

The Clarinet

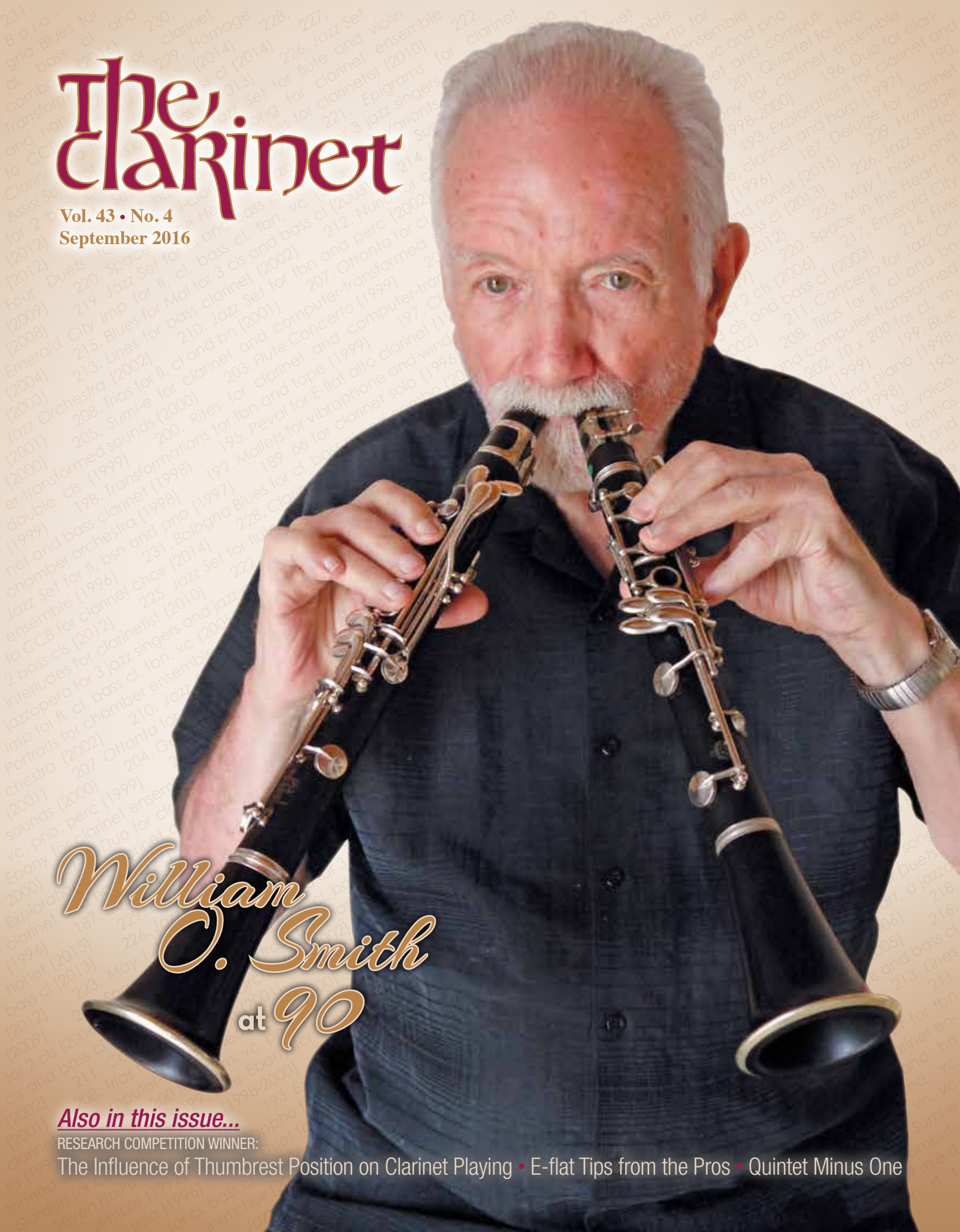
Vol. 43 • No. 4
September 2016

*William
O. Smith
at 90*

Also in this issue...

RESEARCH COMPETITION WINNER:

The Influence of Thumbrest Position on Clarinet Playing • E-flat Tips from the Pros • Quintet Minus One




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The President's Message



Caroline Hartig

Dear ICA Members,

I hope you are enjoying a wonderful new season and that your summer was most enjoyable, with ample time for restoration. It was great to see so many members in Lawrence, Kansas, at ClarinetFest® 2016 which treated attendees to a truly stellar festival. The theme for ClarinetFest® 2016, "Inspirations," lived up to its billing with a multitude of exciting and amazing performances, lectures, exhibits and competitions.

I wish to once again thank Bob Walzel for hosting and serving as artistic director of ClarinetFest® 2016, along with co-host and artistic leadership colleague Stephanie Zelnick and a tireless team of workers and volunteers. Thank you also to all competition coordinators and judges for your outstanding work on behalf of the ICA.

The ICA recognizes that without the generous support of our sponsors, ClarinetFest® would not be possible. We offer our sincere thanks to our Platinum level sponsors, Backun Musical Services and Buffet Crampon; our Gold level sponsors, D'Addario Woodwinds and Vandoren; our Silver level sponsor, RZ Woodwind Manufacturing; and our Bronze level sponsors, Henri Selmer Paris, Silverstein Works and Yamaha Corporation of America.

We are anticipating yet another exciting ICA event in ClarinetFest® 2017 in sunny Orlando, Florida. Artistic Director Keith Koons will be assisted by artistic leadership team members Nikolay Blagov, Patrick Graham, Lynn Musco and Peter Wright. The conference will be presented in partnership with the University of Central Florida School of Performing Arts. We hope you will also bring your family along to Orlando, a renowned tourist destination.

We look forward to a record number of applications and attendees in sunny Orlando. The deadline for application to present at ClarinetFest® 2017 is September 30. You will find all the information at www.clarinet.org, and all applications will be submitted online through **Acceptd**. Please encourage your students to enter the various competitions. We are especially excited to hear the winning work from our upcoming composition competition which will feature the clarinet choir.

I am pleased to report that the fiscal health of the ICA is improving. We look forward to building membership through an upcoming membership drive in November, along with some innovative membership incentives. Please encourage all of your colleagues, friends and students to join the ICA. Many thanks to those of you who are participating in the Adopt-A-Member program by adopting members both in the USA and abroad. This is a wonderful gift and we have heard from many how much it is appreciated.

Thank you for your continued support and membership in the International Clarinet Association. Stay tuned for many exciting events ahead. In the meantime, I wish you a wonderful and rewarding autumn season!

Best wishes,

Caroline A. Hartig
President, International Clarinet Association

The Clarinet

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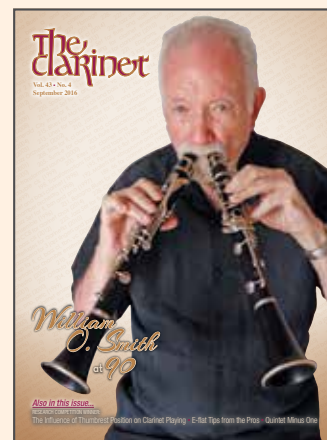
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William O. Smith playing two demi-clarinets, with a partial list of his compositions in the background.
Photo by Virginia Paquette.

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Letters

Dr. Thomas Aber has written an excellent article in *The Clarinet* (June 2015, 76-79) entitled “A.P. Sainte-Marie’s Méthode pour la Clarinette-basse of 1898 – and a Brief Survey of Subsequent Didactic Works for the Bass Clarinet.” The topic is quite interesting with a lot of pertinent information and I would like to congratulate Aber for his work. I have known about this bass clarinet tutor for years and am grateful for the information published. However, there are a few aspects about this method and the early bass clarinet that readers of *The Clarinet* may not be aware of and would appreciate knowing.

For example, Johann Heinrich Gottlieb Streitwolf of Göttingen, Germany, produced bassoon-shaped bass clarinets during the 1820s and 1830s that were successful playing instruments as noted by contemporary descriptions in Germany. Eight extant bass clarinets by Streitwolf are known. Streitwolf also published a fingering chart for his bass clarinet

(Mainz: Schott in 1833), made in either C or B-flat, with six pages of fingering instructions, although it was not meant as a didactic work, as pointed out by Aber.

Also, at least two works for wind band including bass clarinets, likely made by Streitwolf, were written by the clarinetist Heinrich Neumann, both published in 1834 by Monpour in Bonn, when Neumann lived in Cologne. Neumann’s music is found in several European libraries and listed in a biography of three composers by Johan van Kalker in his book *Carl Andreas Göpfert, Heinrich Backofen und Heinrich Neumann: Drei Klarinettenisten zu Beginn des 19. Jahrhunderts* (Göttingen: Hainholz, 2012).

Another maker in London, George F. Wood, published just a fingering chart in 1833 for his bassoon-shaped C bass clarinet, played by the famous English clarinetist Thomas Willman in the difficult obbligato to the Sigismund Ritter von Neukomm’s aria “Make haste, O God,” mentioned by Aber in his article and his dissertation. This instrument was

apparently not as successful as Streitwolf’s bass clarinets. Details concerning the bass clarinets and Neukomm’s work may be found in my book *From the Clarinet d’Amour to the Contra Bass: A History of Large Size Clarinets, 1740-1860* (New York: Oxford University Press, 2009).

Perhaps the most interesting aspect of Aber’s article is the fact that Sainte-Marie was the first author to promote the Boehm-system bass clarinet with a tutor, and he mentioned the usefulness of having a B-flat bass clarinet with a low E-flat. I agree with Aber, that Sainte-Marie was suggesting that with this bass clarinet, transposition would be relatively easy for existing A bass clarinet parts. Of course, Ravel’s *La Valse* and other difficult A bass clarinet parts had not yet been written and many composers wrote for the A bass clarinet during the 20th century (see Keith Bowen, “The Rise and Fall of the Bass Clarinet in A,” *The Clarinet* Vol. 38/4 [Sept. 2011], 44-51).

It is worth noting that during a 2012 research trip to France, I visited the Buffet Crampon factory in Mantes and studied the instruments in their small collection. There were about 12 bass clarinets, each of them made before the use of serial numbers in 1885, and all were simple-system or Albert-system instruments with a lowest note of E. This suggests that Buffet-Crampon made a limited number of Boehm-system bass clarinets during the late 19th century, and that Sainte-Marie was on the cutting edge by promoting the use of the Boehm system in 1898. Indeed, we know that the Boehm-system clarinet became popular outside of France primarily during the 20th century. ❖

– Albert R. Rice



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-Rick Anderson, CD Hotlist

Clarinetes

MILENKO STEFANOVIĆ RECEIVES ECA LIFETIME ACHIEVEMENT AWARD

by Andrija Blagojević

On February 12, 2016, Milenko Stefanović was awarded the European Clarinet Association Honorary Membership for Lifetime Achievements in Performance, Teaching and Professional Service. A week before his 86th birthday, he was presented with the award in Belgrade, Serbia by Stephan Vermeersch, president of the European Clarinet Association and international representative of the International Clarinet Association. Professor Stefanović was nominated by clarinet professors from universities in the territory of the former Yugoslavia and clarinetists of its major orchestras. The ECA board of directors – which consists of musicians from Belgium, Germany, Italy, Netherlands, Poland, Portugal, Spain, Switzerland and the U.K. – unanimously awarded this most prestigious honor to Stefanović. In his statement for the Serbian media, Vermeersch emphasized: “It was a tremendous honor for me to present the Honorary Membership of the European Clarinet Association to the legendary Serbian clarinetist and professor Milenko Stefanović; it is only the second time this award has been given.” On the occasion of the award, national media published

the news and interviews with Stefanović through such outlets as *B92*, *Espresso*, *Politika* (the oldest daily newspaper in Southeastern Europe), *Prosvetni pregled*, *Radio Belgrade 2*, *Radio Belgrade 202*, *Radio Television of Serbia* (Serbian national television), *Tanjug* and *Treptaj*.

Stefanović was principal clarinetist of the Belgrade Philharmonic Orchestra from 1954-1976 (at the time one of the finest European orchestras), the founder of the clarinet studio at the University of Priština, clarinet professor and vice chancellor of the University of the Arts in



(Left to right) Stephan Vermeersch, Milenko Stefanović and Andrija Blagojević

Belgrade, and president of the Association of Musical Artists of Serbia. Stefanović was also a jazz musician: as a soloist, composer and founding member of ensembles including the Belgrade Jazz Trio. He was one of few artists honored to perform Copland's *Clarinet Concerto* under the baton of Copland himself, in 1961.

Along with performances and recordings of the standard clarinet repertoire, Stefanović's legacy includes premieres of numerous compositions by his contemporaries. Some of these works became staples of the repertoire of clarinetists worldwide. *Concerto abbreviato*,

Op. 10, for clarinet solo by Petar Bergamo (b. 1930) was dedicated to Stefanović, who premiered it during his 1965 U.K. concert tour. *Nine Dances for solo clarinet*, Op. 62, by Dejan Despić (b. 1930) was written in 1976 for Stefanović and premiered by him in Belgrade on March 3, 1977. Stefanović also made the first studio recordings of both pieces. The same applies to *Mikro-sonata* for solo clarinet by Aleksandar Obradović (1927–2001), published first by the Association of Composers of Serbia in 1970 and reprinted in the United States in 2013. *Mikro-sonata* was dedicated to Stefanović, who made several recordings

of it, the first of which was in 1969. It was the first clarinet composition written in Yugoslavia that contained multiphonics.

Stefanović was a prizewinner and finalist in competitions in Geneva, Ljubljana, Moscow, Munich, Prague, Sarajevo and Skopje, and received numerous other awards, including the Lifetime Achievement Award of the Association of Musical Artists of Serbia (2010) and the International Clarinet Association Honorary Membership Award (2013). Information on Milenko Stefanović can be found in numerous past issues of *The Clarinet* journal, including interviews in Volumes 15/3 and 39/4.

FRIENDSHIP AND ARTISTRY SHINE AT CLARIMANIA 2016

by Phillip O. Paglialonga

Since its inception by Jan Jakub Bokun in 2002, Clarimania has steadily grown to become one of Europe's premier clarinet festivals. Held in Wrocław, Poland, April 26–28, this year's event included performers and participants from around the world. Though the festival is primarily focused on the clarinet, its mission is to promote all of the woodwind instruments.

Unlike similar events, Clarimania is not centered around a competition, but instead is focused on friendship and love of music. It stimulates and inspires both musicians and audiences, who are able to hear often-overlooked works, explore unique chamber music performances, discover global musical trends, and form lasting bonds with fellow musicians from around the globe.

This year was unique because it was a part of Wrocław's celebration as the 2016 European Capital of Culture. Clarimania was one of many festivals, concerts and conferences presented throughout the year to underline the cultural importance of Wrocław within Poland and all of Europe.

The first full day of the festival was devoted to the entire woodwind family and included concerts by the Inter>CAMERATA orchestra under the direction of conductor Jan Jakub Bokun. One highlight was an elegant performance of Mozart's *Sinfonia Concertante* with prominent Czech oboist Jan Souček, Prague FOK Orchestra clarinetist Jan Mach, Berlin Philharmonic bassoonist Václav Vonášek

and distinguished Prague hornist Kateřina Javůrková. Fryderyk Chopin University of Music saxophone professor Paweł Gusnar also impressed the audience with a flawless performance of Glazunov's *Concerto in E-flat*. The day ended on a high note with impressive performances by Julian Paprocki and Barbara Staszewska.

The second day of the festival focused on the clarinet in Japan. The day was filled with Japanese music performed by some of the best Japanese artists. Many of the most distinguished artists of the older generation, including Seiki Shinohe, Shuhei Isobe and Masaharu Yamamoto, gave audiences a glimpse into the rich tradition the clarinet enjoys in Japan through impressive performances and an insightful lecture by Takeshi Nozaki. The day also included several recitals by some of the leading clarinetists of the next generation such as Anna Hashimoto, Yoko Yokota and Chihu Sugo, who each delighted audiences with their musicianship and facility on the instrument.

The final day of the festival included many stellar performances by artists from across Europe. Among them was a recital by Stephan Vermeersch, who performed a program of largely new electroacoustic works that challenged the limits of the instrument; Romuald Gołębiowski presented an interesting lecture on the clarinet works of Brahms and Mozart; and Polish clarinetist Grzegorz Wiczorek gave a recital that included Françaix's *Trio* for clarinet, viola and piano. The day also included a concert devoted to young

clarinetists, with impressive performances by Katarzyna Pala, Mateusz Rajkowski, Natalia Starostka, Magdalena Lipska and Jarosław Sroka.

Paul Meyer closed the festival with the Meccore String Quartet in an impeccable performance of the quintets by Weber and Brahms in the enchanting Aula Leopoldina Hall at Wrocław University.

With Clarimania, Jan Jakub Bokun has created one of the absolute finest festivals in the world. His musicianship and attention to detail have made this an event that every clarinetist should attend. Every aspect of the festival is first rate: world-class artists, fine venues, interesting programs and an atmosphere that facilitates lasting friendships with musicians from around the world.



Jan Jakub Bokun

DUTCH CLARINET FESTIVAL 2016

by *Ryanne Hofman*

The first ever Dutch Clarinet Festival – held April 7-10 in Amsterdam at the Muziekgebouw aan 't IJ, the Bimhuis, and the Conservatory of Amsterdam – turned out to be an inspiring and well-attended event which earned praising reviews. The festival was initiated by Royal Concertgebouw Orchestra E-flat clarinetist Arno Pijters. The organizing team of the festival strove to offer a program representing the clarinet in all its different faces. For the first time in the Netherlands, this team managed to gather together top players from the classical and jazz worlds as well as world music and pop for a four-day festival where clarinetists of all levels and ages could meet and be inspired.

The opening concert was a musical trip around the world by the Netherlands Wind Ensemble honoring Bach's *Goldberg Variations*. The highlight of the festival's second day was the concert by Sabine Meyer and Quatuor Modigliani, playing the clarinet quintets by Mozart and Brahms. Other prominent artists featured in the festival were Chen Halevi, Ralph Manno, Olivier Patey and Vicente Alberola. The jazz side was represented by the David Kweksilber Big Band and Joris Roelofs, while Turkish clarinet idol Hüsnü



Linsey Pollak and his carrot clarinet choir

Şenlendirici demonstrated yet another completely different sound world.

The Royal Concertgebouw clarinet section played a concert with two world premieres and introduced the audience to their new solo clarinetist, Calogero Palermo. For amateur clarinet players of all levels, the festival offered a day filled with workshops, master classes and two clarinet choir projects. In the spacious lobby of the Muziekgebouw, clarinet builders and mouthpiece makers from various countries

displayed their instruments. Students from all the Dutch conservatories gathered for a series of master classes by clarinetists from the Dutch orchestras, Dutch clarinet soloists and guests from abroad.

On the final day of the festival, YouTube legend Linsey Pollak, the “carrot clarinet man,” together with 250 people, set a Guinness World Record for the largest carrot clarinet choir.

Keep an eye on www.klarinetfestival.nl for updates about future editions!

UNIVERSITY OF SOUTH ALABAMA HOLDS FIRST CLARINET DAY

by *Kip Franklin*

The first annual University of South Alabama Clarinet Day was held March 5, 2016, in Mobile, Alabama. Dr. Kip Franklin, assistant professor of clarinet

at USA, hosted 30 participants from the region for a daylong workshop. The day began with a presentation by Mike Mason of Art's Music Shop, followed by a group warmup and clarinet choir rehearsal. Rachel Monk (Daphne High School) and

Anna Wood (Davidson High School) performed works by Cavallini and Weber during Franklin's master class. After lunch, students listened to performances by the USA Clarinet Quartet and Clarinet Choir. Larkin Sanders of D'Addario Woodwinds



Kip Franklin and USA Clarinet Day participants

ICA ANNOUNCEMENT

2017 High School Solo Competition

Coordinator: Margaret Donaghue Flavin (mdonaghue@miami.edu)

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2017.

Deadline: April 1, 2017.

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presented a lecture on reed manufacturing and had products on hand for students to try. Following another short rehearsal, the participants presented a mass clarinet choir concert conducted by Franklin for family and friends. The day concluded with Franklin's faculty recital, featuring the works of Weiner, Brahms, Opperman and Kovács.

USA's first Clarinet Day was an enriching experience for all involved, and its success was due in large part to the professionalism of the university's clarinet students and benefactors, namely Mike Mason, Larkin Sanders, Donnie Todd, James Andrews, Will Petersen and Greg Gruner. Next year's USA Clarinet Day will take place in March 2017. For more information about the USA Clarinet Studio, please contact Kip Franklin at kipfranklin@southalabama.edu.

KLARINET KERFUFFLE 2016

by Dale Calver

On Saturday, March 19, the first Klarinet Kerfuffle took place at the University of Saskatchewan Music Department in the city of Saskatoon, Canada. The event was presented by Saskatoon's adult clarinet choir "Reedy Set Go!" and the Saskatoon Concert Band. The day included workshops and recitals presented by prominent Saskatoon clarinetists, clarinet choir rehearsals, a display of historic instruments, musical instrument dealer displays, and a final concert featuring Reedy Set Go! and the student ensembles. Eighty-four clarinetists attended the event: 60 students of all ages and 24 clinicians, performers and conductors.

Performers included seven current and former members of the Saskatoon Symphony Orchestra, as well as clarinetists from the Saskatoon Concert Band, Saskatoon Community Bands, Saskatoon Philharmonic Orchestra, the University of Saskatchewan Wind Orchestra and the Reedy, Set, Go! clarinet choir.

Some highlights of the day were solo performances by Margaret Wilson of the Saskatoon Symphony Orchestra and two of her current students at the University of Saskatchewan, Matt Johnston's bass/contrabass clarinet octet arrangement of

COMINGS & GOINGS

Boris Allakhverdyan, principal clarinetist of the Metropolitan Opera since 2013, has been appointed principal clarinet of the Los Angeles Philharmonic, filling the chair after **Michele Zukovsky's** retirement. Taking over as principal clarinet of the Metropolitan Opera will be **Innhyuck Cho** (moving from Sinfonieorchester Basel) and **Anton Rist**. After serving for 44 years as principal clarinet of the London Philharmonic Orchestra, **Robert Hill** has retired. **Sonia Sielaff** was hired as E-flat clarinetist with the Royal Philharmonic Orchestra. Back in the U.S., **Peter Cain** won the bass clarinet position with the National Symphony. The Annapolis Symphony appointed **Robert DiLutis** and **Brian Eldridge** as principal clarinet and second clarinet, respectively. **Yao Guang Zhai** was hired as principal clarinetist of the Baltimore Symphony Orchestra, and **Joe Morris** won the audition for principal clarinet of the Pacific Symphony. **Gabriel Campos Zamora** has been

appointed principal clarinet of the Minnesota Orchestra. **Carmen Izzo** won the assistant principal/bass clarinet position for the Las Vegas Philharmonic. The Atlanta Symphony welcomed **Marci Gurnow** as its second clarinetist, and **Katherine Kohler** is now second clarinet in the Phoenix Symphony.

In new teaching appointments, **Jonathan Gunn**, principal clarinetist of the Cincinnati Symphony Orchestra, joins the faculty of the Butler School of Music at the University of Texas–Austin, and **Jackie Glazier** has been appointed assistant professor of clarinet at the University of Arizona.

We note the passings of **George Pieterston** (principal clarinetist of the Royal Concertgebouw Orchestra, 1975–2004) and **Robert Listokin** (longtime professor at the University of North Carolina School of the Arts) with tributes in this issue; **Richard Lesser**, former principal clarinet of the Israel Philharmonic Orchestra, will be honored in a future issue.

Thanks to James Zimmerman for assistance with this column.

Rachmaninoff's *Prelude in C-Sharp Minor*, and a klezmer performance of *Wedding in Odessa* by the late David Kaplan.

A quartet performance of Benjamin Masciotta's "Fight of the Bumblebee" featured ICA Central

Canada Representative Margaret Wilson of the Saskatoon Symphony Orchestra, and ICA members Melissa Goodchild of the Saskatoon Symphony and Carol Wenginger-Calver and Dale Calver of the Saskatoon Concert Band.



Reedy, Set, Go! performs at the Klarinet Kerfuffle

Call for Proposals – ClarinetFest® 2017

Wednesday, July 26 through Sunday, July 30, 2017

ClarinetFest® 2017 will take place in Orlando, Florida, USA, July 26-30. Artistic Director Keith Koons will be assisted by Artistic Leadership Team members Nikolay Blagov, Patrick Graham, Lynn Musco and Peter Wright. The conference will be presented in partnership with the University of Central Florida (UCF) School of Performing Arts.

ClarinetFest® 2017 will be held at the Doubletree by Hilton Hotel at the entrance to Universal Orlando. The hotel will provide ample conference space for events and exhibits, as well as convenient housing for conference attendees.

The hotel is located adjacent to Universal Orlando, known worldwide for its Harry Potter attractions. In addition to the two theme parks at Universal, there are movie theaters and opportunities for shopping and dining in the CityWalk area. Orlando is world famous for its many theme parks and tourist attractions.

International Clarinet Association members are invited to submit performance and presentation proposals for ClarinetFest® 2017. The committee seeks to have a wide selection of diverse performances and presentations. Proposals of solos with percussion ensemble are encouraged; the UCF Percussion Ensemble will be participating in the conference.

Please complete and submit the application form with requisite supporting materials. The Call for Proposals Application Form can be accessed at the ICA website, www.clarinet.org.

APPLICATION DEADLINE – September 30, 2016

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TROY UNIVERSITY CLARINET DAY 2016

by Corinne Smith

Troy University (Alabama) held its ninth annual Clarinet Day on April 2, 2016. Timothy Phillips, associate professor of clarinet at the John M. Long School of Music, hosted another fantastic day for young clarinet lovers. Students from Alabama and surrounding states participated in clinics, master classes and a large clarinet ensemble. A diverse group of guest artists gave recitals, including Maria du Toit (freelance solo and chamber musician from South Africa); Raphael Sanders (SUNY–Potsdam); Wonkak Kim (Tennessee Technological University) and his wife, collaborative pianist Eun-Hye Grace Choi; and James Kanter (noted studio musician and mouthpiece aficionado). The event was sponsored by Buffet Crampon, Backun Musical Services, BG France, D’Addario, Vandoren, Silverstein Ligatures, the World Clarinet Alliance and Troy University.

The day started with an artist recital given by Phillips, Kim and Choi, as well as Troy University’s Corinne Smith and Jennifer Tinberg. All 80 students then gathered for the first of three clarinet choir rehearsals that day. Next, James Kanter gave a clinic during which he spoke about his career recording for television and film scores in Los Angeles, and led a discussion about mouthpieces and the importance of their proper maintenance. Maria du Toit



Troy University Clarinet Day 2016 artists

wrapped up the first half of the day with a recital that included Kovács’s *Hommage à J.S. Bach*, Bassi’s *Fantasia da Concerto su motivi del “Rigoletto”* and Poulenc’s *Sonata for Clarinet and Piano*.

After lunch, the students were refueled for the next guest artist recital featuring Sanders. Accompanied by Choi, he presented a version of the Weber *Clarinet Quintet*, Op. 34, for clarinet and piano. The remainder of the afternoon consisted of master classes and clarinet choir rehearsals prior to the final concert. Proud parents filled the seats for a program

that included performances by the Troy University Clarinet Choir, the High School/College Clarinet Day Choir, du Toit, Sanders, Kanter, Tinberg and Kim.

Both Buffet Crampon and Backun Musical Services generously donated clarinets that were given to two lucky Clarinet Day attendees after the final concert. The winners were chosen based on written essays about the importance and impact of music education. It was a fantastic day, and the clarinet community looks forward to the 10th-anniversary celebration of Clarinet Day next year!

2016 MIDWEST CLARIFEST

by Kathryn Rice

The 19th annual Midwest ClariFest was held on March 12 at the University of Nebraska–Lincoln and hosted by Diane Barger, Hixson-Lied Professor of Clarinet. This festival is an annual outreach event of the Glenn Korff School of Music Clarinet Studio that serves clarinetists from junior high through college, as well as teachers and band directors. The event kicked off with a recital by the Amicitia Duo accompanied by Mark Clinton on piano. *Amicitia* is the Latin word for friendship, and it was the friendship between Barger and guest artist Denise Gainey (University

of Alabama–Birmingham) that formed this charming duo. Their program included pieces by Mendelssohn, Bedoya, Krommer, Kibbe and Schocker.

The recital was followed by the morning master class led by Gainey which featured performers from surrounding Nebraska high schools. Her enthusiasm was captivating as she worked with each student. It was an informative class filled with catch phrases such as, “engage the cage,” “avoid the sexy shoulder,” and a quote by Sabine Meyer to “think downstairs to play upstairs.”

After the master class, local instrument repair technician Rob Dickason offered

complimentary instrument adjustments and repairs throughout the rest of the day. Gainey also gave a special presentation titled “Kalmén Opperman: A Legacy of Excellence.” This was a fascinating presentation about her experiences as a student of Opperman, with an in-depth look into his intense teaching style. Afterwards, Gainey gave another engaging master class for performers from the local Nebraska universities.

A roundtable discussion followed the master class. Barger served as moderator and the panel included Gainey, Micah Crochet (Central Community College), Cindy Nichols (University of Nebraska–

Omaha) and Alan Stanek (professor emeritus, Idaho State University). The varied topics included structuring practice sessions, managing performance anxiety, and career paths in music. The 2016 Midwest ClariFest ended with a recital of solo and chamber pieces performed by attendees.

Next year's Midwest ClariFest will celebrate 20 years of clarinet fun and will feature guest artist Stephanie Zelnick from the University of Kansas. The 2017 Midwest ClariFest will take place Saturday, February 11, and will be free to all participants.



Amicitia Duo recital (left to right): Diane Barger, Mark Clinton and Denise Gainey

Photo Credit: Shiana Montanari

CLARINETOPIA 2016

by Michael Webster

The eighth annual Clarinetopia seminar met at Michigan State University June 1-5, 2016. Students from near and far gathered on the hilly, wooded campus to become immersed in four days of clarinet activities. The internationally known faculty included co-directors Michael Webster and Guy Yehuda along with Ayako Oshima, Steve Cohen, Tasha Warren-Yehuda, mouthpiece expert Ramon Wodkowski and flutist Leone Buyse. On arrival day, students were greeted at "The Reed Table," an introduction to reed making and adjustment of commercial reeds. Everyone became acquainted at the welcome dinner, followed by the opening recital given by Buyse, Webster and pianist Genadi Zagor. A retrospective of Webster's flute, clarinet and piano arrangements included music by Dvořák, Husa, Gottschalk, Debussy, Brahms, Fauré and Grieg.

The next three mornings began with breathing, stretching and group warmups led by Yehuda, Oshima and Webster. Buyse and Webster offered presentations titled "Owning the Stage" and "Brahms: *Appassionato* or *Amabile*?" The students performed in master classes and student recitals featuring repertoire both standard and unusual. They were all open to trying new approaches offered by the faculty; without exception, the recital performances showed confidence and growth.

Guy and Tasha Warren-Yehuda opened and closed their recital with the two Mendelssohn *Konzertstücke* – the basset



Clarinetopia faculty and participants

horn parts played elegantly by Tasha – accompanied by Zagor. In between, we were treated to music not often heard: Bach/Langenus: *Chromatic Fantasy*; Mordecai Seter: *Monodrama*; Bernstein: "Riffs" from *Prelude, Fugue and Riffs*; Shulamit Ran: *For an Actor*; and Anders Hillborg: *The Peacock Moment*. Cohen and Oshima shared the final recital with pianist Lia Wang. Cohen offered the Horowitz *Sonatina*, his own arrangement of four of the six Benjamin Britten *Metamorphoses* (originally for oboe solo), and the jazzy *Fuzzy Bird Sonata* by Takashi Yoshimatsu. Few clarinetists would dare attempt Dvorak's *Sonatina in G Major*, Op. 100, with the original violin part unaltered in any way. Oshima did just

that to brilliant effect, followed by Michio Kitazume's *Shadows IV for Solo Clarinet*, which included multiphonics and special effects. Bassi's *Fantasia from Bellini's "I Puritani"* brought the faculty recitals to an appropriately brilliant conclusion.

On Saturday, Wodkowski gave a mouthpiece lecture and then helped students with individual mouthpiece problems and requests. The traditional Clarinetopia roundtable discussion allowed the students to talk with faculty about issues that had come up during the master classes. The students bonded together during this short time and added an impromptu clarinet choir performance to their final concert. For details about Clarinetopia 2017, see www.clarinetopia.com.

THIRD ANNUAL DELAWARE CLARINET DAY FEATURES BENJAMIN REDWINE AND JONATHAN HOLDEN

by Christopher Nichols

On Saturday, April 9, 2016, forty participants ranging in age from seventh grade to “retired” joined Dr. Christopher Nichols and the University of Delaware Clarinet Studio in the Roselle Center for the Arts at UD’s Department of Music. Benjamin Redwine, clinical assistant professor of clarinet at the Catholic University of America, and Jonathan Holden, assistant professor of clarinet at Florida State University, appeared as guest artists.

The day opened with an introduction of the vendors and exhibits, followed by a performance of the UD Clarinet Ensemble. This program included works by Ennio Morricone and Masato Tajino, as well as Matt Johnston’s arrangement of a traditional favorite, *The Clarinet Polka*. This final work featured UD graduate

student soloists Casey Wilkes, Dalton Ringey and Joanna McCoskey.

Redwine Jazz was featured in the next performance of the day, which consisted of a variety of jazz standards by composers such as George Gershwin, Hoagy Carmichael and Lil Hardin. Immediately following the performance, Benjamin Redwine presented a clinic on the basics of improvising over a 12-bar blues progression. Participants were then invited to demonstrate their new knowledge with Redwine Jazz.

After a lunch break, Holden performed a recital including works by Ireland, Gershwin, Muczynski, Roxburgh and Stanford with UD faculty collaborative pianist Julie Nishimura. Holden and Nishimura’s inspiring and artistic performance demonstrated true mastery of each work and excellent ensemble playing.

For the day’s final event, Holden presented a master class with UD undergraduate and graduate students. He addressed a variety of topics, but placed special emphasis on phrasing and sound production. His instruction resulted in immediate and significant improvements from each performer.

Attendees performed in a festival choir setting and visited exhibits by Coles Music Service, D’Addario and RJ Music Group. Delaware Clarinet Day acknowledges these sponsors as well as Conn-Selmer USA and the UD Department of Music for their generous support of the event.

The Fourth Annual Delaware Clarinet Day, scheduled for Saturday, April 22, 2017, will feature guest artist clinician Michele Gingras, professor of clarinet at Miami University. For more information, contact Christopher Nichols at crnichol@udel.edu.



ERIC MANDAT TRIBUTE CONCERT: CELEBRATING 35 YEARS

by Kristine Dizon and Robert Spring

On May 24, 2016, friends and former students gathered at Southern Illinois University in Carbondale, Illinois, to celebrate Eric Mandat and his 35 years of contributions to the clarinet and teaching. The celebration was organized by Kristine Dizon with assistance from Kevin Vorabout, Christie Faling and Jon Goodman. Special guest performers

included Robert Spring, Michael Norsworthy, Gregory Oakes and Jeremy Wohletz. There were also video appearances from Nathan Nix, Sean Osborn and Bojana Kragulj – all former Mandat students.

The concert began with William O. Smith’s *Greetings*, for which all of the performers scattered around the edges of the concert hall to create a literal “greeting” from one of Mandat’s most influential mentors and friends. This was

followed by more than three hours of Mandat’s music, performed by numerous friends and former students.

The concert concluded with a clarinet choir conducted by Kevin Vorabout, which included all the day’s performers as well as former and present students of Mandat. The choir performed transcriptions of Ravel’s *Pavane pour une infante défunte*, Mozart’s *Divertimento*



Eric Mandat with tribute concert performers

No. 6 and Debussy's *Petite Suite*. The final work, *Nebular Gardens*, was written by Kyle Richard Dixon, an SIU graduate in

music composition. The piece was heavily inspired by Mandat's compositional explorations on the clarinet. For a final

encore tribute, the clarinet choir did an improvisation in two tonalities, E-flat major and E-flat harmonic minor.

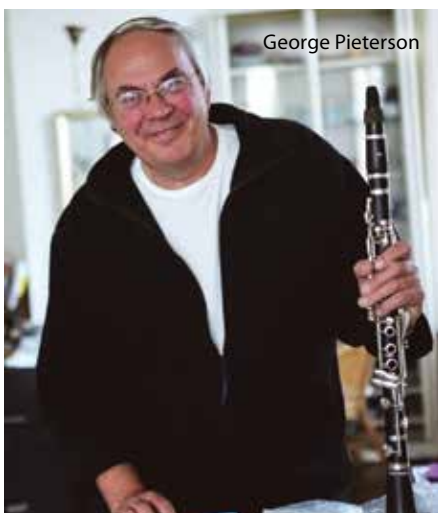
REMEMBERING GEORGE PIETERSON (1942–2016)

by Ivar Berix and Karin Vrieling

In April 2016 the Dutch clarinetist George Pieterse passed away. Famous for his position as principal clarinet of the Royal Concertgebouw Orchestra (1975–

2004), Pieterse was also a professor at the Amsterdam Conservatory. Many of his former students now have positions in orchestras around the world, teach at conservatories, or play in chamber music ensembles. One of them is Ivar Berix, clarinet player in the very successful Calefax Reed Quintet (www.calefax.com), a unique chamber music group which plays concerts worldwide. He studied with George Pieterse from 1988 until 1991 and remembers this as a very inspiring time. Here are his memories:

When I started studying with George Pieterse (then Sir Pieterse to me), I noticed that I was nervous during each lesson, and I decided to tell him. I was hoping that he would put me at rest and reassure me that it wasn't necessary to be nervous. But instead, he answered briefly but succinctly that he thought it was excellent that I was nervous at class. That was exactly what he expected of me if I had a piece of music (or just a scale) to play for him. Nerves or the presence of



George Pieterse

ICA ANNOUNCEMENT

ICA Election Results

The results of the ICA officer election for the 2016-2018 term are listed below:

President Elect:

Diane Barger – 558
Mitchell Estrin – 570

Treasurer:

Tod Kerstetter – 1116

Secretary:

Denise Gainey – 673
Maureen Hurd Hause – 455

Congratulations to the people who will take office on September 1, 2016. We thank all the candidates for their willingness to serve our association.

– John Cipolla, Past President

stress are natural conditions if you want to be able to function properly on stage. Certainly not something to worry about!

Despite the presence of stress or insecurity, he demanded a perfect performance each lesson. In particular, the lesson was not continued in the first few years until I could flawlessly play a (random) scale: three times up and down over the full range of the instrument, in three different articulations, on one breath only. I can say that it has given me a great foundation for my technique. Because, of course, I didn't want to spend the whole

lesson playing scales!

Every two weeks I went to George's home for a lesson, and he always made me a cup of strong espresso first. He was crazy about Italy, opera, coffee – everything that had to do with Italy. When it came to light that I needed help in improving my articulation, George Pieteron made sure I could attend the Italian lessons of the voice students at the conservatory! An unusual but original suggestion, and it has certainly helped me.

George always stressed the importance of *cantabile* playing. He taught me to sing

on the instrument. And to sing involves breath, sentence structure, articulation and timing. The many Baermann etudes became mini-operas with him.

George Pieteron was a very special man and he dedicated his life to music. This had an impact on his family life, but as a student I didn't see that. During the funeral, I was deeply touched by the words of his son Taro. He spoke about the price his family members had paid and at the same time he told about his deep respect for the "magician on the clarinet" his father was.

ROBERT LISTOKIN (1933–2016)

by Phil Muncy

My teacher, mentor, second father and best friend for 42 years, Robert Listokin, passed away on May 18, 2016. He was a founding faculty member of the School of Music at the University of North Carolina School of the Arts. He was 82.

Listokin left a successful New York concert career to join the fledgling music faculty at what was then the NC School of the Arts when it first opened its doors in 1965. He was a member of the Clarion Wind Quintet, which was recruited to teach at the school and served as the ensemble-in-residence at the school for many years. He retired in 2002 after teaching for 37 years at UNCASA but continued to serve there as a visiting faculty member through 2011. He also served as artist-in-residence for several years at Duke University and the University of Virginia, as well as on the faculties of Wake Forest University, Salem College and New York's Queens College. He was the longtime principal clarinetist of the Winston-Salem Symphony.

In 1997, Listokin won the University of North Carolina Board of Governors Award for Teaching Excellence for UNCASA. The nomination read:

While students admire Listokin's gifts as a teacher and performer of the clarinet, they most deeply appreciate his kindness, warm support, and his enthusiastic belief in their abilities. Former students continue to seek the counsel of this recorded soloist, often traveling long distances for additional lessons.



Photo courtesy of UNCASA Archives

Robert Listokin teaching at the University of North Carolina School of the Arts

Listokin's former students have filled the ranks of orchestras, chamber ensembles and university music departments over the years, and have won countless awards and competitions. He was truly one of the finest clarinetists of our time! His artistry will live on through his recordings and the many excellent students he inspired.

Listokin studied at The Juilliard School with Daniel Bonade, graduating first in his class in 1956 and winning the George Wedge Prize. In New York City, he performed with the Radio City Orchestra, the Symphony of the Air, Musica Aeterna and the Chautauqua Symphony, as well as recording orchestras for Columbia

and RCA. He performed chamber music with the Aeolian Chamber Players, New York Festival Winds, New York Chamber Soloists and the Clarion Wind Quintet. He toured the United States, Canada, Europe and South America as soloist with the Clarion Wind Quintet, Claremont String Quartet, Razoumovsky Quartet and Piedmont Chamber Orchestra. Listokin's chamber and orchestral performances – under the baton of Stravinsky, Copland and many others – have been recorded on the Everest, Columbia, CRI and Golden Crest labels.

He is deeply missed by everyone who knew him. Rest in peace my dear friend.



XXI Curso de Clarinete "Julián Menéndez"

XXI CURSO DE CLARINETE AND VII CONCURSO "JULIÁN MENÉNDEZ" IN AVILA, SPAIN

by Radovan Cavallin Žerjal and Kristine Dizon

The XXI Curso de Clarinete Julián Menéndez in Avila is one of the most important clarinet events in Europe, which took place July 17-25, 2016. This year more than forty clarinetists participated, from Spain, Portugal, South Korea, France, Switzerland and the United States. These clarinet students and professionals had the opportunity to enjoy a variety of activities, which included individual clarinet lessons, bass clarinet instruction, clarinet choir and orchestral repertoire instruction. In addition, students had the option to take elective courses such as clarinet maintenance and repair with Sebastien Fontaine and Jose Antonio Zazo, improvisation and introduction to jazz with French composer and clarinetist Phillip Leloup, and Alexander technique with Olivia Geerolf.

Internationally recognized faculty included Henri Bok (Rotterdam Conservatory), Luis Gomes (Conservatorio Nacional de Lisboa), Dominique Vidal (Conservatoire de Valmaubuée), Javier Trigos (Conservatorio Superior de Sevilla), Isaac Rodriguez (Conservatorio Superior del Liceo de Barcelona), Justo Sanz

(Real Conservatorio Superior de Música de Madrid), Radovan Cavallin Žerjal (principal clarinetist of the Gran Canaria Philharmonic Orchestra) and Hedwig Swimberghe (former principal clarinetist of the Brussels Philharmonic).

The VIII Concurso Internacional de Clarinete "Julián Menéndez" also took place during the Curso de Clarinete. The purpose of this competition is to honor and promote Julian Menéndez's contributions to the clarinet in Spain. On July 20, 2016, the six semifinalists performed challenging works from Menéndez – his *Humoresca* or *Polacca Ballet* – as well as the *Abyss of the Birds* from Olivier Messiaen's *Quatuor pour la fin du temps*. The semifinalists included Sandra Sousa, Eunice Rijo Gil, Helia Cristina Varanda, Hocheol Cha, Tiago Menino and Maximilian Schneider. The final round included performances of Menéndez's *Introduction Andante y Danza* and the premiere of Jose Susi's *Menen-Sanz*. The first prize was a Selmer Privilege clarinet awarded to Eunice Rijo Gil. The second prize was a Vandoren voucher granted to Hocheol Cha. Third prize went to Helia Cristina Varanda. Both second and third prize winners received a scholarship from Mafermusica to attend the festival next summer.

ICA ANNOUNCEMENT

2017 Composition Competition – Clarinet Choir

The ICA Composition Competition seeks original works, previously unperformed, for clarinet choir, 10-15 minutes in length. The deadline is **December 31, 2016**; the winner will receive a \$1000 prize and a performance of the work at ClarinetFest® 2017.

For details, please visit www.clarinet.org or contact Antonio Fraioli, coordinator (antonio.fraioli@libero.it)

Letter from the

by Paul Harris



MOZART'S SECOND CLARINET QUINTET...

For those of you with a taste for catalog numbers, you may well recognize Mozart's K. 516c (App. 91) in B-flat major. Well, some recent research has revealed something very exciting indeed about this work...

But first let's take a few steps back into clarinet history. Mozart left a number

of unfinished fragments, some of which were written for the basset clarinet – an instrument favored by Anton Stadler, and of course the instrument for which both the *Clarinet Quintet* K. 581 and the *Concerto* K. 622 were originally conceived. The particular fragment in question was cataloged by Kochel as K. 516c (App.

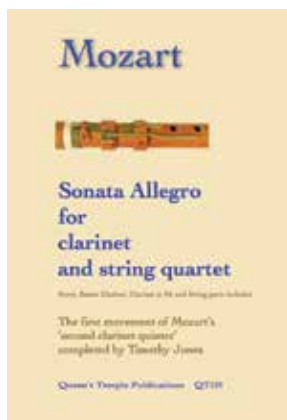
91) and is included in the Bärenreiter *New Mozart Edition*. Alfred Einstein, in his edition of the Kochel catalog, assigns this fragment to the year 1787, and indeed Jack Brymer writes in the notes to his 1973 recording that the fragment dates from that very year, “the year of the marvelous string quintets K. 515 and 516.” And so K. 516c had long been thought of as a trial run for the great K. 581 – or simply an abandoned sketch.

There was a flurry of interest in the fragment in the 1970s. The distinguished American conductor and scholar Robert Levin made one of the earliest completions of it in 1970, and this was recorded by Jack Brymer in 1973. The British composer Duncan Druce also made an arrangement in 1970 for Alan Hacker, which Hacker first performed at the Queen Elizabeth Hall in London on January 18, 1971. It has since been recorded a number of times: by Andrew Marriner, Emma Johnson and Colin Lawson among others.

Then all went rather quiet – until recently, when Mozart scholar Timothy Jones took up the story again. Tim has been systematically completing all of Mozart's fragments. He believes these late fragments were left unfinished entirely as a result of Mozart's early death – certainly not because the composer felt them substandard in any way. The fragment itself now lives in Paris in the the Bibliothèque Nationale de France (it was originally in the Paris Conservatoire library). The work of musicologist Alan Walker Tyson has revealed, through a detailed study of watermarks, that the fragment is much more likely to have been written in 1790 or maybe even 1791, the year of Mozart's death – and more significantly: *after* the A major *Clarinet Quintet*. So, far from being a discarded dry run, it is much more likely to be the first movement of a *Second Clarinet Quintet*,



First page of manuscript, Mozart's K. 516c (App. 91)



written as a response to the considerable – and immediate – popularity of K581!

In his introduction to the newly published edition of the quintet movement, Tim writes:

“The fragment certainly has all the technical purity, expressive finesse and stylistic directness of Mozart’s greatest chamber music from that last period of his life, and makes one regret all the more his sudden premature death.” The fragment has 93 complete bars; 90 of them make up a fully formed exposition and there are three bars of the development. Tim has completed the movement and goes on to say, “Everything I have written in this completion has a precedent in late Mozart, and I have drawn in particular from pieces dating from the second half of 1789 and the first half of 1790 – including the *String Quartet in F.K. 590* and the *Little Jig in G* for piano K. 574.” Tim made this completion in 2014. The music clearly contrasts significantly with the A major *Quintet* and Tim considered this seriously in his work. He takes up the story:

Its premise is that since every aspect of the sonata form exposition in this fragment seems designed to contrast with the first movement of the A major *Quintet*, then the development section and recapitulation should do likewise. They therefore emphasize certain spiky qualities that emerge in some of Mozart’s later pieces – his propensity for harmonic swerves (like the one at the very end of his 93-bar fragment), for startling enharmonic shifts, and for the sudden appearance of brief contrapuntal labyrinths which look logical enough on the page but can be momentarily aurally dizzying.

Early last summer, I was having lunch with Tim at the Royal Academy of Music,

where we both teach (Tim is, in fact, vice principal), and he mentioned his very exciting completion of this fragment and his latest thinking on its significance. I immediately programmed it in a concert I was giving later that summer and began working to publish it. [The work is now available as Queen’s Temple Publications QT159. *Ed.*]

Like K. 581, this “Sonata Allegro” for clarinet quintet was originally written for basset clarinet. (Colin Lawson has written in detail about the particular instrument, made by Theodor Lotz, in his excellent book on the *Mozart Clarinet Concerto*.) It is a movement that explores both the lyrical beauty and robust qualities of the clarinet. The first subject itself has a joyful simplicity and charm akin to the opening of K. 622, and the movement goes on to explore a considerable variety of moods, colors and textures. The new publication includes parts for both the basset and standard B-flat clarinet. Tim has made the small edits necessary for performance on the B-flat. There is also a second publication with piano reduction.


It does seem likely then, that this is indeed the first movement of the *Second Clarinet Quintet*. So K. 516c (App. 91) will soon be tripping off our tongues with the same enthusiasm as K. 581 and K. 622! Whatever your opinion, there’s no doubt it is a very significant addition to the clarinet quintet repertoire. And as a single but substantial movement, it makes for an excellent concert item. ❖

ABOUT THE WRITER



Paul Harris is one of the U.K.’s most influential music educators. He studied the clarinet at the Royal Academy of Music, where he won the August Manns Prize for outstanding

performance and where he now teaches. He is in great demand as a teacher, composer and writer (he has written over 600 music books and compositions), and his master classes and workshops continue to inspire thousands of young musicians and teachers all over the world in both the principles and practice of musical performance and education.




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by Michael Webster

Seventy-fourth in a series of articles using excerpts from a teaching method in progress by the Professor of Music at Rice University

PINKY POWER PART 2

Today's French/American school of clarinet playing extends back through such icons as Robert Marcellus and Daniel Bonade to Bonade's teacher in Paris, Henri Lefebvre. Of all the characteristics of that school, smoothness is perhaps the most distinctive. Listening to *The Legacy of Daniel Bonade* (Boston Records BR1048CD, compiled by Larry Guy), one is struck by how smooth and effortless the varied repertoire sounds. The ultimate term for smoothness is *portamento*, which means sliding smoothly from one note to the next. The term is sometimes confused with *portato*, which is a smooth, pulsing articulation.

On string instruments, portamento can be achieved by shifting position with the same finger on the same string. The human voice is the perfect instrument for portamento, smoothly connecting two or more notes on the same syllable. A well known example is the melismatic "Gloria" in the carol "Angels We Have Heard on High" (Example 1). Fine singers will often allow wide intervals to be filled in with all of the intermediate pitches, like a very fast glissando. By contrast, portamento is impossible on keyboard instruments.

How does portamento relate to the clarinet? A standard practice in the French/American school is slow finger technique, lowering the fingers to cover the holes as silently as possible. If moved slowly enough, the fingers deflect the air emanating from the holes, creating a kind of portamento, which could also be described as super *legato*. This semi-portamento effect is heightened by the soft texture of the fingertips, which literally sink into the tone holes while sealing them off. Pads are different – harder and less flexible – so it is a challenge to emulate the silence of fingers while closing pads, the biggest and noisiest of which are those controlled by

the pinkies. Play Examples 1a and 1b, attempting to make 1b as portamento as 1a.

Now refer to Pinky Power Part 1 (*The Clarinet*, Vol. 43/3, September 2016) and practice all of the note patterns, imagining that the pads are fingers easing *into* the holes, not just snapping them shut. Example 2 here shows the most difficult pinky note combination. All of the examples with repeat signs should be repeated several times.

Playing extremely slowly, anticipate with the pinky that is dropping, in this case the left (L). Between B and C-sharp, there will be a momentary rise in the pitch before the right pinky (R) releases the E key. Continue the same procedure: From C-sharp to D-sharp, R leads; returning to C-sharp, L leads; returning to B, R leads. Imagine that the fingers are lifting through honey or molasses on a cold day. Gradually gain speed, keeping the gooey feel even at a fast tempo. The result will be a portamento-like connection between the notes. If the fingers were to do the opposite – the lifting finger beating the dropping finger to the punch – the result is a "bloop," similar to a poorly executed "flip" between B-flat and middle-finger B-natural in the chalumeau register. The bloop is an actual extraneous note between the two attempted notes, but so quick that it doesn't give a feeling of pitch. Between B and C-sharp, for example, it is a momentary D, but it just sounds like, well, a bloop. Compare the C major scale with B major. The goal is to use "honey fingers" to make the B major scale sound as smooth as C major.

Other dangerous moments for blooming are seen in Example 3: when moving between RH pinky D-sharp – E or E-flat – F and LH pinky G-sharp – A or A-flat – B-flat. (Also practice in the chalumeau register, using the same fingerings without the

register key.) Here the tendency is for the ring finger to beat the pinky going down. Two factors exacerbate the problem: the strength of the pinky spring – which needs to keep the pad closed – and over-lifting the pinky. A good solution, shown in Example 3, is to start with the lower note and lift the pinky the same amount as the ring finger (not higher!). Using a mirror, imagine that a rubber band is holding the two fingers gently together.

This leads directly to half- and whole-step pinky trills, as in Example 4.

Sometimes there is discussion about whether to leave the pinky down during these trills. For Examples 4a and 4c, it is not a good idea. Leaving the pinky key down makes the upper note of the trill very sharp, and with a bit of practice, it is actually easier to wiggle both fingers, being sure that the pinky doesn't lift higher than the ring finger. Example 4b can be played leaving the pinky down, because the pitch of the upper note is not affected nearly as much. Example 4d is special. Trilling from A-flat to B-flat using standard fingerings is extraordinarily awkward, but there is a lucky alternative. Wiggling the left index finger gives quite a decent B-flat, one that you wouldn't want to sustain, but that is very close in pitch to the normal fingering. No pinky motion required! In the low register, the best solution is to hold D-flat with the left hand and wiggle the first right hand side key. The pitch is low, but there is no better alternative.

Having alternate pinky fingerings is a boon, but occasionally it may be hard to choose which way to go. First, two axioms:

- 1) It is easier to use R when coordinating with other fingers of the right hand.
- 2) It is best to alternate pinkies, when possible, in extremely fast passages.

Occasionally a passage may present a decision about which axiom to choose. No decision is required for most standard arpeggios (Examples 5a-e). Using R is a no-brainer. Example 5f could go either R or L, but I prefer R. Example 5g, because B-E requires coordination with the ring finger, works better with R. Occasionally, a student will have developed the habit of using LB and RC simultaneously on these arpeggios – a wasted motion that can lead to blooming and should be discouraged.

Example 6 shows some of the many combinations where there is a choice of using R only, or alternating L and R. At extreme speeds, it is not an easy choice and can vary from one individual to another. I've become fond of using R only, but recommend practicing both ways to see what suits you best.

Example 1a



Example 1b



Example 2a



Example 2b



Example 3a



3b



3c



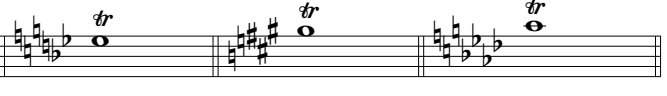
3d



Example 4a



4b



4c



4d



Example 5a



5b



5c



5d



5e



5f



5g



Example 6a



6b



6c



If no other finger is involved, alternating is the clear choice. Example 7 contains “pinky games” that can be played at extraordinary speed. Try repeating each game many times, gaining speed. It is surprising how fast they can go, and how much fun it is. Examples 7c and 7d offer a super-fast trill and tremolo, far faster than could be done with one finger. For 7e, think of R as moving clockwise around a circle of three keys while L moves counterclockwise. These games are also a pedagogical tool, training the pinkies to stay close while moving from one key to another for any note combination. Lifting high puts a brake on

Example 7a

L R

7b

L R

7c

R L

7d

R L

7e

R L R L R L

Example 8

L R L R L R L R L R L R

L R L R L R L R L

speed, which is no fun at all!

The final game is quite challenging. D-sharp is feeling neglected, so let's create a pinky game that includes D-sharp. In Example 8, L continues its three-note counterclockwise circle, while R creates a four-note counterclockwise circle. Printed out, it is really daunting to play. Rather, play from memory and follow both pinkies around their circles. It is mentally much more difficult than it is physically! Now you can reverse the direction of either or both circles, or simply play random L and R notes. Pinky Power = *Prestissimo!*

Look for Pinky Power Part 3 in the next issue, where we'll delve into some passages from our repertoire that require pinky power.

WEBSTER'S WEB

Your feedback and input to these articles are valuable to our readership. Please send comments and questions to Webster's Web at mwebster@rice.edu or Michael Webster, Shepherd School of Music, MS- 532, P.O. Box 1892, Houston, TX 77251-1892; fax 713-348-5317.

I received this interesting comment from Ray Jackendoff, a long-time fixture in the Boston clarinet community. With a Ph.D. from MIT in linguistics, Ray is now professor of philosophy and

co-director of the Center for Cognitive Studies at Tufts University.

RAY: Your article about bracketing is not too unlike the way I think about phrasing. I've made a lot of use of my book with Fred Lerdahl on music cognition, where this issue turns up in terms of grouping. What we were able to do goes a step beyond bracketing, in that we see groups themselves grouped together into larger groups and so on up to the whole piece. This has been helpful to me in my playing, because it makes me decide which boundaries are important ones, and which boundaries have to still be brought out, but as less important. We apply this also to metrical structure: the strong beat of a measure can be strong or weak relative to adjacent measures. I'm glad you brought up these questions, because I don't see anyone addressing them systematically.

MY RESPONSE: The book is *A Generative Theory of Tonal Music* by Fred Lerdahl and Ray Jackendoff, published by MIT Press in 1983 (Reprinted in 1996 and available at www.amazon.com). Remarkably enduring, the book celebrated its 25th anniversary in 2008 with conferences at Tufts, and in Paris and Dijon. Ray described the book this way: "It's an attempt to describe scientifically how a listener understands music – the structure that a listener creates unconsciously that makes a piece of music more than a mere sequence of notes, what makes it hang together. Over the years, it has led to a lot of experimental work in music cognition, which is now a thriving little subfield of cognitive science." Ray's description is fascinating, and I'm looking forward to reading it. Further investigation can start at Ray's website: <http://ase.tufts.edu/cogstud/jackendoff/index.html> ❖

ABOUT THE WRITER

Michael Webster is professor of music at Rice University's Shepherd School and artistic director of the award-winning Houston Youth

Symphony. Formerly principal clarinet of the Rochester Philharmonic and acting principal of the San Francisco Symphony, he has served on the clarinet faculties of Eastman, Boston University, and the New England Conservatory. A winner of Young Concert Artists, he has soloed with the Philadelphia Orchestra and the Boston Pops and appeared with the Lincoln Center Chamber Music Society, the Tokyo, Cleveland, Muir, Ying and Dover Quartets, and many summer festivals.



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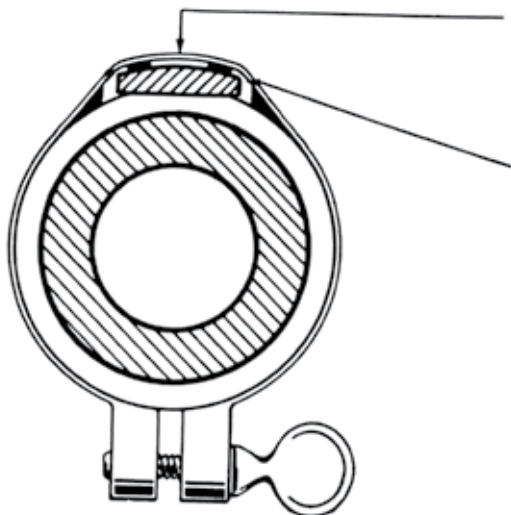
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Historically *Speaking...*

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 dreeves@usd.edu.

For a number of years, Penzel-Mueller of New York (introduced in the June 2016 “Historically Speaking”) produced a model of metal clarinet called “Clari-Met” (Photo 1). This double-wall

model was considered a professional-line clarinet. The outer wall was of the same diameter as that of a wood clarinet, while the inner wall provided the correct inner bore dimensions. A pre-World War II catalog described this construction:

The body consists of an outer shell of heavy gauge nickel silver tubing and an inner tube of the same material. The key mechanism, which is suspended from short posts, is exceptionally rugged, but the key action is extremely light. This unusual combination is due to the use of precision tools that are accurate to the minute fraction of a hair’s breadth. No air can possibly escape from these clarinets, as every joint, including that of the flute type tuning barrel, is absolutely air-tight.

From 1933, the Fred. Gretsch Manufacturing Company labeled Penzel, Muller and Company Artist Clarinets as “American Made, for American Playing Conditions. There Is Nothing Finer!” Describing Penzel and Mueller’s double-tube metal clarinet, it continued:



Photo 1: NMM 4638 Penzel-Mueller clarinet barrel



Photo 2: NMM 4638 Clari-Met Penzel-Mueller clarinet



Photo 3: NMM 4638 Penzel-Mueller middle connection



Photo 4: NMM 4638 Penzel-Mueller barrel socket



Photo 5: NMM 4638 Penzel-Mueller clarinet bell

All photos by Dara Lohnes, courtesy of National Music Museum, University of South Dakota.

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Penzel-Mueller’s double-tube metal clarinet, offered by Gretsch, was nearly \$30 more expensive than the comparable model made in grenadilla wood. No matter what model, however, according to the catalog, “every P.M. & Co. ARTIST Clarinet must

undergo a rigid test. Two expert players go over it thoroughly, trying every note and testing every detail of tuning.”

The National Music Museum is home to several examples of Clari-Met double-wall clarinets. NMM 4638 is in remarkably good condition considering it was used in a marching band (*Photo 2*)! This clarinet is made in four sections just like a “regular” wood clarinet: barrel, top joint, bottom joint and bell. The middle tenon and socket reveal the double wall (*Photo 3*). Here you can easily see the inner and outer bores. The barrel, as the first catalog describes it, with its “flute type tuning,” also shows the double-wall construction (*Photo 4*).

This clarinet was made sometime after 1921, when Penzel-Mueller relocated its business from Cooper Square in Manhattan to its home in Long Island City in Queens, as the bell of this clarinet indicates (*Photo 5*). After World War II, it appears that Penzel-Mueller never reintroduced the double-tube metal clarinet. ❖

ABOUT THE WRITER



Dr. Deborah Check Reeves is the Curator of Education and Woodwinds at the National Music Museum (NMM) in Vermillion, SD, and associate 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 Tatar, the NMM’s Javanese gamelan performance ensemble. She is a contributing editor to The Clarinet, and serves as the ICA South Dakota State Chair and the Secretary of the American Musical Instrument Society.



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WEBSITE WATCH

ADAM BALLIF

Adam Ballif teaches clarinet at Brigham Young University–Idaho. His website, www.adamballif.com, is an excellent example of a professional website, with his biography, audio samples of performances, and materials for his BYU-I students. It also has high-quality general clarinet resources including an annotated repertoire list and information on clarinet conferences and festivals. Ballif's site is the home of the "ClariNotes" newsletter, a one-page publication with clarinet tips and exercises, as well as a blog covering pedagogical topics. Another interesting and useful feature is "Ballif Beats," custom-made click tracks for repertoire that is difficult to practice with an ordinary metronome. Several are available for download, including the second movement of the Bernstein *Sonata* and several works by Eric Mandat.

ANNE BELL'S ABC

Anne Bell is a clarinetist and educator and the creator of *ABC* (Anne Bell's Clarinet) at <http://anne-bell.woodwind.org>, which has been in operation since 1998. Bell's site includes very comprehensive and carefully categorized link lists, pointing clarinetists toward resources related to all aspects of the clarinet and clarinet playing: repertoire, recordings, history, education,

acoustics and more. If you are looking for clarinet-related information, try Bell's site for a meticulously curated collection of high-quality links.

CLARINEAT

Sean Perrin's website <http://clarineat.com> is the home of the Clarineat podcast, a fascinating interview show featuring clarinetist guests like Martin Fröst, Harry Sparnaay and Michael Norsworthy, plus inventors, composers, entrepreneurs and other people involved in the clarinet world. The website is the place to listen to the show or find subscription links. The site also includes web-only content like product reviews, discussion forums and an online store selling many of the products mentioned on the podcast. Be sure to sign up for the email newsletter to be eligible to win giveaways like products reviewed on the site and signed copies of guests' CDs.

AUDITION CAFE

Orchestral auditions and vacancies are often announced through social media sites such as the Facebook page "Clarinet Jobs," but another great resource for current listings of open auditions is at www.auditioncafe.org. Here postings from orchestras stretching across four continents are conveniently listed by instrument and easy to search. Each job opening contains links to separate webpages that give dates, deadlines, and other pertinent audition

information. Don't forget to check out the site's audition tips section where you can read Richie Hawley's article on "Your Next Audition," which breaks down the audition preparation process into five stages, or listen to Ricardo Morales's expert advice in his YouTube video on how to prepare for an audition. Even a short video by actor Bryan Cranston, who plays the lead character on the hit TV drama "Breaking Bad," has good advice for musicians pursuing the orchestral audition circuit.

SEAN OSBORN

Clarinetist Sean Osborn has created an extensive personal website at www.osbornmusic.com that highlights not only his career as a soloist, teacher and composer, but also provides valuable resources to both educators and performers. His educational links are worth looking into as his lengthy articles on improving technique and legato fingers are very insightful. In the orchestral guide link, Osborn presents mini-master classes taken from a paper he wrote on teaching and performing commonly requested orchestral audition excerpts. Viewers can access the entire 60-page paper or go to individual entries listed alphabetically by composer and excerpt. He covers topics such as phrasing, fingerings, tips and general background information on each piece, lending his expertise as an orchestral player to the reader. All of the master class entries contain links to YouTube videos of Osborn playing snippets of the excerpts. For the entire gamut of Osborn's videos, visit his YouTube channel "SeanOsborn."

BULLETPROOF MUSICIAN

Applicable to all types of musicians at all levels, Noa Kageyama's website www.bulletproofmusician.com is a wonderful resource for interesting articles and research on performance methods. As a violinist and performance psychologist on the faculty at Juilliard, Kageyama frequently posts his own articles on topics pertaining to practice techniques and learning processes, including mental strategies musicians can

use to overcome lulls or setbacks in their own practicing. Addressing and analyzing commonly shared issues and obstacles faced by all musicians, Kageyama's writings are enjoyable to read and can help any clarinetist become a better and more confident player. ❖

* * * * *

Stay tuned for more useful and interesting clarinet content on the web, as well as an upcoming series of columns on building your own online presence! As always, don't forget to check out the electronic version of this column at www.clarinetcache.com, and send your ideas for future columns to clarinetcache@gmail.com.

ABOUT THE WRITERS



Kellie Lignitz-Hahn is assistant professor of clarinet at Texas A&M University-Kingsville where she teaches applied lessons and directs the TAMUK Clarinet Choir. She received

both her DMA and MM degrees in clarinet performance from the University of North Texas and her BM from Washburn University. Her primary teachers include James Gillespie and Kirt Saville. She is an active clinician and chamber musician, and frequently plays in the Corpus Christi Symphony Orchestra and the Victoria Symphony Orchestra.



Bret Pimentel is an associate professor of music at Delta State University (Mississippi), where he teaches clarinet, oboe, bassoon, and saxophone and directs the Jazz Ensemble.

He received DMA and MM degrees in multiple woodwinds performance from the University of Georgia and Indiana University respectively, and a BM in saxophone performance from Brigham Young University. His clarinet teachers have included D. Ray McClellan, Guy Yehuda, Daron Bradford and Heather Rodriguez. He is an active performer in a variety of musical settings. He blogs at <https://bretpimentel.com>.



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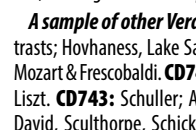
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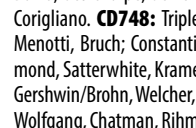


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The Amateur Clarinetist

by Neal E. Gilbert

GISELE: A ROMANCE

WHY AND HOW? ME AND THE CLARINET

My father, a World War II rifleman, returned from Europe eager to get on with life. Thus, in short order: marriage, a GI Bill-funded first business, first house, my birth, my brother's... things moved quickly for the Gilbert family!

On their tenth anniversary, my parents realized they had never dated. So from then on, one weekend a month, we went to Brooklyn, New York; they left my brother with my uncle, and me with my aunt. Mom and Dad dated. It was during

one of these “drop-offs” that clarinets entered my life!

One month, while riding the subway, my aunt and I stopped at a landmark Brooklyn diner for lunch. There was a flyer in the window: “Concert Today, 2 p.m., Brooklyn Academy of Music, New York Regional Salvation Army Band.” We attended that concert; I was particularly awed by the double-bell euphoniumist playing “Blue Bells of Scotland.” I mused, “That’ll be me someday!”

My mother was elated, asking, “Which instrument?” A thrust and parry ensued: She said violin; I said euphonium. She looked skyward – me, too! She asked,

“How about accordion?” Pragmatically, she was thinking weddings, wakes and bar mitzvahs, earning a buck with my music. My thoughts were about girls. Soon, I would enter high school. The prettiest girls were cheerleaders; but they only dated jocks. I was a tree stump. Next prettiest girls? Flutists in the band. Boys didn’t do flute then. But they did play clarinets, and clarinets sit right next to flutes!

MY FIRST CLARINET AND SCHOOL

We rented my first clarinet, then bought the next, a *Casi Lámpara* (translation: almost a lamp!). It was awful! To the rescue came an uncle. Among that uncle’s accounting clients was Carl Fischer, then sole distributor for Buffet Crampon. As the saying goes, I got my clarinet wholesale. That particular R13 was a beauty I called “Gisele.” (I had a huge crush on entertainer Gisele MacKenzie back then!) And after *Casi Lámpara*, Gisele was a goddess!

As an adolescent, I was scholastic, pedantic, verbose... nowadays they would call me a geek, perhaps. My diverse interests ranged from architecture to the visual arts. I had a tough decision regarding a college major: Medical illustration? Chemistry? Journalism? Instrumental music? Pragmatism and my mother won out. She exclaimed that I had to eat regularly. Thus, while science became my vocation, music emerged as my avocation – each for the next 40 years!

MANY COMMUNITIES, MANY GENRES


Architectural engineer, then biostatistician and finally industrial engineer. Ten years in the Air Force, then 30 in the civilian sector. Over those four decades, my wife, our cats, Gisele and I had 22 addresses on three continents. My tether to those communities? The clarinet.

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out the left-brainedness of my careers. Alas, I never did Gilbert & Sullivan in Michigan, and I lacked the panache to do woodwind quintet. But, I did everything else – and arranged for most of the small ensembles! Ah, the memories...

The Town North Concert Band in Richardson, Texas, welcomed me as a second clarinet and vice president. Our mission was to serve shut-ins like those at the Terrell State Psychiatric Hospital. My board asked me to represent the band at that hospital's summer picnic, saying, "Bring your clarinet, but wear sneakers!" Interesting afternoon. I placed ninth in the Terrell Hospital Cow-Chip Throwing Contest! Oh, yes. Did I mention that we also did a Broadway-themed concert there? Cow chips and Richard Rodgers? *Oklahoma* in East Texas! There's a certain ring to it.

In Michigan, I played bass clarinet with the Plymouth Community Band, which had a superb library. Our librarian was also our principal percussionist, Doug McLeod. Doug and his wife were Florida "snowbirds." Being a very serious amateur like me, Doug not only sought out a band in Sarasota, but soon became fast friends with its conductor, Merle Evans. In fact, when Evans retired, he gave Doug his whole library – 20,000 pieces! Evans' library became the bulwark of our concerts for years. Almost the whole Sousa, and the complete Fillmore, among others – we never played a march twice!

A final example: While in Denver, I played bass clarinet in and arranged most of the music for a clarinet quartet which performed on our local NBC station for Veterans Day. How proud we were to play for the holiday and for our community. How proud I was of the group – and how Gisele connected me to my communities so positively all these years!

AVOCATION – AND BOOKENDS?

Unfortunately, serious medical problems forced me to give up full-time jobs and large ensembles. After 50 years on the bandstand, how could I function without music? It was part of my life. Not playing any more would be like amputating an arm! I decided to resurrect music lessons that I couldn't take in college decades before.

In Centennial, Colorado, I have been studying with friend and maestro Tait Solberg. Tait, formerly a U.S. Air

Force premier bandsman, mentors me in performance, music theory and arranging. I write duets, the largest component of our syllabus. Under Tait's tutelage, I have enhanced my toolbox and even developed a personal style both in playing and in arranging. And my previous technical and artistic shortcomings? I finally play the first clarinet part and solos and cadenzas!

In retrospect: lessons to start, then engineering careers, retirement and a return to lessons. Clarinet lessons became the bookends of my life. In between came a vast palette of jobs, and of idioms and genres only possible on clarinet: arioso to art song, Bach to Broadway, chorale to concert fugue. The sole constant in my equation? My wife's only rival, an R13 named "Gisele"!

Romance! Life is so much better with it. My wife, of course. But also Gisele, the "other woman"!

P.S. In June 2016, my wife and I celebrated our 47th anniversary. And no, dear reader – she has never played the flute! ❖

* * * * *

The Clarinet welcomes member submissions for the Amateur Clarinetist column. Send your ideas to rachelyoderICA@gmail.com.

ABOUT THE WRITER



Neal E. Gilbert (M.S., Rensselaer Polytechnic Institute, 1970) worked primarily as an industrial and architectural engineer, but is also a lifelong instrumental

musician. Over four decades, across six states and three continents, he has performed with community bands, jazz bands and clarinet/saxophone quartets. He resumed clarinet lessons at age 63 and has been a member of the ICA since 2010.

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My Father and Alexandre Selmer

by Joe Elliott



Clarinet section of the Cincinnati Symphony Orchestra, c. 1936: Emil Schmactenberg (bass), Joseph E. Elliott (principal) and Herman Hanson, Jr. (second). All three played Selmer instruments.

According to the 1900 census, Alexandre Selmer, 35 years old, was living in Boston with his wife. He is listed as a musician having immigrated here from France in 1898; he was principal clarinet with the Boston Symphony at this time. Selmer had replaced Léon Pourtau for the 1898-1899 season after Pourtau tragically died in the sinking of the French steamship “La Bourgogne.” Also according to the 1900 census, my father Joseph E. Elliott, 17 years old, was living in Mulberry, Indiana, with his father and mother. He is listed as a musician, having been unemployed for nine months. A year later these two men would meet; my father would become Selmer’s student and then join the clarinet section of the Cincinnati Symphony Orchestra. Eventually, he would succeed his teacher as principal clarinet.

Joseph E. Elliott first studied clarinet with his father, Frank B. Elliott, who was a farmer and played clarinet in the Mulberry Cornet Band. Both father and son played in the Indiana State Band in Frankfort, Indiana,

"I, ALEXANDER, AM ZE ARTISTE; NOT ZE TRUCK DRIVAIRE!"

**ALEXANDER SELMER QUILTS SYMPHONY BE-
CAUSE VAN DER STUCKEN TREATED HIM
LIKE "ZE ORDINAIRE MAN."**

"He treat me not as ze artiste but as ze ordinaire man."

That, in the language of Alexander Selmer himself, is why at the concert of the Cincinnati Symphony Orchestra Friday afternoon Director Van der Stucken's baton will not wave in the face of the same first clarinet player as in the past four years.

Selmer has left the organization, following trouble with Van der Stucken.

"I am ze artiste—not ze truck driver," said Selmer Friday. "But Meester Van der Stucken, who is one good musician, is not ze good musician, is not a good leader."

"In Detroit las' week, while I was play ze solo part, he glare at me—so!—and I stop I stop a long time—eight or ten bars I stop, just like I had told him I would. He should knoe he cannot treat an artiste so."

"Thursday, while rehearsing, he act like ze—what you call him—ze siate drwaire, and I quit!"

Selmer came to the Cincinnati Orchestra from that of Boston four years ago. He had been brought from Paris three years previously.

Selmer is proud of his record as a musician and artist. At 13, he says, he was solo clarinetist of the Forty-fifth Regimental Band in Paris, and at 17 soloist with the Symphony Orchestra of Monte Carlo.

A. Elliott, one of his pupils, will take his place in the concert.



ALEXANDER SELMER.

FLY FROM MASSACRE TO CINCINNATI

**Refugees From Riot-Ridden,
Bloody Russia Find Haven
of Safety.**

Eta Supadin, refugee from the riots in Braluckey, Russia, and her 2-year-old son Joseph have joined her husband in Cincinnati, who came to America a year and a half ago to establish a home for them.

When Mrs. Supadin left her native town reports of the massacres at Odessa were just being received—one month after the slaughter. The populace was being incited to riot, and circulars were already being distributed with the legend, "Do to the Jews as they did in Odessa."

No blood had been spilled when Mrs. Supadin left. A number of stores had been pillaged. An hour before she departed she received word from Romaine, a town near by, that the business establishment of her brother-in-law there had been sacked and the family driven into the streets.

They appealed for aid, but con-

father began his tenure as principal of the CSO on January 26, 1906, a position he held until his death on December 18, 1939 in Muncie, Indiana.

In a 1930 program for the Cincinnati Wind Ensemble my father is described as follows:

[Joseph E. Elliott] was the favorite pupil of the celebrated clarinetist Alexandre Selmer, whose instruments are famous the world over. He is known as the finest clarinet player in America today, one conductor going so far as to say, "He is always perfect." ❖

ABOUT THE WRITER



Joe Elliott is a retired public school music teacher, clarinetist and private teacher. He holds degrees from Indiana University and the Manhattan School of Music, and studied clarinet with

Jimmy Wilber, William Elliott, Robert McGinnis and Leon Russianoff.

From the *Cincinnati Post*, December 29, 1905

founded in 1896 by Orion Farrar. Shortly after 1900, Joseph came to Cincinnati to study with Carl Schuett, who was principal clarinet with the CSO and also taught at the Cincinnati College of Music. Schuett was with the CSO through the 1900-1901 season. Concert programs for the 1900-1901 season show Pierre Perrier and Carl Schuett on clarinet and C. Reinhart on bass clarinet. The following season, Alexandre Selmer was principal, Joseph Weber played second and C. Reinhart played bass. Joseph E. Elliott began studying with Selmer, and joined the orchestra for the first time as third clarinet during the 1904-1905 season.

A few years later in 1905, Selmer quit the CSO following a conflict with conductor Frank Van der Stucken, who, according to a *Cincinnati Post* article, treated him "not as ze artiste, but as ze ordinaire man." Selmer later became the principal of the New York Philharmonic

from 1909 through 1911 before returning to France.

After Selmer's abrupt departure, the next concert was played with Carl Reinecke as principal clarinet; Reinecke had been principal with the New York Philharmonic from 1891 to 1894. My

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Inspiration from Qinghai

Chinese Folk Song in Bright Sheng's *Concertino* for Clarinet

by Justin Stanley

When David Shifrin approached Bright Sheng about writing a chamber work in 1992, he was already familiar with the composer's compelling music and the way in which he blends Western and Asian musical styles. In fact, Sheng was very much in the public eye after the New York Chamber Symphony and Gerard Schwartz premiered *H'un: In Memoriam 1966-1976* in 1988. As artistic director of the Chamber Music Society of Lincoln Center, Shifrin commissioned Sheng to write *Concertino for Clarinet and String Quartet*. Sheng had only written a handful of chamber works before, as many of his previous works called upon larger forces, so *Concertino* occupies an important place among the composer's chamber works.¹

INTRODUCTION

Written in three movements, *Concertino* showcases the technical and lyrical capabilities of both the clarinet and the string quartet. The first and last movements are related both in style and melodic material, while the second movement presents a contrasting character. Shifrin, along with a string quartet including violinists Ani Kavafian and Mark Peskanov, violist Walter Trampler and

cellist Gary Hoffman, premiered the work at a concert of the Chamber Music Society of Lincoln Center on March 4, 1994, in Alice Tully Hall.²

Concertino has taken various forms since its premiere. Sheng arranged parts of the work to create *A Tune From Childhood* for solo clarinet.³ Fred Ormand premiered this work at a farewell concert for Glenn Watkins, the Earl V. Moore Professor Emeritus of Musicology at the University of Michigan, on April 20, 1996. Sheng also arranged the piece as a concerto for clarinet and orchestra in 2005, renaming it *Wild Swan*.⁴ The New West Symphony, conducted by Sheng, premiered the concerto on May 19, 2006 with clarinetist Gary Ginstling.

A FUSION OF MUSICAL STYLES

During the early stages of the commissioning process, Shifrin and Sheng discussed if and how the work would combine Western and Asian musical idioms. Shifrin explained:

I knew that he [Sheng] wrote in a Western idiom, but with the influence of Chinese traditional music and folk music. I asked him if this was a comfortable fit for him in this piece... and so there is a strong element of that in *Concertino*.⁵

The conversations between Sheng and Shifrin allowed, and even encouraged, this fusion of styles.

Sheng's interest in folk music traditions can be traced back to his youthful experiences with a folk song and dance troupe in the remote Chinese province of Qinghai. He has reflected upon how much he learned about music in Qinghai, stating that he learned to "be self-taught" and that he would "watch others play, imitate them, and ask questions."⁶ Quotation is a major compositional technique in *Concertino* as Sheng adapted a Chinese folk song as primary thematic material in both the first and third movements.

Sheng further highlighted the influence of Chinese folk music in the composition's program note and revealed his admiration for composers who were inspired by folk music, including Bartók and Janáček. He wrote that "materials of this work are drawn from fragments of folk tunes I heard over 20 years ago when I was



Bright Sheng

living in the northwest part of China.⁷⁷ Sheng also compared the unique seven-note scale with the mixolydian mode and contemplated whether the melodic material would retain its “Asian quality” when played on Western instruments.

FOLK SONG INSPIRATION

One particular folk tune has captured Sheng’s imagination since he heard it as a young child. Sheng acknowledged that he has always found the melody particularly moving. In addition to adapting the tune in *Concertino*, he has referenced it in other works including *Nanking! Nanking! for pipa and orchestra*.⁸ This song appears throughout *Concertino*, although Sheng quotes the tune most directly at the opening of the third movement as seen in Example 1. He embellishes the theme with quick grace notes and glissandi. In addition to framing the first (Example 2) and third movements individually, the theme also frames the piece as a whole. Its recurrence brings unity to the piece, while its transformations invite us to hear the theme in new ways.

The folk tune is based on a traditional Chinese love poem that tells of the beautiful willow trees and sunlight in the spring. It includes a fleeting mention of love and romantic longing in the last line. It is typical, Sheng noted, for Chinese poets to make only subtle references to love.⁹ As with many tunes, however, the song text was rewritten during revolutionary periods. This rewritten version is the one that Sheng provided (Example 3) along with a version translated into Western notation (Example 4).¹⁰ The song is titled *The Poor Lowly Farmers Have Changed their Roles/Lives*. The text of the poem reads:

In this land of trees and earth,
the poor and lowly farmers have
changed their roles; aiyaya; they
have become their own masters.

Pieces of good land have returned
to the farmers’ hands; their happiness
depends on Chairman Mao; aiyaya;
they will follow the party forever.

One by one, they have
energetically organized production
groups, once organized, their
power is great, aiyaya; they all say
collaboration is good.

Holding a hoe in one hand, and
a pan in the other hand, they work
in the farm and train; they want to
support the army fighting.

Example 1: Part Excerpt, Mvt. 3

Example 2: Part Excerpt, Mvt. 1

山下中农翻了身
山西左权

1 = B $\frac{2}{4}$

1 | 70 | 255 5 | 25 432 | 5 | — | 25 435 |

一不 滩 柳 树 一不 滩 为 贫 下 中 农
一块 一块 好 又 地 翻 身 人 手 幸 福 全 靠

(1 5)

一个 一个 互助 组 生 产 劲 头 高 组 织 起 来
一手 锄 头 一 手 枪 生 产 保 卫 忙 支 援 前 线

1 | 1 5 | 170 5 | 323 543 | 5 — ||

(1 5 2)

翻 了 身 吱 吱 叉 当 家 做 主 人
毛 主 席 呀 “ “ “ 永 远 跟 党 走
力 量 大 呀 “ “ “ 都 混 合 作 好
打 胜 仗 呀 “ “ “ 保 卫 自 己 好 时 光

Example 3: Chinese folk song text provided by Bright Sheng

1 yi bu tan tan kang lin shu yi bu tan tan zhan
 2 yi kui yi kui hao tu di hui dao aiang ren shou
 3 yi ge yi ge huao zu sheng dian jing tou gao
 4 yi shou chu tou yi shou aiang sheng chan xian wu wang

pin xia zhong nang fan liao shen ai ya ya dai dang jin zhu zhu ren
 xing fu wan kao maoshu xi ya jiao yan gen dang zhan
 zu ji ai tai li liang da ya duoshuoshi he zu hao
 zhi huan bian xian da sheng zhong ya bao wei za hao shi guang

Example 4: Chinese folk song provided by Bright Sheng, translated into Western notation by Dr. Joseph Lam

seek to perform the line without break, making sure not to interrupt the phrase when breathing.¹¹

The rewritten revolutionary text provides yet another layer to the interpretation. It lends a sense of urgency to the rhythmic second movement. Sheng separates the clarinetist from the quartet by juxtaposing the fast legato triplets in the clarinet with the separated eighth notes in the strings, creating a sense of unsteadiness (Example 5). Example 6 shows the accented clarinet triplets that jump between registers beginning in measure 33. Also consider the third movement's march-like section at measure 53 (Example 7). The quartet creates a rhythmic texture upon which the clarinetist plays an aggressive and incisive tune. Sheng suggested that the clarinetist retain the intensity throughout this passage.¹²

The execution of grace notes also deserves special consideration. Sheng explained that the grace notes imitate the typical melodic ornamentation of a traditional Chinese singer or folk instrumentalist and reflect patterns of speech in the Chinese language. In order to replicate vocal inflection accurately, the grace notes "should be played on the beat, as fast as possible."¹³ The inflection is essential in imparting meaning.

Finally, it is interesting to consider how *Concertino* may have influenced Sheng's other compositions for clarinet. Since writing *Concertino* and its various forms, Sheng has turned to the clarinet frequently. He wrote the popular *Tibetan Dance* for violin, clarinet and piano for the Verdehr Trio in 2000, and a duet for two clarinetists titled *Little Cabbage* in 2006. These works also draw upon Chinese folk music. In fact, the final movement of *Tibetan Dance* is based on a folk motive also from Qinghai. When asked about the number of his works that feature clarinet, Sheng responded that it is the result of the various commissions that he has received and also his love of the musical qualities of the clarinet.¹⁴ It is precisely these musical qualities that seem to inspire his writing for clarinet. Through his unique voice, Sheng showcases the clarinet's expressive potential in new and exciting ways.

BRIGHT SHENG'S CHAMBER AND SOLO WORKS FEATURING CLARINET

Deep Red (2014) for marimba and chamber ensemble

Example 5: Score Excerpt, Mvt. 2

INTERPRETIVE CONCLUSIONS

Familiarity with the folk song and its text may guide a performer's interpretive decisions. For example, one can emphasize the tender qualities of the theme to help portray the subtle references to love in

the original text. The utter simplicity and silky-smooth legato articulation in Sheng's setting adds poignancy and grace to the theme. Sheng cautioned that the theme should not be sentimentalized or over-phrased. Instead, the performer should

- Little Cabbage* (2006) a duet for two clarinets
- Wild Swan* (2006) concerto for clarinet and orchestra
- Tibetan Dance* (2000) for violin, clarinet and piano
- A Tune from Childhood* (1996) for solo clarinet
- Concertino for Clarinet and String Quartet* (1994)
- Two Poems from the Sung Dynasty* (1985) for soprano and 13 players ❖

ENDNOTES

- 1 Bright Sheng, Interview by author, digital recording, Ann Arbor, MI, 17 March 2008.
- 2 *Concertino* was released on the recording *Five American Clarinet Quintets* with the Chamber Music Society of Lincoln Center. The compact disc includes quintets by Bruce Adolphe, Ellen Taaffe Zwilich, John Corigliano, and Joan Tower (David Shifrin, Ani Kavafian, Mark Peskanov, Walter Trampler, Fred Sherry, *Five American Clarinet Quintets*, Delos 3183, 1998).
- 3 Bright Sheng, *A Tune from Childhood*, New York: G. Schirmer, 1996.
- 4 Bright Sheng, *Wild Swan: Concertino for Clarinet and Orchestra*, New York: G. Schirmer, 2006.
- 5 David Shifrin, Phone interview by author, Spring 2008.
- 6 John Woodford, "Bright Sheng: Composer," *Michigan Today*, Fall 1998.
- 7 Bright Sheng, "Program Note," *Concertino for Clarinet and String Quartet*, New York: Schirmer, 1997.
- 8 Bright Sheng, Interview by author, digital recording, Ann Arbor, MI, 17 March 2008.
- 9 Ibid.
- 10 University of Michigan Musicologist Dr. Joseph S.C. Lam translated this excerpt.
- 11 Bright Sheng, Private coaching on performance, Ann Arbor, MI, 29 January 2009.
- 12 Ibid.
- 13 Bright Sheng, "Program Note," *Concertino for Clarinet and String Quartet*, New York, G. Schirmer, 1997.
- 14 Bright Sheng, personal electronic correspondence, 19 March 2009.

ABOUT THE WRITER



Justin Stanley is an Atlanta-based freelance clarinetist and educator who earned a doctorate in clarinet performance and a certificate in musicology at the University of Michigan. He

currently serves on the faculty at the Atlanta Music Academy, having previously served as the associate dean of students and faculty at the Music Conservatory of Westchester and on the adjunct faculty at Fairleigh Dickinson University and Sacred Heart University.

Example 6: Score Excerpt, Mvt. 2

Example 7: Score Excerpt, Mvt. 3

The Influence of Thumbrest Position on Clarinet Playing

by Kate Young

INTRODUCTION

Musicians spend many hours each day practicing and perfecting control over their instruments. This repetition of static tasks puts them at risk of an *overuse injury* – a category of musculoskeletal problem that occurs when muscles or connective tissues have been worked past a physical limit.¹⁻³ Sometimes called conditions, diseases, or pain syndromes, overuse injuries are characterized by regional discomfort, tenderness, and aching.^{4,5} Any workplace that requires extensive repetition of static tasks places the worker, or performing artist, at risk of a musculoskeletal injury.⁶ Musicians of all ages frequently experience such medical issues due to the combination of the fine motor control required for their instruments and extensive practice that accompanies the training and career as a performing musician.

Clarinetists are particularly prone to such musculoskeletal injuries because they bear the weight of the clarinet exclusively on the right-hand thumb while other digits move freely. The soprano clarinet weighs only two pounds, yet this continuous load on the thumb causes problems ranging from right arm discomfort to severe overuse injuries.^{2,7} In professional orchestras, clarinetists are the woodwind instrumentalists most commonly affected by overuse injuries in the upper limb.¹ Furthermore, perceived pain among clarinetists is very high. In a survey of 601 U.S. college-aged clarinetists, 83 percent of respondents reported pain while playing.⁸ The entire chain of muscular support from the thumb through the shoulder and back can be overused, resulting in fatigue and injury.^{1,6-13}

Medical communities recognize the risks associated with supporting an instrument and report treating woodwind players for right arm pain twice as often as the left.¹⁴

Clarinetists address this issue in many ways, including supports like neck straps and products that alter the shape of the thumbrest. The most widespread modification is the use of an adjustable thumbrest. Adjustable thumbrests move the right-hand thumb along the vertical axis of the clarinet, often bringing the thumb from a traditional position opposing the middle finger to a higher position opposing the index finger. The device was first added in the mid-1970s on the Buffet Crampon RC Prestige clarinet, and it now comes standard on nearly all professional model clarinets.¹⁵ There is a belief among many clarinetists that changing the position of the thumbrest may be beneficial, yet before the current study, no research had been conducted on the influence of the thumbrest on the neuromuscular control of clarinet players. In a collaboration with Dr. Sara Winges, the current study was designed to discover more about potential factors that influence the high rate of overuse injuries in clarinetists and the impact of the adjustable thumbrest on the neuromuscular system clarinetists use to play their instrument.

RESEARCH METHODOLOGY

Our research focused on the influence of thumbrest positions on the muscular activity of clarinetists and considered hand size, experience level and different playing tasks as variables. Surface electromyography (sEMG) was used to record the level of muscle activity of 20 clarinetists divided into *university students* and *paid professional* experience levels, and

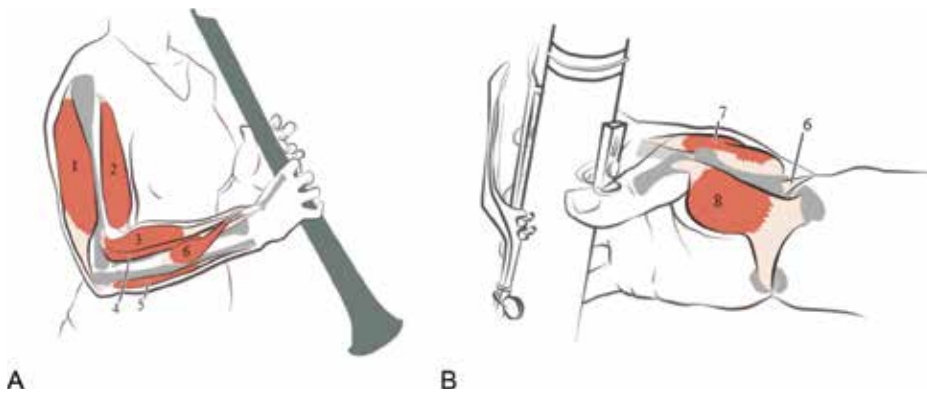


Figure 1. Eight muscle targets for surface electromyography (sEMG) on the right arm (A) and right hand (B). Muscles include: (1) triceps brachii (2) biceps brachii (3) brachioradialis (4) extensor carpi radialis longis (5) flexor carpi ulnaris (6) abductor pollicis longis (7) first dorsal interosseous and (8) abductor pollicis brevis. Muscles 1, 2, and 3 extend, flex, and stabilize the elbow joint respectively. Muscles 4 and 5 extend and flex the wrist. Muscle 6 abducts and extends the thumb up towards the thumbrest while muscle 8 abducts and helps flex the thumb down across towards the pinky. Muscle 7 stabilizes the thumb and helps move the right index finger laterally towards the thumb. Muscle 6, the abductor pollicis longis, was the intended target of sEMG, however the extensor pollicis brevis – a muscle that extends the thumb – is directly superficial (closer to the skin’s surface) to this muscle. There is a possibility that the sEMG recorded the extensor pollicis brevis, or that there was cross talk with the abductor pollicis brevis. Because they have the same function for this task, we will continue to refer to the muscle as abductor pollicis brevis.

small and *large* hand sizes (large hands were defined as hands with a length greater than or equal to 18 centimeters). In sEMG, small paired electrodes are adhered to the skin’s surface above superficial muscles to record the electric potential created by muscle cells. This recording method is used for identifying neuromuscular disease and studying neuromuscular control. Surface EMG recordings were taken from muscles that act on the thumb, wrist and elbow (Figure 1).

The participants each used the same Buffet Crampon R13 soprano B-flat clarinet with their own mouthpiece, ligature and reed. Clarinetists played 10 held notes and 10 exercises at three different thumbrest positions. The thumbrest positions simulated a low (opposing the ring finger), a traditional (opposing the middle finger), and a high (opposing the index finger) option that current clarinetists might select with an adjustable thumbrest (Figure 2). The different thumbrest positions were created with the aid of the uniquely long adjustable thumbrest design from clarinet maker Luis Rossi and an additional hand-crafted cork attachment. The 10 held notes and 10 exercises were chosen from Hyacinthe Klos’s *Celebrated Method for the Clarinet* and Larry Guy’s *Hand and*

Finger Development to isolate specific elements of clarinet playing (Figure 3).^{16,17} In the 10 held notes, note pairs chalumeau E and clarion B, and chalumeau G and clarion D have the same fingerings, with the exception of the register key. Throat-tone B-flat and chalumeau D are

controlled by the left hand, while throat-tone G has no fingers on the instrument. The C above the staff and altissimo E both represent various stages of limited finger use in the upper register of the clarinet. And finally, throat-tone E-flat demonstrates a cross fingering of each index finger on the clarinet. For the 10 exercises, 3, 5, 6, 9 and 10 were variations on scalar activity. Exercises 7 and 8 emphasized crossing the register break in different directions, while exercises 1, 2 and 6 involved right-hand pinky actions. Exercise 4 isolated leaping motion without the use of pinky keys or the register key.

Analysis of the sEMG data involved filtering, processing and normalizing the raw muscle signals. To normalize, a maximum value for each muscle was found and used as a 100 percent value for that muscle. The muscle’s activity at any other point was then represented as a percentage of that maximum activity. When a muscle had a higher activity, it was represented as a higher percentage and was considered to be working more.

RESEARCH RESULTS

PLAYING TASKS

All playing tasks, including held notes and exercises, caused significantly different

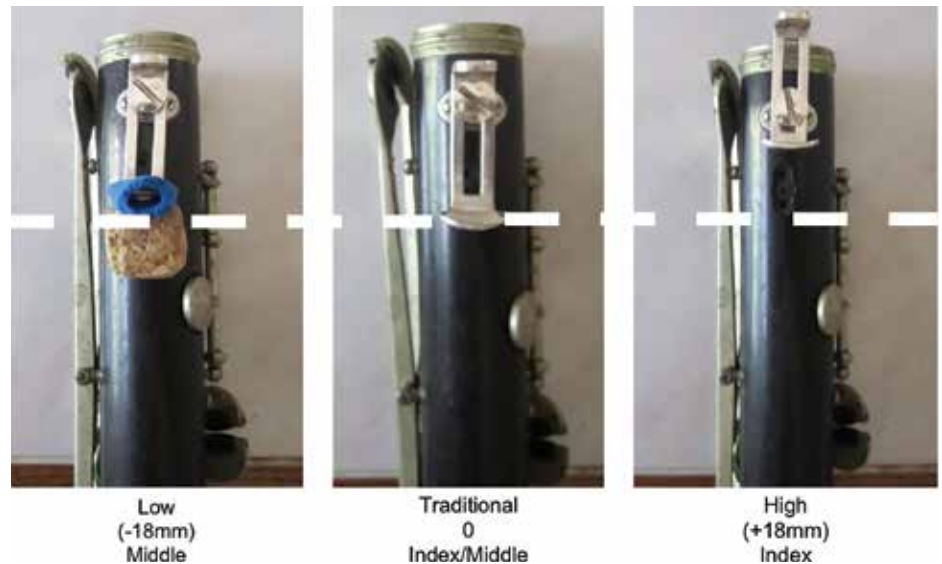


Figure 2. Three experimental thumbrest positions using a Luis Rossi adjustable thumb rest and handcrafted attachment made by the experimenter. The low position places the right thumb opposing a point below the middle finger. The traditional position places the right thumb opposing the middle finger. The high position is equivalent to raising an adjustable thumbrest to its highest level, placing the thumb opposite the index finger. This image was made for demonstration purposes on a different clarinet than the Buffet Crampon R13 clarinet used in the experiment.

Artist Credit: Ellen Farrar

activity levels in all eight recorded muscles. This means that regardless of hand size, experience level or thumbrest position,

clarinetists used distinct patterns of muscle balance based on the specific task that they performed. The elbow stabilizers –

the triceps, biceps and brachioradialis – were fairly stable across all of the tasks, reflecting their stabilizing action on the elbow joint. Muscles that act on the wrist and thumb were much more variable based on the task (Figure 4).

For almost all participants, the exclusively left-handed passage (exercise 5) caused a lower activation across all muscles, especially the right-hand thumb muscles (abductor pollicis brevis, abductor pollicis longis and first dorsal interosseous). Exercises involving the F major scale (exercise 9), the chromatic scale (exercise 10) and the G-flat major excerpt (exercise 3) also elicited a relatively low activation in the wrist and thumb muscles for most participants. In contrast, pinky-heavy tasks (exercises 1, 2, 6, 7) evoked a higher activation level of brachioradialis (elbow stabilizer) than exclusively left-hand tasks (exercise 5). Exercises 2 and 7, involving alternation between right-hand pinky E/B with a non-pinky note, often created the highest muscle response out of all the exercises. A non-pinky task that involved leaps (exercise 4) generally elicited a little more activity from the abductor pollicis brevis (thumb abductor/extensor).

Modulation in activity of the thumb muscles demonstrated that although the thumb supports the weight of the clarinet, it serves a more complex role than being a static anchor. This was a somewhat surprising result, considering existing pedagogical models suggesting its locked position.

THUMBREST POSITION

Significant changes in the muscle activity were recorded from four thumb and wrist muscles – the abductor pollicis brevis (thumb abductor/flexor), abductor pollicis longus (thumb abductor/extensor), flexor carpi ulnaris (wrist flexor) and extensor carpi radialis longis (wrist extensor) – as the thumbrest position changed. For held notes, most participants showed the lowest activity in the thumb abductor/flexor, wrist flexor and wrist extensor at the highest thumbrest position (Figure 5). In contrast, that position caused the highest amount of muscle activity in the thumb abductor/extensor for most players. This is a logical result because the abductor pollicis longis raises the thumb up against the thumbrest in the vertical direction and extends



Figure 3. Playing tasks performed by the participants of the study: 10 exercises (A) and 10 held notes (B). The exercises were repeated for six seconds each, and the held notes were held for three seconds each.

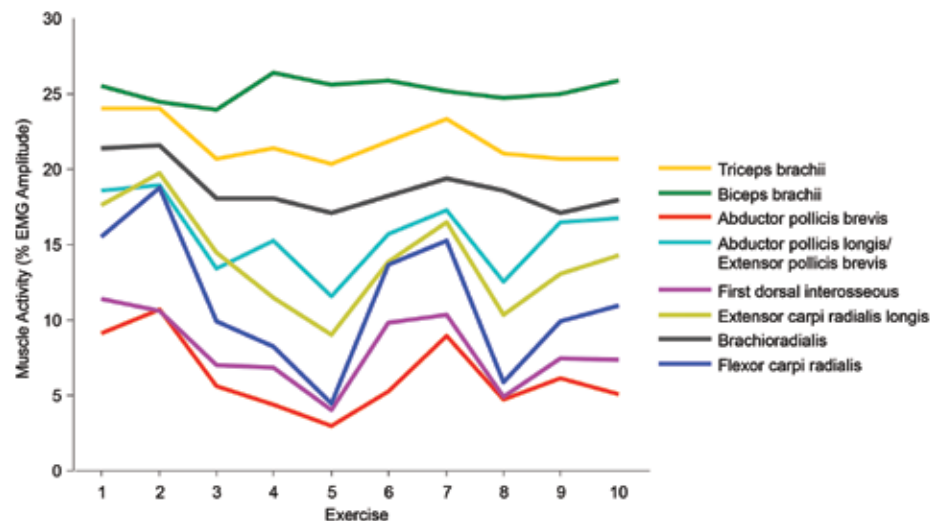


Figure 4. Muscle activity (mean normalized sEMG amplitude) of all eight muscles during 10 exercise tasks taken across all subjects and thumbrest positions. The upper arm muscles (triceps brachii, biceps brachii, and brachioradialis) have more consistent, stabilizing activity across the exercises. In contrast, the wrist and thumb muscles are more variable in their performance depending on the task. For example, exercises 2 and 7, which require right-hand pinky motion, elicit higher muscle activity than exercise 5, which only requires use of the left hand. Each muscle was significantly different for each of the 10 exercises, reflecting the importance of task requirements during clarinet playing.

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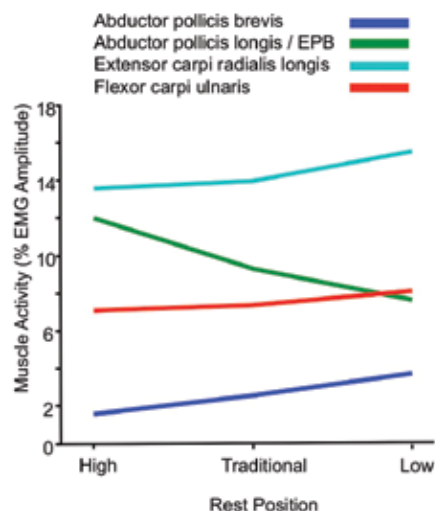


Figure 5. Mean normalized sEMG amplitude of the abductor pollicis brevis (thumb-abductor/flexor), abductor pollicis longis (thumb-abductor/extensor), flexor carpi ulnaris (wrist flexor), and extensor carpi radialis longis (wrist extensor) for thumbrest position in held notes performance across all subjects and notes. The abductor pollicis longis increased in activation at the highest position while the other three muscles showed their lowest activation at this position.

furthest for the highest position. The effect of thumbrest position was seen regardless of experience level, hand size or task, signifying a very strong influence of the thumbrest on players' muscular activity.

There were different patterns of muscle activity during the two types of playing

tasks. When performing held notes, players had sustained levels of activity, but during exercises, muscles had sustained activity with regular bursts of higher activity. For example, the first dorsal interosseous – which stabilizes the thumb and helps move the index finger – burst clearly when using the first side key for the right index finger, but would otherwise remain at a lower activity level. In analyzing the data, we took an average over the entire exercise, combining the periods of both stable and burst episodes to one value. While the averages reflected statistically significant differences for the effects of thumbrest position and task, they did mask some of the nuances of how the muscles change during complex tasks. Therefore, the results of the held notes represent a snapshot in time and more accurately reflect the impact of thumbrest position on the muscle activity of clarinet players.

There were a few individuals that did not follow these trends. Electromyography studies frequently report individual differences in muscle activity which reflect different anatomical considerations or muscle strategies used by players. Evidence of such individual variability for this study means that not every clarinetist will experience a reduction in muscle activity at the highest thumbrest position. Players must monitor their own playing to see how their muscles adapt to a new

placement and try to identify any increase in discomfort.

EXPERIENCE LEVEL AND HAND SIZE

University students generally utilized more muscle activation than professional-level players. This was true for the abductor pollicis brevis (thumb abductor/flexor), first dorsal interosseous, biceps brachii and brachioradialis. See an example of the first dorsal interosseous in Figure 6A. Professionals used more activity in their triceps brachii and had similar activation levels with the students in the flexor carpi ulnaris, extensor carpi radialis longis and first dorsal interosseous.

Clarinetists with smaller hands generally showed more activity than those with larger hands in all muscles except the triceps during exercise performance (example of abductor pollicis brevis, Figure 6B). This effect was more exaggerated on some tasks than others, creating a statistical interaction between the large- and small-handed players' performance. Exercises that required the use of the right-hand pinky, such as 2 and 7, were particularly strenuous for those with smaller hands. In the held notes, small-handed players seemed to use slightly less muscle activation than large handed players, but this was below the threshold of significant statistical value.

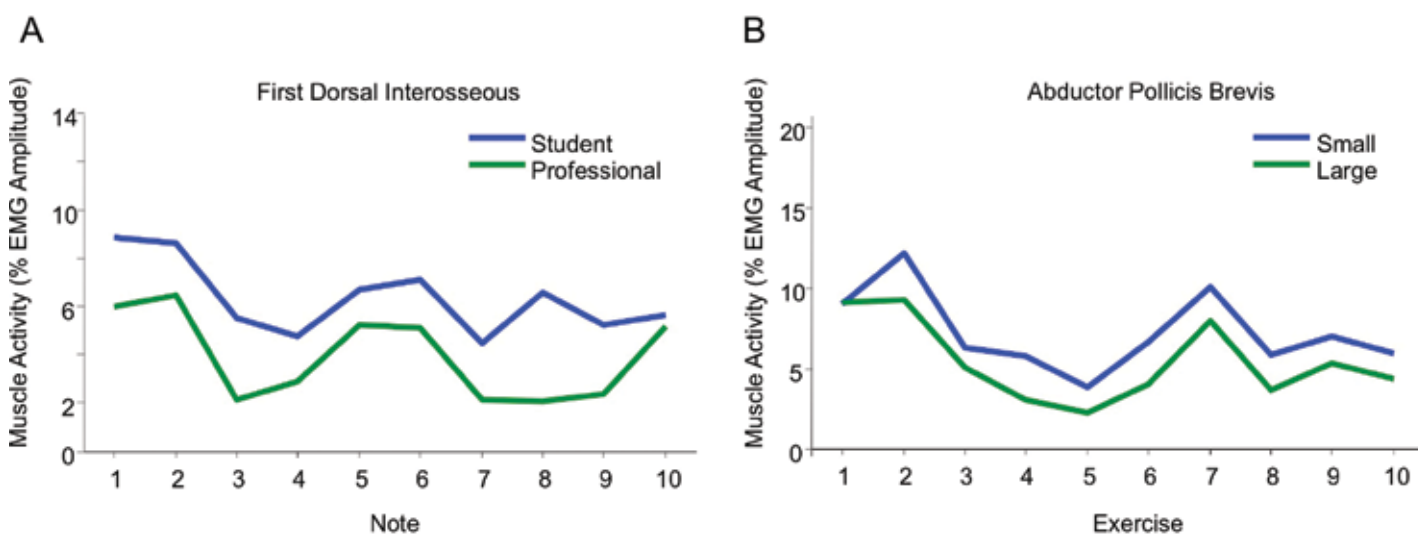


Figure 6. (A) Mean normalized sEMG amplitude results of experience level between university students and professional players for 10 held notes in the first dorsal interosseous muscle. Students consistently played with a higher level of muscle activity during the held notes than professionals, although it was not a large enough difference to create a significant main effect difference. (B) Mean normalized sEMG amplitude results of hand size for 10 exercises in the abductor pollicis brevis. In the exercises, small-handed participants used higher levels of muscle activity in all muscles except the triceps brachii which had the only statistically significant difference. Both (A) and (B) reflect results across all thumbrest positions.

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It may benefit players of all ages and physical sizes to raise their thumbrest to alleviate muscle strain.

DISCUSSION

The results of this research project are rich with information for clarinet playing and teaching. The following section will serve as a review of the most important pedagogical and injury prevention implications from this study, along with recommendations drawn from my own personal experience.

PLAYING TASK

Each task resulted in a different muscular balance of the right arm. Clarinetists should consider supporting the instrument as a task that constantly changes for new notes or passages. This is an important concept to emphasize to students of any age. The thumb should be a steady anchor but should not be locked into place. Generally, muscles must only use the amount of muscular activity needed. Excessive tension in the upper limb may overwork and eventually injure the muscles, tendons and ligaments.

The results of the playing task show the need to prepare clarinet students for every kind of movement as a distinct unit of muscle activity. A systematic approach to isolating exactly how to shift the muscular balance to play the clarinet is encouraged. I personally recommend a warmup routine that involves a chromatic pattern at both slow and fast tempos. The warmup I use for high school and college students contains a basic ascending and descending five-note chromatic sequence, and is easily modified for beginners. Regularly using technical exercises introduces students to infinite combinations of playing tasks in all keys. I use some sort of technical warmup and technique work as a part of every lesson. It is especially helpful to invite students to carefully monitor their own muscle balance and body postures as they work on technical exercises at every stage of development.

The study results identified some tasks that caused more muscle activity than others. During tasks that are more difficult for the right limb to balance,

students may need extra guidance or reminders about positioning. For example, it is especially crucial when using the right-hand pinky to allow for rotation of the ulna and radius forearm bones at the elbow joint. Clarinetists generally overtighten at this juncture between the radius, ulna and humerus, causing stiff, slow movement towards the right-hand pinky keys. Sometimes, it can help to remind students of non-playing activities in which they have a natural ease of motion. To demonstrate the rotation of the forearm, I invite them to pretend to rev a motorcycle engine, or turn a doorknob. When considering playing tasks that are not taxing on the right arm chain of support, such as left-hand passages, there is an excellent opportunity to discuss how the right arm helps balance the clarinet with the anchor point of the embouchure. High school students often ignore their right arm if it is not in use, so these passages provide an ideal time to practice supporting the clarinet actively and mindfully.

Medical recommendations for overuse diagnoses have turned away from complete rest toward modified practice.^{2,14} Total rest often causes a rapid decline in musical skills, as well as damaging psychological impacts on the injured performer.⁵ Results from the current study may help players struggling with musculoskeletal strain identify particular playing tasks that irritate them more than others. Held notes, left hand passages and scalar motion exercises all created a low amount of muscle activation in the right arm. Therefore, they may serve as good focus points when trying to practice without causing excessive strain.

THUMBREST POSITION

Wrist stabilizers and the thumb abductor/flexor significantly reduced their muscle activity when the thumbrest position was highest for held notes. This effect occurred regardless of hand size and experience level, so it may benefit players of all ages

and physical sizes to raise their thumbrest to alleviate strain in these three muscles. If a player currently uses a traditional thumbrest position and experiences discomfort in the right upper limb, I recommend trying the thumbrest in a higher position. Be mindful that raising the thumbrest position increased the muscle activation in the thumb abductor/extensor which raises the thumb towards the rest. This muscle inserts on the thumb and wraps around the dorsal (top) part of the wrist and to the opposite side of the forearm (see Figure 1). For some players, increasing the demand on this muscle may feel uncomfortable and outweigh the benefits of raising the thumbrest position.

Also remember that for some individual players, other thumbrest positions created the lowest amount of muscle activation in the wrist and thumb. This shows that not everyone will benefit from moving their thumbrest. It may mean that some players playing in a higher position may experience less muscle activity if they move their thumbrest down to oppose their middle finger. In a clinical setting with access to surface EMG, a technician or doctor would be able to recreate this study and help individuals identify what works best for their muscles. With the increase of interdepartmental collaborations on university campuses and performing arts medicine practices, this may become available to university students and professionals in the future. Until then, try to use slow experimentation to identify what feels most natural for your own physiology and playing style.

When applying this concept in your own teaching, communicate clearly with your students about the goal of reducing overall muscle activity to prevent overuse. Of course, moving the thumbrest position will not always solve a player's problem of supporting the instrument. As the playing task results demonstrated, the right arm must achieve a balance that changes swiftly to each new task demand. A major imbalance in that chain must be resolved independently of thumbrest position. Bear in mind again that hand size had no influence on the thumbrest position; decreeing that your small-handed students must all change their thumbrest position is not an accurate reflection of this study's results.



Photo Credit: Clarinets Direct (clarinetsdirect.biz)

Figure 7. Example of a Leblanc Noblet “covered” A clarinet with all covered tone holes, made until 2009, when the company ceased production. It was marketed specifically to students or those suffering from arthritis.

HAND SIZE

Players with smaller hands used more muscular activity to play the clarinet during exercises and likely have an elevated risk for a musculoskeletal injury to their right arm. Existing research suggests that neck straps reduce the downward force on the thumb and small-handed players may benefit from using such products.⁵ In my own studio, I recommend that students desiring a neck strap use one with an elastic strap to allow for movement. The results of the present study demonstrate how much muscular activity changes due to task and I believe it is beneficial to use a neck strap that allows for that kind of small variation. Small movements allow for adjustments in the muscular balance and may lead away from freezing muscles in a single position.

Small-handed clarinetists may also modify their instruments. Fine instrument makers and repair technicians will be able to modify instruments in ways that alleviate some of the stretching that small-handed players experience. Covered tone holes create a larger surface area to aim for, and may be helpful for those with shorter fingers (Figure 7). This may allow such players to find a more comfortable thumb position and then place their fingers on the instrument. Shifting right-hand pinky keys to shorten the distance that the right hand must stretch is also possible. Some instrument repair technicians will drill out clarinets in order to remove up to 30 percent of the weight from the dense grenadilla wood.

As young students grow, their muscular

balance will change. A shifting sense of muscular balance continuously challenges beginners to adjust the use of their right arm – a difficult task while also mastering the mechanics of the instrument. Especially during growth spurts, it is critical to remind students to consider shoulder, elbow, wrist and hand postures in order for them to develop an evolving awareness of the instrument.

EXPERIENCE LEVEL

University students are more variable in their muscle use than professionals. Preparing your students for potential performance careers is truly about helping them transition their playing to a more controlled amount of muscle activity. The goal is to master the movements with the least amount of muscle activation in the upper limb. Of course, just saying “relax” to your students will not help them achieve this. In my own teaching, I create exercises on the spot to isolate finger movements that elicit extra squeezing from my students. My student and I will follow that finger movement to the muscle in the forearm that is acting on that finger to bring awareness to the physical task being executed. We make sure that the arm posture is allowing the muscle to move freely, and then we work to increase the speed of that finger movement with as little pressure on the instrument as possible. Addressing appropriate air speed and ensuring that the instrument seals well are both crucial to the success of reducing student overexertion. Instructing my students about their own anatomy

and tension levels does not consume significant lesson time and has the long-term benefit of increasing their body awareness while playing.

HELPING IN THE CASE OF OVERUSE

The current research study provides some new information on what clarinet tasks or situations create elevated muscle activity, but you or your students are likely to encounter discomfort in the upper limb at some point. Signs of overuse may include dull, aching pain and regional discomfort and tenderness (rather than acute pointed pain). I encourage forming a relationship with general physicians, orthopedic specialists, or physical therapists to help identify problems before they become serious injuries. If a student shows signs of an overuse condition, it is particularly important to introduce alternative practice methods. I advocate mental practice as a method of activating the same motor cortical areas used when physically playing the instrument.¹⁶ Telling a student that they are injured because of technique problems, without carefully addressing and counseling such students, only invites them to over practice and worsen their injury.¹

Knowing the risk factors of overuse will help teachers identify when intervention might be appropriate. Students are at higher risk for musculoskeletal injury during overpracticing, suddenly increasing practice time (recitals, concert season, summer festivals), changes in repertoire, and starting with a new studio teacher (summer festivals, college freshman, new faculty).¹⁰ Gender also plays a role in injury risk with overuse affecting 70 percent of female professional players versus 52 percent of their male counterparts.⁸ Working with a student to find a healthy balance of practicing, lesson time, chamber rehearsals, ensemble time and rest should be considered a studio teacher's duty. Some universities overwork their students (particularly clarinetists) by requiring their participation in numerous ensembles they do not have the student numbers to support. Studio teachers should advocate for a healthy amount of playing for their students. Players can absolutely rehabilitate from overuse injuries and should be given ample time and encouragement to do so in a healthy way.

GOALS OF HEALTHY PLAYING

I encourage clarinetists to focus on three main principles for healthy clarinet playing:

1. Maintain clear passageways for the nerves and soft tissues.

Shoulders should hang relaxed, elbows should hang close to the torso, wrists should be neutral, and the hands should bend naturally for the passage of tendons and finger flexors/extensors. Sharp angles at any of these anatomical markers generally lead to more friction and inflammation in the soft tissues.

2. Use just enough muscle activation to accomplish the task.

Overworking with a tight grip on the clarinet is unnecessary and will only create slower, more injury-prone players. Finger motion can be thought of as exact, yet lazy in terms of pressure on the instrument.

3. Create awareness of a constant, fluid motion and flexibility while playing.

This research demonstrates that our muscles must change as we play. Use the thumb actively, not as a passive or "frozen" appendage that the clarinet hangs on. Educate yourself on the body in order to be aware of how it executes the clarinet task and how the body creates muscular patterns. At universities, consider auditing an anatomy course along with your students to continue an informed discussion about the body.

FUTURE RESEARCH

Research focused on music perception and cognition, music therapy, and performing arts medicine is rapidly growing. Hand size results raise a fascinating question about the size of the instruments that we play on and the demands made on those players with smaller physiques. A current follow-up study regarding developmentally appropriate instrument sizes combining sEMG and motion tracking is in progress. I encourage professionals, teachers and students to reach out to collaborators that can help them investigate questions about the clarinet and music in general. ❖

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Quintet Minus One

Music for Flute, Oboe, Clarinet, and Bassoon

by Karen A. De Mol

The woodwind quintet is the standard chamber ensemble for woodwind instruments, akin to the string quartet and the brass quintet. The column “Quintessence” in this journal regularly reviews music for woodwind quintet. But what of repertoire for quartet? Our faculty woodwind quintet at Dordt College (Iowa) had urgent occasion to consider that question when our French horn player became unavailable for our scheduled tour. Determined to turn our loss into an opportunity, we embarked on a search for new repertoire and found a significant number of attractive and challenging pieces for quartet. We came to hear the woodwind quartet not as a handicapped quintet, but as an ensemble in its own right. Our findings may be useful to others in the same situation, and of general interest to clarinet players.

ORIGINALS

To our delight, we found a number of pieces written expressly for woodwind quartet. The *Quartet*, Op. 93, by Karl Goepfert (1907) – found in that venerable collection of quintets compiled by Albert Andraud, *Twenty-Two Woodwind Quintets* (Southern Music) – is a tightly written piece of three movements using standard compositional forms (sonata, scherzo with trio, and fugue) with Romantic-style melodic lines. The dense texture and continuous playing of the *Quartet* demand physical endurance and mental concentration, leading us to joke that perhaps quintets are really quartets, but distributed among five players to give us all breathing space!

In a different style, Jacques Chailley’s *Suite sans pretention pour Monsieur Molière* (Editions Henry Lemoine, 1982) combines transparency of style,

gracious charm and satiric wit in four movements. Movements 2 and 4, “Angelique” and “Ballet-Divertissement,” are lyrical gems. Movement 1, “Prologue,” exhibits cleverness similar to that of Poulenc and uses techniques such as flutter-tonguing and key clicks. The movement eliciting laughter from the audience, however, is the third, “Diafoirus père et fils” (Diafoirus father and son). The bassoon, obviously the father, begins with a ponderous ostinato which continues for the duration of the movement. The other instruments, evidently sons who are rebellious and even mocking, repeat the rhythm of the ostinato but in wildly pointillistic and serial “melodies.” Obviously this household is in heated discussion! The title reflects Chailley’s kinship with his countryman Molière, whose dramas are famous for their wit and satire.

William Schmidt’s *Three Liturgical Preludes* (Avant Music [1975] and Western International Music) presents poignant and piquant movements, each one based on a separate hymn tune: “Tribulation,” a southern shape-note hymn; “Wondrous Love”; and “Aberystwyth.” These short movements could indeed be used liturgically, but also make good concert music.

Notturmo by Vincenzo LaCapria (Fitzsimons, n.d.), essentially a duet for flute and oboe with accompaniment by clarinet and bassoon, presents meltingly lyrical melodies for the “solo” instruments.

Prokofiev’s *Fleeting Moments* (or *Two Visions Fugitives*), Op. 22 (Cundy-Bettoney, reprinted 1965), is fleeting indeed, consisting of two short movements, sad (*dolente*) and silly (*ridicolosamente*). Fun to play, they are often included in repertoire lists.

Also fun are Peter Schickele’s *Seven Bagatelles* (Elkan-Vogel, 1962). With subtitles such as “Three-

Legged March,” the short movements are generally amusing, though not outrageously funny. These, after all, are by Peter Schickele, not by P.D.Q. Bach.

Elie Siegmeister’s *Ten Minutes for Four Players* (1989) consists of three movements, two peaceful and one lively. The first (“Slow, Tranquil”) begins with a haunting chant-like melody in the oboe, taken up in order by flute, clarinet and bassoon in fugato fashion. A contrasting middle section is lively and syncopated; at the end the instruments take up once more the opening material. The second movement (“Moderately Slow”) is of a similar mood, while the third (“Fast, Very Rhythmic”) is jazzy, featuring syncopation, polyrhythms, and slouchy melodies.

Emma Lou Diemer’s *Music for Woodwind Quartet* (Oxford University Press, 1976) consists of six challenging movements with considerable rhythmic interest accentuated by predominantly staccato and marcato articulations. Movement 2 shows the influence of minimalism. Movement 5 is noteworthy for its interplay between pairs of instruments – the pairings frequently changing – while Movement 6 provides an engaging and driving conclusion. The piece frequently calls for “timbre trills” created by shakes using alternating fingerings for a single pitch, often producing a twitching or twiddling effect. Although most of the movements lie well for the instruments, others have awkward moments. On each instrument some timbre trills call for alternate fingerings that do not exist. The high notes for the bassoon are put into treble clef instead of the usual tenor clef; and the last movement is unreasonably high for the bassoon at the tempo specified. Nevertheless, the set is well worth exploring.

High on the “challenging” list of repertoire is Elliott Carter’s *8 Etudes and a Fantasy for Woodwind Quartet* (Associated Music Publishers, 1950). This is the modern classic widely known for the *Klangfarbenmelodie* movement

(Etude VII) entirely written on the pitch G⁴, a movement often included in anthologies for music theory and music literature classes. Others movements have equally intriguing concepts. Etude III consists entirely of the D major triad. Etude VIII is a whirlwind of velocity; a single busy melodic line of running sixteenths is thrown from instrument to instrument, while other instruments make sharp rhythmic exclamations. Etude V explores uncharacteristic registers of the four instruments, while Etude II employs techniques such as flutter tonguing. The composer’s prefatory note states, “The work may be played as a whole or in part” and includes explicit directions for the selection of movements, should not all movements be played.

ARRANGEMENTS

A number of arrangements lie well on the instruments and are useful in programming. Several arrangements of music by Mozart, he of the many charming divertimenti, are felicitous for woodwind quartet: *Divertimento*, K. 251, arr. Harry Gee (Belwin Mills, 1971), a single movement; *Adagio and Allegro*, K. 594, arr. Milan Munclinger (International Music, 1975); and *Quartet in G*, K. 387, a work of four movements, transcribed by Karl Kraber (International, 1990).

Another classical piece is Louis Hahn’s arrangement of the *Theme and Variations* from Haydn’s *Emperor String Quartet* (Fillmore Music, 1948). The theme is often known as the “Austrian Hymn.” Each of the four variations features a



different member of the quartet, with fine idiomatic writing for each instrument.

Leoš Janáček’s *Three Moravian Dances* (International Music, 1975), drawn from various pieces by Janáček, features the folk tunes “Pilyky,” a saw dance; “Celadensky,” named after a village, and “Ej Danaj.” Milan Munclinger’s arrangement, with highly idiomatic writing for each instrument and fine texture and transparency in the ensemble, could persuade the listener that the works were original for woodwind quartet.

An arrangement by Ralph Guenther of Cécile Chaminade’s *Scarf Dance* (First Division Publishing, 1965; Belwin Mills, 1968) also lies well on the four woodwinds and is a charming program opener or encore. Arranged also with substitute parts, it could be useful for a school ensemble.

Childlike but not childish, Albert Seay’s arrangement of movements from Dmitri Kabelevsky’s *Children’s Suite*, Op. 27 (Jack Spratt, 1951) is enjoyed by both youthful and adult audiences. Its four short movements evoking Russian folk games and dances have fine musical simplicity but demand careful ensemble playing.

We came to hear the woodwind quartet not as a handicapped quintet, but as an ensemble in its own right.

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MUSIC FOR YOUNG AUDIENCES

The Kabelevsky and Chaminade arrangements and others of the above list are delightful for school programs as are a number of other pieces, original and arranged. Some of the following also can be played by students.

Four Marches from the American Revolution, arranged by Christopher Wealt for flexible woodwind ensemble (McGinnis and Marx, 1973) is reminiscent of William Billings. These marches could be useful for a school assembly or American music program and are easily playable by young students.

Blackbird Pie, arranged by Chris Allen (Spartan Music Press, 1995), presents eight familiar nursery songs such as “Twinkle, Twinkle, Little Star” and “Sing a Song of Sixpence” in enchanting new settings. Each song is brief, from 8 to 16 measures, with most renditions including one stanza of the nursery song. These arrangements would charm an audience of preschool and elementary children and their parents – an audience of children of any age, for that matter. The set is

published for variable instrumentation, easily accommodating the voicing of a woodwind quartet of flute, oboe, clarinet and bassoon. Also, as the music is not difficult, the arrangement can be played by younger instrumentalists.

Wiggly Woodwinds by Abraham Cohen (Southern Music, 1992) also could charm young listeners with its presentation of familiar tunes in “swing” and “spooky” styles.

Matyas Seiber's *Dance Suite*, arranged by Stefan de Haan (Schott, 1995) presents 10 short dances, from waltz to tango and foxtrot, which could be useful for school performances. At least some of the movements are playable by younger students. The instrumentation is again variable, with one edition available for clarinet and piano. It was reviewed in *The Clarinet*, July/August 1995, by Joseph Messenger, who wrote:

Dance Suite is an arrangement of selected pieces from *Easy Dances*, originally composed as piano pieces on the popular dance styles of the 1920s and '30s. The pieces focus particularly on the rhythmic characteristics of each dance. The pieces are not difficult, but they are delightful and great fun for both player and audience. Their brevity is their great strength, and the listener never gets tired of them.

These original compositions and arrangements are a diverse and delightful lot. They constitute an attractive repertoire for both players and audiences; they are well worth exploration and are substantial enough to enable a woodwind quartet to stand on its own. ❖

ABOUT THE WRITER



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E-flat Tips from the Pros

by Laura McLaughlin

As part of my dissertation research, I had the opportunity to interview E-flat clarinetists Jessica Phillips of the Metropolitan Opera, John Bruce Yeh of the Chicago Symphony Orchestra, and Jorge Montilla, one of the world's finest E-flat clarinet soloists, to hear their approach to common challenges the E-flat clarinet presents. I was fascinated by Jorge Montilla's description of the oral cavity's shape in

order to darken the timbre, Jessica Phillips's "white picket fence" analogy as a reminder to always think of the context, and John Bruce Yeh's target practice exercise to improve accuracy of intonation. The following are highlights from my interviews with these three E-flat clarinet experts. The full interviews are contained in my dissertation, "A Guide to the E-Flat Clarinet: Etudes, Repertoire, Performance."

INTONATION

LAURA MCLAUGHLIN:

What was difficult for you when first beginning to play E-flat clarinet? And what was a helpful practice technique you did to overcome it?

PHILLIPS: The biggest thing to get used to was pitch. What I

did, and what I still do, is take something that I already know on B-flat clarinet, like Rose etudes, and play it on E-flat clarinet. For example, I'll play something really basic that's definitely in my ear already, like Rose 1. That way I can get a sense of what's out of tune and what's in tune. I can check throat tones and smooth out going over the break. I can focus on my sound and what I want to sound like. Another thing I do is sometimes I'll learn an E-flat clarinet part on B-flat clarinet, just so I know what it should sound like and to save my face.

LM: *What suggestions do you have for students having a difficult time tuning the altissimo?*

PHILLIPS: An exercise I do with students is to play altissimo notes in the context of triads. You can't just pick a high altissimo G out of nowhere. You have to go up to it through the triad so that you can really hear the fundamental and then build the chord and try to get the G that way. When you think about attacks or even beginning a soft articulation, usually they're not good at that anyway on B-flat clarinet, so why would they be good at it on E-flat clarinet?

LM: *Are there any exercises you like to do for tuning?*

YEH: Only the target practice exercise. Simply attack any given note three times, taking a fresh breath between each attack. On the first two attacks, hold the note for a couple of seconds each. For the third time, sustain for as long as you can, refining and focusing the sound. That I call target practice, which is an exercise I like to do for any instrument. It's helpful for challenging notes on any instrument. I remember incessantly doing top of the staff G on the bass clarinet because that has the smallest strike zone of any note on the bass clarinet.

On the E-flat clarinet you might consider C above the staff as being one of those because you know [the intonation] is a little bit flexible and you want to do that. Or maybe the E above that. Target practice is a good exercise to practice accuracy of intonation, consistency of sustained notes, and getting a good automatic airstream.

LM: *What was difficult for you when first beginning to play E-flat clarinet?*



Jessica Phillips



Photo Credit: Todd Rosenberg Photography

John Bruce Yeh



Jorge Montilla

MONTILLA: The two biggest things are the intonation and the natural screaming quality of the instrument. Those are the two things that are difficult. But I don't think it was difficult for me, I just had to fight against the nature of the instrument. Lately I have more students interested in the E-flat, and I tell them that you have to play naturally and allow for things to happen so you learn the behavior of the instrument. Also you develop a new set of fingerings that are different from the B-flat, that are specific for the E-flat. You can use the fingerings you normally use for the B-flat on E-flat, but the fingerings don't usually work on the E-flat.

LM: Like *altissimo* fingerings?

MONTILLA: Yes, exactly, *altissimo* fingerings. So you develop a new set of fingerings and sequences of fingerings for scales and intervals. So, fingerings for intonation.

FUNDAMENTALS

LM: How would you describe embouchure to a clarinetist learning to play the E-flat clarinet?

PHILLIPS: I feel like they're very similar. If you start to think smaller and therefore tighter you're going to have a lot of squeaking problems and stress-related fatigue. I don't think it's like bass clarinet where you almost have a

completely different embouchure and tongue position. For me I guess it's more touch. You need to get used to the mouthpiece and have a reed that is strong enough to support the pitch.

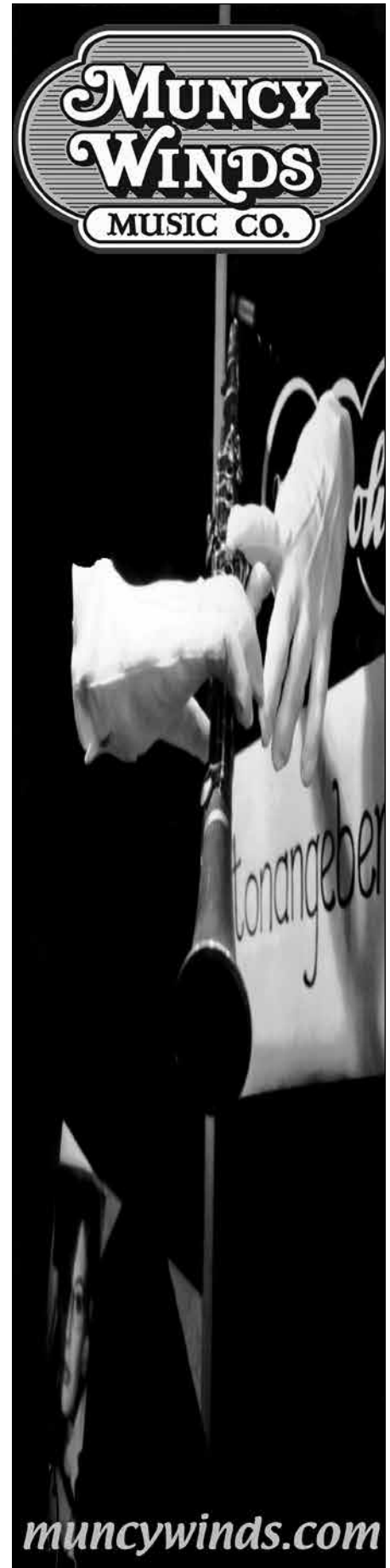
LM: How would you describe airstream on E-flat?

YEH: Every note is individual, so you have to tailor every note to its individual airstream on all the instruments. The E-flat, being higher, requires maybe a more compact, more powerful beam of air compared to the larger instruments. The bass clarinet, for example, doesn't have to be that [compact]. It is related to the tightness of the bore. The E-flat's bore is smaller, and the air needs to be a bit more powerful.

LM: Can you describe the differences in voicing between the B-flat clarinet and E-flat clarinet?

MONTILLA: I believe [E-flat] voicing is like playing soft and high notes on the soprano B-flat clarinet. So on E-flat you need to have the back of your tongue, the part that controls the registers, a little bit lower to be able to produce the high notes easier and with better timbre, so that it's not too "pinchy." So the front of the mouth has to be like saying "eeee", the back has to be like the letter "O". So that's more how I play the E-flat.

It's just a little bit different though



– just like biting a little bit more and maybe opening the [back of your tongue] a little bit. It helps me when I play a lot of E-flat clarinet because then my B-flat clarinet high notes get better. It's like I'm training on one for the other.

LM: *In your opinion, should a clarinetist approach articulation differently on E-flat clarinet?*

MONTILLA: Well that's curious because I believe, even on the soprano clarinet, you cannot tongue the same way in all the registers. I believe that when you articulate a scale from the low notes to the high notes the tongue has to go slightly to the tip and the contact with the reed has to be softer. If you are on the tip already then you have to soften the articulation. Like hitting [different size and pitch] bells with the same stick. The stick has to get smaller as the bells get smaller – you cannot use the same big stick for all the bells.

So for the E-flat, since the reed is smaller and the frequency is higher, you have to be very careful how you touch the reed. I touch it softer and more to the tip. Also, many things I won't tongue at all. So for things that are really short, I just don't use my tongue – I just “ha ha ha ha.” Sometimes I do a combination of both to get definition but without the sharpness of the articulation. It will always be crispy anyway because of the quality of the instrument.

TIMBRE AND TREATMENT IN THE ENSEMBLE

LM: *Do you remember the first time you played an E-flat clarinet?*

PHILLIPS: When I was a senior in high school I played in the New England Conservatory Youth Philharmonic Orchestra. Early on in the year we played Shostakovich's *Symphony No. 5* and I played the E-flat clarinet part. Ben Zander was the conductor and when I played the opening of the second movement, he stopped the orchestra and said something to the effect, in a very huge British accent, that I played like I “had a white picket fence around my house.” Basically, I played way too pretty and way too safe. I remember just being so mortified. But that was a profound moment

for me because that's when I realized the E-flat clarinet is supposed to be a character. That image really stayed with me and is something I've used a lot, especially in opera.

LM: *And for the shrillness of the instrument, what do you tell your students to try to do?*

MONTILLA: I believe that part of the timbre we get on the clarinet, especially on the high notes, is related to the voicing of the middle of the tongue. This part [the middle] is where you can do a lot of mellowing of the sound. Phonetically the French have the perfect vowel for that, which is the “œ.” Saying “euuu” with the mouth. That one is, phonetically, the best to describe a smaller opening but still not like “ohhh” and not like “eeee.” It's in between.

LM: *And that helps students darken the timbre, and control it?*

MONTILLA: Exactly.

LM: *What helps you with blending?*

YEH: What helps me with blending is listening to the lower octave. [For example,] if there's an E-flat clarinet on top and a bass clarinet on bottom, you always let the bass clarinet lead. You don't want to overtake it because I think if you let the lower octave predominate a little bit, it makes it easier to float into the intonation. If you predominate, it doesn't sound like it's being supported enough. So you want to be supported.

There may be other instances, where it's probably less common, that the E-flat clarinet will create the lower voice of any octave or any harmony like that. But if it's the lower voice then you predominate a little bit to make it. For example, if it's E-flat clarinet and piccolo sometimes you'll be in the lower octave so you want to lead the intonation there. For blending, always let the lower octave lead a little bit and that makes for better blending.

When you have unisons – for example we play Mahler symphonies a lot. At the beginning of Mahler 7 there's a unison. All the oboes, all the flutes and all the clarinets are playing the same thing in a high register and it's just, *forte*. So when you realize it's

a unison, your *forte* has to be tailored as though you were playing piano or even pianissimo to be able to fit into that overall texture. When you know that all the oboes and all the flutes and all the clarinets are playing, you don't necessarily [play “forte”] when it says *forte*. Each individual must produce a much more compact and smaller sound to be able to make the overall effect sound good.

You want to be able to make it sound good. That's the bottom line. If you let the lower octave predominate, that's one way. If you play piano instead of *forte*, that's another way. If you check octaves or if you check unisons with another instrument that predominates anyway, like the piccolo, that's another way. You have an arsenal of different things you can do to be able to make it sound good.

LM: *Let's say a college student is playing the E-flat clarinet in an ensemble for the first time. What advice would you give that student if they were producing too much sound?*

YEH: Those students have to listen carefully to the context. You have to analyze the role that your part has in the context, and then fit that role. For example, if it's unison and you easily can play louder than four oboes and four flutes put together, then you ought to reduce the dynamic.

On the other hand, if the context calls for it, and you're there because of the ability to punch through, then you want to take advantage of that also. For example, in some Shostakovich symphonies [there are about] eight other instruments playing and then the E-flat clarinet is playing octaves above. In that case you want to punch through and really be able to hear the E-flat clarinet in the texture.

I have to make a conscious decision on how I'm going to execute any particular place and any particular segment because of the way it's written. In general, if you want it to blend you need to play less. If you want it to cut through – in some cases you do, like in a Shostakovich symphony or in a soloistic role like in *Till Eulenspiegel* or *The Rite of Spring* – then you have to make use of the entire dynamic

range to be effective, to be able to tell the story.

LM: *Any final thoughts on your mind?*

YEH: For any instrumental pursuit, you want to make it sound as vocal as possible. That's just the bottom line. The clarinet, and especially the E-flat clarinet, presents a challenge. The E-flat clarinet can promote the exact opposite and that's what you want to make sure that it does not do. Because you know [the thinking], "Oh, I'm the E-flat clarinet, I can punch stuff out or I can be loud and angular." But that's only a very small portion of the idea of being vocal.

So as long as you're coming from a vocal concept, an idea of singing the music and telling the story that way, you will always be coming from the right way.

FURTHER READING:

McLaughlin, Laura. "A Guide to the E-flat Clarinet: Etudes, Repertoire, Performance." D.M.A. diss., University of Wisconsin-Madison, 2013. ❖

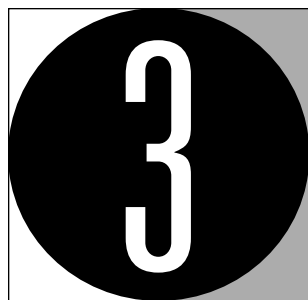
ABOUT THE WRITER



Laura McLaughlin
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Laura McLaughlin serves on the University of Wisconsin-Oshkosh and Carroll University music faculties and is a D'Addario Reserve Method Artist. In addition, she is a co-founding member of the new music Pierrot ensemble Lakeshore Rush. Laura

received her D.M.A. from the University of Wisconsin-Madison, her M.M. from Michigan State University, and her B.M. from Eastern Michigan University. Laura's primary teachers include Linda Bartley, Elsa Ludewig-Verdehr, Kimberly Cole Luevano, and Jay deVries. Her dissertation, "A Guide to the E-flat Clarinet: Etudes, Repertoire, Performance" is meant to be a clear, informative and thorough resource for experienced B-flat clarinetists beginning training on the E-flat clarinet, and a sound pedagogical resource allowing teachers to make informed decisions about the treatment of and approach to the E-flat clarinet. Available upon request at www.laurakmclaughlin.com.



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EXTENDED POSSIBILITIES: *William O. Smith at 90*

by Rachel Yoder

The groundbreaking clarinetist known as William O. “Bill” Smith turns 90 this September. A founding member of the Dave Brubeck Octet, Smith also pioneered the use of multiphonics on clarinet in the 1960s and has continued to experiment with extended techniques throughout his life. Born in Sacramento, California, he studied at Juilliard, Mills College, the University of California–Berkeley and the Paris Conservatory, and his longest teaching appointment was at the University of Washington, where he taught composition, clarinet and contemporary music for more than 30 years. He has enjoyed great success over seven decades as a composer and performer. He is still writing and performing music, most recently at a residency this summer at the Bologna Conservatory in Italy. I had the opportunity last spring to talk with Smith in his Seattle home as we looked back together on some of the highlights of his extraordinary career.

Rachel Yoder: *Do you mind if we go back a few years? I know that when you were studying at Juilliard in 1945-46, you were also involved in the jazz scene in New York. So did you play classical clarinet by day and jazz clarinet by night?*

William O. Smith: Well, at that period I was playing mainly tenor sax for the jazz gigs and clarinet for the classical things. My clarinet teacher at Juilliard was an old-school German who insisted that we all use crystal mouthpieces like he used, and it was a very good, very pure sound, great for Mozart and so forth – but not so great for jazz. And so most of my New York playing was clarinet for the “legit” gigs and

tenor sax for the jazz. I played on 52nd Street; I was very lucky. At that time, 52nd Street was the mecca for all the great jazz players – Dizzy Gillespie, Charlie Parker, Coleman Hawkins – it was an honor for me just to play on that street.

RY: *So on 52nd Street, did you get to play with any of the greats at that time?*

WOS: No, I had a regular gig at Kelly’s Stable with a jazz trio, the Vickie Zimmer Trio. But I could walk down the street and hear all these greats. I was a 20-year old kid from the West Coast and I was lucky to have a job! [laughter]

RY: *Now, after that you went to study with Darius Milhaud at Mills College. He first came to Mills in 1940, and you were living there in Oakland at that time, right?*

WOS: Yeah, but I had never heard of him.

RY: *So where did you first hear of him then?*

WOS: My piano teacher at Juilliard assigned me a little collection of piano pieces called *The Household Muse* by Milhaud, and I just fell in love with them. I thought, “This is great. I’d really like to study with this man.” And I went to the library and did some research on what he’d written, heard recordings of his, looked at some of his scores, and in my reading, discovered that he was teaching at Mills College. I hadn’t known that before. I was dissatisfied at Juilliard – it was great as an instrumentalist, because everybody practiced many hours a day and you were required to achieve a very high level of performance and that was good for me; I’d never been with players who were that good before.



“I just have a peculiar curiosity that wants to see what are all the possible things I can do with the clarinet.”

But in terms of composition, I didn't really gain anything at that time. At a certain point I thought, “Well, what am I doing struggling, trying to live in New York, wanting to compose but not having the teachers I'd like? Why don't I go back to Oakland where I'm from, and study with Darius Milhaud, one of the great composers of the world, and be in my own backyard?” And so I went to the summer session in '45 I think, and I had not composed anything before except a little woodwind quintet that I wrote when I was 15 or 16.

RY: *So what inspired you to study with Milhaud – was it his interest in jazz?*

WOS: I just liked his music. Of course, I was all the more anxious to study with him when I heard that he was a jazz devotee. I remember that we had to audition to get into that summer session. There were about 25 composition students that wanted to be in Milhaud's class, and we were all sitting on the stairs outside of his little bungalow where he taught and lived on the Mills campus. We'd go in one at a time and play our music for Milhaud and he'd listen and decide whether we were accepted. The guy before me on the stairs went in and played for Milhaud, and he had written a fugue that to me sounded like Bach. I thought “Wow, this guy can really write!” And he played perfectly. I thought, “Well, how can I compete with him? I'm strictly a fumbling piano player.” But, when he got finished performing, Milhaud said, “Well, that's not a composition, that's just a schoolbook fugue. Get out of here,” you know! So then I went in and I fumbled through my woodwind quintet, the opening part of it, and he said, “Oh that's very nice, you can come into my class.” And that was one of the biggest thrills of my life, to be

accepted by Milhaud into the class and have him accept my compositions, and to be on my way to being a composer, which I had always wanted to be but never had any instruction.

One of the biggest compliments I ever received from Milhaud was when I had written a little piece for chorus and for instruments. Milhaud said he'd like to include it on an upcoming concert of student works. I said, “That would be wonderful, but I don't have anybody to conduct it, we're all involved in singing and playing in it.” And he said “Ah, well, I will conduct it.” I thought that was the most generous, wonderful thing, that this great man was going to conduct a piece I'd written as a first-year composition student. He was inspiring, not only on a musical level but on a human level.

And the same could be said of Roger Sessions, actually. The next year, Milhaud was going to Paris to teach at the Paris Conservatory and he suggested I go to Cal [University of California–Berkeley] and study with Sessions. So Sessions accepted me and, again, he did a very generous thing. Here I was, a new freshman in his composition department, and I was in class studying the Schoenberg *Second String Quartet*. He talked a lot about Haydn's string quartets and I thought, “Well, I'd really like to know more about Haydn's string quartets.” I asked him whether I could take a special studies course to study Haydn's string quartets, and he said he would like to do that but didn't have any time in his schedule. Then he said, “Well, if you want to have lunch with me on Thursdays we could go over the Haydn quartets.” [laughs] So every Thursday we'd go over for a hamburger across the street and I would talk to him about what I'd discovered in the Haydn quartet that I'd been assigned to look at. He was a very generous man,

and a very admirable person that made you think, “Well, I'd like to grow up to be like him!”

RY: *Now was that where you learned about twelve-tone composition, from Roger Sessions?*

WOS: Yeah. I mean, I knew about twelve-tone music before, but I always thought of it as being too binding in terms of rules and regulations. I wanted to be free to just use what note I wanted. But “Schizophrenic Scherzo,” which is a piece I wrote for the Brubeck Octet in the mid-'40s, uses a twelve-tone row, and it was my early version of atonality.

RY: *What do you remember about your time at the Paris Conservatory from 1951 to 1953?*

WOS: Well, I was in Paris on the Prix de Paris, which was a prize for California composers to go to Paris for two years. The second year I was there, I arranged to study clarinet at the conservatory, and it was an interesting experience. We had a clarinet class of several clarinetists and we'd stand in a circle around our teacher, who was [Ulysses] Delécluse. He'd give us etudes and then in class we would perform the etude and be criticized. The technical proficiency of the other kids was amazing. And you know, in all things that involved technique, I think it was very beneficial for me to study at the conservatory. But in terms of musicality, it was zero. There was nothing about playing chamber music, or playing Mozart, it was just... technique. And so it was good for me and I'm glad I did it a year, but I don't think I would've thrived in the conservatory environment.

RY: *Where was your first teaching job?*

WOS: When I got my job at USC [University of Southern California] it was my first tenure-track position. That was a pretty good job – for five years I taught there. In those times, in the late '50s in Los Angeles, there was a lot of interest in jazz, lots of studio work and very fine musicians. And fortunately I was introduced to Lester Koenig who was the owner of Contemporary Records, and he was interested in my



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music. He asked if I would write a 20-minute piece for Red Norvo's combo that we could record. LPs had just come out – this was 1955 – and so he wanted me to write a piece that would take advantage of the new format. I decided to write my *Divertimento*, like Mozart for a jazz group, chamber music for a jazz group. He liked that, it was successful, and after that he asked me if I'd like to write another one – a 20-minute piece featuring me on clarinet and a nine-piece group, so then I wrote the *Concerto for Clarinet and Combo*. He gave me the greatest musicians in LA at the time, which means *in the world*, as many of the jazz musicians went to LA because there was lots of work for jazz men in studios and in clubs. Contemporary Records was a life-saver for me because they recorded not only several of my jazz things, but also one or two albums of my classical music, which included my string quartet. So the bright part in my life in LA was not the university, but Contemporary Records.

RY: *You've talked before about playing with Dave Brubeck and how that all started in the early years, but I am curious about what it was like performing with Brubeck in the later years – were you all still writing new charts, or were you mostly playing older stuff?*

WOS: Well, when Dave and I first started playing together, it was in the Octet. And we all wrote for that, and it was a very good environment. I tried a lot of things, the "Schizophrenic Scherzo," for instance. The Octet kept going off and on from the mid-'40s to the early '50s, but it was mainly in the '40s when we would do college concerts. We played at the University of California–Stockton, the College of the Pacific, and occasional gigs, but we were not very employable. The clubs didn't want an eight-piece group – they wanted three or four men they had to pay – and the ballrooms wanted dance bands at that time. They'd have a 12-piece band that played for dancing. Anyway, we didn't work a lot. We would go to play at a Chinese restaurant as the Dave Kriedt Band one week, and then get fired, and then come back the next week as the Dick Collins Octet, and then get fired...



Paul Desmond (alto sax) and Bill Smith (clarinet) in 1947

RY: *Because of the kind of music you were playing?*

WOS: Oh yeah, it was considered way far out for those days.

RY: *Well, then you went your separate ways for a while?*

WOS: Well, no, Dave and I always saw each other as friends, and we played together occasionally when he came to town and played a concert – he'd invite me as a guest soloist often. And at a certain point, in the '60s, he had me under contract to write and play an album a year for his quartet, and to not record jazz with any other group. I wrote the first album called *The Riddle*, and during the '60s I wrote half a dozen albums for Dave. He was at a period in his career where he was very much in demand, and the record companies wanted him to do more and more. So to have me take responsibility for one recording session a year was good for him and good for me, because I'd write him 10 tunes and have them beautifully performed. And Dave and I always liked playing together.

RY: *And you played with him all the way through the early 2000s, right?*

WOS: Oh yeah, when he'd come to Seattle I'd play with him. For 10 years I played full time with him; in the '80s, I played all of his concerts. I'd fly to the East Coast every weekend, just about, and then summers we'd usually do a world tour or European tour, and it was good – I had a chance to play a lot. After the '80s, he would still invite me to play solos with his group, right up until near his death in 2012. Three or four years before his death he played a concert in Seattle and asked me to play it as a guest.

RY: *I'm interested in your recent compositional work. Have you been continuing in a similar direction, or are there new ideas that you've become interested in?*

WOS: Well, it's sort of a summing-up of what I've done. I had a commission to do a piece for a New York clarinetist, Mike McGinnis. He asked me to write a piece for clarinet and nine-piece combo. He'd played my *Concerto for Clarinet and Combo* and wanted to have a new piece for his band, so I wrote a twelve-tone jazz piece for him, *Transformations*.

For ClarinetFest® 2013 in Assisi, I wrote *Assisi Suite* for two double



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“There is a wonderful quote from Mozart where he was asked his secret to making music, and he said, ‘love, love, love.’ I feel that that’s the most important thing. If you love the music, you can make it sound musical.”



Bill Smith and Dave Brubeck in 1948

clarinets and bass, which I played with Paolo Ravaglia, and I also did an improvisation with my delay pedal as part of another concert. I was involved in two concerts there. One was presented by Buffet clarinets, and the other was part of the regular concert series.

I should put in a good word for Buffet. I’ve been a Selmer user all of my adult life, and my fingers are really “Selmer fingers.” But I’m especially beholden to Buffet because they built a special set of double clarinets for me and Paolo, and I liked that a lot. To play double clarinet you’re playing the upper notes of the left-hand clarinet and the lower notes of the right-hand clarinet. And they made it so there’s a long octave key that you can manipulate with your right thumb, which I guess I invented with my clarinet repairman friend Scott Granlund. The tone holes on the upper joint of the right-hand clarinet are blind holes, so you don’t have to use corks.

RY: *Do you have tips for performers on interpretation of your works, your classical compositions?*

WOS: Well, basically the most important thing is to play it with musicality, with the feeling that it’s music. There is a wonderful quote from Mozart where he was asked his secret to making music, and he said, “love, love, love.” [chuckles] I feel that that’s the most important thing. If you love the music, you can make it sound musical. If you’re just doing it cause you’re getting paid to do it – not so easy. And the other thing I would say is that in all of my pieces, there are some measures that are really hard. I wouldn’t play in public any piece of mine unless I’d had the chance to practice it every day for a month! And so it’s a matter of playing music you love, and working your tail off to get it perfect.

I think most pieces I’ve written are largely easy, but there are little thorny parts in each of them that take a lot of work. And it’s probably partly because when I wrote the pieces, when I was making up my multiphonic catalog, I thought, “Well, if I can get that multiphonic to sound once, if I work on it, I can probably get it so that I can control it and play it other times.”

Fortunately, I graded [the] level of difficulty in my catalog of multiphonics and so they're either A, which I try to use most of the time, because that means it's easy to play; B, sort of easy to play; C, look out; and D, probably avoid it; and if it were F I would not include it. But the fact that you could get it once indicates that you *can* do it. And so if you practice it long enough, you can reliably repeat that one that you got.

RY: *So would you say repetition is a key for mastering multiphonic technique?*

WOS: Oh yeah, definitely. Just do it over and over. I think any multiphonic, if you worked on it, practiced it every day for a month, you could do it, whatever it is.

RY: *What was it that interested you about multiphonics initially?*

WOS: It was really to satisfy my own curiosity. I was and still am interested in exploring whatever possibilities I can think of that would broaden the

clarinet's range of sonic possibilities. I first got into multiphonics after hearing a concert by Severino Gazzelloni – a very fine Italian flutist who at that time was interested in the *avant garde* and worked with Luciano Berio to write the *Sequenza* for flute, and in it, there are some multiphonics. I heard him play at a concert in 1959 in Los Angeles and was astonished. I thought it was great – he had such command, he could go up to the double stop, the multiphonic and play it perfectly and beautifully. And I thought, if the flute can play two notes at once, maybe the clarinet can also! And so I tried and tried and tried, couldn't get any results, and then finally I had a breakthrough where I found that just about any fingering you play on the clarinet can result in either a single note or a multiphonic. So I decided I would catalog those, and made the catalog of every fingering I could think of at that time. In 1960 I had a Guggenheim Fellowship to go to Rome, and then I had enough time that every day I could

devote an hour or two to exploring every fingering I could think of, and I made myself a little card catalog.

RY: *So why do you think no one else had done that before you did it?*

WOS: Oh, there's no money in it! [laughter] I just have a peculiar curiosity that wants to see what are all the possible things I can do with the clarinet. And there are quite a few other people in the world who have a similar curiosity. I write my music, I guess, for me and for them and for any other people who are interested in expanded possibilities of clarinet.

RY: *So do you feel that you still have the two different personas of William O. and Bill Smith, or do you feel like they've come closer together over the years?*

WOS: [Laughs] Oh, I don't think there is any William O./Bill Smith persona – when I was recording with Contemporary Records, Lester Koenig said, “Well, we've got your *String Quartet*, we've got your jazz albums,

ICA ANNOUNCEMENT

2017 Orchestral Audition Competition

Coordinator: Scot Humes – humes@ulm.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: April 1, 2017.

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

Solo:

Mozart: *Concerto*, K. 622, Movement I, exposition

First Clarinet Excerpts:

Beethoven: *Symphony No. 8* – 3rd mvt. Tempo di Menuetto, no repeat

Berlioz: *Symphonie Fantastique* – 3rd mvt. [43] to [44]

Brahms: *Symphony No. 3* – 2nd mvt. Beginning to m. 22

Gershwin: *Rhapsody In Blue* – Beginning to [2]

Mendelssohn: *Symphony No. 3* – 2nd mvt. Beginning to 1 after [B]; 4 before [C] to 102

Rimsky-Korsakov: *Scheherazade* – 2nd mvt. Cadenza only; 4 th mvt. [I] to [K]

Shostakovich: *Symphony No. 9* – 2nd mvt. Beginning to 32; 3rd mvt. Beginning to 17

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Second Prize – \$500 USD and Gregory Smith model clarinet mouthpiece

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Dave Brubeck and Bill Smith in 1959, preparing to record *The Riddle* at Tanglewood

and it seems pretentious to call you William O. Smith on your jazz things, and yet it sounds flippant to call your *String Quartet* by Bill Smith.” So it was a matter of convenience. I’ve never really had a split personality, I’m the same guy. [laughter]

But I do think that I exist in two worlds. I mean, if I write a piece for jazz group, I’m writing it with my Bill Smith hat on. And as a jazz musician, as I have always been, from age 13 when I had my first band up until now, I identify and love jazz. But also, thanks to Benny Goodman actually – when I

was a teenager, I heard his recordings of the Mozart *Clarinet Quintet*, Debussy *Première Rhapsody* and the Bartók *Contrasts* – I discovered classical music. And so now when I write, if I’m writing jazz, it’s like that’s one language that I’ve known all my life and seems natural to me; if I’m writing for string quartet, then I’m speaking another language, the language of classical music, and that seems natural to me. And in many pieces I try to blend them together. And that’s the tricky part! [laughter] But I think to have the spirit of jazz in the classical things is good, and to have the

jazz well-constructed like classical music is healthy.

RY: So the last thing I would ask is, when you look back at your extraordinarily long career, what are you most proud of?

WOS: Ah, well... I guess there are two things that I’m especially proud of. One of them would be my *Concerto for Clarinet and Combo*, and the other is *Variants for Solo Clarinet*. And the one, the concerto, is influenced by classical music. The other, *Variants*, may have a little jazz influence. Although, I like my *Five Pieces for Clarinet Alone*. I think I could put that in as one of my favorites of my music, and it does have quite a bit of jazz influence. So I still am “bilingual,” I like to speak both languages. If somebody wants me to play the blues, I’m very happy to play the blues. If they want me to play a free improvisation, I’m happy to do that. I love music. And that’s it.

* * * * *

Visit The Clarinet Online at www.clarinet.org for a full discography and list of works by William O. Smith.

FURTHER READING:

- Bish, Deborah F. “A Biography of William O. Smith: The Composition of a Life.” DMA diss., Arizona State University, 2005.
- Rehfeldt, Philip. “William O. Smith.” *The Clarinet* 7/3 (Spring 1980), pp. 42-44.
- Suther, Kathryn Hallgrimson. “Two Sides of William O. ‘Bill’ Smith, Part 1.” *The Clarinet* 24/4 (July/August 1997), pp. 40-44.
- Suther, Kathryn Hallgrimson. “Two Sides of William O. ‘Bill’ Smith, Part 2.” *The Clarinet* 25/1 (November-December 1997), pp. 42-48. ♦

ABOUT THE WRITER



Rachel Yoder currently serves as editor of *The Clarinet* and adjunct professor of music at the DigiPen Institute of Technology (Redmond, WA). Based in the Seattle area, she currently performs with the

Madera Wind Quintet, Seattle Modern Orchestra and Odd Partials clarinet/electronics duo.



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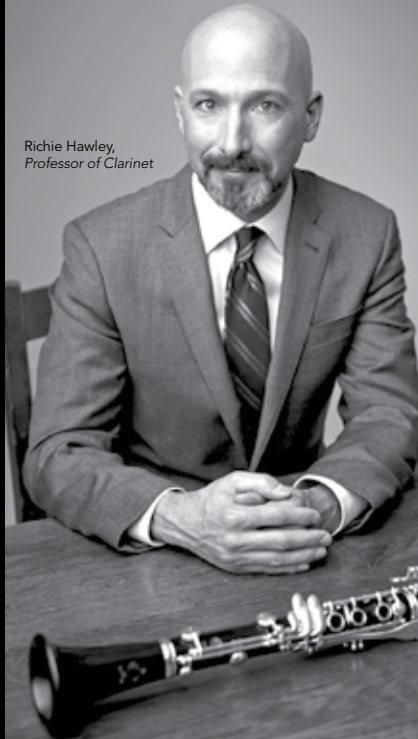
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ICA ANNOUNCEMENT

Call for Honorary Membership Nominees

In accordance with the International Clarinet Association by-laws (Article V, Section 6), a special category of Honorary Membership has been created for persons of "unusual distinction." The International Clarinet Association board of directors invites the general membership to nominate individuals for Honorary Memberships from the areas of professional service, teaching, performance and/or lifetime achievements. Nominators should include a brief biographical sketch of the candidate along with further information as specified below. There is a limit of one nomination per person. Nominations must be postmarked no later than **December 31, 2016**, and sent to:

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Nominations for Honorary Memberships should include:

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2. Nominator's address, phone and email address
3. Name of nominee
4. Nominee's address, phone and email address
5. Biographical sketch of nominee
6. Supporting documentation of nominee's qualifications



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ClarinetFest® 2017 will be held at the Doubletree by Hilton Hotel at the entrance to Universal Orlando. The hotel will provide ample conference space for events and exhibits, as well as convenient housing and parking for conference attendees.

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Artistic Director Keith Koons will be assisted by Artistic Leadership Team members Nikolay Blagov, Patrick Graham, Lynn Musco and Peter Wright. The conference will be presented in partnership with the University of Central Florida School of Performing Arts. UCF is the nation's second largest university, with more than 63,000 students. Among the benefits of the partnership with UCF is the participation of the UCF Percussion Ensemble in the conference.

A new feature of the 2017 conference will be the ICA Outreach Concert, a free event designed to spread knowledge and enthusiasm for the clarinet among local school musicians and community members. Featured performers at ClarinetFest® will have the opportunity to volunteer to give a repeat performance on this special concert at a nearby arts magnet high school.

ICA members are invited to submit performance and presentation proposals for ClarinetFest® 2017. The committee seeks to have a wide selection of diverse performances and presentations. Please visit www.clarinet.org to complete and submit the Call for Proposals Application Form with requisite supporting materials.

The application deadline is September 30, 2016.

We look forward to welcoming you to Orlando next year. ❖

– Keith Koons, ClarinetFest® 2017 Artistic Director

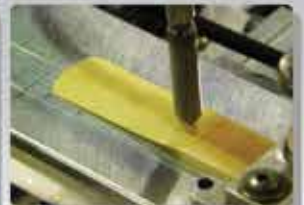




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Reviews

MUSIC COLLECTIONS

Hidden Treasures. Compilation and transcriptions for clarinet and piano by Seunghee Lee. Works by Bach, Baermann, Balfe, Bizet, Brahms, Chopin, Donizetti, Gluck, Gounod, Mozart, Puccini, Rimsky-Korsakov, Rossini, Tchaikovsky and Verdi. Sheet music and CD. Seunghee Lee, clarinet; Evan Solomon, piano. Musica Solis, 2013. Available through major sheet music retailers and Amazon. \$24.99



1989 ICA Young Artist Competition winner Seunghee Lee has made a name for herself transcribing and recording operatic and orchestral works for clarinet and piano duo. Her

2014 CD *Hidden Treasures* was the third in her series. With encouragement from her former Yale professor David Shifrin, and the desire to help young clarinetists develop the vocal side of their playing, Lee has produced a combination set of the *Hidden Treasures* CD and the sheet music of the selections. As in her 2011 CD

Embrace, pianist Evan Solomon joins Lee. This CD/sheet music set is a wonderful opportunity for intermediate players to hear an excellent model and then perform the works themselves. Not all the arrangements are of vocal works; David Shifrin singled out the Poco Allegretto movement from Brahms's *Symphony No. 3* as his favorite in the collection. Of the 19 works, I am sure that many will appeal to you, whether you are a young player or a professional.

– Gregory Barrett

CONTEMPORARY TECHNIQUES

Miniatures for bass clarinet. Initiated and edited by Fie Schouten. Works by Mathilde Wantenaar, Rufat Khalilov, Klas Torstensson, Calliope Tsoupani, Albert van Veenendaal, Tobias Klein, Jorrit Dijkstra, Jose Carlos Villena, Ig Henneman, David Dramm and Bart de Vrees. Donemus Special Series, 2015. Total duration: 34' Available as a 54-page download or hard copy (normal or study size). €23.76 to €47.52

Pedagogical studies for bass clarinet continue to multiply in depth and breadth. Excellent materials devoted to bass clarinet performance with standard techniques include Pedro Rubio's two volumes published by Musica Didactica and Sauro Berti's *Venti Studi*. For the

more experienced player needing study or performance music leading to the dizzy heights of all things possible on the bass clarinet in terms of altissimo register, agility, multiphonics, quarter tones, tremolos and articulations, Schouten's collection of 11 short, two- to four-minute works fills the bill.

Award-winning performer Schouten – bass clarinet professor at Prince Claus Conservatory, Groningen, Netherlands, and frequent performer of works by Karlheinz Stockhausen – knows the demands that can be placed on bass clarinetists. Some of the works included in *Miniatures* resulted from Schouten's 2015 composition competition for bass clarinet miniatures, and others were commissions for festival premieres. The eleven works, nine for solo instrument, one with tape, and one for bass clarinet duo, are stepping stones to our hardest repertoire. Mostly written in a modernistic, atonal style, the pieces allow concentrated practice, on a small scale, of the techniques and interpretive ideas required for a musician to be at the forefront of bass clarinet performance. This is repertoire for bass clarinetists with moderately advanced skills.

– Gregory Barrett

Pro Musica Nova: Studies for Playing Contemporary Music for Clarinet.

With excerpts and complete works by Scelsi, Denisov, Platz, Dusapin, Lachenmann, Hölszky, Kröll, Rothman, Xenakis, Heyn and Hespos. Edited by Beate Zelinsky and David Smeyers. Breitkopf & Härtel, 1996.

It has been 20 years, or about one generation, since the publication of this precise, singular master class on 13 important pieces in the contemporary clarinet music canon. For the next generation of well-rounded clarinetists, it is still important to know and

understand seminal works by Denisov, Lachenmann, Scelsi, Xenakis and others. Das Klarinetten duo members Zelinsky and Smeyers lead you through the excerpts and complete works by way of a 14-page removable insert (one copy in English, a second in German) that explains the background, as well as the particular notation and performance considerations. The main volume contains 42 pages of beautifully engraved music, including an error-free score of Xenakis's 1971 *Charisma* for clarinet and cello with the clarinet part transposed for B-flat instrument from the score's original C concert notation.

– Gregory Barrett

URTEXT EDITIONS

Johannes Brahms. *Sonaten in f und Es für Klarinette und Klavier*, Op. 120. Edited by Clive Brown and Neal Peres Da Costa. Notes in English and German. Bärenreiter, 2015. €19.50

The world of Brahms and his clarinet sonatas is revealed in stunning detail by Drs. Brown and Da Costa in the 28 pages of this urtext edition's preface and performance practice commentary. The six-page critical report gives further insight into the notation decisions that were made by Brown and Da Costa. Drawing on letters written by Brahms, Clara Schumann and others, as well as numerous scholarly articles and books, the editors breathe life into these monumental works by showing the care that Brahms took in their composition, promotion and publication.

To make this urtext edition, the present editors acknowledge the work of many 19th and 20th century musicians. Early collaborators and commentators in the Brahms/Mühlfeld/Clara Schumann circle – including violinist Joseph Joachim, pianists Fanny Davies and Carl Friedberg, and Schumann's grandson Ferdinand Schumann – contributed in various ways to reconcile differences between the music's autograph score, the *Stichvorlage* (engraver's copy), first published edition and what they believed to be Brahms's musical intentions. Modern performers can now make better decisions interpreting hairpin markings as they relate to localized tempo changes,

subtle arpeggiation between the hands in the performance of the piano part and a myriad of other style concerns.

– Gregory Barrett

Robert Schumann. *Fantasiestücke für Klarinette und Klavier*, Op. 73. Edited by Michael Kube. Wiener Urtext Edition, Schott/Universal, 2015. U.S. distribution: Carl Fischer/Theodore Presser. Notes in English, French and German. \$16.95

Romantic-era musicologist Dr. Michael Kube has based this urtext edition primarily upon the first published edition piano score (Carl Luckhardt, Cassel [Kassel], 1849) and the corrections and changes that Schumann made by hand in his personal copy of that first edition. Dynamics, slurs and several pitches have been revised by Kube to best reflect Schumann's final thoughts. Three detailed pages of notes explain the formerly misunderstood items.

Kube's preface describes the political and artistic influences felt by Schumann at the time of the composition of the *Fantasiestücke*. Elisabeth Eichenberg provides interpretive notes to encourage thinking along the lines of the "blurring of the boundaries between the mind's inner world and reality." Peter Roggenkamp, who provides fingerings in the piano score, notes that Schumann intended, but failed, to include numeric metronome values in the autograph for the first edition. Metronome values were printed in the 1852 New Revised Version. They can neither be attributed to Schumann nor discredited. Roggenkamp considers them to be a good approximation and they are included.


– Gregory Barrett

Louis Spohr. *Clarinet Concerto No. 1 in C Minor*, Op. 26. Edited by Ullrich Scheideler. G. Henle Verlag Urtext Edition, 2015. \$25.95

The genesis of the four Spohr clarinet concertos is similar to other cases in which an outstanding clarinetist inspired masterpieces from a composer who was a close friend. Among this group of clarinetist/composer pairs are Stadler/Mozart, Baermann/Weber and Mühlfeld/Brahms. We are lucky that Louis Spohr (1784-1859) composed his four clarinet concertos as a result of his acquaintance with another famous clarinetist of those times, Johann Simon Hermstedt (1778-1846). Spohr was not only a very gifted composer but also a great violin virtuoso who could even compete with Paganini. He wrote a very useful *Violinschule* (1832) based on the German violin school of playing, and a very interesting autobiography describing the musical life of his epoch. The autobiography includes a few curious citations and anecdotes about Hermstedt.

In Spohr's four clarinet concertos the writing is often conceived with violin-like technique in mind. That is why they are very demanding, with many tricky and quick passages, skips and high notes, all recalling violin writing. Only a few virtuoso clarinet players in the second decade of the 19th century could play such difficult concertos. Hermstedt had five keys and several finger holes added to his clarinet to facilitate the trills and other figures that Spohr wrote. It is interesting to note that Hermstedt also played the violin.

Finally, one of the four concertos of Spohr has been published in an urtext edition, accurately edited by Ullrich



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Scheideler. The main source for the preparation of this edition was the autograph score and orchestral parts held today by the archives of the Allgemeine Musik-Gesellschaft (AMG) in Zurich. Since Spohr stopped off in Zurich in 1816 and 1817, he might well have been able to provide the score and parts to AMG. His pupil Heinrich Joseph Wassermann was active as a conductor with the AMG. Some simplifications (*ossia* indications) are present in the autograph score, probably put in by Spohr for performances by the amateur clarinetist Conrad Ott-Imhof for AMG in 1817 and 1825. These *ossia* are indicated in the present Henle edition. Comprehensive scholarship of this type is crucial for informed and faithful performance.

– Luigi Magistrelli

ETUDES

Carl Baermann. *Klarinettenschule*, Op. 63. Volumes 1 and 2. Revision by Robert Erdt. Schott, 2015. U.S. distribution: Hal Leonard. Includes two CDs. Each volume \$28.95

Dr. Robert Erdt is a Carl Baermann scholar, experienced pedagogue and accomplished clarinetist. Through his newly published series of Baermann method books, clarinet teachers everywhere have an outstanding motivational tool for their early and intermediate students. Erdt's Volumes 1 and 2 correspond to what was known to me as the *Preparatory Studies* (Division II) of Baermann's Op. 63. They contain the long tone, basic scale and arpeggio exercises, one-measure technical exercises and short pieces from Op. 63. Both Erdt edition volumes are available in three formats: 1) clarinet part alone, 2) clarinet part with a piano score for the short pieces, and 3) clarinet part with two CDs. The first of the Volume 1 CDs contains pianist Markus Felser's renditions of the accompaniments to studies 14–32. The longer selections are divided into several tracks. If there is no piano introduction, a tasteful one-measure click track is heard. On my clarinet, I was able to match the pitch of the piano and it was an encouraging musical experience – great for students! The second CD has full

performances by Erdt and Felser. They provide an excellent example regarding tempo, tuning, articulation and style.

To update the material, Erdt has removed German-system fingering notation, included English, French and German versions of Baermann's brief instructions and titles, and added a few of his own pedagogical thoughts. I highly recommend the format with CDs.

– Gregory Barrett

Mike Curtis. *12 études pour l'été* pour clarinette en sib. Collection Jean-François Verdier. Billaudot, 2011. U.S. distribution: Carl Fischer/Theodore Presser. \$21.95

These mostly two-page “études for summer,” with titles including *Margarita*, *The Impish Imp*, *Caravansary*, *Clarinet Reel* and *Blues for Stella*, are often jazz-influenced and have varied rhythms and key signatures, with one short section in five flats. Keeping to the intermediate level, extended passages in the altissimo are avoided. The fun-to-play character of the pieces make them good dessert for a weekly lesson – and acknowledgement that there is life beyond Klosé, Rose and Weber.

– Gregory Barrett

UNACCOMPANIED WORKS, DUOS AND TRIOS

C.P.E. Bach. *6 Sonate per il Cembalo Obligato con Accompagnate un Clarinett e un Fagott* and *Duett für 2 Clarinetten*. Edited by Philippe Castejon. Castejon Music Editions, 2011. €21.00

C.P.E. Bach (1714-1788) was the second of the 20 sons of J.S. Bach, and was celebrated in his time both as a composer and as one of the best harpsichordists in Europe. In 1740 he was appointed harpsichordist at the court of Frederick the Great, becoming the official accompanist to Frederick, who was an amateur flutist. Bach worked there from 1740 to 1755 composing sonatas, concertos, symphonies, sacred music and chamber music. C.P.E. Bach's works fell out of favor during the Romantic period, but his reputation has grown in our times, with many live performances and recordings. His music is full of interesting

thematic ideas and there is freedom and variety in his formal structures.

In the time of C.P.E. Bach, the clarinet was improved and keys were added in order to facilitate technical passages in demanding key signatures. In the 1760s the clarinet had four or five keys and composers started to consider it an important instrument in chamber, solo and orchestral music – due in no small part to its flexibility and the variety and nuance of timbre it could produce. The *6 Sonate per il Cembalo Obligato con Accompagnate un Clarinett e un Fagott* (H. 516-521) were composed during his initial years in Hamburg, after 1768. The trio sonata with obbligato keyboard instrument paved the way for the classical piano trio. Here the relationship between the instruments changed and the keyboard took on importance; it was no longer a simple accompaniment instrument. Such is the case in these sonatas.

In the 18th century, for practicality and greater sales, *cembalo* referred generically to any keyboard instrument. Bach had increasingly come to prefer the fortepiano to the harpsichord, and with clarinet and bassoon he formed a new and intriguing instrumental combination. The modern performer can feel justified in using a piano. These one-movement sonatas are conceived with surprising creativity and beauty in the variety of themes. All three instruments have a chance to act in a soloistic role.

The short *Duett* in two movements for two clarinets was composed in his late period in Hamburg. It was intended for the clarinet stop of a mechanical musical clock, but the version for two normal clarinets is quite effective. The initial meditative and almost religious character of the first movement contrasts with the brilliant character of the following Allegro.

These two works come from the collection of the Royal Conservatory of Brussels which incorporates the private library of Johann Jacob Heinrich Westphal (1756-1825) who compiled a catalogue of C.P.E. Bach's works. Castejon Editions has produced an edition based upon the manuscript of an anonymous copyist, and has included a facsimile of the manuscripts. This edition is a very good way to rediscover the charm of late Baroque repertoire performed on the clarinet!

– Luigi Magistrelli

Karol Beffa. *Gravitations* pour clarinette. Collection Jean-Marc Fessard. Billaudot, 2011. U.S. distribution: Carl Fischer/Theodore Presser. Duration: 13' €8.50

Karol Beffa (b. 1973) is a much-sought-after composer and pianist teaching at the Ecole Normale Supérieure, Paris. The five movements of his *Gravitations* can be performed individually. Three of them have a similar aesthetic of manipulation and improvisation around concise rhythmic and melodic cells. The germinal cells often have one prolonged note and then a rapid flourish. Though atonal, great unity is achieved by emphasis and return to the longer durations. The style is rhapsodic and virtuosic, and though sometimes angular, the music is pleasing to play. There is much character in Beffa's music, such as is found in one of our staple unaccompanied pieces, Sutermeister's *Capriccio*. The advanced level of these movements points them toward graduate level study. Also rewarding to work on are the other two rhythmically squarer movements. One is *piano*, legato, quarter = 72, with expressively contrasting small and large intervals in a playful setting of quarters and eighths over changing meters. The final movement is fast, but there are not many notes per beat. The germinal motive is expanded and developed over a variety of meters. Rapid contrasts of dynamics and increasing contrast of register add to the excitement. Beffa calls for no special techniques in *Gravitations* until the few flutter tongue notes in the second half of this exhilarating movement.

– Gregory Barrett

Gunnar Berg. *Sonata for Flute and Clarinet* (1942/1951 final edition). Edition Svitzer, 2016. Duration: 10' €20.00

Gunnar Berg. *Four Aspects and Three Movements for Solo Clarinet* (1958-61). Edition Svitzer, 2015. Duration: 26' €25.00

These two works are a fascinating introduction to the world of this important Danish modernist composer. Berg (1909-1989) studied with Honegger and was part of an influential musical circle in Paris during the 1950s that included Messiaen and Varèse. While his

influences were broad, including Webern and Stockhausen, he stayed faithful to the musical world of expressive modernism. Exploring these pieces reminded me of the nuanced sensitivity of Webern, although on a more expansive scale.

The *Sonata for Flute and Clarinet* is a three-movement neoclassical work with fine detailing of gestures and a structure that is well balanced. Berg uses repetition to great effect with shifts and changes of phrase length and accentuation. The repetition of figures and the balance of various compositional features, including asymmetry, polyrhythms, changing meters and syncopation, show Berg to be an accomplished composer. This work would make an ideal companion piece to Elliott Carter's duo for the same combination of instruments.

Four Aspects and Three Movements for Solo Clarinet is in fact the common title for two separate versions, 1 and 2. The two pieces use the same pattern of four short and slow "aspects" between which there are three longer movements. There is much contrast here between the aspects and the movements, with the former being more contemplative and the latter more rhapsodic. These pieces would be a very useful entrée into the modernist aesthetic for graduate students and perhaps for college recital settings.

– Paul Roe

Salvador Brotons. *Clar i net per a clarinet sol* (Clear and Clean for solo clarinet), Op. 119. Brotons and Mercadal Edicions Musicals, Barcelona, Spain, 2011. Duration: 7' €20.00

Here is a relatively new work for solo clarinet that deserves attention. *Clar i*

net, which means "clear and clean" in Catalan, was written at the request of clarinetist Juanjo Mercadal to be the required composition for the II Concurso de Clarinet Ciutat de Dénia (Valencia, Spain) in 2011. The relatively short piece, in nine pages, consists of four continuous movements: Misterioso, Scherzando, Lento and Scherzando.

It begins with a soft and slow introduction in the low register, followed by a fun 7/8 mixed-meter fast movement. The third movement starts with soft multiphonics and also includes bending tones, simultaneous playing and singing, key clicks, flutter and slap tongue, and tone shading. The last Scherzando contains a few elements of the second movement and ends with impressively great energy. Even though the publisher lists the difficulty as "medium hard," I would increase the rating to "hard," especially if both Scherzando movements are played at the composer's metronome markings of quarter = 144.

Catalan composer Salvador Brotons was born in Barcelona into a family of musicians. He studied flute with his father and continued his studies in flute, composition and conducting at the Barcelona Conservatory of Music. In 1985, he was awarded a Fulbright scholarship to study in the U.S., and he subsequently earned his doctorate from Florida State University.

Brotons has written more than 125 works for orchestra and chamber ensemble, and has received numerous awards and commissions. Several of his works have been published and recorded in Europe and the U.S. on labels such as EMI, Albany Records and Naxos. He has been music director and conductor



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of the Vancouver Symphony Orchestra (Washington state, U.S.), Vallès Symphony Orchestra (Spain) and Balearic Symphony Orchestra (Spain). In 2008, he became the music director of the Barcelona Symphonic Band.

To hear *Clar i net* on YouTube, search “Salvador Brotons Clar i net.” If one is looking for a refreshing substitute for Stravinsky’s *Three Pieces*, *Clar i net per a clarinet sol* could be a serious contender. It is about the same length, begins with a slow melody in the low register, contains odd meters with fun, articulated rhythms and ends with boisterous energy. I give it my three-out-of-four reed rating, one of them bathing under the Catalan sun.

– Michele Gingras

Natalia Villanueva García. *Desunion* for clarinet and bass clarinet. Doblinger Musikverlag, 2015. Two playing scores, 11 pages each. €16.95

Born in Bogotá, Columbia, in 1984, Natalia Villanueva García moved to Austria and studied media composition in Vienna. She also conducted, worked

for the Festival of Hollywood Film Music in Vienna, composed film music and authored *Die Relevanz der Instrumentation* (The Relevance of Instrumentation), which was published by AV Akademikerverlag in 2012.

During her studies, García began working as a songwriter for Austrian television’s Radio Symphonie Orchester. There she met important composers such as Klaus Badelt (“Pirates of the Caribbean”), Lalo Schiffrin (“Starsky and Hutch” and “Mission Impossible”) and Howard Shore (“The Lord of the Rings”). She is currently involved in projects in Europe, Los Angeles and New York City. In 2013 she founded Austria’s Max Steiner Orchestra for film music recording, named in honor of the nation’s “Father of Film Music.”

García wrote *Desunion* for clarinet and bass clarinet as part of a special “gender” project in Austria showcasing women composers. It is a short, intriguing, somewhat difficult, and powerful duo that nevertheless leaves me scratching my head. I wonder what inspires yet another composer to write a bass clarinet part in the stratosphere without touching the

low register. The lowest note is merely a chalumeau C-sharp. Granted, the bass clarinet’s top register offers unique colors, but I wonder why a composer would write altissimo flutter-tongue passages throughout an entire bass clarinet part without using the luscious low register. The same is true for the soprano clarinet part, which travels mostly in the middle and high registers. That said, I find the writing very well suited for a skillful duo because the motive exchanges are very effective, and, as the title *Desunion* implies, both instruments often go their separate ways only to reunite in dramatic sections.

This atonal work contains 102 measures at a slow tempo, totaling 7 minutes. Extended techniques include flutter tongue, extreme dynamic contrasts, extreme register shifts, air tone and subtone. The double score is beautifully engraved on superior quality paper. García can be reached via her website, www.nvgcomposer.com.

I give this work a two-out-of-four reed rating, but good news – one of them is a larger bass clarinet reed.

– Michele Gingras

CLARINET OCTET AND CHOIR

Jukka Viitasaari. *Portrait of a Searcher* for clarinet choir. BRS Music, 2003. Duration: 12’ \$55.00

Jukka Viitasaari is a Finnish composer of works primarily for wind band. Since 2001 he has earned prizes in multiple international band composition contests. In 2003 he was commissioned to compose a work for the annual conference of the Finnish Clarinet Society. As the composer has said, “It pretty much summarizes my musical life until 2003 ... The music emerged easily, with a little help of the daily jogging in the wintry Finnish forest paths.”

Portrait of a Searcher is composed for a thick-textured 10-player group: E-flat, B-flat (4), alto clarinet or basset horn (2), bass clarinet (2) and B-flat contrabass. At over 10 minutes in length, the piece cycles through many musical styles and instrument groupings. Generally speaking, like-voice parts move homorhythmically, providing cover for the inexperienced player. However, there are many opportunities for solo playing, notably in the contrabass and E-flat parts. The

ICA ANNOUNCEMENT

2017 Young Artist Competition

Coordinator:

Mitchell Estrin (mestrin@ufl.edu)

Deadline: Friday, April 1, 2017.

Repertoire:

- Robert Schumann – *Fantasiestücke*, Op. 73
- Meyer Kupferman – *Soundspells Fantasy* for clarinet solo
- Eugene Bozza – *Concerto* for clarinet and chamber orchestra or piano

Prizes:

First prize – \$4,000 USD and a professional clarinet donated by Buffet Crampon

Second prize – \$2000 USD

Third prize – \$1,000 USD

The Young Artist Competition is generously sponsored in part by Buffet Crampon, D’Addario Woodwinds, Henri Selmer Paris, and Yamaha.

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

E-flat part is rarely in the texture of the high clarinets; instead it acts as a lead or obbligato voice. In contrast, the bass and contrabass parts are joined throughout, providing both harmonic stability and an ostinato engine through the second half of the piece. The ending is very exciting, propelled by the alto, bass and contrabass clarinets. Aside from the demands of the E-flat part, the work is playable by a very good undergraduate ensemble.

Portrait of a Searcher incorporates fragments of Finnish folk music as well as rock and jazz elements to create a unique sonic quality for this ensemble. The score and parts include a very fine recording by the Finnish Broadcasting Company conducted by Rauno Tikkanen. It is a good work for clarinet choir, and should be performed more often.

– *Osiris Molina*

ADDITIONAL NOTEWORTHY PUBLICATIONS:

CLARINET QUARTETS

Karol Beffa. *Feux d'artifice* pour quatuor de clarinettes. Billaudot, 2013. Duration: 12'10". €35.15

Commissioned by Quatuor Vendôme.

Mike Curtis. *Polyglot* pour quatuor de clarinettes en si \flat . Collection Jean-François Verdier. Billaudot, 2012. Duration: 8'30" €19.24

Commissioned by Quarteto Vintage for ClarinetFest[®] 2009.

RECORDINGS

Follow the Stick. Sam Sadigursky, clarinet; Chris Dingman, vibraphone and marimba; Bobby Avey, piano; Jordan Perlson, drums and percussion; Jason Palmer, trumpet; Ljova, viola. J. Grey/E. de Lange: *String of Pearls*; S. Sadigursky: *Fast Money*, *3+2*, *Mule*, *Do the Dance*, *Austerity Measures*, *Looks Can Be Deceiving*, *Reach*, *Life's Flowering*, *Deadly Sins*, *Touché*, *Heart*, *Math Music*. Brooklyn Jazz Underground Records BJUR 056. Total time 75:11. www.bjurecords.com



Sam Sadigursky was born and raised in Los Angeles, California. Since moving to New York in 2002, he has established an excellent reputation as a multi-instrumentalist performer and an award-winning composer. Sadigursky has received international acclaim for his series of original recordings titled **The Words Project**. These works explore the relationship between poetry and music.

Sadigursky started on saxophone, but also studied clarinet early in his development. He has focused much of his time recently to clarinet. He readily acknowledges the difficulty of the clarinet and its limitations compared to the saxophone, but feels that the clarinet has not been fully investigated from a creative standpoint. Sadigursky has spent a great deal of time listening to the clarinet masters of the past, including Barney Bigard, Benny Goodman, Artie Shaw and Buddy DeFranco. However, he feels that his familiarity with saxophonists John Coltrane, Sonny Rollins, Joe Henderson, Joe Lovano and others allows him to bring a unique perspective to his music.

The music presented on **Follow the Stick** is an eclectic collection of mostly original compositions that are very difficult to define. There are references to jazz, world music, pop, Eastern-European folk music, hard bop and early swing. There are occasions when the music seems to go on for too long, but I find the program as a whole to be quite interesting and engaging for a variety of listeners. One can draw a few parallels to various Benny Goodman ensembles that used clarinet and vibraphone, but that is where the comparison stops.

There are a variety of upbeat tunes, as well as slow introspective compositions.

Many are complex, with varying meters, metric modulations, unusual accents, rhythmic twists and well-structured melodies. Others seem to be simple fragments designed to allow the musicians to freely engage in improvisation. Interestingly, some of these fragments develop in many different directions, while others maintain a single mood throughout. A number of compositions utilize complex and varying vamps, but their repetitive nature is quite appealing and infectious. There are many textures and combinations of instruments explored throughout the recording. Sadigursky's use of bass clarinet on several tracks, as well as the addition of trumpet and viola, adds additional contrast. The lack of a string bass was never a problem for me, which is a testimony to his compositions and the talent of the individual musicians involved. Sadigursky is a fine clarinetist with plenty of technique, but I am most impressed with his musicianship. He is a very expressive performer.

I find myself enjoying this recording more upon repeated listening. It is original and complex, but well paced to keep the listener interested. The musicians



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DEADLINES:

Sept. 1 for the December issue

Dec. 1 for the March issue

March 1 for the June issue

June 1 for the September issue

are excellent and given much room to explore and interact with one another. Sam Sadigursky's contributions as a player and composer are noteworthy. Highly recommended.

– Randy Salman

East Meets West, Vol. II. Jun Qian, clarinet; Jing Zhou, guzheng; Kae Hosoda-Ayer, piano; Jianbing Hu, sheng; Scott Steele, percussion. J. Zhou: *The Four Gentlemen Among Flowers* for clarinet and guzheng; K. He: *Soliloquy – Wings* for solo clarinet; A. Wang: *The Feeble Breeze, The Sullen Spring* for clarinet, percussion and guzheng; Z. Long: *Taiping Drum* for clarinet and piano; C. Yi: *Three Bagatelles from China West* for E-flat clarinet and sheng; J. Qian/J. Hu: *New York Improvisatory Dialogue* for clarinet and sheng; Q. Li: *Wu Song Fights the Tiger* for clarinet and electroacoustic music. Albany Records TROY1528. Total time 59:12. www.albanyrecords.com



The globalization of our instrument continues in new and interesting ways with Jun Qian's second release in his **East Meets West** series. This album features premiere recordings of works by Chinese composers living in the West, underscoring the role traditional Chinese instruments play in a contemporary context. All of these composers have strong affiliations with the University of Missouri–Kansas City Conservatory of Music and Dance, making this school one of the world centers for the study of contemporary Chinese music outside Asia.

Jing Zhou is both the composer and guzheng player of *The Four Gentlemen Among Flowers*, an evocative representation

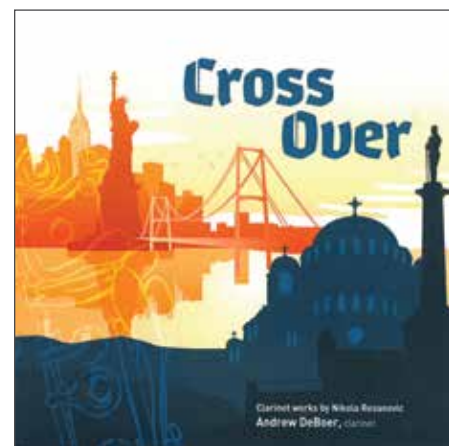
of four Chinese plants: plum blossom, orchid, bamboo and chrysanthemum. In an effort to evoke the *xiao*, a six- or eight-holed flute held like a recorder, Zhou incorporates microtones, multiphonics, trills and tremolos to achieve the elastic and ethereal quality produced by non-keyed instruments. Kay He's unaccompanied *Soliloquy – Wings* is dedicated to Jun Qian and based on the mythological character Jingwei and her demise into the sea. The repeated use of the grace notes and falling off pitch bends represent Jingwei's metamorphosis into a bird. Qiuxiao Li's electroacoustic work *Wu Song Fights the Tiger* incorporates electronic drum and bell percussion sounds to evoke Wu Song's drunken battle with the tiger. The electronics accentuate and act in response to the virtuosic clarinet writing.

American audiences have known of the Pulitzer Prize winner Zhou Long for some time, and his list of accomplishments and honors is extensive. His *Taiping Drum* for violin and piano is featured here in a new arrangement for clarinet and piano by the composer. His music has a more overtly pentatonic melodic language, and while the playing was of very high quality by both players, this work seems more at home for violin than clarinet. Qian shines in a transcription by the composer for E-flat clarinet and sheng of Chen Yi's *Three Bagatelles from China West*. One of the marvels of this album is how the clarinet incorporates contemporary techniques to emulate sounds from ancient Chinese wind instruments. These techniques are more easily adaptable to the flute, but this is the first recording I have heard where this style is convincingly presented on the clarinet. Clarinet and sheng again share the stage in the completely improvised *New York Improvisatory Dialogue* for clarinet and sheng. Qian's description of this collaboration is spot on: this work gets at the essence of the East meets West project. The interplay of wind instruments matching licks is affecting: two master musicians playing off each other in bursts of inspiration. Special mention must be paid to Jianbing Hu, whose sheng playing on this album left me awestruck. Despite recording the album in three different locations, the sound quality is uniformly consistent and balanced.

This album is dedicated to the memory of Baylor students Jack Stewart and Laura Onwudinanti, and Qian honors them with beautifully executed performances of new and important music linking two fertile musical cultures. His technique is very fine, and his tonal flexibility simulating the Chinese wind instrument sound world is always first rate.

– Osiris Molina

CrossOver. Andrew DeBoer, clarinet; Qing Nadia Feeken, piano; Katherine Palmer, clarinet; Melissa Vaughan, clarinet; Matthew Miracle, bass clarinet. Nikola Resanovic: *Sonata* for clarinet and piano; *The Ox and the Lark* for two clarinets; *Four Miniatures* for clarinet trio; *Thunder-Blossom* for solo clarinet; *Analogues* for clarinet and bass clarinet; *alt. music. ballistix* for clarinet and recording. Artist produced. Total time 55:57. www.potenzamusic.com



Andrew DeBoer is on the faculty of the University of Arkansas–Fort Smith and is an active musician and teacher in Arkansas and Oklahoma. This disc is a collection of clarinet works by composer Nikola Resanovic, many of which are premiere recordings. The album title refers to the cross-cultural aspects found in Resanovic's music, which reflect his Serbian and Balkan heritage fused with English and American cultural influences.

DeBoer and pianist Qing Nadia Feeken present an exciting and spirited performance of the *Sonata* for clarinet and piano. The work is comprised of four short, continuous movements whose titles are borrowed from catch phrases popularized by the opening lyrics to "Blue Suede Shoes": "For the Money," "For the

Show,” “To Get Ready” and “Go, Cat, Go!” The sonata was written for Cynthia Krenzle Doggett in 2011.

The Ox and the Lark, originally composed for alto saxophone and clarinet, was written in 2003 for Cynthia and Tom Doggett. The composer adapted the work for two clarinets. DeBoer is joined by Katherine Palmer for a beautiful performance exhibiting a rich variety of colors and expression.

DeBoer performs with Palmer and Melissa Vaughan for a lively rendition of the *Four Miniatures* for clarinet trio. Written in 2012, this work was originally for three oboes and the composer transcribed it for three clarinets or three flutes. The miniatures are titled “Ducks in a Row,” “Levitation,” “Dance of the Figurines” and “Balkan Quick Step.”

Thunder-Blossom is a solo work based on a phrase in one of E.E. Cummings’s poems. Every aspect of the work “blossoms” out of the opening three-note gesture, and the piece is in a simple ABA form. The work was composed in 2014 for DeBoer, and his performance depicts an impressive array of colors and moods.

Matthew Miracle performs with DeBoer in *Analogues* for clarinet and bass clarinet, which was written in 2003 for Peter Wright of the Jacksonville Symphony and premiered at the 2004 ClarinetFest®. This work has three movements: “Arpeggiator,” “Resonant Filter” and “Sample and Hold.” These movements explore an assemblage of styles and colors utilizing the range and palette of the clarinet and bass clarinet. DeBoer and Miracle perform with great energy and character.

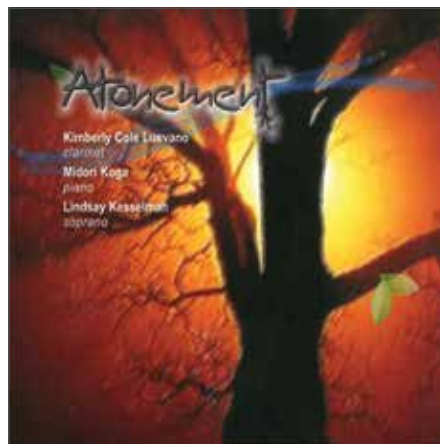
The final work on this album is *alt. music.ballistix*, composed in 1995 for Håkan Rosengren. The title suggests a fictitious internet news group and is an electroacoustic composition scored for solo clarinet and CD. It is divided into four separate movements and, in the words of Resanovic, “is a musical representation of the bizarre realities of our modern era of digital communications and information.”

In the album *CrossOver*, Andrew DeBoer, Qing Nadia Feeken, Katherine Palmer, Melissa Vaughan and Matthew Miracle present a fantastic collection of clarinet works. This recording serves as an excellent journey into the music of Nikola

Resanovic, leaving the listener eager to explore the music further.

– Julianne Kirk Doyle

Atonement. Kimberly Cole Luevano, clarinet; Midori Koga, piano; Lindsay Kesselman, soprano. J. Higdon: *Clarinet Sonata*; K. MacMillan: *The Country Wife*; K. Bunch: *Cookbook*; E. Chambers: *Atonement*. Fleur de Son Classics FDS58028. Total time 63:26. www.fleurdeson.com



Jennifer Higdon’s *Clarinet Sonata* (2011), originally written in 1990 as a viola sonata, fits the range and timbre of the clarinet nicely, with a stylistically diverse range of colors from reflective to energetic and new age. Its two movements offer contrasts mostly of color rather than tempo, living up to their titles of “Calmly” and “Declamatory.” Interesting interplay between both instruments in frequently jagged writing highlights Luevano’s ease in playing large intervals.

The Country Wife (2013) by Kieran MacMillan sets the poetry of Dana Gioia for soprano, clarinet and piano. Lindsay Kesselman’s attractive presentation benefits from colorful support from the piano and the high, floating clarinet. The clarity of diction by Kesselman mostly makes the omission of the text in the liner notes excusable, but the balance of the trio often puts the voice at a disadvantage at softer dynamics. This listener wished for a more forward and commanding presence of the voice. While much of the repetitive writing may well capture the bleak lifestyle of the poem’s protagonist, *The Country Wife* does present some challenges in creating ongoing musical interest. Luevano’s handling of the high clarinet writing is impressive.

Kenji Bunch’s four-movement *Cookbook* (2004) for clarinet and piano provides a contrasting menu of tasty musical styles. Bunch states that he has “an appreciation for a variety of popular musical idioms” and that he hopes to show “the parallels between the sensory experiences of the audible and the edible.” This challenging major work of nearly 20 minutes presents some significant technical hurdles to surmount along the way. And surmount them Luevano does, always taking care to sustain a drive and phrase direction while simultaneously imparting a comfortable sense of technical and rhythmic command.

Atonement (2013) by Evan Chambers sets out to philosophically repair a damaged relationship – this one an environmental catastrophe wrought by man. On a journey through the three movements (“Atonement,” “Dance out the Poison” and “Prayer for the Waters”), Chambers hopes that man might eventually “live in a posture of reverence.” The clarinet and piano are joined by the voice in the reflective third movement.

Looking for new challenges of accessible, conservative/contemporary pieces with an engaging programmatic subtext? Look no further than this fine CD by Luevano. With the exception of the opening, pure *Clarinet Sonata* of Jennifer Higdon, all of the other works effectively capture their respective textual messages in engaging ways. And these days, perhaps more than ever, audiences are drawn to music that has attractive compositional stories to guide their listening.

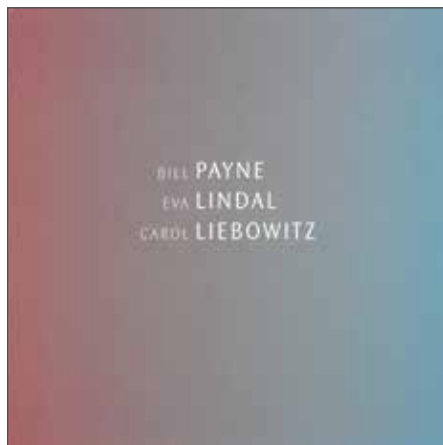
This is simply good clarinet playing. While I feel that Luevano’s fast/strong playing is slightly more engaging than her lyrical work, both ends of the spectrum always make the listener feel comfortable about the convincing musicality and solid grip on those fusillades of notes. A special mention must be made about the piano playing of Midori Koga. She tackles her contrasting roles of accompanist and soloist in a uniformly solid and nicely opinionated manner. The recorded ambiance captures a near-perfect balance between the two instruments, and the co-collaborator feeling adds to the great success of the CD.

The fold-out CD jacket is full of helpful biographical materials about the performers, but most importantly, it contains insightful comments and quotes from all the composers regarding the

structure and creative spark that drove the compositions. Strongly recommended.

– Howard Klug

Payne/Lindal/Liebowitz. Bill Payne, clarinet; Eva Lindal, violin; Carol Liebowitz, piano. B. Payne/E. Lindal/C. Liebowitz: *Ever Since; It Happened This Way; Unspoken; B/E; If Then; Glissade; Preludes; Holus Bolus; What We Are Saying; Blue Flame; 'Til Always*. Line Art Records LA1001CD. Total time 56:33. www.lineartrecords.com



Payne/Lindal/Liebowitz features clarinetist Bill Payne, pianist and vocalist Carol Liebowitz and violinist Eva Lindal. This unusual ensemble (for a jazz album) and Payne's utilization of the chalumeau and middle register of the clarinet immediately made me think of Jimmy Guiffre. Those similarities are where the comparison ends. Guiffre, of course, was the clarinetist and saxophonist of the Woody Herman Band's "Four Brothers" fame. He was an avid explorer in cool jazz, free-form jazz and Third Stream music, who often put ensembles together with unexpected instrumentation.

I would not really call this a jazz CD, but rather an improvised, free-form music recording. Other than relying solely on improvisation, and occasionally foraying into bending notes and jazz-like articulations, the playing is really more evocative of 1960s art music with aleatoric elements.

Payne's clarinet sound is orchestral, a departure from most jazz clarinetists, especially those who first played saxophone. He does use some colorations to present a wider sound palette, but his sound is generally focused and always pleasant. His musical ideas are intriguing and thoughtful.

The interaction between Payne and Liebowitz is very good. Lindal mostly seems to play in contrast with the other artists. Contrast is good, of course, but I would have preferred more interactive explorations. Payne reacts and interacts with Lindal more effectively than she does with him. The ensemble's most successful interaction occurs in the eighth track, *Holus Bolus*. In this track, they obviously embarked in a unified direction, explored it together and finished without any tangential distractions.

My only complaint about this recording is that it lacks a booklet. There is no information about any of the artists beyond their instruments and the date and location of the recording. I believe that some explanation of the project, its motivation and biographical information would have been a nice addition to the disc.

Overall, I believe this recording is well conceived and executed. The musicians do succeed in telling a coherent story from the first track to the last and keep the listener engaged throughout – a task not easily achieved with this style of music. I recommend purchasing this album, but also reading about the musicians on the internet to give yourself a "virtual record booklet." It will enhance your experience!

– Benjamin Redwine

Triple Dutch. Kurios Clarinet Quartet: Boujke Musch, E-flat and B-flat clarinet; Peter Koetsveld, clarinet; Corien Hoepman, clarinet and basset clarinet; Mark Snitselaar, bass clarinet. J. Andriessen: *Clarinet Quartet*; H. Tomp: *Clarinet Quartet No. 2*; F. den Herder: *Clarinet Quartet*. Artist produced. Total time 51:40. www.kuriosklarinetkwartet.nl



The Kurios Clarinet Quartet is a Dutch quartet founded in 2002, which takes its cues from its predecessor, the Netherlands Clarinet Quartet. The latter group commissioned and performed clarinet quartets in the late 1970s by leading Dutch composers. Among these were works by Jeff Hamburg, Tristan Keuris and Tom de Leeuw. The Kurios Clarinet Quartet carries on this tradition in their latest release. The quartets on this CD by Tromp and den Herder were composed for and premiered by Kurios, while the Andriessen quartet, composed for Netherlands, makes its first recorded appearance here. The CD presents listeners with a variety of textures, in part due to each work's particular scoring.

Jurriaan Andriessen (1925-1996) came from a renowned Dutch family of artists and musicians. He has composed music for Dutch films as well as important occasions, such as the ceremonial music composed for the coronation of former Queen Beatrix in 1980. His clarinet quartet is scored for E-flat soprano clarinet, two B-flat soprano clarinets and bass clarinet and, like his other output, uses classical forms.

The opening *Allegro giocoso* movement is in sonata-allegro form and begins with a declamatory homorhythmic opening statement, which then weaves sinuous contrapuntal lines in all voices throughout much of the remaining exposition. The development is lively, featuring a wide variety of textures including an occasional statement in unison. The lyrical second movement, marked *Lento*, is in ternary form and features *ad libitum* cadenzas filled with trills and arpeggiated flourishes in the outer sections. This is contrasted by a middle section with a "skipping" melody in the E-flat clarinet against hymn-like chords in the lower clarinets. The Scherzo movement contrasts dance-like fugal statements against dissonant, homophonic phrases. As with traditional form, the middle section is relaxed and more sparsely textured. The final Rondo movement features furtive shifts of patterns and textures with a rhythmically charged and technically brilliant codetta.

While complex due to the use of a contemporary harmonic language, Andriessen's quartet remains accessible due to its use of traditional forms and a variety of interesting textures and colors. Kurios's

exemplary performance is yet another reason to find the work so attractive. From E-flat soprano to bass clarinet, there are four beautifully blended, equally matched tonal concepts and a singleness of interpretive purpose.

If the outer works on the CD are neoclassical in their bent, the middle work (Tomp's *Clarinet Quartet No. 2*) is much more romantic in spirit, with clearly delineated phrases, the use of tonal centers, and the more standard clarinet configuration of three sopranos and bass.

The opening Allegro moderato movement is in sonata-allegro form, moving from minor to major mode and back again. The mostly lyrical Andante movement makes a similar harmonic journey with a contrasting staccato middle section reminiscent of a string quartet's pizzicato. The final Allegro features jaunty themes against the perpetual momentum of triplet eighths and a charming closing statement.

Fran den Herder's *Clarinet Quartet* from 2004 is scored for E-flat and B-flat soprano clarinets, basset clarinet and bass clarinet, which gives the work its distinctive color. The four-movement work has a harmonic language similar to the quartet by Andriessen.

The first movement is in sonata form and has an opening statement in unison which returns throughout the movement. The call-and-response statements between the E-flat and B-flat clarinets are interesting textural juxtapositions, as is the pitting of the low clarinets against Musch's dexterous E-flat playing. The "Tempo Blues" movement appropriates American jazz, replete with delicious note bends from Musch's E-flat clarinet, as well as long bluesy phrases with fill-ins. Syncopation, swing rhythms and a final flatted sixth chord complete the impression. The fleeting Scherzo is a virtuoso *tour de force* for all members of the Kurios ensemble, demanding and receiving precision ensemble playing. The finale, Poco Allegro, is a theme with 10 variations. Levity is brought to bear in the eighth variation, which includes the cuckoo's call from Beethoven's Sixth Symphony and the "fate" motto from the same composer's Fifth. A final fugue with its insincere *gravitas* and an effervescent codetta in 6/8 conclude the movement.

These three outstanding recent works for

the clarinet quartet genre, as well as their refined artistic performances, make this CD a formidable addition to the libraries of both amateurs and connoisseurs.

— Scott Locke

RECENT ARRIVALS

Clarinet Compositions by Antonio

Fraioli. Giovanni Punzi, clarinet; Calogero Palermo, clarinet; Valeria Serangeli, clarinet; Dimitri Bokolishvili, clarinet; Stark Quartet; Clarinopera Ensemble; Suggestioni String Quartet. A. Fraioli: *My Funny Paola* for clarinet and clarinet choir; *Quattro Pezzi* for clarinet solo; *Suggestioni* for clarinet and string quartet; *Rhythm Changes* for clarinet solo; *Playing Together* for clarinet quartet. Accademia Italiana del Clarinetto AIC009. Total time 51:24. www.accademiaitalianaclarinetto.com

Bridging. Lajos Dudas, clarinet; Philipp van Endert, guitar; Martin Gjakonovski, bass; Kurt Billker, drums; German Chamber Academy conducted by Leo Siberski. A. Webern: *Five Sets for String Orchestra*, Op. 5; L. Dudas: *Three Intermezzi* and *Balletmusic in Four Sets* for jazz clarinet and string orchestra; B. Bartok/L. Dudas: *Hungarian Pictures*. Jazzsick Records 5088 JS. Total time 46:52. www.jazzsick.com

Max Reger: Music for Clarinet

and Piano. Alan R. Kay, clarinet; Jon Klibonoff, piano. M. Reger: *Albumblatt*, WoO II/13; *Sonata in A-flat Major*, Op. 49, No. 1; *Sonata in F-sharp Minor*, Op. 49, No. 2; *Sonata in B-flat Major*, Op. 107; *Tarantelle*, WoO II/12. Bridge Records BRIDGE 9461. Total time 71:58. www.bridgerecords.com

Enrapture. Ken Peplowski, clarinet; Ehud Asherie, piano; Martin Wind, bass; Matt Wilson, drums and percussion. D. Ellington: *The Flaming Sword*; H. Warren/L. McCarey/H. Adamson: *An Affair To Remember*; J. Lennon/Y. Ono: *Oh, My Love*; L. Bricusse/A. Newley: *Cheer Up, Charlie*; N. Coward: *I'll Follow My Secret Heart*; H. Nichols: *Enrapture*; P. Erskine: *Twelve*; B.

Herrmann: *Vertigo Scene D'Amour/Madeleine*; B. Manilow/J. Mercer: *When October Goes*; T. Waller/A. Razaf: *Willow Tree*. Capri Records 74141-2. Total time 53:00. www.caprirecords.com

Embrace. Seunghye Lee, clarinet; Evan Solomon, piano. R. Schumann: *Im wunderschönen Monat Mai*; *Kinderszenen*, Op. 15, No. 1; *Träumerei*; G. Fauré: "Sicilienne" from *Pelléas et Mélisande*; *Berceuse*, Op. 16; G. Pierné: *Canzonetta*, Op. 19; A. Dvorak: *Songs My Mother Sang*; P. Mascagni: "Lola" from *Cavalleria Rusticana*; F. Chopin: *Nocturne in C minor*, Op. Posth.; A. Ilinsky: *The Butterfly*; E. Grieg: "Solveig's Song" from *Peer Gynt*; S. Rachmaninoff: "Adagio" from *Piano Concerto No. 2*; E. Grañados: *Danza Espanola*; Op. 37, No. 5; G.F. Handel: *Lascia ci'io pianga*; A. Rubenstein: *Melody in F*; J.S. Bach: *Siciliano*; C.W. Gluck: *Melody-Dance of Blessed Spirits*; F. Schubert: "Der Lindenbaum" from *Winterreise*. Summit Records DCD 577. Total time 50:20. www.summitrecords.com

Orgelwind. Marco Santilli, clarinet; Ivan Tibolla, organ. M. Santilli: *Serenada in minur*; Hesse: *Musik des Einsamen*; Indaco: *D'altronde*; *Al nocciolo delle cose*; *An Ort und Stelle*; I. Tibolla: *Milonga*; *Preludio*; *Bagatella per organo*; *Kinderspiel*; *Bambina di nebbia*; C. Monteverdi: *Sì dolce è il tormento*; A.R. Luciani: *Chanson Balladée*; P. Glass: *Koyaanisqatsi*; Trad.: *La pastora e il lupo*; *Victimae pascali laudes*. Artist produced. Total time 43:31. iTunes and Amazon.com

Martin Amlin: Music for Flute, Clarinet

and Piano. Michael Webster, clarinet; Leone Buyse, flute; Fenwick Smith, flute; Martin Amlin, piano. M. Amlin: *Intrada* for two flutes and piano; *Sonata* for clarinet and piano; *Morceau de Concours* for flute and piano; *Three Etudes on Intervals* for piano solo; *Sonata No. 2* for flute and piano; *Trio Sonatina* for flute, clarinet and piano. Albany Records TROY 1567. Total time 65:44. www.albanyrecords.com

Glazbena etno kutijica – Clarinet

Unlimited. Bruno Philipp, clarinet; Rucner String Quartet: Ivana Penić Defar, violin; Ana Paula Knapić Franković, violin; Dunja Bontek,

violin; Dragan Rucner, viola; Snježana Rucner, cello. B. Kovacs: *Sholem alekhem, Rov Feidman!*; P. D’Rivera: *Konradanza*; M. Mores: *Taquito militar*; S. Nichifor: *Carnyx*; E. Cossetto: *Tri karaktere*; G. Feidman: *Tri hasidske melodije*; Trad.: *The Happy Nigun; Seven Forty in the Morning; Rabby Chaim’s Dance*; N. Goddar: *Clarinet Unlimited*; B. Papandopulo: *Molto tranquillo e espressivo*; M. Makar: *SlavETNONija*; B. Milosevic: *Orijentalna elegija*. Aquarius Records CD 570-15. Total time 56:44. iTunes and Amazon.com

Solace. Seunghee Lee, clarinet; Evan Solomon, piano. M. Ravel: *Kaddish*; C. Gounod: *Ave Maria*; M. Mangani: *Pagina D’Album; Ave Maria-Adagio for Strings*; H. Purcell: *When I am Laid in Earth*; E. Cortazar: *L’Adieu*; V. Vavilov: *Ave Maria*; W.A. Mozart: *Lacrymosa*; H. Villa-Lobos: *Bachianas Brasileiras No. 5*; Trad.: *Danny Boy*; H. Lee: *A*

Story of Ups and Downs; D. Kim: *Gagpoa*; F. Mendelssohn: *On Wings of Song*; H. Arlen: *Over the Rainbow*; A. Albert: *Reflections*; K. Routledge: *My Peace*; J.S. Bach: *Sleepers Wake*. Artist produced. Total time 56:09. www.musicasolis.com

American Images 7. The Verdehr Trio: Walter Verdehr, violin; Elsa Ludewig-Verdehr, clarinet; Silvia Roederer, piano; David Renner, piano; Deborah Moriarty, piano. J. Hutcheson: *Rondo Brillante and Nocturnes of the Inferno*; P. Madsen: *Sea Change 2*; D. Winkler: *Warhol Appassionata*; G. Gershwin: *Promenade*. Crystal Records CD 972. Total time 68:05. www.crystalrecords.com

Spanish Songs & Dances. Cuarteto Manuel de Falla: Enrique Pérez Piquer, Adolfo Garcés Sauri, Jorge Gil, José Vicente Selva, clarinets. M. de Falla: *Fantasia sobre “El Amor Brujo”*; *Suite de danzas*; J. Turina: *La oración del torero*;

I. Albéniz: *Cádiz; Granada; Cuba; Asturias*; E. Granados: *Piezas escogidas*. QTV Classics QTV 008. Total time 73:00. www.qtvclassics.com

Música Virtuosa, Vol. IV. Josep Fuster, clarinet; Isabel Hernández, piano. R. Grimal; *Romanza*; D.G. de la Rubia: *Suite*; M. Olm: *Preludios del silencio*; J.M. Pladevall: *Balada i rondó*; G.M. Steurer: *El despatx de Sant Pere*; M. Pardo: *El laberint de la nit*; J.R. Pico: *Caprici Boreal*; J.B. Meseguer: *Emiran*. Columna Música 1CM0341. Total time 53:36. www.columnamusic.com

Trio Solari. Sean Yung-Hsiang Wang, violin; Chad Burrow, clarinet; Amy I-Lin Cheng, piano. D. Milhaud: *Suite for Violin, Clarinet and Piano*, Op. 157b; A. Khachaturian: *Trio for Clarinet, Violin and Piano in G Minor*; E. Knight: *Sea of Grass, Ocean of Sky*; B. Bartók: *Contrasts*. Centaur Records CRC 3485. Total time 69:23. www.centaurrecords.com

AUDIO NOTES

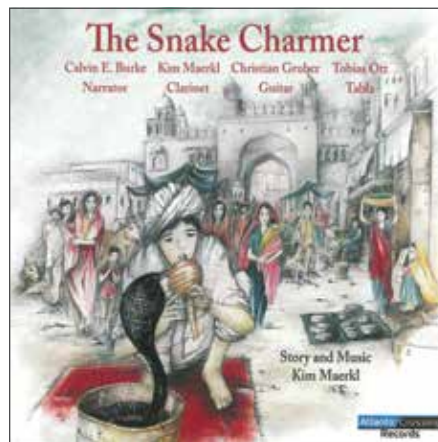
by Christopher Nichols

Each day that I receive a new recording in the mail or an inquiry about a submission, I am reminded of the depth and breadth of scholarly and creative activity explored by clarinetists around the globe. This edition of “Audio Notes” highlights two exceptionally unique and intriguing recording projects that previously appeared in March 2016’s “Recent Arrivals”: **The Snake Charmer** and **Tornado Project: Trios for Flute, Clarinet and Computer**.

The Snake Charmer presents a complete performance of American clarinetist, composer, producer and author Kim Maerkl’s interdisciplinary work of the same title. Maerkl studied with Larry Combs and Robert Marcellus and holds degrees from Indiana University and Northwestern University. As a Fulbright scholar, Maerkl studied in Germany where she received an artist diploma from the Freiburg Conservatory. Her works have been performed throughout Germany and her publications are distributed worldwide by publishers in Europe and North America.

The Snake Charmer is scored for narrator, clarinet, guitar and tabla (a pair of Indian hand drums of contrasting size and timbre), and recounts the tale of Shiba, set in the year 1607. Shiba lives in a grass-roofed hut with his mother and his cobra, Bonji. Empress Mumtaz Mahal strolls through the marketplace of Agra, India, where she becomes captivated by Shiba’s artistry and invites him to perform at the palace. This arouses jealousy, which in turn endangers Shiba’s life.

The composition is unique in regard to both instrumentation and purpose. It



is specifically geared towards educational outreach, with an entertaining and exotic tale appropriate for a wide range of listeners. The complete performance presented on this disc is less than 37 minutes, which is an ideal duration for educational concerts in school settings. This is perhaps the first interdisciplinary project I have encountered on disc that meets these criteria!

Maerkl’s clarinet performance is superb with impeccable intonation; a warm, rich, complex and flexible tone; fluid technique throughout the range of the instrument; and mature phrasing instincts. Each of the collaborative artists – Calvin E. Burke (narrator), Christian Gruber (guitar) and Tobias Ott (tabla) – is accomplished in his own right. The trio of clarinet, guitar and tabla provides the necessary ambience to transport the listener to Shiba’s world, which is convincingly described by Burke in a tone somewhat reminiscent of James Earl Jones. Excellent engineering and production maintain perfect balance among the performers and effectively capture the quality of the musicianship.

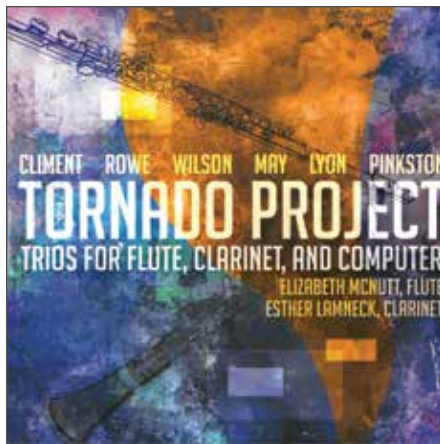
This interdisciplinary project has multiple possibilities for either recorded presentation or live performance in a

variety of settings. Those desiring a copy of the CD should visit www.atlantic-crossing.com. Also, the score is available through the same website in a clarinet and piano version, which should relieve those lacking the seemingly requisite guitar and tabla. Additionally, a 25-page teacher's guide is available for free download with suggested activities and discussion in "The Art of Stories & Music" section found under the discography tab. This receives my recommendation, especially for those in search of high-quality educational programming!

Composers Ricardo Climent and Paul Wilson collaborated to develop *The Tornado Project*, which is a set of commissioned works for flute, clarinet and computer-generated sound inspired by the image of winds and wood flying through the air. Since 2007, these pieces have received performances by clarinetist Esther Lamneck and flutist Elizabeth McNutt at festivals and conferences such as the SEAMUS (Society for Electro-Acoustic Music in the United States) Conference, International Computer Music Conference and New York City Electroacoustic Music Festival.

Tornado Project: Trios for Flute, Clarinet and Computer presents commissioned works by composers Ricardo Climent, Paul Wilson, Andrew May, Eric Lyon, Robert Rowe and Russell Pinkston. Although each composition uses the same instrumentation, the wide range of sonorities available through electronic music creates an incredibly varied listening experience.

A full summary of each composition is impossible due to space limitations, but each work explores the possibilities available in the pairing of live performers with computer. For example, Climent's *Russian Disco* utilizes a digital score with a mosaic of pre-composed sonic cells. The score is displayed on a monitor, which allows the live musicians to modify the score's layout during a concert. Climent found inspiration in the manner in which sushi travels on a carousel belt in certain Japanese restaurants and the mental decision-making process to pick it up. Finally, the computer reconstructs pre-notated musical fragments at the micro-level, which provides a framework for restricted improvisation and interaction between the live musicians and the computer.



Critically acclaimed New York City-based clarinetist Esther Lamneck is a versatile performer and an advocate of contemporary music, known for her work with electronic media including interactive arts, movement, dance and improvisation. Lamneck is a professor of music at New York University. Flutist Elizabeth McNutt is internationally recognized for her performances of innovative contemporary and electroacoustic music and has premiered approximately 200 compositions. Her recordings are found

on the CRI, SEAMUS, Ravello, Navona, Innova and Centaur labels. She is currently on the faculty at the University of North Texas.

The performances of Lamneck and McNutt are truly world class. They each have a unique, attractive sonority with an incredibly diverse palette of tone color. Their mastery of the full gamut of extended techniques is astounding, including improvisation with these techniques. In some instances, such as Climent's *Russian Disco*, the performers have some restriction, but others allow for more freedom in this regard.

This literature may interest flute and clarinet duos, as it could provide a textural contrast to a program of the wide array of literature available for that combination. Those intrigued should find the accompanying website (www.ravellorerecords.com/tornadoproject) helpful, as it includes comprehensive liner notes, detailed composer and artist biographies, study scores and multimedia content.

Both of these projects are truly innovative and valuable. I encourage our readers to explore each one thoroughly! ❖

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Hysterically Speaking...

by Eric Hoepfich

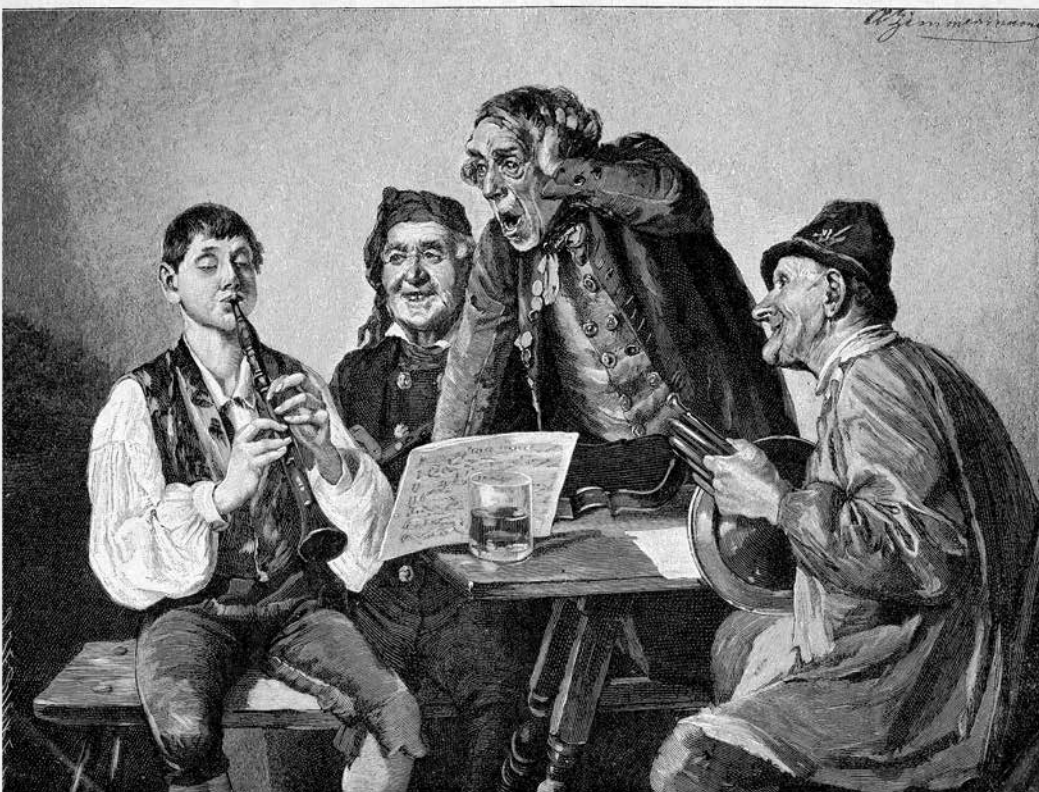
If beauty is in the eye of the beholder, as the saying goes, then perhaps one might say that melody and harmony are in the

ear of the listener. Here, we have the not-unusual conflict between a violinist and a clarinetist, rather starkly drawn as a class distinction between a bewigged

court musician and a simple peasant boy from the local village. Given the boy's look of delirious satisfaction, we might be tempted to side with the violinist, who is screaming "*Falsch!*" (wrong; out of tune). The little drama, no doubt unfolding in a local tavern, is heightened by appreciative looks from the clarinetist's companions, a Loden-hatted horn player and another crony who appears to be holding a flute.

The clarinet is rendered with little detail, but it appears to be a somewhat simple model for the late 19th century, with few keys and a narrow mouthpiece.

Signed "A. Zimmermann" in the upper right corner, one suspects the engraving might be based on a work by August Albert Zimmermann (1808-88), a German painter active in Austria, Italy and Germany. Although Zimmermann's specialty was landscape painting, it is possible he knocked off the odd caricature later in life, when settled in Munich. ❖



Falsch! Nach dem Gemälde von A. Zimmermann. (S. 35.)

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