘because he was then completely in a class of his own – and a close personal friend.’”47 The Sonata brought Tate to public attention after its performance at a London Contemporary Music Centre concert, and it became one of her best-known and most frequently performed clarinet works. Tate was married to Thurston student Alan Frank. ❖

ENDNOTES
2 In Pamela Weston’s, Clarinet Virtuosi of the Past (London, England: Robert Hale, 1971), 272, Weston wrote that Stanford was so impressed with Thurston’s performance that he re-dedicated the work to him (having originally dedicated it to Mühlfeld). In Pamela Weston’s Yesterday’s Clarinetists: A Sequel (Great Britain: Panda Group, 2002), 170, Weston stated that the re-dedication to Thurston was incorrect.
3 Pamela Weston, Yesterday’s Clarinetists: A Sequel (Great Britain: Panda Group, 2002), 170.
6 Kenton, 10.
7 Weston, Clarinet Virtuosi of the Past, 272.
10 Bradbury, 19.
12 Bradbury, 21.
13 Morris, 25.
14 Weston, A Clarinet Dynasty, 15.
15 Bradbury, 18.
17 Wright.
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20 Christopher Palmer, liner notes in Clarinet Concertos, Thea King with the English Chamber Orchestra, Hyperion, CDH55060, 1992. CD.
22 Paul Harris, email message, October 25, 2018.
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25 Bradbury, 18.
26 Michael Bryant, liner notes in The Clarinet, Historical Recordings Volume II. Clarinet Classics, CCG010, 1994.
28 Smith, 20.
29 This exact date differs between sources. Diana McVeagh states: “at the 1948 Three Choirs Festival Gerald was informally asked to produce a new work for the following year.” Diana McVeagh, Gerald Finzi: His Life and Music, (2005; repr., Woodbridge, Suffolk: Boydell Press, 2006), 178.
31 Smith, 20.
34 Paul Harris, email message, October 25, 2018. Smith, 20.
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43 Christopher Palmer, liner notes in Clarinet Concertos, Thea King with the English Chamber Orchestra, Hyperion, CDH55060, 1992. CD.
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47 Smith, 20.

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The purpose of this article is to list and describe 20 ivory clarinets constructed from ca. 1740 to ca. 1880, and to provide a brief biography of each maker or manufacturer. Ivory has been used in jewelry, decorative objects, and bowed or plucked stringed instruments for centuries. The earliest ivory clarinets were made in Germany ca. 1740. Examples include 18th and 19th century clarinets: six from Germany, four from Belgium, three from France, two from Switzerland, two from England, two from the United States, and one from Austria. These instruments are in museums except for three in private collections. There are relatively few extant examples and each is carefully and beautifully constructed. Three clarinets in the Leipzig Museum were lost during World War II, but two clear glass negative images of two clarinets survive, reproduced here (Figs. 3 and 10). Other examples are likely in private and public collections and the author would be grateful to hear of them at arrice@rocketmail.com.

All these ivory clarinets are more than 100 years old and thus are legally antiques, and can be sold without restriction in the United States with documentation of their age. They were expensive to produce, usually have silver- or gold-plated keys rather than common brass keys, and are attractive. Number 13 (Fig. 8) by Charles Sax was made for a royal patron; another ivory clarinet by Sax that is not extant was made for the Brussels 1830 Exhibition.

Georg Heinrich Scherer (1703-1778) was the son of Johann Scherer (1664-1722), a turner, maker and artistic carver active in Butzbach, Germany, from ca. 1691 to 1722. Only one boxwood two-key clarinet by Johann Scherer (ca. 1720, in the Carbonara Collection near Milan) is extant. Although both Scherers made recorders, flutes, oboes, clarinets and bassoons, Georg Scherer’s workshop produced primarily ivory instruments – recorders, flutes and oboes – and was well-known for the high quality of his ivory flutes.

1 GEORG HEINRICH SCHEMER, BUTZBACH, IN D, CA. 1740 (Paris, Musée de la Musique, E.697, Fig. 1). Two ring-mounted silver keys with square heads. Four sections: mouthpiece, upper joint, lower joint, bell. Maker’s mark on upper joint, bell: “1 / SCHERER / (lion rampant)”.

Georg Heinrich Scherer (1703-1778) was the son of Johann Scherer (1664-1722), a turner, maker and artistic carver active in Butzbach, Germany, from ca. 1691 to 1722. Only one boxwood two-key clarinet by Johann Scherer (ca. 1720, in the Carbonara Collection near Milan) is extant. Although both Scherers made recorders, flutes, oboes, clarinets and bassoons, Georg Scherer’s workshop produced primarily ivory instruments – recorders, flutes and oboes – and was well-known for the high quality of his ivory flutes.

2 GEORG HEINRICH SCHEMER, BUTZBACH, IN D, CA. 1750 (London, Royal College of Music, 101, Fig. 2). Two ring-mounted silver keys with square heads. Four sections: mouthpiece (grenadilla replacement), upper joint, lower joint, bell. Maker’s mark on the lower joint: “SCHERER / (lion rampant)”.

3 JEREMIAS SCHLEGEL, BASEL, IN B-FLAT, CA. 1780 (Copenhagen, National Museum of Denmark, 1041). Five ring-mounted silver keys with square heads. Six sections: mouthpiece (dark wood), long barrel, upper joint, lower joint, stock, bell. (A few five-key 18th-century clarinets were made with a stock section for mounting three keys, although this construction is more commonly found in 19th century clarinets.) Maker’s mark: “SCHLEGEL / A BALE”.

Jeremias Schlegel (1730-1792) was active as a woodwind maker in Basel from 1752 to 1792. In a 1759 newspaper announcement, he stated that he made all types of woodwinds including chalumeaux and clarinets, and sold clarinets in 1772 to the Munich Court Orchestra and in 1773 to the Wallerstein Court Orchestra.


Ivory Clarinets
CA. 1740 TO CA. 1880

By Albert R. Rice
5 **Isaac Keller, Strasbourg, in A, ca. 1800** (Leipzig, Grassi Museum für Musikinstrumente, 1478, Fig. 3, glass negative). Five ring-mounted silver keys with square heads. Five sections: mouthpiece (ivory), long barrel, upper joint, lower joint, long bell; with B-flat corps de rechange of upper and lower joints. (Eighteenth century five-key clarinets were often made with a long bell for mounting the three keys.) Maker's mark: “(angel trumpeter) / KELLER / STRASBOURG / A”. Lost during World War II.

Isaac Keller (1740-1802) was a maker and turner active in Strasbourg, France, from ca. 1785 to ca. 1791 and 1794-1802. His workshop produced several five-key classical clarinets, some of which show additional keys added on pillars.

6 **Anonymous, in B-flat, of German origin, ca. 1820** (The Hague, Gemeentemuseum, Ea 297-1933). Five ring-mounted silver keys with square heads, incised decorative black lines on ferrules and bell. Six sections: mouthpiece (ivory), long barrel, upper joint, lower joint, stock, bell.

7 **Anonymous, in C, of English origin, ca. 1825** (Washington, D.C., Library of Congress, Miller Collection, 443, Fig. 4). Five block-mounted silver keys with oval-shaped heads. Ivory body with an integral thumbrest; engraved with floral motives on the touches, levers and key heads with gold ovals and floral swirls in the center. Six sections: mouthpiece (ivory), barrel, upper joint, lower joint, stock, bell. The ivory mouthpiece table was extended for a longer reed, and the outside of the mouthpiece has grooves for a cord ligature.


Deloose was a woodwind maker active in Ghent, Belgium, during the first quarter of the 19th century.

9 **Anonymous, in C, of English origin, ca. 1825** (Oxford, Bate Collection, University of Oxford, 446, Fig. 5). Eight ring- and block-
mounted silver-plated keys with square heads. Six sections: mouthpiece (ivory), barrel, upper joint, lower joint, stock, bell. The mouthpiece is damaged inside the beak.

10 Anonymous, in B-flat, of German origin, ca. 1830 (Boston, Boston Symphony Orchestra, Casadesus Collection, 89, Fig. 6). Five ring- and block-mounted silver keys with square heads that are curved to the body of the instrument, and doubled holes for L3 and R1. Six sections: mouthpiece (wooden, a later replacement), very long barrel, upper joint, lower joint, stock, bell, bell.2

11 Louis Lefèvre, Paris, in C, ca. 1825 (Vermillion, South Dakota, the National Music Museum, 5931, Fig. 7). Ten ring- and block-mounted gold-plated keys and ferrules. Six sections: mouthpiece (ivory), barrel, upper joint, lower joint, stock, bell. Good-playing instrument, well in tune. Maker's mark on barrel, upper joint, lower joint, stock, bell: “LEFÈVRE / A PARIS”.

François Lefèvre (d. 1856) established a woodwind workshop in Paris in 1812. He was formerly a clarinetist in royal service and specialized in making clarinets. He was one of the first French makers to construct a 13-key Müller-system clarinet, without thumb keys. His earliest 13-key clarinets are stamped from 1824 to 1829.


Augustin Rorarius (1788-1848) was a woodwind maker initially active in Heiligeniech, Austria and in 1813 moved to Vienna. In 1817 he was granted the right to train apprentices, and was awarded citizen's and master's rights in 1820. His active shop made all types of woodwinds.

13 Charles Sax, Brussels, in B-flat, dated 1830 on bell (New York, Metropolitan Museum of Art, 53.223, Fig. 8). It has 13 pillar-mounted gold-plated keys and ferrules, lion heads engraved on the key heads, ornamentation engraved on the end of the bell, two rollers each for R4 (A-flat/E-flat and F/C) and L4 (F-sharp/C-sharp and E/B) with leaf engraving on the touches, and a gold-plated ligature. Five sections: mouthpiece (ivory), barrel, upper joint, lower joint, bell. Maker’s marks: barrel, “C. Sax / Facteur du Roi / à Bruxelles”; upper joint, “C. Sax / B”; lower joint: “C. Sax / 1830”; bell “(coat of arms of the Kingdom of The Netherlands in a laurel wreath) / C. Sax / Facteur du Roi / à Bruxelles”.

Charles Joseph Sax (1790-1865), the father of Adolphe Sax, established a woodwind-making shop in 1815 in Brussels, Belgium. In 1815, Sax was appointed court maker; in 1819 he was a supplier to the Belgian army; and in 1822 he began to make brass instruments. By 1829, Sax employed 80 individuals, and at the 1835 Brussels Exhibition was described as the foremost woodwind maker in Europe.

14 Charles Sax, Brussels, in B-flat, ca. 1850.3 Thirteen pillar-mounted silver keys, ring keys for R2 and R3, two rollers each for R4 (A-flat/E-flat and F/C) and L4 (F-sharp/C-sharp and E/B), with floral engraved pillar-mounted key heads, and floral ornamentation on bell rim. Four sections: mouthpiece (missing), upper joint (cracked), lower joint, bell. Maker’s mark: lower joint: “(star) / SAX / A BRUXELLES / (star)”.

15 John Pfaff, Philadelphia, in B-flat, ca. 1865 (Newton Center, Massachusetts, Sigal Collection, 2002.32, Fig. 9). Fourteen pillar-mounted silver keys and ferrules, two rings for R2 and R3, and a register key positioned at front covering a protrusion or chimney. Four sections: mouthpiece (with silver tip and lay and grooves for a cord ligature), upper joint, lower joint, bell. Maker’s mark on upper joint: “J PFAFF / PHILA”.

John Pfaff (1816-1887) emigrated from Germany to the United States in ca. 1831, and was active as a woodwind maker in Baltimore from 1842 to 1843, moving to Philadelphia in 1843. He is primarily known for flutes and clarinets, and was awarded prizes for instruments at exhibitions in Philadelphia from 1842 to 1854.

16 Georg Jacob Berthold, Speyer, in B-flat, ca. 1875, owned by the clarinetist Heinrich Gräff (Leipzig, Grassi Museum für Musikinstrumente, 1504, Fig. 10, glass negative). Half Boehm-system pillar-mounted brass keys and ferrules, a plate for R3, a straight lever or hebel on the C-sharp/G-sharp key for trilling, two ebonite rollers for R4 (A-flat/E-flat and F/C), and a low E-flat key for R4. Five sections: mouthpiece (ebonite), barrel, upper joint, lower joint, bell. Maker’s mark on barrel and bell: “B / GEORG BERTHOLD / SPEYER”. Lost during World War II.

Georg Jacob Berthold (1824-1904) apprenticed with Johann Simon Stengel in Bayreuth, later working in Paris, Munich, and Vienna before establishing his own firm in Speyer, active from 1849 to 1894. In 1882, Berthold employed eight workers, making many types of woodwind instruments and a few brass instruments. Berthold’s two sons continued from 1883 to 1937 as Berthold & Söhne.

17 Georg Jacob Berthold, Speyer, in A, ca. 1875, owned by the clarinetist Heinrich Gräff (Leipzig, Grassi Museum für Musikinstrumente, 1505). Half Boehm-system pillar-mounted silver keys and ferrules, a plate for L3, a straight lever or hebel on the C-sharp/G-sharp key, two ebonite rollers for R4 (A-flat/E-flat and F/C), and a low E-flat key for R4. Five sections: mouthpiece (ebonite), barrel, upper joint, lower joint, bell. Maker’s mark on left and right hand sections and bell: “B / GEORG BERTHOLD / SPEYER”. Lost during World War II.

Gräff in an 1881 article “Clarinet Construction with a Consideration of Different Systems” in the Zeitschrift für Instrumentenbau (Vol. 2, 1881-82, 132) mentions that he plays the Berthold ivory clarinets with an ebonite mouthpiece, but the price of the clarinets is so high that few can afford to buy them.

18 Gautrot-Marquet, Paris, in B-flat, ca. 1875 (Bochum, Städisches Musikinstrumenten Sammlung,

Pierre Louis Gautrot (1812-1882) worked for the Guichard firm in Paris, and succeeded him, establishing his own factory in 1845. He specialized in brass instruments and later added all types of woodwind instruments. Gautrot established commercial links abroad through annual visits to various European capitals, modernized working practices by introducing the division of labor, and discarded many handcraft techniques previously used. In 1846, Gautrot claimed to have the most important factory of its kind in Europe, with a workforce of over 200. In 1875, the firm registered the trade name of Gautrot-Marquet as designating models of superior quality.

**19 Theodore Berteling, New York, in E-flat, ca. 1880** (New York, the Metropolitan Museum of Art, 1982.18, Fig. 11). Fifteen pillar-mounted nickel silver keys and ferrules, four rings for L1, L2, R2, and R3, register keys positioned at front, alternate A-flat/E-flat (L4), two nickel silver rollers for R4 (A-flat/E-flat and F/C) and L4 (F-sharp/C-sharp and E/B). Five sections: ebony mouthpiece with nickel silver tip, barrel, upper joint, lower joint, bell. Maker’s mark on an oval-shaped silver plaque, upper joint: “BERTELING / NEW YORK”.

Theodore Berteling (1821/22-1890) emigrated from Germany to Boston in 1848, where he worked for E. G. Wright, Graves & Co., and J. L. Allen. In 1855, he established a woodwind-making firm and in 1859 moved to New York, expanding the type of woodwinds that he offered. He is the only clarinet maker to offer, initially in 1884 catalog drawings, a German-system, 15-key, five-ring
clarinet, with low E-flat and D keys, as his most expensive model at $140 or $150 in ebonite.

20 J. B. Noel, Namur, Belgium, ca. 1880 (Fig. 12). Seen by Gunther Joppig at Tony Bingham’s London shop. Boehm-system, 17 pillar-mounted nickel-silver keys on posts, and six rings. Four sections: ivory mouthpiece, upper joint, lower joint, bell. Noel was a clarinet maker in Namur from ca. 1850.

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Carl Claudius’ samling af gamle musikinstrumenter, København, Levin & Munksgaard, 1931.

ENDNOTES
1 The author thanks Alessia Contin, Registrar of Collections, Bellerive Museum, for sending photos.
2 The author thanks Darcy Kuronen for photographs and information.
3 Sold on www.leboncoin.fr on March 6, 2018, according to Denis Watel.
4 The author thanks Dr. Birgit Heise, curator, Leipzig Museum, for information on the Keller and Berthold clarinets, and permission to reproduce the glass negative photos.

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Croatia's musical tradition is a reflection of its turbulent cultural and political history. These factors influenced how composers thought about and wrote music, and can explain why the first clarinet concerto was not composed until the middle of the 20th century. There are few clarinet concertos in existence composed by Croatian composers, all written after 1952, and there are no existing scholarly materials and few existing recordings pertaining to Croatian clarinet concertos.

The works chosen for this study are Bruno Bjelinski’s *Koncert za klarinet i gudacki orkestar* (*Clarinet Concerto with String Orchestra*) of 1952, Emil Cossetto’s *Koncert za clarinet* (*Concerto for Clarinet*) of 1972 and Stjepan Šulek’s *Koncert za klarinet i komorni orkestar* (*Concerto for Clarinet and Chamber Orchestra*), written in 1967. These composers and works were assessed according to the quality of compositional writing for the instrument, how often the works were performed, and their historical significance in Croatia. After an examination of Croatia's history, a discussion of these three concertos will illustrate the connection between Croatia’s cultural and musical history and how musical traditions were cultivated and realized from the former Yugoslavia.

A majority of the information discussed in this article is derived from interviews with the following clarinetists: Giovanni Cavallin, Radovan Cavallin, Davorin Brozic, Milko Pravdić, Abdul-Aziz Hussein and Andrija Blagojevic. This article is dedicated to the recent passing of Giovanni Cavallin, for if it was not for him this research would not have been possible.

**CROATIA'S HISTORICAL NARRATIVE**

Croatia's political and cultural history played an important role in its musical development. Its history spans over several centuries: Kingdom of Croatia (925-1102), Hungarian Union (1102-1527), Habsburg Monarchy (1527-1918), Kingdom of Yugoslavia (1918-1941), Independent State of Croatia (1941-1945), Socialist Yugoslavia (1945-1991), War of Independence (1991-1995) and...

Croatia's history is unique because besides the country's independence from 1941 to 1945 and again from 1995 to the present, it has been a part of Hungary, Venice and the former Yugoslavia. According to Miroslav Mavra and Lori McNeil, “The Balkans – of which Croatia is a significant constituent – having been a part of the Greek, Roman, Byzantine, Ottoman and Habsburg empires, has been devastated, rebuilt and continuously influenced by the confluence of divergent imperial forces and opposing tenets.”1 Throughout this period of history, Croatia struggled to form a national identity separate from these influences.

Croatia's musical culture began to take shape in the 19th century with the nationalism that arose during the Illyrian Movement from 1830 to 1850. This movement promoted cultural awareness and encouraged the development of the independent state of Croatia. Gorana Doliner considered this to be a “new national orientation created in music.”2 According to Mavra and McNeil, “Music, media, literature and education were used and manipulated to result in ethnic socialization – the development of actions, attitudes, values and perceptions of different ethnic groups.”3 According to Doliner, “During the first half of the 20th century, the period in which a national orientation in Croatian art music was dominant, most of the composers worked, some more than others, on the base of folk music material.”4 Folk music was considered a popular musical genre in Croatia, and composers often incorporated it into their own works, playing an important role in shaping Croatia's musical identity.

The Independent State of Croatia and World War II hindered Croatia's musical development. It was only after Croatia recovered from World War II and formed an alliance with the former Yugoslavia that they were able to invest in the country's culture, which explains why a prominent tradition of music education did not emerge until the middle of the 20th century. Croatia's first music school (Tonschule des Agramer Musikvereins) can be traced back to 1829 during the Austrian Empire. In 1921, it was later renamed the Kraljevska Muzička Akademija after the Austrian Empire dissolved and the Kingdom of Yugoslavia was established. It was not until 1923 that the teachers in the music schools were recognized as professors. After World War II, music schools were divided into primary and secondary levels, which are referred to as Vatroslav Lisinski, and the schools officially recognized at the university level were later renamed the Muzicka Akademija Zagreb (Zagreb Music Academy).

Even though the development of Croatian music schools showed growth, music education was poor. Giovanni Cavallin – renowned Croatian clarinet pedagogue and the first clarinet student at the Muzicka Akademija Zagreb after World War II – stated that it was difficult to cultivate a musical tradition because there were no qualified teachers, musicians, or students aspiring to become classical musicians in Croatia. The existing musical traditions at the time included military band and popular gypsy music. In addition, Cavallin mentioned that after World War II, the country was politically unstable and it took a great deal of time to rebuild the damage caused from the war. He stated that “in general, instrumental concerto repertoire in Croatia was sparse because of lack of resources and the aftermath of the Second World War.”5

THE CROATIAN CLARINET CONCERTO

Politics and war played a role in the delayed development of the clarinet concerto in Croatia. Even though Bjelinski and Šulek wrote their clarinet concertos after World War II, Croatia still needed to recover from the physical and economical damage caused by the war, and financial resources were limited for musicians to perform and record these works. The recovery period after World War II and the War of Independence (which ended in 1995) could have played a role in why these compositions were overlooked, forgotten, and performed not in Croatia but in other countries instead. In an interview, Davorin Brozic, principal clarinetist of the Croatian National Opera, stated:

Šulek’s concerti were written and first performed in Belgrade, Serbia. For Šulek, for about 35 years, you know … they had this Serbian recording. No one really took care [to record these works]. Even with Bjelinski and Cossetto. So, from 1967 [when Šulek’s concerto was written] you don’t receive the first printed edition until 2007.

The recovery period after these two wars played a significant role in Croatia's
musical development, which can explain why these compositions may have been performed and premiered in Serbia.

Currently, there are few recordings of Croatian clarinet concertos. It was not until 1974, nearly 22 years after it was composed, that Josip Nochta made a recording of Bjelinski’s clarinet concerto with Tonko Ninic conducting the Komorni Studio Zagrebacke Filharmonie “Arti Musices.” The second performance was done by Zeljko Milic as part of his Briljantne Varijacije recording with the Split Chamber Orchestra with Pavle Despalj conducting — nearly 30 years after Nochta’s recording. A possible explanation for this long gap is due to the War for Independence in Croatia from 1991 to 1995. The only recordings of Šulek’s clarinet concerto that exist are radio performances by Davorin Brozic with Mladen Tarbuk and the Croatian RTV Orchestra in 2007, Branko Ovčarić with Pavle Despalj and the same orchestra in 1989, and Ernest Ačkun with Zivojin Zdravkovic and the Belgrade Philharmonic in 1984. There was a radio recording of Cossetto’s clarinet concerto performed by Milenko Stefanovic with Krešimir Šipuš and the Croatian Radio Symphony Orchestra.

**BRUNO BJELINSKI**

Bruno Bjelinski (1919-1992) was born in Trieste, Italy. When he was an infant, his mother died, and he was left with his grandmother. As a child, Bjelinski studied piano with Alfons Gutschy. While he was pursuing his doctorate in law, Bjelinski also studied composition at the Muzicka Akademija Zagreb with Blagoje Bersa and Fran Čotka. He was influenced by European music at the beginning of the 20th century, particularly in the structural elements of his compositions. During World War II, Bjelinski was placed in an internment camp. In 1943, he joined the Partisans on the Croatian island of Korčula until the war ended. After the war, Bjelinski returned to Croatia to work at the Muzicka Akademija Zagreb.

Bjelinski’s early works share similarities with those of Sergei Prokofiev. Bjelinski stated,

> It is strange that in many elements my early music was like that of Prokofiev, whose scores we did not have at the time and who was a long time not known among us. And then, when somewhere in the 1920s in the Balkan Cinema I heard Prokofiev’s *Classical Symphony* for the first time, I was stunned. I felt that my music was akin to his without my having known him.6

Bjelinski’s compositions are also influenced by his experiences in Europe, the Mediterranean and Brazil. His music follows neoclassical traditions, which are evidenced in the architecture and harmonic language he uses in his compositions.

Bruno Bjelinski’s *Koncert za klarinet i gudacki orkestar* is Croatia’s first clarinet concerto. He began composing this work while he was in Teresopolis, Brazil, in 1952. This work is written in four movements: Allegro vivace, Allegretto grazioso, Andante and Allegro molto. In an interview, Radovan Cavallin stated that the Allegro molto was composed on the boat, while Bjelinski was traveling to Brazil.

**STJEPAN ŠULEK**

Stjepan Šulek (1914-1986) was a composer, conductor, violinist and music teacher born in Zagreb. He received his early music education from the Muzicka Akademija Zagreb, where he studied violin with Vaclav Humi and composition with Blagoje Bersa. He was an active performer as a soloist and chamber musician. He performed with the Zagreb String Quartet from 1936-38 and the Macek-Šulek-Janigro Trio from 1939-45. As a professor, he taught violin, composition and orchestration at
the Muzicka Akademija Zagreb. Later on, Šulek launched a successful career as a conductor. He served as the principal conductor of the Zagreb Philharmonic and the Zagreb Chamber Orchestra and was a regular guest conductor in Serbia and Slovenia. According to Brozic, Šulek spent a lot of time in Serbia, which could also be the reason why he had Belgrade Philharmonic principal clarinetist Ernest Ačkun performing his works. Šulek's deep involvement in Serbia and relationship with Ačkun can explain why his clarinet concerto was performed and premiered in Serbia.

Šulek was considered one of the most versatile artists in the history of Croatian music. His compositions first appeared after World War II. Šulek's catalog includes an extensive list of symphonies, concertos, sonatas, chamber music, operas, ballets, cantatas, choir works and song cycles. His compositional style is described as neoclassical, a synthesized combination of Baroque polyphony and classical and romantic forms. Šulek composed with the audience in mind. He believed that “music carries a human element and that its deepest meaning is derived from the sense of calm it creates for the listener, awakening an aspiration for beauty, making one a better and happier person.”

Šulek's Koncert za klarinet i komorni orkestar was written for Ernest Ačkun, who premiered it on December 20, 1968, with the Belgrade Philharmonic and conductor Charles Bruck. The piece was actually written in 1967 and was the only work Šulek composed that year. Ačkun recorded this work in 1984 with the same orchestra with conductor Zivojin Zdravkovic. On several occasions, Šulek served as a guest conductor for the Belgrade Philharmonic. Šulek's guest appearances with the orchestra and Ačkun's success as the prizewinner of the International Munich Competition in 1954 inspired Šulek to write and dedicate the concerto to him. In 2007, Brozic was the first Croatian clarinetist to perform this work, with Mladen Tarbuk and the Croatian Radio Symphony Orchestra. He was also responsible for revising the current printed edition.

In an interview, Brozic stated that Šulek was influenced by Russian composers, whose style is reflected in his harmonic language and how he constructed the melodies in this concerto. Normally, concerto works were written in three movements. Despite Šulek composing this work in just two movements labeled as “I” and “II – Tema con variazioni,” it follows traditional classical forms. Šulek loosely uses classical structures in his two-movement clarinet concerto, but expands his harmonic language through his use of chromaticism and extended chords, similar to the compositional techniques developed in the late Romantic period.

**EMIL COSSETTO**

Emil Cossetto (1918-2006) was born in Trieste, which was part of Croatia at the time. He was a Croatian composer, conductor, choirmaster and music teacher. In 1947, he graduated with a conducting diploma from the Muzicka Akademija Zagreb. Cossetto was considered “the founder of the Joza Vlahovic and the Mose...”
Pijade Jewish Choirs in Zagreb and was a leading force in Croatian choral singing.\(^8\)

In addition, he directed the Zagreb Radio Mixed Choir and the Lado Ensemble for Folk Dances and Songs. For a short time, he also conducted the Symphony Orchestra of the former Yugoslav National Army in Belgrade.\(^9\)

Cossetto was responsible for furthering the development of amateur choir music. As a composer, he was more known for incorporating native folk elements into his music, in particular, Croatian and Jewish melodies. He composed many pieces for choir, the best known of which are found in the international folk dance community, such as “Ladarke,” “Moja Diri Dika,” “Posavski Drmes (Kisa Pada),” “Dobri Denek” and many other works from Croatia and the former Yugoslavia.\(^10\) He was considered a musician for the people. He believed that folk music and poetry celebrate life and nature, and composed music that would be understood and accepted by the audience. For Cossetto, his folk-influenced compositions were representative of humanity in the beauty of its melodies and harmonies. Cossetto’s compositions were filled with a spectrum of emotions that served as a testament to his spirituality.\(^11\)

Even though Cossetto was mostly known as a choir composer, he also wrote for instruments, including his clarinet concerto written in 1970. The concerto is in three movements: “Fanfare – Quasi concerto” and “Intermezzo” and “Finale.” It was first performed by the Simfonijski orkestar RT Zagreb (Zagreb Radio Television Symphony Orchestra) with conductor Krešimir Sipus with Milenko Stefanovic as the soloist. Even though Cossetto did not use any of the traditional folk instruments, he incorporated folk elements in his clarinet concerto. Folk music characteristics used in this concerto include repetitive melodies, isometric meter changes, the use of the pentatonic scale and simple harmonies.

**CONCLUSION**

The repertoire chosen for this study illustrates how Croatian composers wrote for the clarinet in the middle of the 20th century. Bjelinski wrote the first Croatian clarinet concerto while he was travelling to Brazil, with each movement following traditional classical structures. Cossetto also used traditional classical structures, but also incorporated folk melodies into his clarinet concerto, illustrating how he related to his own musical identity. The prevalence of these traditional forms plays an important role in understanding how Croatian musical identities were constructed and how the clarinet concerto developed in the middle of the 20th century.

**CROATIAN CLARINET CONCERTOS**

Bruno Bjelinski – Clarinet Concerto with String Orchestra (1952)

Boris Papandopulo – Concerto for Clarinet and Orchestra (1960)

Stjepan Šulek – Concerto for Clarinet and Chamber Orchestra (1967)

Rudolf Brucci – Concerto for Clarinet and Strings (1970)

Emil Cossetto – Concerto for Clarinet (1972)

Miroslav Miletic – Concerto for Clarinet and Orchestra (1978)

Emil Cossetto – Concerto for Clarinet “Rustico” (1989)

Olja Jelaska Na Suncanoj Strani – Concerto for Clarinet and Orchestra (2010)

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[An earlier version of this article was published by the *Clarinet and Saxophone* Society of Great Britain in Clarinet & Saxophone, Vol. 43, No.1 (Spring 2018). This version includes several updates and corrections. Ed.]

**ENDNOTES**


10. “Composer Emil Cossetto Dies in Zagreb.”


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**ABOUT THE WRITER**

An international artist and teacher, Kristine Dizon has performed in Europe, Asia and South America. Kristine is assistant artistic director of the Gran Canaria International Clarinet Festival and the Cyprus Clarinet Festival, and international artist relations coordinator for the American Single Reed Summit. Currently pursuing a Ph.D. at the Catholic University of Portugal in Lisbon as a recipient of the Fundação para Ciência de Tecnologia Award, Dizon was previously awarded the Fulbright Scholarship. She is a Barkley Brazil Mouthpieces and Silverstein Works Artist.
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Mario Castelnuovo-Tedesco is a name perhaps not many are likely to know today. Though he humbly considered himself a “ghost-writer,” his output was substantial. Castelnuovo-Tedesco (1895–1968) contributed to hundreds of films for MGM and other studios including Columbia, Universal, Warner Brothers, 20th Century Fox and CBS, but was seldom credited. He fully scored at least 14 films, including And Then There Were None (1945) and The Loves of Carmen (1948). When credited, he often appears listed as a “contributing composer,” making it difficult to know what music is actually his in many films. Castelnuovo-Tedesco’s skills were valued in Hollywood because of his excellent ears. He could compose very quickly and did not need to be at the piano. Despite his lack of recognition, he was one of the most coveted teachers of film and television music composition, with students including Jerry Goldsmith, Henry Mancini, André Previn, Nelson Riddle and John Williams.

Today, Castelnuovo-Tedesco is mostly remembered for his guitar music, although he was also one of the contributing composers for Nathaniel Shilkret’s collaborative project the Genesis Suite, for narrator, orchestra and chorus. Seven composers who had left Europe for the United States – Arnold Schoenberg, Nathaniel Shilkret, Alexandre Tansman, Darius Milhaud, Ernst Toch, Mario Castelnuovo-Tedesco and Igor Stravinsky – each wrote one movement. Shilkret was a colleague at MGM studios, and a talented clarinetist, having played in both the New York Philharmonic and Metropolitan Opera Orchestra before moving to Hollywood to focus on composing. Of course, the work is also significant for bringing two conflicting contemporaries, Schoenberg and Stravinsky, together in the context of one piece.

EUROPEAN ANTI-SEMITISM AND MARGINALIZATION

Castelnuovo-Tedesco’s family history was shaped by centuries of systemic European anti-Semitism. Following the Spanish Inquisition, the Alhambra Decree of 1492 forced his father’s family line out of Spain because they were Jewish. From Spain they moved to Tuscany.

A few hundred years later, Castelnuovo-Tedesco was one of the very few Jewish composers who actively wrote during the fascist Italian regime. In 1938, a sort of unofficial curtailment of music by Jewish composers took effect. Castelnuovo-Tedesco’s music was banned from Italian radio. Live performances of his music were limited; for example, in January of 1938 a performance of his Second Violin Concerto “I profeti” was canceled. The work, commissioned by Jascha Heifetz in 1931, has three movements subtitled “Isaiah,” “Jeremiah” and “Elijah,” after the ancient Hebrew prophets, and utilizes traditional Hebrew melodies. The composer called this concerto “the most significant among my works of Jewish inspiration.”

Over the course of 1938, Jewish people in Italy lost their citizenship and jobs, and were prohibited from studying and publishing. Despite...
his Marginalization, it was not until Castelnuovo-Tedesco’s young children were banned from attending school in the fall of 1938 that the Italian racial laws had finally become untenable, convincing him that he needed to leave his home country. He traveled to Switzerland, where he could communicate with his friends Arturo Toscanini, Jascha Heifetz and Albert Spalding without fear of interception by the Italian government. They supported his move. Although it was very difficult for Jewish people at the time to leave Italy legally, it was important to Castelnuovo-Tedesco to do so. Heifetz, by then an American citizen, sponsored his move to the U.S., and provided an affidavit promising him work. With no plans to return, Castelnuovo-Tedesco bought a round-trip ticket and finally left in 1939, right before World War II. After a short time in New York, he left for Beverly Hills.

One year after he arrived in America, he learned of his mother’s passing. She had kept her suffering a secret from him, as she knew he would want to visit her in Italy and that it would be dangerous to come back. On the day that he received the telegram, he also received a phone call from Heifetz offering him a job with MGM studios as a film composer. Castelnuovo-Tedesco accepted, and saw it as the final gift from his mother.

After the war, Castelnuovo-Tedesco received an offer from the Italian government to serve as the director of the conservatory of his choice (Naples or Rome). He was pleased by the offer as a symbol of reconciliation, but ultimately decided to stay in America, and eventually, to become an American citizen.

As a composer, he is difficult to place. Attributed with many labels, including impressionist, neo-classicist, and melodically neo-romantic, he personally disliked categorization. As a student of composition, he wanted to study the music of Debussy, but his first teacher would not allow it. He eventually switched composition teachers and began studies with Ildebrando Pizzetti, a member of the “Generation of 1880” along with Ottorino Respighi, Gian Francesco Malipiero and Alfredo Casella. These composers were among the first Italians in some time whose primary contributions were not in opera. Pizzetti supported Castelnuovo-Tedesco’s study of impressionism and trained him considerably in counterpoint, which proved valuable. A defining feature of Castelnuovo-Tedesco’s work is the brilliant way in which he weaves different melodies together, and the Clarinet Sonata is a great example of this.

**CLARINET WORKS**

Castelnuovo-Tedesco’s Clarinet Sonata, Op. 128 was written in 1944-45, but not published until 1977. Because of this delay, it was not often performed because the music was not available. As the work has now been consistently published for more than 40 years, it is time to reconsider this piece for more regular performance. It is a stunning work, especially in its romantic melodies. Outside of this romanticism, however, it is classical in structure and spans four movements, with sonata form used in the first movement and an energetic rondo for the fourth. Interspersed with occasional extended harmonies (perhaps influenced by jazz), and aesthetically impressionistic, glimmering piano passages, the work has a lot to offer, and frankly, should be in the standard repertoire today.

There is no information regarding any kind of commission or dedication for the Sonata, although Castelnuovo-Tedesco must have been aware of the popularity of the clarinet in the United States in the 1940s, due to Benny Goodman’s commissioning of Copland, Milhaud, Hindemith and Bartók. He also had a special respect for the clarinet because of the music of Mozart and Brahms, and as a pianist, had performed Brahms’ clarinet sonatas himself.

Even less known is another chamber piece Castelnuovo-Tedesco wrote for the clarinet, the Pastorale and Rondo for clarinet, violin, cello and piano, Op. 185. Written in 1958, the autograph manuscript exists in special collections at UCLA but is difficult (and expensive) to access. Nicholas del Grazia discussed this in his September 2005 article in *The Clarinet*. Fortunately, Ricordi bought the rights from the Castelnuovo-Tedesco family and finally published the music in 2017. Unfortunately, it is still difficult to find. The music is not currently available through university interlibrary loan and at this time can only be found at www.musicshopeurope.com (for €39).

**THE GRAUDAN ENSEMBLE**

A dedication to the Graudan Ensemble appears on the manuscript of the *Pastorale and Rondo*, and previous researchers have been unable to definitively identify the members of this group. It was completely impossible to find information about this group until I ran a search in one particular online newspaper database, www.newspapers.com, which has hundreds of millions of pages of newspapers, completely searchable for text. No other database contained relevant materials. However, this database turned up hundreds of old newspaper articles including recital announcements and reviews for the group, which consisted of world-renowned musicians: cellist...
Nikolai Graudan; his wife, pianist Joanna Graudan; violinist Eudice Shapiro; and clarinetist Mitchell Lurie. Perhaps these musicians met Castelnuovo-Tedesco in a Hollywood studio while recording for movies. Of course, Lurie recorded for many films, including Mary Poppins, and has an impressive IMDB page including several uncredited movie appearances.

According to newspapers that discuss the program, it seems most concerts performed by the Graudan Ensemble included the Pastoral and Rondo, which featured the group in its entirety, and some reviews indicate that the group would often repeat the energetic Rondo as their encore! One review in the Los Angeles Times from April 2, 1959, notes, “It is attractive, melodious music, scored with orchestral richness that gives each player grateful duties and capitalizes on individual and collective possibilities of varied color. The performance was brilliant and ingratiating.”

Another particularly thorough review in The Press Democrat of Santa Rosa, California, from April 21, 1959, applauds Lurie and congratulates Castelnuovo-Tedesco for fully realizing the capabilities of the ensemble. In fact, I did not find a negative review of the piece or ensemble.

Unfortunately, there is no recording of the piece, and it seems most likely that no one has performed this work since the Graudan Ensemble. Until now, scholarly writing also indicated that this previously unidentified group was probably looking for a companion piece to Messiaen’s Quatuor pour la fin du temps or Hindemith’s Quartet using the same instrumentation. Although no newspaper reviews or announcements seem to support this, it would not be a bad idea for a recital program. Of course, this instrumentation does not have a large repertoire, so we should also encourage our composer friends to consider this configuration when commissioning new works.

Speaking of the future, there seems to finally be a renewed interest in the life and work of Mario Castelnuovo-Tedesco. In fact, a film titled The Maestro follows film composer Jerry Herst, who moved to Hollywood to study with the master teacher after World War II. After making film festival rounds to great acclaim, the biopic received its theatrical release in February 2019. Additionally, Castelnuovo-Tedesco’s 853-page autobiography, Una Vita Di Musica, is being translated to English by James Westby, the editor of the original Italian. Since 2015, the Archives of Mario Castelnuovo-Tedesco has been working with Edizioni Curci, Milano, to publish the Castelnuovo-Tedesco Collection of previously unpublished works. As for his two clarinet pieces, standard repertoire or not, it is time to advocate for them to be remembered, studied, and at minimum, performed more often. At a time when society is beginning to come to terms with the contributions and plights of its most marginalized citizens, it is appropriate to reconsider the place of Castelnuovo-Tedesco’s works in the clarinet repertoire.

ENDNOTES

2 Harvey Sachs, Music in Fascist Italy (London: Weidenfeld and Nicolson, 1987), 184.
3 Saleski, Famous Musicians of Jewish Origin.

Special thank you to Diana Castelnuovo-Tedesco, granddaughter of Mario Castelnuovo-Tedesco, for facilitating the research process and providing photo permissions.

ABOUT THE WRITER

Eric Schultz currently serves on the music faculty at Iona College, and as a teacher for the Harmony Program in New York City. He is an award-winning clarinetist, including the prestigious Rislov Foundation grant for excellence in classical music, and is the founding clarinetist of the Victory Players contemporary chamber ensemble of the Massachusetts International Festival of the Arts. Eric completed his Doctor of Musical Arts degree in clarinet performance at Stony Brook University. His principal teachers include Alan Kay, Alexander Fiterstein and Melissa Koprowski.

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Melissa Koprowski.

ENDNOTES

2 Harvey Sachs, Music in Fascist Italy (London: Weidenfeld and Nicolson, 1987), 184.
3 Saleski, Famous Musicians of Jewish Origin.

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There are few organizations with the same level of recognition in the music industry as the National Association of Music Merchants, more commonly referred to as NAMM. Established in 1901, NAMM and its iconic annual trade show boasts attendance of over 115,000 people. Those in attendance are typically musical instrument dealers, distributors and manufacturers from around the world. One of the key individuals responsible for the growth and success of NAMM and its trade show is Larry Linkin. During his 30-year tenure with NAMM, the organization’s membership grew from 1,000 to over 8,000, and attendance at the annual trade show grew from 18,000 to nearly 100,000. Linkin had a remarkable career in the music industry but is a clarinetist as well. He took a few minutes to tell us about his life in the music industry and his love of the clarinet.

**JESSICA HARRIE:** Tell us about how you came to play the clarinet.

**LARRY LINKIN:** I started the clarinet at age 10 in the New London, Iowa, school music program. When I was 12, the local YMCA took some of us young boys to Chicago. One of the options was to see and hear the Chicago Symphony. I jumped at the chance. One of the numbers they played that afternoon was George Enescu’s *Romanian Rhapsody*. Clark Brody was the principal clarinetist in those days. Once I heard him play the beginning, I knew I wanted to go home and practice to be just like him!

**JH:** Were you part of a musical family?

**LL:** No. No one in my family played any musical instrument. My grandmother had an upright piano but did not play. It was for guests to play.

**JH:** Who were your early musical influences? Teachers?

**LL:** My earliest influence was my junior high and high school band director, Maurice Wright in Burlington, Iowa. He was fabulous! Then, from my junior year in high school through college, my clarinet instructor, Thomas A. Ayres at the University of Iowa, was extremely important in developing my sound, technique and musicality.

**JH:** Can you tell us about an important memory you have from performing?

**LL:** I have many, but one that I will always remember is when I was in the NORAD Band. We performed at Chapultepec Park in Mexico City for 250,000 people. I played E-flat clarinet and was featured on *Effer’s Holiday*. Afterward the gentleman that played E-flat clarinet in the Mexico City Band came up and introduced himself. I gave him a box of Vandoren E-flat clarinet reeds and we became friends forever!

**JH:** NORAD (North American Air Defense Command) is an ensemble that many aren’t aware of, as the band retired in 1979, with its USAF component becoming the 504th Air Force Band of the Golden Gate. What was it like performing with NORAD? Any fond memories you’d like to share?

**LL:** That was one of the best three years and nine months of my life. NORAD involved Canada and the United States. Therefore, we were the only international military band in existence! We played Carnegie Hall every year on Armed Forces Day, recorded at Capitol Records at Hollywood and Vine eight or nine times a year for the Mutual Broadcasting System radio show, and traveled from Halifax to Victoria in Canada twice a year. Our conductor was Lt. Colonel Mark Azzolina. He was a fantastic showman and knew how to work the system better than anyone in existence!

**JH:** What led to your decision to pursue music business as a career?

**LL:** I decided that my wife did not deserve the life as a spouse of a professional musician, so I decided to pursue the business of musical instruments.

**JH:** What was your first job in music business and how did you come by it?

**LL:** While in the NORAD Band, I met Mr. Vito Pascucci, president of G. Leblanc Corporation. He offered me a job as a road salesman or a “Harold Hill the Music Man” out of Pittsburgh. My territory was Western Pennsylvania, Eastern Ohio and West Virginia.
JH: NAMM is quite the massive organization, and you of course led the organization to its current position as the largest music trade show in the world. Can you tell us about your time with NAMM?

LL: I first started at NAMM in 1970 as vice president of trade shows. It was a terrific experience meeting all the exhibitors and learning the business as well. I left NAMM in 1979 to become president of Slingerland Drum Company. That was a wonderful time working with knowledgeable people. The business increased at a very high rate and so did the profits. My boss at NAMM, Bill Gard, was retiring, and they made me the offer to take Bill’s position as president/CEO. I accepted and stayed until my retirement in 2001. It was a most gratifying experience to work with so many talented, hardworking people in these years. I was lucky to have that opportunity. Things continue to go well at NAMM, and I am honored to attend the NAMM show and board meetings.

JH: You must have learned so many helpful things about how to become successful in your field. Would you be willing to share your advice with young musicians who are hoping to make a living doing what they love, be it in industry, teaching, performing, etc.?

LL: Seems to me that determination and a clear direction for your career is paramount. Hard work overcomes many things, so work harder than anyone else and success will come your way. I have a plaque in my office (I also gave one to my daughter and son) that reads: “Everything comes to him (her) who hustles while they wait!”

JH: Now that you have retired from NAMM, what kinds of things are you up to these days?

LL: When I retired from NAMM, I was lucky to be offered an opportunity to become a “featured entertainer” with Holland America Cruise Lines. I developed a 55-minute show playing everything from a country medley to Bach’s Minuet in G to the “12th Street Rag” with the band accompanying me. I would do two shows on one evening, and my obligation was complete. I worked for them until my wife died in 2015. Now, I do accept an offer once in a while. Other than that, I perform in the Phoenix and Chicago areas. I also made four CDs arranged and produced by Don Vincent, musical director for Wayne Newton for over 30 years. I practice six days per week, mostly the daily scale studies Tom Ayres gave me many years ago!

JH: What’s your favorite piece for clarinet?

LL: Fortunately, there are so many fine pieces for clarinet these days … but, I’m kind of old-fashioned, so I would pick the Mozart Concerto and his Quintet.

JH: Do you have a favorite clarinetist?

LL: It is quite difficult to pick one, but, in alphabetical order, I really like: Alessandro Carbonare, who I saw at the ClarinetFest® in Oklahoma City, Corrado Giuffredi and Ricardo Morales. These gentlemen represent the best of the best, in my opinion.

JH: Any parting thoughts?

LL: I do have kind of a funny, but true story. I got my clarinet two and a half months before my first lesson when I was 10 years old. When I went to my first lesson, I told the band director that I could play a song for him if he would like. So, I played “Twinkle, Twinkle Little Star.” When I finished, he said that he had seen a first … someone playing a song on the clarinet with the reed on top! When I turned the mouthpiece around with the reed correctly on the bottom, I couldn’t get a sound! A great way to start my lessons!

ABOUT THE WRITER
Jessica Harrie is active as a freelance clarinetist and teacher in the Columbus, Ohio, area. She serves as the associate editor of The Clarinet, as well as a member of the editorial board for submissions and assistant to the executive director of operations. For more information, please visit www.jessicaharrie.com.

Larry Linkin
WELCOME TO GOOD OLE ROCKY TOP!

by Victor Chavez, Jr. and Gary Sperl

The Knoxville artistic team is honored to present the 2019 ClarinetFest®, “Embracing the World”. This year’s theme inspired many unique proposals covering a diverse range of topics and wonderful new repertoire to be premiered. We can’t wait to share these presentations with the membership, and we hope that each attendee leaves Knoxville feeling uplifted and inspired.

Thank you to our 2019 sponsors: Buffet Crampon, D’Addario, Rovner, RZ Woodwinds, Selmer Paris, Vandoren and Yamaha for their generous contributions to the International Clarinet Association.

The conference begins with the opening recital featuring legendary ICA honorary members Stanley Drucker (ret. New York Philharmonic); 2019 honorary membership inductees Eddy Vanoosthuyse (ret. Brussels Philharmonic Orchestra) and international jazz soloist Ron Odrich; and the 2018 ICA Young Artist Competition winner, Pablo Tirado Villaescusa from Spain.

Wednesday night’s headlining chamber music recital with the Knoxville Symphony Orchestra Principal String Quartet includes Mariam...
Adam (formerly of Imani Winds), Stanley Drucker, Bil Jackson (Vanderbilt University) and international soloist Milan Rericha.

The Thursday evening concert features clarinet soloists performing with the Air Force Band of Mid-America. Featured artists include Sauro Berti (Teatro dell’Opera di Roma), Parker Gaims, Laura Grantier, Sylvie Hue of the French Garde Républicaine and Ricardo Morales (Philadelphia Orchestra).

Friday night’s Knoxville Symphony Orchestra concert under the direction of James Fellenbaum will take place at the historic Tennessee Theatre in downtown Knoxville. Headliners include William and Cathy Hudgins (Boston Symphony Orchestra), Kathy Jones (Puerto Rico Conservatory), Korean prodigy Han Kim, Anton Rist (The Metropolitan Opera), Eddy Vanoosthuyse (ret. Brussels Philharmonic Orchestra) and Gabor Varga (Hungarian Radio Symphony).

The Saturday night concert features the Knoxville Jazz Orchestra with soloists Mark Nuccio (Houston Symphony Orchestra), Ron Odrich and Ken Peplowski.

Other exciting events planned for ClarinetFest® 2019 include the second annual Guido Six Clarinet Choir Festival. There will be several clarinet choirs performing throughout the five-day ClarinetFest® with a very special performance by the Venner Clarinet Choir. Franklin Cohen (ret. Cleveland Orchestra) will debut a new clarinet choir arrangement of the Mozart Concerto for Clarinet, K. 622.

Master classes will be presented by Sauro Berti, Franklin Cohen, Julie DeRoche (DePaul University), Ken Peplowski and Jerome Simas (San Francisco Symphony Orchestra). Martin Vaysse will present a recital as the premier prix winner from France. The ICA will recognize its new honorary membership inductees, Ron Odrich, Alan Stanek and Eddy Vanoosthuyse. AND … many, many more interesting and inspiring presentations and performances.

The convenient and comfortable host hotels for ClarinetFest® 2019 include the Hilton Garden Inn, the Sheraton Four Points and the Holiday Inn, World’s Fair Park. All three host hotels are conveniently located within a short walk to the ClarinetFest® venues. However, there are free trolleys that pass directly by the Sheraton Four Points hotel and the Holiday Inn and make stops at the ClarinetFest® venues. The Hilton Garden Inn is also a short walk to the venues but has a free shuttle service for their guests. Visit the ClarinetFest® 2019 page at www.clarinet.org for details on travel, lodging and more.

Knoxville is located in East Tennessee and is one of the most beautiful and visited areas in the United States. There are many family-oriented destinations in the area and also activities for the adventurers among us. Gatlinburg, Pigeon Forge (home of Dollywood) and the Great Smoky Mountains National Park are all within an hour’s drive of Knoxville. To discover additional opportunities for recreation in the Knoxville and East Tennessee area, refer to www.visitknoxville.com.

ClarinetFest® 2019 in Knoxville, Tennessee is going to be an extraordinary event! We invite all conference attendees to participate in the Guinness World Records attempt to break the current record for the largest clarinet choir ever assembled. There will be artists new to ClarinetFest® alongside favorite returning performers. We will explore the fascinating work that Clarinets for Conservation and the Daraja Music Initiative offer to young students in Tanzania (this is the non-government organization that inspired the theme “Embracing the World” for ClarinetFest® 2019). There will be countless interesting lectures and recitals throughout the five-day event, and there is much, much more planned for this exciting time.

We are anticipating a record turnout for ClarinetFest® 2019. We hope to see anyone and everyone who has an interest in clarinet in Knoxville, Tennessee from July 24 to 28, 2019. You will become truly inspired!

PRESENTERS/PERFORMERS
Maram Adam
Jon Agazzi
Anthony Aguayo
Jason Alder
Liz Aleksander
Diana Alvarez
Jeffrey Anderle
Nancy Angerstein
Lori Ardovino
Kelly Austermann
Taiki Azuma
Kris Bachmann
ICA ANNOUNCEMENT

2019 High School Solo Competition

Coordinator: Elizabeth Gunlogson (elizabeth.gunlogson@unh.edu)

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2019.

Deadline: April 1, 2019.

Repertoire:
1. *Concerto in F minor No. 1, Op. 73*, by Carl Maria von Weber: Allegro (movement 1) only
2. *Capriccio for Solo Clarinet* by Heinrich Sutermeister (will accept applications on B-flat or A clarinet)

Prizes:
First prize – $1,000 USD
Second prize – $750 USD
Third prize – $500 USD

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

Andrea Vos-Rochefort
Todd Waldecker
Michael Walsh
Robert Walzel
Wesley Warnhoff
Tasha Warren
Sarah Watts
Michael Webster
Michael Westmoreland
Jeremy Wohletz
Catherine Wood
Alan Woy
Meghan Yankowskas
Guy Yehuda
Rachel Yoder
Jonatas Zacarias de Oliveira
Stephanie Zelnick
Jennifer Zimmerer
James Zimmermann
Michele Zukovsky

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Atlanta Clarinets
Austin Peay State University Clarinet Choir
Baylor Clarinet Choir
Coro de Clarinetes del CMPR
Emporia State University Clarinet Choir
Los Angeles Clarinet Choir
Madison Clarinet Ensemble
MTSU Clarinet Choir
Nicholls State University Racer Clarinet Choir
North Mississippi Clarinet All-Stars
Orquestra Pernambucana de Clarinetes
Prickly Pear Clarinet Ensemble
San Francisco Conservatory of Music Clarinet Ensemble
Tara Winds Community Band Clarinet Ensemble
Tennessee Clarinet Choir
Tennessee Tech Clarinet Choir
Texas A&M University-Commerce Clarinet Ensemble
The Crimson Squawk Ensemble
The Eastman-Rochester New Horizons Clarinet Choir
The Furman Clarinet Ensemble
The Houston Symphonic Band Clarinet Choir
The LCO - The Licorice Sticks Clarinet Orchestra
The Windermere High School Clarinet Choir
Tullahoma Clarinet Choir
UNC Charlotte Clarinet Choir
UNF Clarinet Choir
UTKlarinetten Chor
UTRGV Clarinet Symphony
Venner Clarinet Choir

ENSEMBLES
A/Tonal Ensemble
AdZel Duo
Ambassador Trio
Amicitia Duo
Aria Reed Trio
Atlanta Clarinetists
C3-Cross Continental Clarinets
Capstone Trio
Clarinet Meets Guitar
Click
Cypress Winds
Diálogos Duo
Domino Ensemble
Duo Esplanade
Égide Duo
Ensemble Sori
Four Beats Clarinet Quartet
Frost Duo
Gemini Winds
GreensDuo
Grenazilla Clarinet Quartet
Greyline Duo
Harbinger Duo
International Counterpoint
Ironwood Trio
Kairos Trio
Lake Effect Clarinet Quartet
LCD Woodwind Trio
Mackey-Leinert Duo
MiamiClarinet
Novacane Quartet
Phoenix Down RPG
Quinteto AMICI
Sirocco Reed Quintet
Sopros de PE
Spatial Forces Duo
The AMKE Clarinet Duo
The Clarinet Project
The Dayton Double
The Devil Sticks
The Holden-Olin Duo
The Köffner Gals
The Lebaron Trio
The Lyrique Quintette
The Prestige Clarinet Quartet
The Quadratronic Quartet
The Telos Trio
The Webster Trio
TriCapitolino
United States Navy Band Clarinet Quartet

PANELS
Military Band Clarinet Panel moderated by Gary Sperl
Team Teaching Panel with Robert Spring and John Cipolla moderated by Joshua Gardner

MASTER CLASSES
Sauro Berti
Franklin Cohen
Julie DeRoche
Ken Peplowski

LECTURES/LECTURE RECITALS
Nicola Bullfone
Thomas Carroll
Anastasia Christofakis
Brian Corbin
Mark Cramer
Lacey Golaszewski
Janette Harriott
Gregory Harrison
Caroline Hartig
Annaka Hogelin
Tina Holmes-Davis
Melissa Kindy
Thomas Kmiecik
Julie Linder-Gaulin
Wolfgang Lohff
Eugene Marquis
Mark Nuccio
Katherine Palmer
Yamileth Perez
Carla Perrotta
Katherine Peters
Bret Pimentel
Alyssa Powell
Thomas Puwalski
Aileen Razey
John Reeks
Luca Saracca
Samuel Schreiber
Tiffany Valvo
Cecilio Vilar Alpuente
Andrea Vos-Rochefort
Michael Westmoreland
Meghan Yankowskas
Jennifer Zimmerer
James Zimmermann

University of Louisville Alumni Clarinet Duo
Vientos Dulces
Violetta Duo
Wilton-McIvor Duo
WoodWired
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CONTACT INFORMATION:
800-JPYNE-440
www.pyne-clarion.com
info@pyne-clarion.com
# International Clarinet Association

## Statement of Credits and Debits

Submitted by Tod Kerstetter, ICA Treasurer

### Revenues

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tr>
<td>Membership Dues</td>
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### Expenses

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<td><strong>Total 2017-18 Expenses</strong></td>
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### Notes:

- Our financial year runs from September 1 to August 31.
- When ClarinetFest® is held overseas, most revenues go to the host and conversely, most expenses are the responsibility of the host. Therefore, these numbers are zero or close to zero for 2017-18, as ClarinetFest® 2018 was held in Belgium. The exhibit fees displayed were expenses from ClarinetFest® 2017 in Orlando.
- Bank balances from the end of our financial years in 2016, 2017 and 2018 are shown to give an idea of where our assets stand and how the numbers are trending. According to QuickBooks, our revenues actually exceeded expenses by $8,577.70 for the financial year 2017-18. However, because expenses and revenues are posted by Chase Bank at different times than in QuickBooks, the difference in our assets in our Chase bank accounts is not the same number.
- ICA now uses a rewards credit card, which generated $1,199.21 in cash back during 2017-18.

### Conclusion:

In previous years, we suffered extremely large drops in assets when ClarinetFest® was held overseas and we did not receive registration revenues for the festival. The fact that our yearly balance remained virtually unchanged between financial years 2016-17 and 2017-18 shows that the organization has stabilized its finances. Although we certainly want each year’s festival to finish “in the black,” we feel that it is more fiscally responsible for our yearly finances not to require a large amount of revenue from ClarinetFest in order to balance.
ICA ANNOUNCEMENT

2019 Orchestral Audition Competition

Coordinator: Todd Waldecker – Todd.Waldecker@mtsu.edu

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

Deadline: Saturday, March 31, 2019

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

Solo:
Mozart: Concerto, K. 622, Movement I, exposition only – unaccompanied

First Clarinet Excerpts:

a. Bartok: The Miraculous Mandarin Suite – [13]-[16], and 1m after [22] until 1m after [25]
b. Borodin: Polevetsian Dances – No. 17; Allegro after [8] until 6m after [D]
c. Mendelssohn: Midsummer Night's Dream – Scherzo; beginning to [B]
f. Sibelius: Symphony No. 1 – Mvmt. I; opening to m.32
g. Stravinsky: Firebird Suite (1919 version) – Variation de l'oiseau de feu, entire variation
h. Tchaikovsky: Symphony No. 5 – Mvmt. I; m.41 to m.50, and Mvmt. III, [F] until [H] (m.98 to m.118)

Prizes: First Prize – $1000 USD and a professional level mouthpiece to be announced
Second Prize – $500 USD and a professional level mouthpiece to be announced

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


Bret Pimentel is associate professor of music at Delta State University, where he teaches applied oboe, clarinet, bassoon and saxophone. He has extensive experience teaching woodwind methods, and this volume, the succinctly titled Woodwind Basics, is a small but thorough excursion into the fundamentals of woodwind playing.

The book is separated into 15 short chapters including embouchure, finger technique, articulation, tuning, and posture and playing position, among others. Each chapter concludes with review questions that are useful for reinforcement for the casual reader, or preparation for an instrumental methods class quiz. The illustrations are simple black-and-white line drawings, but concise and informative. Most chapters include tables that diagnose specific topics, separated into “Issues,” “Causes” and “Solutions.” These quick-hit graphs are terrific for the non-wind player trying to rectify wind player difficulties.

There is always much more in the performance of woodwind instruments than we realize. The wonderful thing about a volume like this is that it highlights the similarities and challenges that exist in woodwind instruments, especially details like voicing, hand position and air speed. Pimentel makes the connections, cutting through excessive explanations to get to the heart of the matter. His target audience for the book includes teachers of college woodwind methods courses (the price is affordable for college students), private teachers, school band directors and woodwind doubling looking for secrets to improve on the more unfamiliar instruments.

Woodwind Basics is a clean, efficient little volume of information that is incredibly useful for musicians of wide-ranging ability levels. This book should be on the shelf of beginning school band directors and college instrumental methods instructors.

– Osis Molina

MUSIC STUDIES


J. B. Albert’s 24 Varied Scales and Exercises, revised by Paul de Ville, has been published since 1905 and has been a staple for many advancing clarinetists due to its proven effectiveness.

Julie DeRoche’s edition has revitalized the exercises with a detailed introduction and explanation of her successful practice method. I concur with her comment that “I can guarantee that if you have the patience to follow this [her suggested approach] exactly, you will improve dramatically in a short time.” DeRoche’s introduction is a master class in how to approach technical and all-around improvement. By reading it you will have a detailed plan for awareness and progress. Her own playing accomplishments are strong motivation to follow her suggestions. DeRoche uses the graduated tempo method with her DePaul University students.

The exercises in the new edition contain the same notes as in the older. Each page is still devoted to exercises in a single key, but the new format emphasizes legato and the ethos of the long tone study – here accompanied with moving fingers. Rhythmic values are subtly altered – 16th-note sextuplets replace eighth-note triplets. A further modernization is the inclusion of not only the original G-flat major and E-flat minor exercises but also their repetition printed as F-sharp major and D-sharp minor. With these two new keys, there are in actuality 26 varied scales and exercises that will nicely fit into two uses, if following DeRoche’s method, in a 52-week year.

– Gregory Barrett

SOLO CLARINET

Thierry Escaich. City Lights for B-flat clarinet or alto saxophone. Gérard Billaudot Éditeur, 2018. Duration: 8’ €15.00

French composer and organist Thierry Escaich (b. 1965) has reached the top echelon of musicians with performances
of his works by the Berlin Philharmonic and the Philadelphia Orchestra. His large output—over 100 works—includes several featuring the clarinet. Appropriately, he was commissioned by the Toulouse Single Reed Competition for a required work in the final round, which was held in January of 2019. That work, City Lights, is playable on either B-flat clarinet or alto saxophone. The sounding pitches are the same in both versions and both versions are included as a set from Billaudot. Looking at the score, printed on three large, landscape-orientation pages, the propulsive dynamic and rhythmic growth of the work is visceral. Fast tempos, highly syncopated rhythm, exciting dynamic indications, engaging use of slap and flutter tongue, key clicks and a brief passage with expressive quarter tones add up to a piece that is fun to play and that dazzles an audience. This is an advanced work due to rhythmic complexity, the above mentioned techniques, rapid tonguing and several passages of finger twisters. City Lights sparkles.

—Gregory Barrett


Shulamit Ran’s landmark work for solo clarinet, For an Actor: Monologue for Clarinet, is just as vibrant today as it was in 1978 at its premiere with Da Capo Chamber Players clarinetist Laura Flax.

After the passing of Flax in 2017, Ran celebrated their friendship and musical association with this new work, Spirit, also for solo clarinet.

How has a 39-year span altered Ran’s style and idiomatic use of the clarinet? For an Actor is one of our most dramatic and contrast-filled standard repertoire pieces. The juxtaposed elements found in For an Actor are retained in Spirit. The dynamic in measure three is ff and the next p. There are 80 dynamic markings in Spirit’s seven-minute duration. Likewise there is great temporal variety ranging from quarter note = 46 to passages where the pulse is 138 beats per minute. Ran writes additional interpretive guidance with descriptive labels: Resolute, Graceful, Insistent, Gently Whispering, Empathic and Slow-Ethereal all calling to me similar directions in For an Actor.

What are the stylistic differences between her two solo clarinet works? Though still modernistic and expressionistic, Spirit is less dramatic in terms of large leaps and extremely loud passages. Spirit begins with a tritone (though functionally a perfect fourth with an upper half-step acciaccatura) and is generally atonal but the concluding quarter of the work is marked with increasing triadic prominence and a sense of skirting around the edges of tonality. Motives are transformed and recalled giving Spirit unity and relatability. In general the music is more legato and less complex. There is no flutter tongue or multiphonics but there are two measures of key clicks and slap tongue. Probably by coincidence, Spirit and For an Actor both end on long, very soft concert E-flat fermatas. Spirit is emotionally rewarding to play and highly recommended.

—Gregory Barrett

CLARINET AND PIANO


Ludovico Einaudi is an Italian pianist and composer. He was trained at the Verdi Conservatory in Milan. Afterward, Einaudi studied orchestraion with Luciano Berio and was awarded a scholarship to the Tanglewood Music Festival. Einaudi composed scores for a number of films and trailers that include contemporary pop music.

This collection presents eight pieces originally for solo piano, transcribed for clarinet and piano: Discovery at Night, Divenire, Elegy for the Arctic, Four Dimensions, Night, Nuovale Blacnche, Primavera and Una Mattina. In addition, this book includes a range of supporting digital features such as Soundcheck, an assessment and feedback software that allows you to use your phone, tablet or computer to help you practice. There is an e-book edition that allows performers to read the music on any device, along with a full demonstration audio recording of each piece plus accompaniment-only and solo-only backing tracks.

Einaudi’s compositions are beautiful to listen to because of their simplicity. These works are not technically challenging for the clarinet, and would be perfect repertoire for intermediate level and above. In comparison to the originals, the clarinet adds a pleasant palette of colors matching the character of each piece. The digital features are very useful for clarinetists to use for independent practice. Overall, I highly recommend this clarinet collection!

—Kristine Dizon


Rudolf Mauz studied clarinet with Professor Waldemar Wandel at the Staatliche Hochschule für Musik in Trossingen, where he received diplomas in music education and orchestral performance. His orchestral activities included the Junge Deutsche

Composer, music critic and lawyer Arthur Coquard (1846-1910) composed *Mélodie et Scherzetto* in 1904 as a contest piece for the Paris Conservatory, dedicating the work to French clarinettist Charles Turban. The work itself presents two contrasting sections bearing the Romantic influence of Coquard’s teacher, César Franck. Coquard weaves a dramatic tapestry in the piece’s six minutes, providing moments of passionate lyricism, technical flourishes and a delightfully effervescent *Scherzetto* theme.

Editor Rudolph Mauz presents a clean and lucid copy in the Schott Student Edition, buttressed by his clear and thorough teaching notes. Mauz gives measure-by-measure advice regarding breathing, phrasing, articulation, note grouping and technique, though he does not mention that the recurring *Scherzetto* theme will require a rapid slide on Boehm system clarinets lacking a left-hand A-flat/E-flat lever. Schott’s Student Edition scale grades this piece a level 4 out of 5.

—Matthew Nelson


The name Reynaldo Hahn (1847-1947) should be familiar to clarinettists: his *Sarabande et Thème Varié* for clarinet and piano was composed in 1903 for the Paris Conservatory examinations and is a popular recital piece. Hahn was a prominent member of the Parisian music scene, and the bulk of his catalog tilts toward vocal music, with numerous operas and songs. Composed in 1892, *Fêtes Galantes* is the 11th song in the set 20 Songs, Book One, and has become one of the most popular encore works on song recitals. Its jaunty but not overly difficult piano part paired with a pleasantly melodic vocal part that only spans an octave makes it a logical choice for an arrangement for clarinet.

Joshua Mietz, an instructor of music at Casper College in Casper, Wyoming, accomplished his stated goal with this arrangement: “This piece … will work well for students needing a shorter composition for contest, professionals desiring a charming encore piece, or for a recital shared with vocalists.” The song remains in its original key of G major and the piano part is identical to the original. As is customary with Potenza’s music printing, the typeset is clear and the page turns are logically arranged to allow the pianist to turn the page on a written rest without the aid of a page-turner. The clarinet part is one page in length, A major for B-flat clarinet on one side and a B-flat major arrangement for A clarinet on the opposite side.

*Fêtes Galantes* is a fine choice for a short piece with a narrow melodic range that is a crowd pleaser.

—Osiris Molina


The songs of Debussy offer a fertile repository of beautiful music that can be arranged in a host of interesting ways. They are adaptable because the music is undeniably excellent, with innovative harmonic colors and enthralling melodic contours. The choice of songs by Wagner Campos (DePaul University) and longtime piano collaborator Roderick Ferguson (Chicago...
The final setting is a daring arrangement that was en vogue during the end of the 19th century. The second song in the set is *Chanson Espagnol*, an *Ariettes Oubliees* from the 1887 song cycle *C'est L’extase* or encore. The second song in the set is *Beau Soir* (1890-1891) is one of Debussy’s most frequently performed songs arranged for other instruments. Its plaintive melody, soaring climax and short duration make it a perfect recital piece or encore. The second song in the set is *Recitative et Air de Lia* from the lyric scene *L’Enfant prodigue* (1884), orchestrated in 1907.

The printed piano music is clear, with wide measures for improved clarity. Two clarinet parts come with the published music, one in B-flat and one in A. Campos recommends the A clarinet be used in performance, allowing for friendlier key signatures.

Campos and Ferguson’s transcriptions are artfully chosen and executed, allowing the clarinet to display its palette and versatility. Considering its popularity among non-singers, a sensitive *Beau Soir* transcription is long overdue. The recitative and aria would be a bold choice for performance with orchestra. This collection is excellent and certainly more than the sum of its parts.

— Osiris Molina

**BASS CLARINET DUO**


Duration: 5' £7.50 digital; £10.00 print

Kyle Hovatter (b. 1986) is a composer, organist and pianist based in San Francisco whose works have been performed by bass clarinetists including Lara Mitofsky, Neuss and Sqwonk’s Jon Russell and Jeff Anderle. I saw a man pursuing the horizon is titled after Stephen Crane’s short poem. Hovatter’s musical setting depicts the physical motion of Crane’s line: “Round and round they sped” with a fast tempo and energetic rhythmically-locked back and forth motion between the bass clarinets. This chase begins with a two-note syncopated leap to lowest D from the D an octave above. This same interlocking octave material is repeated midway through the work and in modified, elongated form closes the duo. Hovatter’s piece stubbornly sticks in (printed) D natural minor – there is little harmonic variety except for a dozen G sharps. Perhaps these are the attempts, as Crane wrote: “It is futile,” I said, “You can never — ‘”?

The two bass clarinet parts are equal and require accomplished dexterity to rapidly cross the B-flat to C register break. This is a minimalist-oriented piece that drones in a very present state of mind (D minor) and is doubly intense due to the prominent low D’s…beyond that, it mimics Crane’s observation and is “futile” to express more.

— Gregory Barrett

**CLARINET ENSMBLES**


Duration: approximately 10' £10.50 digital; £14.00 print

Liz Sharma (b. 1951) is an accomplished English composer, author, teacher, administrator and wind instrument performer. Written for three B-flat clarinets and bass clarinet (to low E-flat) *Oceans of Life* is a charming intermediate level work in four movements:

“Creatures on the Edges of Tides,” “Dolphins,” “Whales” and “Teeming Shoals.” Each clarinet part is interesting to play and rhythmically independent. The textures are mostly contrapuntal and imitative. Parallel thirds and an occasional modal inflection may bring the music of Vaughan Williams to mind. Tempos and technical demands are moderate and the evocative titles and expressive lines make the whole appealing. I might use the music on a festival day with multiple players on each part. Forton Music offers an alternate version for woodwind quintet.

— Gregory Barrett

J. S. Bach. *Brandenburg Concerto No. 3* arranged for clarinet octet by Melanie Thorne. Sempre Music, 2017. $35.00

Of Bach’s six *Brandenburg Concertos*, the third, composed for the homogenous instrumentation of three violins, three violas, three cellos with contrabass and harpsichord most readily suggests arrangement for a clarinet ensemble. Melanie Thorne uses an ensemble of E-flat clarinet (or B-flat clarinet substitute), four
Clarinet4 is a Finnish clarinet quartet made up of clarinetists Anni Tolvanen, Anni Björk and Sirke Tynska with bass clarinetist Esko Lång. The group was initially formed in 2008 in Kuopio, Finland. This is their debut album, bearing the name of their ensemble, and it is a charming introduction to the chamber group.

The first track, Charanga di Xiomara Reyes by Belgian composer Patrick Hiketick, is a jaunty and delightful beginning to the album. The addition of percussion to the original version was not something I noticed immediately, but this, along with an enthusiastic mid-piece surprise, will make you smile.

Well-known Dutch wind composer Jan Van Der Roost’s Arghulesques starts mysteriously with “Quasi Barcarolle,” which segue to brighter moments that explore a wide range of timbres. The third movement, “Allegro,” highlights some solid ensemble playing. This work provides a more traditional sampling amidst Latin-inspired and modern works.

Finnish composer Juha Pisto’s AD 2017 is the group’s first commissioned work, supported by a grant from the Finnish Cultural Foundation. The three movements refer to world events in 2017. The first movement “Syrian Cry” evokes an Orthodox chant over the ruins of the city of Mosul. The use of quarter tones and other extended techniques amplify the unsettling character of the movement with descending suspensions giving the feeling of a slow fall. The final chant call seems calm in nature, in contrast to the opening. I found myself checking the album for additional players or instruments to identify some of the sounds, only to discover it was some exceptional use of extended techniques by the composer. The performers execute these unusual technical challenges with aplomb. The second movement, “Fake News,” alternates between a pseudo-sarcastic swing and dissonant cacophony. The repetition and lack of resolution are particularly effective parallels to the relentless pace of media today. “Home,” the third and final movement of Pisto’s AD 2017, has a far more sentimental and nostalgic character than the preceding movements. The

The variety in character is appreciated as the two longer, more serious works are balanced with levity in the three shorter pieces. El Vaivén, the final work, by Austrian clarinetist and composer Helmut Hödl, was originally commissioned by the Spanish clarinet quartet Barcelona Clarinet Players. Paired with the style of the opening piece by Hiketick, it is an appropriate closing track to the album.

Clarinet4 has crafted a great introduction with this album, highlighting their technical proficiency and warm blend with a wonderfully varied selection of repertoire. I look forward to hearing more from the group in the future.

— Cody Grabbe


This 2013 release by the chamber music group Trio Claviola will provide interesting listening for clarinetists mainly because of three newer works by Lithuanian composers that most will likely hear for the first time. The recording also included the trios by Mozart and Françaix, which are wonderful standards for this instrumentation. Trio Claviola is made up of three young Lithuanian
The ClariNet

Kōan

Kōan says about theatre, and dance and film music. She electroacoustic works, operas, music for eclectic compositional output including Music and Theatre and boasts an from the Lithuanian Academy of audiences alike.

The first work on the album, Claviola (2008), was written and named for the group by Jurgis Juozapaitis (b. 1942), a professor at the Lithuanian Academy of Music and Theatre. The piece is about seven and a half minutes and is divided into slow and fast sections. A contemplative slow movement is followed by a fast movement with a tremendous amount of rhythmic vitality that will have instant appeal for both players and audiences alike.

Rita Mačiliūnaitė (b. 1985) graduated from the Lithuanian Academy of Music and Theatre and boasts an eclectic compositional output including electroacoustic works, operas, music for theatre, and dance and film music. She says about Kōan:

Kōans have a long history in Zen Buddhism and its traditional lore. They came to be understood as contradictory questions, stories or statements that provoke the “great doubt” and continuous pondering in Zen students until their minds would experience the break-through from the dependence of reason and reach insight into a higher level of consciousness. The structure and idea of my piece is influenced by Eastern philosophy. It is an attempt to write a musical kōan. To convey such state of mind I place a single motif in different settings by using diverse techniques and manners of articulation, yet retaining its primordial nature.

This meditative aspect comes through in the music with a great deal of sustained tones and unisons, along with interesting juxtapositions between sound and silence. An extremely compelling work, it requires the clarinetist to occasionally utilize flutter-tonguing, slap-tongue and pitch bending.

Crumbling Words by Vytautas Germanavičius (b. 1969) was also written for the Trio Claviola. The composition combines repetition of different motives, and as tension builds, it gives way to another melodic fragment. Germanavičius writes, “the discussion of this trio begins with even and unaccented rhythms. The tension rises in the fast virtuoso episode and subsides by the end, with crumbling phrases, segments of sounds, remnant accents and new instrumental colours.”

The album places these innovative new works by Lithuanian composers alongside the Mozart and Françaix trios. The playing by the musicians is excellent throughout. The performance of the Françaix trio is spirited and they handle the technical demands of this trio and the occasional extended demands of the new Lithuanian works with equal aplomb. Giedraitis’ clarinet playing is excellent with a wonderful legato and precise intonation. At times, the piano seems far away in the recorded mix relative to the very present and clear sounds of the clarinet and viola. The only complaint from this reviewer is that after hearing three excellent works by Lithuanian composers, one wishes that the disc contained more of this new music. Indeed, despite fine and attentive playing from the trio, the Mozart seems rather out of place alongside the other works in this collection.

The cardboard packaging is clever and a nice change from the plastic jewel case. The accompanying informative booklet is in Lithuanian and English and includes many campy photos of the performers in their concert black attire holding various construction tools in what appears to be an unused factory building. This is a wonderful album and worth it for the new Lithuanian pieces alone, but listeners will also appreciate the inclusion of the Mozart and Françaix trios.

– Christopher Ayer

Poet as Muse: Music for Flute, Clarinet and Voice. Joanna White, flute; Kennen White, clarinet; Tracy Watson, mezzo-soprano; Elissa Johnston, soprano; Mary Jo Cox, piano and harpsichord; Takeshi Abo, viola.

As a collection of works for a chamber medium that is sorely in need of quality repertoire, Poet as Muse: Music for Flute, Clarinet, and Voice provides us with some excellent choices. Especially interesting are the works that use spoken poetry as an introduction to the music, abandoning the use of traditional singing throughout the piece. This is a fine way to demonstrate the versatility of the medium, without relying solely on operatic singing that must engage with the music at all times.

As it Fell Upon a Day is a wonderful work to begin the disc. Excellent ensemble and blend is demonstrated between flutist Joanna White and clarinetist Kennen White, with soprano Elissa Johnston exhibiting clear diction throughout. Provincetown, August was a standout on this recording for its poignant mood, blend and timbre-matching between the clarinet and flute, especially in the final section.

Dream of Wheat is a five-movement cycle and a good work overall. There are moments that draw the listener in, and good variety among the movements. The piece itself could plunge a bit deeper into the subtler aspects of the words, as the rhythms and use of bass clarinet range do not always speak to the aesthetic established by the poetry.
**REVIEWS**

*Word of the Day* is a particularly notable work, with a gorgeous blend and a darkly tragic mood established by the entire ensemble: a beautiful, cohesive approach. The bass clarinet is not overbearing and uses a lovely singing quality throughout. *Staying the Night* was the best use of poetry in the entire recording. The mood established by the clarinet and flute in the section that begins about four minutes into the work is especially engaging.

*Four Fragments from the Canterbury Tales* is a nice concept, especially with the use of harpsichord. These are lovely works that would provide an excellent addition as part of a curated, medieval-themed event that incorporates literature, art, and theater. Overall excellent balance and style is demonstrated by all the performers. The standout performer in *Four Fragments* is soprano Elissa Johnston, who fills out the ensemble, making it a lush, cohesive unit within her beautiful tone.

Poet as Muse: Music for Flute, Clarinet, and Voice is a wonderfully curated collection of quality chamber repertoire, with standout moments from all the performers. It would be excellent to see these works performed more often, and this medium's repertoire expanded.

— John Maserini

**Del hecho al trecho.** Demian Martinez, clarinet; Aquiles Báez, guitar; Héctor Molina, cuatro; Rodner Padilla, bass guitar; Samuel Fuentes, percussion; Carlos Romero, percussion; Aguiles Hernández, violin and mandolin; Gustavo Márquez, bass guitar; Manuel Rangel, maracas; Carlos Pineda Avila, cuatro and acoustic bass; José David Lunar, cuatro; Freddy Adrián, electroacoustic double bass; Jorge Torres, mandolin; Alberto Estrada, clarinet; Carlos Alexis Escalon, bass clarinet. G. Figarella: *Del hecho al trecho, Zamba que Zamba,* and *Costa Carabobo.* A. Hernández: *La estancia,* *Gaita de tambura,* and *Polo Pilarense.* V. Márquez: *Los Meitos.* H. Molina: *Sinvergüensurenas.* J. D. Lunar: *Maquinta.* P. Martín: Tábara. Artist produced. Total time 37:12. Amazon, iTunes and CD Baby

A product of Venezuela's “El Sistema,” clarinetist Demian Martinez offers *Del Hecho al Trecho,* a recording featuring varied Venezuelan popular music forms and rhythms. Martinez serves as principal clarinetist with the Miami Symphony Orchestra (Florida), a position he has held since 2016. In 2016, Martinez left Venezuela for the United States because of his country's political upheaval, resulting in reduced opportunities for musicians to work.

This album includes ten tracks including the merengue title track. The merengue is a form found throughout South America, but the Venezuelan form is distinctly different than the more popular merengue from the Dominican Republic, where the form originated. Martinez includes other dance styles from Venezuela such as the merengue oriental, the zamba, danza zuliana, joropo, sangeu and Tambora Gaita. All songs were written specifically for this recording, including five songs written by performers on this album. Martinez surprises us with his seventh track, “Maquinta,” performing expertly on soprano saxophone.

South American musicians maintain a distinction between “popular” and “pop” music. “Popular” music is derived from local traditional influences, whereas “pop” music is the music of today, with international musical influences. It is always heartening to hear “popular” music performed with a wonderful typical clarinet sound and with excellent intonation, which Martinez accomplishes superbly. His fellow musicians are equally virtuosic, and, interestingly, include musicians from both Venezuela and from the United States. In fact, this album includes 15 musicians, recorded at various times spread out over several years, from both before and after the time when Martinez immigrated to the United States.

Martinez does not improvise, but his playing is fluid and spontaneous, implying highly skilled improvisation. Martinez reports that his playing on this album was completely composed, as his training did not include any study of improvisation. However, he was keenly interested in exploring the forms, rhythms, and improvisatory history of his native lands.

My only complaint about this album is its presentation. The record jacket does include beautiful artwork, a list of all performers, and recording production personnel. However, it has been released in a simple “sleeve” format, without any liner notes or website links to inform the listener of the biographies of performers and history of the music. The presentation gives the appearance of a high-end demo recording, instead of a professional package which this album deserves, taking into account the highly professional performance and recording quality. A little more expense in upgrading the packaging would go a long way toward making this album a complete work of art.

If you like South American music and if you like hearing a gorgeous clarinet sound, played with impeccable technique, you owe it to yourself to purchase this album.

— Ben Redwine


Idylls for Oboe, Clarinet and Piano features significant and lesser-known works composed for this somewhat uncommon instrumentation. Jerry Kirkbride, former clarinetist of the Dorian Wind Quintet and professor emeritus.
at the University of Arizona, is joined by fellow faculty members Sara Fraker and Rex Woods on this collection that includes two world-premiere recordings and other works highlighting this chamber ensemble. The album features music inspired by tales of seafaring travelers, biblical and literary texts, distant lands, and pastoral scenes.

The opening track, Ave Maris Stella by English composer Judith Bingham, is one of the world-premiere recordings. The work is evocative of the sea, and the title is based on a medieval plainsong hymn. It begins with a somewhat sparse texture, with dialogue presented by oboe and clarinet, interrupted by dramatic piano motives. The most dissonant passages are executed with a strong sense of musicality and purpose. A broad spectrum of tonal color extended by the performers effectively adds to the overall atmosphere of the work.

The second and title work for the disc, Idylls for Oboe, Clarinet and Piano by American composer Richard Faith, is also a world-premiere recording. The four movements are arrangements of songs and are dedicated to members of the trio. Original song texts for each movement are included in the liner notes and provide the listener with valuable context. Kirkbride and Fraker perform with great attention to detail and line, bringing out many subtleties and playful nuances within this work.

The Center of the Known World is by American composer Randall Davidson. The work draws inspiration from Tuva, the Central Asia region that features distinct musical traditions such as throat singing. Angular music is contrasted with lush, lyrical melodies, complex lines, and the use of overtones produced when multiple high, loud pitches are performed simultaneously. Once again, the skilful musicianship of the trio is fully displayed in a work that takes the listener on an aural journey through the region. Ensemble is especially noteworthy with regard to the demands placed on the performers by this work.

Feuilles Au Vent by French composer Gabriel Marie is the final work. The three individual movements vary in style, and the lighter, jovial nature of the last movement serves as the perfect conclusion to the album. All members of the trio exhibit beautiful playing and this work lends itself especially well to the rich tone of the clarinet and oboe.

Idylls for Oboe, Clarinet and Piano is a wonderful collection of works for this chamber ensemble. The disc features many contrasting styles, yet all of the individual compositions function well together to lend to an overall concept for the album. Liner notes provide useful information about composers and included works. Performances by individuals and the ensemble as a whole are first-rate. This would be a welcome addition to the collection of clarinetists and chamber music aficionados alike. Highly recommended.

— Karl Kolbeck


Clarinettist Kellan Toohey enjoys a varied career as a chamber and orchestral musician as well as soloist and teacher. He is the principal clarinetist of the Boulder Chamber Orchestra and performs frequently with other orchestras in the Colorado region. Pianist Suyeon Kim, experienced and sought-after as both a vocal and instrumental accompanist, is currently a lecturer in collaborative piano at the University of Colorado at Boulder.

The disc opens with a set of three contrasting vignettes titled Three Poems by Emily Rutherford. The elegant Poem No. I is in the romanza style with its melodic and florid clarinet lines soaring above a harmonically rich, intricate piano underpinning. While the clarinet and piano frequently interweave throughout the movement, almost in opposition to one another, the two finally converge in a beautiful, concluding cadence. In the beautiful second poem, plaintive melodies reminiscent of Elgar or Finzi begin and end the movement, separated by a yearning, soulful clarinet cadenza.

The joyous third movement is a delightful dance that concludes the piece. The ensemble playing by both Toohey and Kim is impeccable throughout this work. Most notable here is Toohey’s excellent intonation, consistently beautiful tone and fluid handling of the technique.

Conor Abbott Brown’s Early Winter Spires definitely evokes the expansiveness and majestic beauty of the American West.
One hears birds and other wildlife vis-à-vis trills in the clarinet and rumbles in the piano. According to Brown, this work was inspired by klezmer, and a performance by clarinetist David Krakauer in particular. Toohey does an expert job with the fluidity of the lines, especially in the high register. However, since klezmer style playing was the inspiration for this work, more could have been done by Toohey to further infuse said style into his playing. That said, the playing by both Toohey and Kim is beautiful.

David Mullikin’s Suite Antique is a “neo-baroque” work consisting of traditional movements: “Sinfonia,” “Air,” “Gigue,” “Lament” and “Finale.” The “Sinfonia,” in the spirit of Respighi’s Ancient Airs and Dances and Stravinsky’s Pulcinella, is absolutely exquisite, in a performance with wonderful lightness and style. In the “Air,” an homage to a Bach aria, Toohey’s handling of trills and ornamentation (whether written in the music or not) is executed with extremely good taste. Similarly, the “Gigue” is performed simply and elegantly by both Toohey and Kim. The “Lament” amply demonstrates Toohey’s vocal playing with beautiful shaping and superb control. The “Finale,” along with the other movements, showcases not only Toohey’s tonal and stylistic excellence, but also his impressive palette of articulations fitting every style in this suite.

On Five Scenes from Our Aspen Grove, composer Andrew Halladay writes: “The piece is based on a five-note melody; each one of these five notes becomes the harmonic basis for the five main sections of the piece. Hearing familiar melodic fragments and motifs through different modes evokes the various scenes in the grove.” This tranquil and sometimes tumultuous work is delivered passionately and beautifully by both Toohey and Kim. The soaring melodies in the clarinet are thoughtfully shaped with superb legato and tone. Toohey’s intonation and colors are especially notable in this work.

The disc concludes with Greg Simon’s Two Orchids, a work that aptly evokes the peaks and valleys of an alpine wilderness. Through its lush harmonies and beautiful, melodic clarinet writing, Simon’s Two Orchids affords the clarinetist much opportunity for expressiveness, which Toohey delivers. While intonation has been notably excellent throughout this disc, it suffers a bit in this work. Nonetheless, both Toohey and Kim give a convincing reading of this beautiful work.

Toohey and Kim are to be commended for an excellent disc of new and deservedly recorded music by burgeoning Colorado composers.


The first selection on this all-Piazzolla recording is the lovely Ausencias. Duo Aeternica’s performance brought out all of the color and emotion in this dramatic and haunting work. Kjell Fagéus’ playing is stylistically accurate with the right amount of vibrato and jazz inflections at just the appropriate time. Likewise with Duo I, Fagéus captures the essence with skillful phrasing and sensitivity. The most well-known and performed of Piazzolla’s works is Libertango. Fiery rhythms and a guileful melody have kept this one at the vanguard of the modern tango. The duo does not disappoint, demonstrating brilliant technique and verve. Vuelvo al Sur features the piano in the opening section with a solo of sinuous appeal, quickly joined by the rhythmic vitality introduced by the clarinet. The brief Milonga Picaresque sets the familiar traditional tango rhythm in the piano while the clarinet freely executes this quasi-improvisational work. Derwinger and Fagéus expertly execute a subtle and emotionally penetrating melody in a profound performance of Mumuki. Sin Rumbo, similar in style, is performed in an equally reflective manner.

The duo’s performance of The Street Tango maintains the tango rhythmic pulse and displays wide feelings of tenderness, but also exhibits savagery and seduction to a theatrical finish. Tanti Anni Prima (Ave Maria) is the most touching and heartfelt work on this recording. This melancholic work is both lyrical and charming. Fagéus’ tone blends beautifully with the piano, which enhances the lovely phrasing and sensitivity. The unaccompanied “Tango-Étude No. 4” is a work that is performed often from Piazzolla’s Tango Études. There are six movements in the Tango Études, each containing wonderful varieties of the tango.

This reflective work was followed with the excitingly dramatic and poetically charming Histoire du Tango. Originally written for flute and guitar (the earliest tango instrumentation), the four movements of Histoire du Tango retrace the history of Argentine tango throughout the 20th century. The first movement, titled “Bordel 1900,” is written in the fast and lively style of the first tangos played and danced in the bordellos of Buenos
Aires starting around 1882. In the next movement “Café 1930,” the tango has evolved to become slower and more introspective. It is a dynamic, pensive classic that alternates tense, anxious passages with slower, grieving segments. In “Nightclub 1960,” the tango has been enriched by the influence of *bosa nova* from Brazil. This is the passionate, rambunctious style of the tango that made Piazzolla world-famous. This movement exemplifies Piazzolla’s mature tangos with its striking changes of tempo and aggressive rhythms. Finally, in “Concert d’aujourd’hui,” the tango has arrived in the concert hall. This movement showcases Piazzolla’s unique compositional style; it is easy to hear the influence of Bartók and Stravinsky in this quirky and idiosyncratic movement.

Concluding with the dynamic *Histoire du Tango* gives the listener a dramatic and emotional tableau of memorable playing by Duo Aeternica. My only criticism of these last four gems is that the fast sections in each of the movements, but most discernibly in “Café 1930” and “Night Club 1960,” are too fast for my taste. Some of the beautiful tone quality is lost and the technique is not as clean at the chosen tempos.

This is an entertaining recording and I thoroughly enjoyed listening to it. Duo Aeternica is to be commended for their fine performances. Highly recommended as a nice addition to any music library.

— Lori Ardovino

Franz Xaver Süssmayr: *Chamber Music and Clarinet Solos*. Luigi Magistrelli, clarinet; Margherita Tomasi, soprano; Italian Classical Consort: Cristina Romano, clarinet; Helmut Nill, voice; Alberto Malazzi, piano; Sergio Del Mastro, piano; Elena Cecconi, flute; Francesco Biraghi, guitar; Giacomo Orlandi, violin; Gian Battista Pianezzola, viola; Elisabetta Sorensina, cello. F. Süssmayr: Concerto in D Major for clarinet; Quintet in D Major for flute, clarinet, violin, viola and cello; *Trio Serenata* for flute, bassett horn and viola; Three Arias from the Opera “Der Spiegel von Arkadien” for two clarinets and cello (arr. by L. Magistrelli); *Aria from “Der Retter im Gefahr”* for clarinet and piano; *Rondo Aria No. 16 from “Der Wildfang”* for soprano, bassett horn and piano; *Quintet in C Major for guitar, clarinet, violin, viola and cello; Solo Clarinet Part from “Phasma,” “Soliman der Zweite,” and “Die Edle Rachle.” Da Vinci Classics C00039.

**Total time 78:53. Amazon and iTunes**


Luigi Magistrelli was a busy clarinetist this past year, turning out two recordings of interesting and little-known repertoire.

Franz Xaver Süssmayr: *Chamber Music and Clarinet Solos* presents a variety of solo and chamber music pieces from this 18th-century Viennese composer who is famously known for finishing Mozart’s *Requiem*. While perhaps Süssmayr’s works are not in the lofty company of the iconic Mozart (whose are?), they are nonetheless attractive in character with the shorter pieces excelling in their tunefulness.

According to Magistrelli’s own liner notes, he is the proud owner of over 260 clarinets of all sizes. The clarinet nerd in me wishes that the liner notes had also indicated the makers, key systems and pitch levels of the recorded instruments. One senses the faithfulness to the style of the period through the piano tone, absence of vibrato in the strings and the occasional cross-fingering transparency in the clarinet. That said, the disc has an engaging sonic freshness, with ideal...
balances and the attractive feeling of "going for it." All performers come across as confidently playing to the room.

Süssmayr's Concerto from 1791-92 comes on the heels of the Mozart Concerto and is apparently a work that Mozart encouraged him to write for Stadler and his bass clarinet. Unfortunately, only two different, unfinished versions of the first movement have survived. This disc features the version finished by Michael Freyhan, a faculty member of the Royal Academy of Music in London. Displaying a textural and stylistic variety wholly consistent with its classical roots, the Allegro movement presents technical and range challenges (altissimo C!) at a level even above that of our beloved Mozart. Magistrelli dispatches all with great panache; for me this is the highlight of the disc. One wishes for the other two movements!

Quintet in D Major for flute, C clarinet, violin, viola and cello was originally written for an oboe in place of the clarinet. Given the 18th century's tradition of oboists frequently doubling on clarinet, however, Magistrelli makes the valid case for this instrument substitution. Although the C clarinet does get frequent turns at the top musical line, mostly it is subservient to the violin and flute. The light and humorous style makes for a serenade-like character and easy listening. The similarity of timbre works to fine clarinets and cello, which works nicely.

The “Aria” from Der Retter im Gefahr frames a long clarinet obbligato that alternates between lyrical and challenging technical passages, but the clarinet mostly plays a decorative role throughout.

Süssmayr's Rondo "Aria No. 16" from Der Wildfang receives a heartfelt delivery by soprano Margherita Tomasi with the sensitive support of her duet partner, the basset horn. Not merely accompanying, the basset horn part has some real virtuosic material to navigate.

Quintet in C Major for guitar, C clarinet, violin, viola and cello is a four-movement work of some length (c. 14-15 minutes). The use of the guitar seems rather unusual and in the tutti sections it mostly disappears, playing an almost harpsichord-like continuo role. This quintet is a piece of gentle sensibilities and reflective emotions.

This Süssmayr recording showcases a worthy and varied repertoire mostly unknown to clarinetists these days. Magistrelli has invested a considerable amount of time and energy getting these arrangements accomplished, borrowing music from libraries and engaging the performers to produce this fine disc. He is commended for showing us these Süssmayr rarities and for playing in such a continuously high and engaging manner. A highly recommended disc.

Italian Serenades for Clarinet and Guitar features music for clarinet and guitar by eight composers of the early and mid-19th century. As was common in that period, clarinet was perhaps not the composer’s first choice of instrument (more often violin or flute), but it nonetheless makes a worthy and musical substitute. Luigi Magistrelli and his guitarist Bruno Giuffredi make a marvelous duo – always on the same page musically with impeccable tuning and balance. The room seems highly simpatico for these two instruments, and I doubt that hearing them live would be as attractive as this perfect recording. Both the intimacy of these instruments and the nature of so much of the recorded material – unabashed tunefulness – create an ambience of serenade-like comfort. One might think that a plucked string instrument and a sustaining woodwind would not make a matched duo, but Magistrelli has an impressive lightness to his staccato (even in the third register on a C clarinet) that fits nicely with the guitar.

Magistrelli has a magician's ability to make all of his instruments (German system, by the way) seem to be cut from the same tonal cloth, regardless of whether he's playing instruments in C, B-flat or A. Notably the B-flat and A instruments, apparently inherited from Dieter Klöcker, share that German master's engagingly centered and vibrant tone in Magistrelli's hands.

With titles like Duo, Serenade, Theme and Variations, Notturni and Tarantella, there is a kind of stylistic sameness to the various pieces on this disc, perhaps driven by the intimate nature of the clarinet and guitar duo, but also reflective of the character that these two instruments would inspire. That said, seven of the eight works are labeled “world-premiere recording,” and if one were looking for a change of repertoire diet, or a nice encore, this is a fine place to start. We need to thank Magistrelli for making us aware of this beautiful music. Now if we could only play clarinet as well as Luigi!
As I review submitted recordings each quarter, there are always a few standout recordings that deserve attention despite the fact that only a few works on the album feature the clarinet. Two recent albums fit this description, with notable new repertoire and exceptional artistry: new music::new Ireland three from The Contemporary Music Centre and Jeremy Gill: Before the Wresting Tides, BMOP/sound 1055.

The Contemporary Music Centre presents promotional recordings of new compositions by emerging and established Irish composers. The liner notes describe these composers as “with a clear voice of their own, a freshness of spirit and invention.” As I listened to new music::new Ireland three, I immediately noticed that each work was quite different, not only in instrumentation, which ranges from solo instrument to concertos with orchestra, but in approach to the materials of composition. The engineering is excellent throughout, with clear, natural sound. The performances are at the highest level.

Of special interest are works for clarinet: Cantaireacht by Ryan Molloy (b. 1983) for clarinet and fixed media in a live performance by Carol McGonnell; requiem by Kerry Hagan (b. 1974) for clarinet and computer performed by clarinetist Deirdre O’Leary and the composer at the computer; Aves by Kevin O’Connell (b. 1958), for voice, bass clarinet and piano, performed by speaker Elizabeth Hilliard, bass clarinetist Paul Roe and pianist David Bremner; eyam v (woven) by Ann Cleare (b. 1983), a double concerto for contrabass flute, contrabass clarinet and orchestra performed by contrabass flutist Richard Craig and contrabass clarinetist Carol McGonnell with the RTE National Symphony Orchestra conducted by Gavin Maloney; and Maria Minguella’s Elgnairt for clarinet, accordion and percussion, performed by clarinetist Paul Roe, accordionist Dermot Dunne, and percussionist Richard O’Donnell.

I invite you to explore these fantastic new works from composers previously unknown to me. For information about The Contemporary Music Centre and to listen to the complete streaming album, visit the organization’s website: www.cmc.ie/projects/nmni/nmni3.

Jeremy Gill: Before the Wresting Tides presents three compositions featuring solo instrument and orchestra on the Boston Modern Orchestra Project’s house label BMOP/sound. Of principal interest is Notturno Concertante (2014), which features New York City-based clarinetist and sound engineer Chris Grymes with BMOP under the direction of Gil Rose. This work was commissioned by the Lois Lehman Grass Foundation for Grymes to premiere with the Harrisburg Symphony in 2014.

Upon initial listening, I noticed two quotations from familiar and contrasting clarinet repertoire: the chalumeau obbligato from Antonio Vivaldi’s oratorio Juditha Triumphans found in the mezzo soprano aria “Veni, veni me sequere fida” and Carl Nielsen’s Clarinet Concerto. Although such quotations in new music have the potential to sound contrived, Gill’s treatment creates a fresh, unique, special and convincing 22-minute concertpiece for clarinet and large orchestra. Grymes deserves commendation for his performance, which is delivered with a beautiful sound, dazzling technical facility and the utmost lyricism. Also notable is the BMOP clarinet section of Michael Norsworthy, Amy Advocat and Jan Halloran, who must perform one of the most challenging passages from Carl Nielsen’s Clarinet Concerto (found at the top of page 2) in unison at 15:20, followed by variants of this motive by the soloist and orchestra. To learn more about BMOP sound’s offerings, visit www.bmopsound.org.

NEW AUDIO REVIEWS TEAM

As this is my final column, I feel compelled to say that it has been an honor to serve as Audio Reviews Editor for The Clarinet since September 2015. After my election to the board of the International Clarinet Association as secretary this past spring, I felt it would be in the organization’s best interests to look for new talent for this position. After reviewing an exceptional pool of applications, the ICA invited Kip Franklin and Jeffrey O’Flynn to serve as Audio Reviews Editor and Associate Audio Reviews Editor, respectively, beginning in January 2019.

I thought the readership would enjoy learning more about each of them, so I have shared their biographies below.

Kip Franklin currently serves as assistant professor of clarinet at the University of South Alabama where he teaches clarinet and music theory, and conducts the USA Clarinet Ensemble. Franklin has performed as a soloist, chamber musician...
Jeffrey O’Flynn joined the faculty of Utah Valley University in Orem, UT as assistant professor of clarinet and woodwind coordinator in 2015. He is thrilled to serve the international clarinet community as Associate Audio Reviews Editor. O’Flynn maintains an active performance and teaching schedule. He performed as principal clarinet with the Queen City Opera and has appeared with the Utah Symphony, the Cincinnati Opera, the Richmond Symphony, and the Wichita Symphony, among other ensembles. As a chamber collaborator, O’Flynn performs with his UVU colleagues in the Alpine Chamber Ensembles. In spring 2018, he co-founded the C3 Clarinet Trio. His recent recital and clinic engagements include the Universidad Nacional Autónoma de México (Mexico City), Las Vegas Clarinet Day, the University of Arizona, Adams State University, the University of Texas at Arlington and the American Single Reed Summit. Beyond his performing credentials, O’Flynn served as manager for Cincinnati’s concert:nova ensemble. His scholarly interests include arts nonprofit administration and interactive concert programming. O’Flynn holds degrees from Wichita State University (B.M.), Florida State University (M.M.), and the University of Cincinnati College-Conservatory of Music (D.M.A.). His main instructors were Suzanne Tirk, Frank Kowalsky, Ronald Aufmann and Ixi Chen.

Call for Proposals – ClarinetFest® 2020


ClarinetFest® 2020 will be held at the Peppermill Resort in Reno, a Four Diamond AAA property. A free round-trip shuttle service will be available to take conference attendees directly from the Reno International Airport to the Peppermill Resort. For those traveling by car, the Peppermill has provided free parking (valet or self-park) with your hotel room reservation.

The conference will feature performances by the Reno Philharmonic Orchestra as well as emerging and established artists in solo and ensemble settings. The conference site will provide ample space for events and exhibits all in one convenient central location. The Peppermill is offering ClarinetFest® attendees several different price points for onsite lodging ranging from $109-$179 per night; there are nearby hotels to choose from as well. Additionally, the conference site has 16 restaurants on the property, some open 24/7. The city of Reno offers world-class entertainment and dining options within the city, and is just a 30-minute drive to the beautiful Lake Tahoe resort area.

International Clarinet Association members are invited to submit performance and presentation proposals for ClarinetFest® 2020. The committee seeks to have a wide selection of diverse performances and presentations, and in particular would like to encourage participation from members in China, Japan, Taiwan, Korea, Australia and Asia. The maximum time allotted for any performance or presentation is 25 minutes. Please do not request more than 25 minutes or your proposal will not be considered. Performing in an evening concert is by invitation only. Evening concert performers are invited by the ICA and often in consultation with ClarinetFest® sponsors.

Please submit proposals through the Acceptd portal found at www.clarinet.org under the ClarinetFest® 2020 page.

The deadline for applications is September 15, 2019. Please note there is a $20 application fee to submit a proposal.

General questions can be sent to ClarinetFest2020@gmail.com.
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Conductors! Can't live with them, can't live without them – but there's a limit! This apparently ludicrous "rehearsal" comes from a series of watercolors in fact created to show different types of uniforms of the various branches of Napoleon's Grande Armée. The sergeant stripes on the conductor's sleeve show he outranks the poor clarinetist, who seems to be staying after school. The thick score presumably contains a compilation of popular Napoleonic marches, perhaps the rousing Marche d’Austerlitz or ever-hopeful La Victoire Est à Nous. Appearing on the eve of the catastrophic Russia campaign of 1812, we see the infantry of La Grande Armée at a sartorial zenith. In addition to the traditional style and colors of the shirt, coat and trousers (note the buttons emblazoned with an “N” in the caption, which also appear on the uniforms), the infantry wore a so-called shako (derived from the Hungarian csákó of the Hussars), a tall hat (more than 10 inches) made of heavy black felt and leather which apparently provided no protection to the head whatsoever.

A talented and highly successful artist, Carle Vernet (1768-1826) survived a turbulent period in France – from the Revolution, through the Reign of Terror (his sister was executed by guillotine) and both reigns of Napoleon. He is best known for his dramatic depictions of battle scenes, and was appointed to the Légion d’Honneur by the Emperor himself in 1808.1

The clarinet appears to be a typical boxwood instrument with five keys, a slightly obsolete type that kept Parisian builders such as Jean-Jacques Baumann well occupied.2 The inclusion here of both a horn and serpent points to the French military wind ensemble with serpent in place of bassoon. Such was its popularity in this period that the serpent class at the Paris Conservatoire outnumbered the bassoons.

ENDNOTES
1 Note the official stamp from the Ministère des Armées on the upper righthand corner.
2 1812 is also the year Iwan Müller presented his 13-key “clarinette omnitoniqûe” to the Conservatoire; we observe that the improved model was not adopted immediately.

* * * * *

Thanks to Albert Rice for kindly providing information about Carle Vernet.

[Due to an ongoing restructuring of journal departments, this will be the final “Hysterically Speaking” column. We thank Eric Hoeprich for his always informative and entertaining contributions. Eds.]
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