

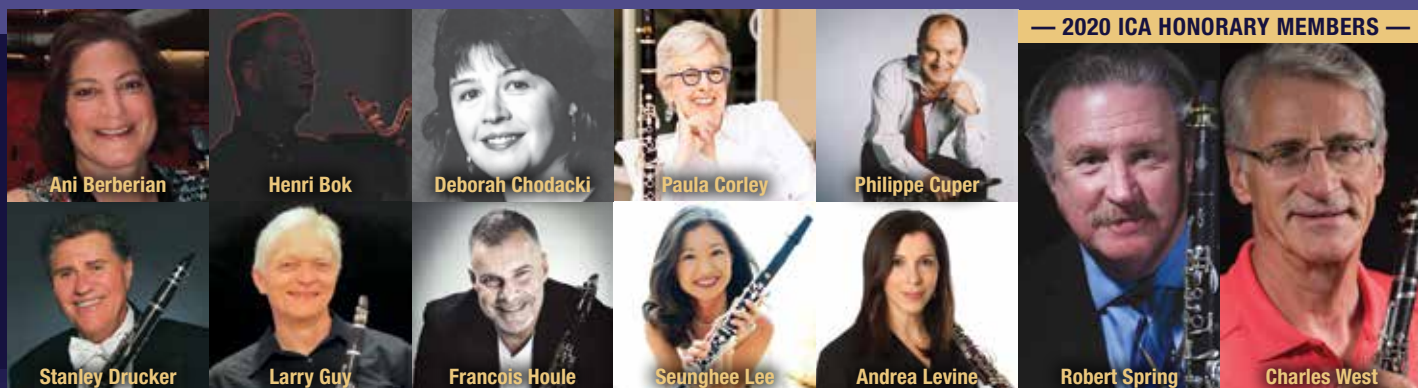
# The Clarinet

Vol. 47 • No. 2

March 2020



INTERNATIONAL  
CLARINET  
ASSOCIATION



Interview with Robert Spring | Rediscovering Ferdinand Rebay Part 3  
A Tribute to the Hans Zinner Company | The Clarinet Choir Music of Russell S. Howland





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# The President's Message



Mitchell Estrin

Dear ICA Members,

It is once again time for the membership to vote in the biennial ICA election of officers. You will find complete information about the slate of candidates and voting instructions in this issue. As you may know, the ICA bylaws were amended last summer to add the new position of International Vice President to the Executive Board. This position was added in recognition of the ICA initiative to engage and cultivate more international membership and participation. The new position builds on the ongoing initiative which began with the position of International Representative and more recently with the appointment of a Chair of International Relations. This new board position will be voted on by the membership in the 2020 election and we look forward to welcoming the winning candidate to the Executive Board. Please remember to vote!

I want to invite everyone to consider participating in the ICA Adopt-A-Member program. The Adopt-A-Member program is in place to connect ICA members with potential members from around the world who are in need of financial sponsorship. The ICA's role in this project is simply to match donors with potential members who have expressed a financial or logistical need. The costs are minimal and the educational and fraternal benefits to the recipients are far-reaching. The ICA is very grateful to Past President F. Gerard Errante for facilitating this important program. For more information, please visit: [www.clarinet.org/membership/adopt-a-member](http://www.clarinet.org/membership/adopt-a-member).

I know we are all looking forward to ClarinetFest® 2020 in just a few short months! The Reno Artistic Leadership Team has put together a fantastic lineup of artists, as outlined in this issue. Don't forget to make your plans to come to Reno for what promises to be a great festival!

Thank you to Past President Caroline Hartig and Chair of International Relations Luca Saracca for their excellent work to further internationalize the association and for successfully recruiting a number of new country chairs from around the world. Welcome to new country chairs George Georgiou of Cyprus, Lara Diaz of Spain, Igor Frantisak of the Czech Republic, Kyrill Rybakov of Russia and Cosmin Harsian of Romania! We are most grateful to all of our continent and country chairs for helping to introduce the ICA to so many clarinetists around the globe.

A quick reminder for everyone to please encourage your students and colleagues to enter the ICA competitions as the application deadlines are rapidly approaching.

Sending best wishes to everyone.

Musically yours,

Mitchell Estrin

President, International Clarinet Association

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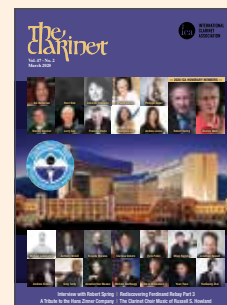
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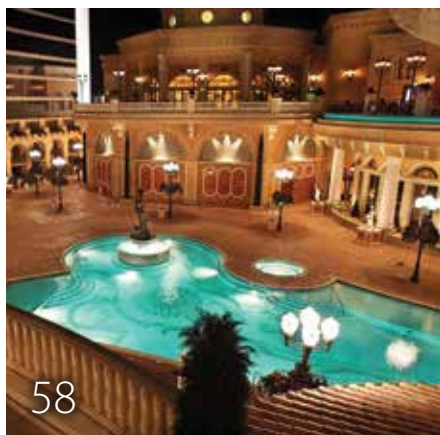
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# Clarinetes

## SECOND HONG KONG CLARINET FESTIVAL

by Maria Wong

Three years after the successful inaugural edition of the Hong Kong Clarinet Festival in 2016, the festival returned September 2-4, 2019 with an exciting and rich program.

The five-day festival, presented by Tom Lee Music and sponsored by Buffet Crampon, included an open master class, private teaching lessons, a clarinet competition and a Clarinet Masters concert as the finale. We were pleased to see the festival grow into a great music exchange platform for clarinet enthusiasts to showcase their passion and prowess.

The number of applicants this year was extremely encouraging due to the expansion of categories for the Buffet Crampon Clarinet Competition, which is now open to both students and amateur clarinet enthusiasts. The winner of the open class solo, Chair Siu Chung, was presented with the new Tradition clarinet sponsored by Buffet Crampon in recognition of his efforts.

We were honored to have acclaimed French clarinetists Florent Héau and Jean-Marc Volta, as well as industry delegates, musicians and educators Andrew Simon, John Schertle, Michael Campbell, Yiu Song Lam, Lo Hau-Man and Schyler Fung serving as our jurors.

The French masters also taught a clarinet master class, which proved to be extremely beneficial to the participants and students who received mentorship.

At the final Masters Concert, Héau and Volta performed alongside local Hong Kong clarinetists from the Clarinet Masters and Music Office Alumni Clarinet

Ensemble. The concert was conducted by Martin Choy. There were also special guest performances from the Hong Kong Philharmonic Orchestra clarinet quartet – Andrew Simon, John Schertle, Lorenzo Iosco and Wai Lau, who were accompanied

by the superb pianist Warren Lee. The phenomenal stage was shared with 20 young clarinetists from local and overseas institutions in the final mass ensemble, bringing the concert and the festival to a spectacular end.



Open Class Buffet Crampon Competition winners and judges from left to right: Michael Wong Chun Yin (2nd prize), Chair Siu Chung (winner), Professor Yiu Song Lam, Jean-Marc Volta, Florent Héau, Vincent Fong Shing (3rd prize)



## 2ND INTERNATIONAL CLARINET CONFERENCE IN KRAKOW

by Barbara Borowicz and Evan Lynch

The second annual International Clarinet Conference in Krakow took place November 27-30, 2019, at the Academy of Music in Krakow, Poland. Under the artistic leadership of Barbara Borowicz, clarinetists gathered from all around the world to discuss, perform and present on the topic: "The importance of articulation as a means of expression in clarinet performance from the classical era to present day." Clarinetist performers included Jean-Francois Bescond (France), Jean-Michel Bertelli (France), Alessandro Carbonare (Italy), Nicholas Cox (England), Jean-Marc Fessard (France), George Georgiou (Cyprus), Evan Lynch (USA), Matthias Müller (Switzerland), Antonio Tinelli (Italy), and from Poland: Janusz Antonik, Barbara Borowicz, Paweł KroczeK, Piotr Lato, Tomasz Sowa and Robert Stefański.

Participants of the conference were able to attend an even balance of master classes, lectures and recitals. All guest clarinetists presented lectures and performed recitals that focused on the conference's main topic of articulation. Only a few of the many highlights are included below.

Thursday and Friday were filled with informative lectures on articulation by Alessandro Carbonare: "The Art of Clarinet Articulation and Sounds," Barbara Borowicz: "Articulation as a Form of Expression in Select 20th Century Polish Works," Paweł KroczeK: "Polish Soloist, Composer and Pedagogue Józef Madeja's Use of Articulation," Antonio Tinelli: "The Use of Language in Phrasing Through Brahms Sonatas," Matthias Müller: "Interpretation of the Mozart *Concerto* for Concerts and Auditions," Nicolas Cox: "What Do the French Classicists Teach Us About Articulation in Classical Music," Jean-Francois Bescond: "Reeds and Articulation," George Georgiou: "Tonguing at a Young Age, How Language Affects the Quality of Tonguing," Evan Lynch: "Double Tongue Troubleshooting," Robert Stefański: "The Significance of Articulation in Select 21st-Century Polish Works," Jean-Marc



2019 International Clarinet Conference performers and participants

Fessard: "Clarinet Articulation, Not Just a Tongue Story..." and Jean-Michel Bertelli: "Articulation in the Repertoire of the Clarinet from the Classic to Present Day."

Each day was capped by beautifully performed concerts by invited artists. One of the highlights of the week was Wednesday evening's headliner concert featuring Alessandro Carbonare and pianist Monaldo Braconi. The entire program was *carte blanche*, filled with unexpected feats of superhuman performance and jaw-dropping musicality. On Thursday evening's concert, Matthias Müller

surprised the audience by including jazz improvisation in the final variation of Rossini's *Theme and Variations*! Friday and Saturday's closing concerts featured the amazing talents of Jean-Michael Bertelli, Nicholas Cox and Jean-Marc Fessard.

Special thanks to the conference partners: Henri Selmer Paris, D'Addario and Yamaha. Also, congratulations to Professor Andrzej Godek, Barbara Borowicz, faculty accompanist Wioletta Fluda-Tkaczyk and all of the Krakow Academy of Music students that made this event such a huge success.

### KEY CHANGES AND CLOSING CHORDS

Compiled by Jessica Harrie

**KEY CHANGES:** Jonathan Cohen won the audition for section principal clarinet of the Auckland Philharmonia Orchestra.

**CLOSING CHORDS:** Legendary French clarinetist and ICA Honorary Member Guy Deplus passed away on January 14, 2020, at the age of 95. A tribute will appear in an upcoming issue of *The Clarinet*.

*Information in this column is gathered from the Clarinet Jobs Facebook Group and submissions to clarinetnews@gmail.com.*



## NEWS FROM HUNGARY

by *Bence Szepesi*

Two clarinet/saxophone summer camps were organized in Hungary in summer 2019 with great success.

The first event, called Clarinet and Saxophone Camp in Békéscsaba, is an annual summer camp for young Hungarian clarinet and saxophone students led by Hungarian university and high school professors. Békéscsaba is a mid-size city in the southeast part of Hungary, only 20 km from Romania. The summer camp is very popular among Hungarian students and has proven success as it has been held every summer for the last 14 years!

During this year's camp, Hangszerklinika, a leading wind instrument shop in Budapest, held an instrument exhibition. The camp also included its own saxophone competition judged by the camp teachers, which celebrated its sixth anniversary in this year's edition. The competition, István Köles Saxophone Competition, is named after the former Vice Mayor of Békéscsaba City István Köles, an educated jazz saxophonist and clarinetist who passed away six years ago. The closing ceremony of the camp is a big outdoor concert with all students performing together in the main square of the city. The camp is organized by Gyula Gyenge (clarinet professor of Conservatory of Music in Békéscsaba) and István Varga (clarinet professor of Ferenc Liszt Academy of Music, Budapest).

The other significant and unique clarinet and saxophone summer camp in Hungary is called BalatonSAX. It is the only international summer academy in Hungary for clarinetists and saxophonists. From July 28 to August 5, 2019, the third edition of the event was held with great success. In the last three years, more than 100 students from 10 countries and more than 20 internationally renowned professors from all over the world were invited and spent a week at the coast of the beautiful and largest lake in Central Europe: Balaton. The annual summer academy is held in Révfülöp on the coast of the lake in the Lajos Ordass Lutheran



2019 Clarinet and Saxophone Camp in Békéscsaba closing concert

Congress Center.

This year the distinguished team of the professors were: Yehuda Gilad (clarinet, USA), Milan Rericha (clarinet, Czech Republic), Bence Szepesi (clarinet, Hungary), Paul Cohen (saxophone, USA), David Brutti (saxophone, Italy) and Markus Holzer (saxophone, Austria). During the busy week, more than 40 foreign and Hungarian students and

professors had four concerts with soloist, chamber music and orchestras performing and enjoyed instruments and accessories exhibitions by RZ Woodwinds Czech and Rampone & Cazzani Saxophones Italy. At the end of the BalatonSAX Academy as usual, all the participants gave a huge outdoor concert led by all professors in front of 600 people at the main stage of Balatonfüred, the capital of Lake Balaton.



BalatonSAX participants and faculty



# THE SWISS CLARINET ORCHESTRA

by Susanna Frasnelli

After the success of the 2018 Clarinet Day in Lugano, Switzerland, the Swiss Clarinet Society (SCS) commissioned Marco Santilli to conduct the newly formed Swiss Clarinet Orchestra with the intention of bringing together instrumentalists from all over Switzerland. The SCS is relatively small, as Switzerland is a small country. There are around 170 active members. The orchestra currently consists of about 45 players. The first performance of the group was held on November 2, 2019, at the Bern Conservatory during the annual symposium of the SCS. Works performed at this concert, including selections by Bernard Hermann and Clare Fischer, can be heard in videos posted by the orchestra on YouTube.

Marco Santilli was born in Locarno (Switzerland) and grew up in Giornico. After receiving diplomas for orchestra, teaching and clarinet soloist (Premier Prix de Virtuosité at the Conservatories of Zurich and Lausanne), he devoted himself to improvisation and composition by mixing various influences for a style that escapes classifications. He has published six albums under his name and has performed in Europe, Asia and

the U.S. As well as working as arranger of the cycle “Geschichten erzählen mit Musik” at the Zurich Opera House, he is also the conductor of the newly founded Swiss Clarinet Orchestra and is a member of the SUIISA Distribution and Works Committee. On November 26, 2019, Santilli was interviewed in Zurich by Susanna Frasnelli about his role with this new group.

**SUSANNA FRASNELLI:** *Marco, it's been a while since we have seen you conducting. What prompted you to hold the baton again?*

**MARCO SANTILLI:** After the 2018 Clarinet Day in Lugano, where I conducted a clarinet choir from across Switzerland and a clarinet big band for the first time, the committee of the SCS decided to entrust me with the newly formed orchestra. I missed this dimension, thanks to which I always discover a hidden side of me.

**SF:** *Do you have any role models?*

**MS:** Not exactly. In my opinion, it is favorable for a director to be also an instrumentalist, arranger and composer to better interpret a score and put themselves in the shoes of the individual musicians. In this sense, I

have great respect for André Previn, Duke Ellington and Leonard Bernstein.

**SF:** *Who are the participants in the Swiss Clarinet Orchestra?*

**MS:** There are 45 clarinetists between 17 and 87 years old, from the various Swiss linguistic regions, of various levels and with different musical experiences, 75% amateurs and 25% professionals. They have in common the fact of being motivated, eager to learn and well prepared.

**SF:** *What is the sound of a clarinet choir for you?*

**MS:** You can get more than one sound! Citing the works we performed, in *Koyanisqatsi* by Philip Glass, the sound comes close to that of the original organ. In the *Prelude from Psycho* by Bernard Hermann (originally for strings), the low-medium registers seems to sound like violas and cellos. In other pieces, when the alto and bass clarinets play in the high register, you get closer to the brass. It is important to have a wide palette of colors, especially in a group of instruments of the same family.

**SF:** *For the first concert you weren't alone on stage...*

**MS:** I happened to hear the talented Bernese beatboxer Marzel (Marcel Zysset) live and it was immediately clear to me! For a couple of tunes, he was our special guest, giving us a very important rhythmic contribution.

**SF:** *The rehearsals are held in three languages. How come?*

**MS:** There is a lot of talk about multilingualism in Switzerland, a wealth that is not sufficiently valued. Rehearsing in German, French and Italian, I want to give a concrete sign. After all, we are still an orchestra with people from all over the nation. They seem to appreciate the idea.

*Inquiries from players who would like to join the Swiss Clarinet Orchestra may be addressed to: marco.santilli@me.com*



Marco Santilli conducts the Swiss Clarinet Orchestra





Photo by Amber Lievre

Potsdam Clarinet Summit headlining artist Michael Lowenstern poses with participants

## POTSDAM CLARINET SUMMIT 2019

by Miles DeCastro

On September 13 and 14, 2009, SUNY Potsdam Crane School of Music faculty (Julianne Kirk-Doyle and Raphael Sanders, clarinet, and Miles DeCastro, repair technician) hosted the Potsdam Clarinet Summit in beautiful northern New York. This event is typically held bi-annually, however this summit was squeezed in for the second time in as many years, due to impending renovations and expansion at

the Crane School of Music, which will force a hiatus from the event for the next few years. The summit gives participants access to a range of musical opportunities typically found at much larger festivals but without the higher travel and registration costs associated with such events.

The summit alternates between embracing all single reeds and focusing solely on clarinet. Clarinets were the order of the day this year, and the program featured outstanding performances

and master classes by headlining artists Michael Lowenstern and Joshua Anderson (accompanied by Crane faculty member Ling Lo). The event also featured insightful clinics from Rebecca Scholldorf of Vandoren and Korinne Smith of Eastman Winds/Backun, as well as an informative roundtable discussion with Crane School of Music alumni.

In the exhibition room, participants had the opportunity to play in the clarinet choir and demo some of the latest single reed gear from Backun Musical Services, Vandoren, Selmer, Yamaha, Buffet, Eastman Winds, North Country Winds, Camco, Brick & Mortar Music and Swabs by Lisbeth.

A special thanks goes out to Backun Musical Services, Conn-Selmer, Vandoren, the Crane Clarinet Studios, the Crane Student Association and the Crane School of Music for their support in making the summit a success. We look forward to the next summit after expansion and renovation has been completed! For more information, visit [www.facebook.com/Potsdamsinglereeds Summit](http://www.facebook.com/Potsdamsinglereeds Summit).





Photo by Claire Grellier

Margaret Donaghue Flavin teaches a master class on hand position to the clarinetists

## UNIVERSITY OF MIAMI FROST SINGLE REED DAY

by Claire Grellier

The University of Miami Frost School of Music held its annual Frost Single Reed Day on November 8, 2019. There were over 50 participants from throughout Florida including middle and high school students. The one-day event was hosted by Professor of Clarinet Margaret Donaghue Flavin and Professor of Saxophone Dale Underwood. The event was co-organized by graduate teaching assistants Claire Grellier, Joseph Speranzo, Frank Capoferri and Benjamin Morris.

Following registration, the day began with a large group music rehearsal led by Speranzo. After the large group time, Donaghue Flavin offered a master class on hand position to the clarinetists, while saxophonists had the chance to try Rovner products in the lobby. All participants then came back together in the hall to meet the Navy Band's principal saxophonist MUC Jonathan Yanik who performed a solo piece and offered a master class with three performers.

All participants then took part in another large group rehearsal before

receiving a talk from Assistant Director of Admissions Robyn Davis. Davis discussed the various music majors available at the Frost School of Music.

The final concert included performances by the Frost Clarinet Choir, Frost Saxophone Ensemble, the Stamps Woodwind Quintet and a side-by-side performance of participants with Frost

students. Finally, as Frost Single Reed Day 2019 was held on the University of Miami's Homecoming weekend this year, following the concert, participants were able to enjoy the school festivities which included magnificent fireworks.

*The next Frost Single Reed Day will occur in November 2020. For more information, contact [mdonaghue@miami.edu](mailto:mdonaghue@miami.edu).*

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# Letter from the

by Paul Harris



## PETER CIGLERIS: INVESTIGATOR EXTRAORDINAIRE

**Q**uite how much fascinating clarinet repertoire there is that still lies undiscovered is a tantalizing thought.

The Dvořák *Quintet* remains lost as does the manuscript of Mozart's *Clarinet Concerto*. We know they are out there somewhere – but it takes someone like clarinetist Peter Cigleris to give us hope.

Peter has developed a deep interest in unearthing forgotten gems – he is a musical archaeologist, the equivalent of Howard Carter, discoverer of Tutankhamun. Here is his story so far...

Peter studied at the Royal Birmingham Conservatoire with Colin Parr and Michael Harris and notably won the John Ireland Prize playing Ireland's wonderful *Fantasy-Sonata*. He also gave performances of the Alexander Goehr's rarely played

*Paraphrase on the Dramatic Madrigal "Il Combattimento di Tancredi e Clorinda" by Claudio Monteverdi* and the clarinet music of Gordon Crosse. In 2000 the highly acclaimed Royal Shakespeare Company composer and arranger Guy Woolfenden was commissioned to make a new arrangement of Malcolm Arnold's "Pre-Goodman Rag" (the last movement of the *Second Clarinet Concerto*) for clarinet and wind orchestra. Peter was invited to give the first performance. His serious interest in British clarinet music had begun.

Peter went on to postgraduate study at the Royal College of Music, where his teachers were Janet Hilton, Richard Hosford, Bob Hill and Michael Collins. Among other prizes, he won the Prix de Fossat which involved an invitation to perform for the Queen of Denmark at a private reception. He played her the Finzi *Five Bagatelles*.

On leaving the RCM Peter launched his career as a freelance player and continued developing his interest in British music, playing works by Jonathan Dove, Richard Walthew, the exquisite *Quintet* by Bliss and the clarinet music of Andrew Wilson among others. Around 2010 he recorded his first CD, *English Fantasy*, which included clarinet works by Ireland, Alwyn and Cecil Armstrong Gibbs.

A few years later, in 2014, Peter was investigating the manuscript of the Stanford concerto at the Royal Academy of Music library where he came across a reference to an 1850 *Clarinet Concerto* by Ebenezer Prout, professor at the RAM



Peter Cigleris

and composer of symphonies, concertos, chamber music and a *Clarinet Sonata*. It has long been thought that the Stanford was the first English clarinet concerto but here, maybe, was one that predated it by over 50 years. On further investigation it emerged that Prout's library and papers were to be found at Trinity College Dublin. The great Henry Lazarus, it emerged, loved playing clarinet and orchestra arrangements of slow movements of sonatas and other works, and Prout had done many of these arrangements. In 1884 he orchestrated his own sonata for Lazarus, and probably at the same time, wrote him a concerto.

*The Clarinet* seeks articles from members! See [www.clarinet.org](http://www.clarinet.org) for submission guidelines.

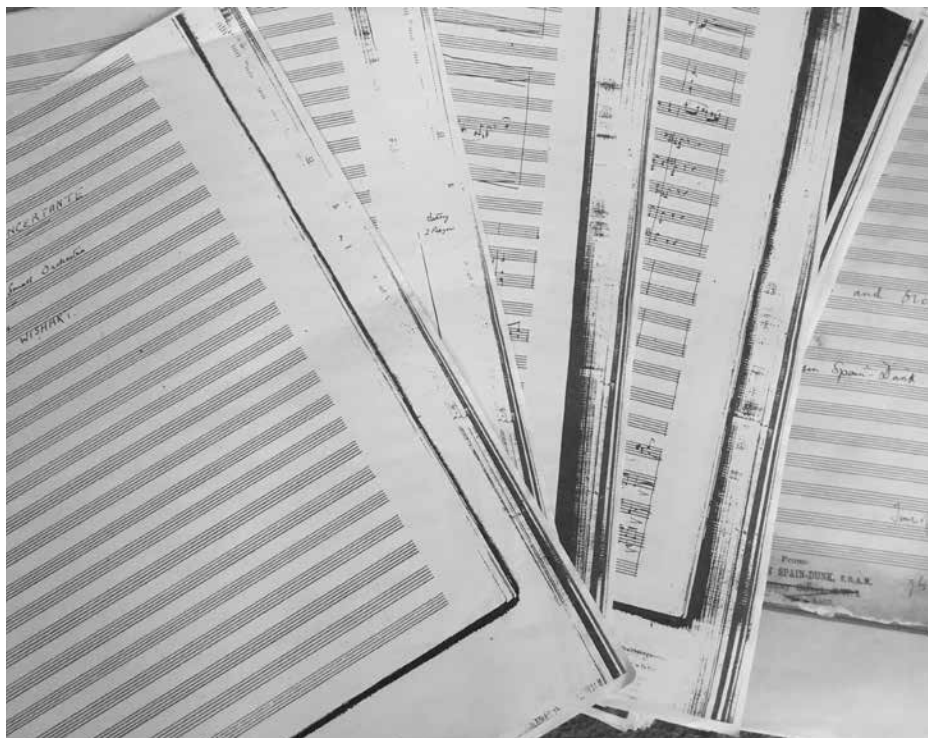
### Feature Article Review Deadlines:

August 1 • November 1  
February 1 • May 1

### News, Event Reports and Department Submissions:

September 1 (for Dec. issue)  
December 1 (for March issue)  
March 1 (for June issue)  
June 1 (for Sept. issue)





Peter now has the score of the Prout concerto and it replaces the Stanford as the first English clarinet concerto. He hasn't performed it yet, but a new English clarinet concerto will soon be available – it's an exciting prospect.

More research led Peter to another "clarinet concerto" written in 1931 by "an unknown woman composer." The unknown composer turned out to be Folkestone-born Susan Spain-Dunk and the work turned out to be the *Cantilena for Clarinet and Orchestra*, originally published by Novello. On asking for a score, Peter was disappointed to hear that they'd lost it. But on contacting the family, Peter did find a copy and gave a performance with the Folkestone Symphony Orchestra on March 16, 2019, its first performance since 1931. Hopefully a new publication may ensue.

Peter's enthusiasm remains as energetic as ever. More recently he has discovered a concerto by Peter Wishart, written in 1947, and a concerto for clarinet and harp (possibly the only one ever written) by Rudolph Dolmetch in 1939. Both of these, as well as the Spain-Dunk, are to be featured on a new CD Peter is recording soon with the BBC National Orchestra of

Wales. Most recently Peter has found yet another concerto, by Frederick Durant, former head of composition at the RAM.

If anyone can, it'll be Peter who will eventually unearth that lost quintet by Dvořák. But in the meantime, the clarinet repertoire has already become significantly enriched through his efforts and dedication. ♦

#### 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.*





# Quintessence

## The Wind Quintet Informant, No. 43

by Bruce M. Creditor, Wind Quintet Editor

### SPOTLIGHT ON A CLASSIC WIND QUINTET

In the very first “Quintessence” (February 1986), I was pleased to introduce George Perle’s *Wind Quintet No. 4* – which won the Pulitzer Prize for that year – with the composer’s own program note and a review from an early performance. I am delighted to share insights from the late Jane Taylor who was the bassoonist of the Dorian Wind Quintet for some 40 years. These reflections were originally published in *Chamber Music* Vol. 5, No. 2 (April 1988):

#### GEORGE PERLE’S WIND QUINTET NO. 1

The Dorian Wind Quintet’s association with George Perle began in 1966 with a performance of his first wind quintet.



Dorian Wind Quintet with George Perle; Jerry Kirkbride, clarinet

I distinctly remember working on the final section of the last movement of that piece which had fast, short motives with complex meter changes within: 9/16, 5/16, 7/16, 9/16, 3/4. All of us had faced meter changes – that wasn’t new. But what is special about Perle’s music is the way these meter changes propel the melody. The melodic motives work best when they are played with absolute precision. Anything less dilutes their motivic drive, but when played exactly the melodies are compelling.

#### THE COMMISSION

*Wind Quintet No. 4* had its inception in 1982 when it was learned that the New York Council on the Arts made funds available toward the commissioning of new works by American composers. We applied, received a grant and matching funds from the Mary Duke Biddle Foundation, and decided to commission George Perle. He finished the composition in 1984, the score and parts were delivered (on time!) and the first performance took place at a special 70<sup>th</sup> birthday concert featuring the composer’s music on October 2, 1985, at Merkin Hall in New York City.

#### FIRST REHEARSALS AND INITIAL REACTIONS

Ideally when starting to learn a new work all of the performers should read from complete scores; this way it is possible to keep track of each part simultaneously. ... After we had planned where the crucial beats were to be given the first movement became relatively easy by the third





For the Dorian Wind Quintet

# WIND QUINTET No. 4

## Invention

GEORGE PERLE (1984)

\*Notated at concert pitch

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read-through. The individual parts were not as technically difficult as some of the others composer's works we had dealt with and the movement fell together fairly quickly. One of the joys of George's music is that it's so well-crafted that you know immediately when you've gotten it just right. With this in mind we prepared our parts individually beforehand using his meticulous metronome markings in the score.

### BEFORE WORKING WITH THE COMPOSER – EXPERIMENTING

George was particularly keen to hear the second movement, since one passage was somewhat of an experiment. He asked to be present at the first reading but we didn't want him to hear the birth pangs. At first when we read these passages we couldn't play up to tempo. We set the metronome at a lower number and found it very haunting. Had he put the wrong metronome marking on this passage,

### ICA ANNOUNCEMENT

## 2020 High School Solo Competition

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

**Eligibility:** Competition participants must be 18 years old or younger as of June 30, 2020.

**Deadline:** April 1, 2020.

### Repertoire:

- *Monolog 3* by Erland Von Koch
- *Sonatina* by Antoni Szalowski

### Prizes:

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

Visit [www.clarinet.org](http://www.clarinet.org) for full competition rules and application details.

### ICA ANNOUNCEMENT

## 2020 Young Artist Competition

### Coordinator:

Denise Gainey  
dgaineyICA@gmail.com

### Application Deadline:

**Sunday, April 1, 2020.**

### Repertoire:

- *Clarinet Concerto in A major, K. 622*, Mvt. I, Allegro – Wolfgang Amadeus Mozart (Bärenreiter)
- *Gryphon* for Solo Clarinet –Theresa Martin ([www.theresamartin.net](http://www.theresamartin.net))
- *Sonata for Clarinet and Piano* (all) – Carlos Guastavino (Melos Musik)

### Prizes:

**First prize** – \$2500 USD and a professional clarinet to be announced  
**Second prize** – \$1000 USD  
**Third prize** – \$500 USD

Visit [www.clarinet.org](http://www.clarinet.org) for full competition rules and application details.



we wondered. But then when we were able to play it at tempo (quarter note = 120) we heard a completely new sound! George had created an unusual effect by having all the instruments play, within the same range, a series of semitones which gave the impression of a constantly moving cluster, very soft dynamically. It's like floating in air, perhaps what an aerialist feels suspended from a trapeze. It reminded me of the fourth of Elliott Carter's *Eight Etudes and a Fantasy*, with its motive of a rising half-step. But Carter's use of this motive is slower, louder, lower – more earthbound. The materials are the same, but in George's hands one hears a completely new wind sound.

### WORKING WITH THE COMPOSER

The third movement is the killer. It requires playing very long phrases slowly at a soft dynamic with practically no rest anywhere. The music is absolutely beautiful but it is hard to sustain it for such a long time because you become physically tired and lose concentration. When we discussed the difficulty of this movement with George and then played it for him, he told us that we were playing it too slowly. We checked the metronome and found he was right! We were making it more difficult than it had to be! At the faster tempo the theme had a lilt (in 6/8 time) that we had completely missed. It was clear once again: George is very precise in what he writes and knows the sound he wants. This is a good example of why working with a composer is invaluable, especially when the composer is as exacting and articulate as George Perle.

A remembrance from flutist Elizabeth Mann I received via email corroborates Jane Taylor's experience:

We put so much time into learning and recording the pieces that I could have played the whole piece by memory. At first his music seemed "avant garde" but once we lived and breathed his extremely accurate style of writing music, it felt lyrical and made beautiful, musical sense in his unique style. He often had tempo changes where his metric modulations used fractions, which don't exist on metronomes (like Bartók!). Made us a little crazy in rehearsals. And I will never forget, after one take of the first movement we asked if he had any suggestions. His only comment was that we "were 6 seconds too long." That was George!

The Dorian Quintet was proud to have been instrumental in a work that received the Pulitzer Prize, and how gratifying it was to have had a part in the making of a future classic as well as to record his four wind quintets on New World (NW359). You can hear a preview of each track on Amazon: [www.amazon.com/George-Perle-Complete-Wind-Quintets/dp/B004A2X16E](http://www.amazon.com/George-Perle-Complete-Wind-Quintets/dp/B004A2X16E). For an extensive read on all four Perle wind quintets see Kyle Gann's liner notes to the New World CD at [www.newworldrecords.org/liner\\_notes/80359.pdf](http://www.newworldrecords.org/liner_notes/80359.pdf). The cycle has also been played as a single program, "A Perle Sampler."

The Dorian Wind Quintet has reinvented itself as new players come into the ensemble. Have a look at [dorianwindquintet.org](http://dorianwindquintet.org).



The Dorian Wind Quintet performance of Perle's *Wind Quintet No. 4* can be heard on YouTube.

Send me any reflections if you have performed any of them. All four should enter the wind quintet canon from mid-late 20<sup>th</sup> century repertoire as vital as the string quartet cycles by Bartók, Harbison, Carter and Schuller.

### ENSEMBLES IN THE SPOTLIGHT

Second in a series of wind quintets of note, with their missions, activities and websites.

#### CHIONE QUINTET

QuINTENSIVE? A chamber music day camp created and run by a wind quintet?

Sounds crazy, but that is one of the activities of the Chione Quintet – a weeklong program in July for students grades 7–12. The 2019 session – the third – was quite impressive, having built on the first two years of experience. The event included coaching by and performances with the Chione Quintet, whose clarinetist is Weily Grina-Shay. The students were challenged to stretch and develop their musical skills as well as skills related to cooperation, compromise and team building. The program also included master classes and such things as entrepreneurship, music history and theory, body awareness, reed making and audition prep. Whew! I hope there was some time for relaxation and even practicing.

The Twin Cities, Minnesota-based Chione Quintet – named for the goddess of winter winds – was formed in 2016 by





Englewinds

“innovative and cross-disciplinary women,” as described at <https://chionequintet.com>. The group is particularly interested in commissioning new pieces and performing works – though not exclusively – by women. To date there are 11 such works on the repertoire list.

Their impressive performance history includes extensive community outreach and education. Especially notable is their “Story Time with Chione” program which features music from composers around the world, with elementary schools throughout Minnesota as Classical Minnesota Public Radio Class Notes Artists.

### ENGLEWINDS

Englewinds presents itself as an “award-winning eco-music ensemble.”

Consisting of wind quintet and piano (and sometimes percussion), and founded by oboist Sarah Davol 20 years ago, the group’s initial activity was a response to an environmental issue: raising awareness for a conservation project in Teaneck, NJ. (I suppose Engle is related to Englewood, New Jersey.) Other environmental matters brought on their participation such as wetlands, noise pollution, clear drinking water, increasing turtle habitat, building bee boxes, etc. Not the usual *raison d’être* for a wind quintet!

The impressive repertoire list shows 90 mostly living composers, including 60 premieres. It would be much more practical and useful to also list information about the works by these composers such as titles, duration and any matters of environmental relevance.

The clarinetist is Mitch Kriegler and the interesting programs that Sarah Davol has curated include “Music for Monarchs,” “Bees Please!”, “The Heart of the Wood” and “Music of the Wetlands.” She writes,

We cross genres... Our audiences are very informed and our intent is not always an environment issue... Our programs are multifaceted like the ecological issues, and you can experience them on different levels... I hope that all of our concerts have beauty and intrigue, and virtuosity, and a small amount of angst. We aim to inspire and bring positive solutions to the issues we raise.

You can find out more from [www.englewinds.com](http://www.englewinds.com). Perhaps some of this repertoire can widen your programming and reach out to environmental groups in your areas.

\* \* \* \* \*

Still looking for more responses to the “Best of Wind Quintet Repertoire Survey”:

Send me your top three quintets which you would

- Like to perform,
- Like to coach, and
- Like to hear.

Send to [brucecred@aol.com](mailto:brucecred@aol.com).

Many thanks! ♦

### ABOUT THE WRITER



*Bruce Creditor has enjoyed a diverse career in music including performance (the Naumburg Award-winning Emmanuel Wind Quintet, etc.), music publishing, record producer, music librarian and orchestra management as assistant personnel manager of the Boston Symphony and Boston Pops Orchestras. He has enjoyed editing Quintessence since 1986.*

  
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*"International Spotlight" showcases perspectives from the global clarinet community.*

# International *Spotlight*

ENGLISH VERSION

*by Lara Díaz, ICA Country Chair for Spain*

## NEW PATHS FOR CHAMBER MUSIC: THE BASS CLARINET AND VIOLIN DUET

**T**here is no doubt that the bass clarinet has recently become a very important instrument. The changing role of the instrument in the orchestra, in chamber music and as a solo instrument during the 20th century is a fact. The literature for bass clarinet has quantitatively grown in the last 50-60 years and the quality of the instrument has improved, too. Players and teachers are specializing in bass clarinet and its pedagogy, and now it is not only an auxiliary instrument for the clarinetist.

The bass clarinet has come a long way from the opera house pit in the 19th century to the very demanding contemporary solo works in the 21st century. Composers have always tried to highlight the uniqueness of its expressive qualities and sound, and the wide range of possibilities it offers. Players and composers are working together to expand the repertoire of this awesome instrument, including trying new ensembles and combinations.

The potential of the violin-clarinet combination is well known. As a trio with piano, it has a huge and increasing repertoire that many composers appreciate, from Bartók, Stravinsky, Milhaud, Khachaturian and Berg, to today's composers – including more than 200 works dedicated to the Verdehr Trio – and some little contributions like the Vanhal trios. The repertoire without piano is not so extensive; we can name Hindemith, Busch, L. de Pablo, Ingenhoven, G. Berg and an early contribution to the repertoire from Gebauer, among others. The range of possibilities of both instruments together is remarkable and it grows even more when we add the bass clarinet. These two instruments match and complement each other exceptionally well. Both have a very warm and sensuous sound and can be played very expressively. They also give a very broad tonal range.

In the Formica's Age Duo (Lara Díaz, bass clarinet, and Marco Pastor, violin) we know very well the



The Formica's Age Duo during a video recording at a recreation of a Masonic Lodge in Salamanca, Spain

*micelnúñez*

Continued on Page 22



# NUEVOS CAMINOS EN LA MÚSICA DE CÁMARA: EL DÚO PARA CLARINETE BAJO Y VIOLÍN

No hay duda de que el clarinete bajo se ha convertido en un instrumento muy relevante en los últimos tiempos. La evolución de su función en la orquesta, en la música de cámara y como instrumento solista es un hecho. La literatura para clarinete bajo ha crecido cuantitativamente en los últimos 50-60 años. Constructores, intérpretes, pedagogos y compositores se están especializando más que nunca en él, y ha dejado de ser sólo un instrumento auxiliar para el clarinetista.

Ha sido un largo camino desde los fosos de los teatros de ópera en el siglo XIX hasta las exigentes obras del repertorio contemporáneo del siglo XXI. Los compositores siempre han tratado de resaltar la singularidad de sus cualidades expresivas y de su sonido, así como el amplio abanico de posibilidades que ofrece. Compositores e intérpretes trabajan juntos para expandir las posibilidades y el repertorio de este impresionante instrumento, también probando nuevos ensembles y combinaciones instrumentales.

El potencial de la combinación violín-clarinete es de sobra conocido. Como trío con piano tiene un repertorio enorme y creciente que muchos compositores aprecian, desde Bartók, Stravinsky, Milhaud, Khachaturian o Berg, hasta los compositores de hoy en día – que incluyen las más de doscientas obras dedicadas al Trío Verdehr – y algunas pequeñas contribuciones como los tríos de Vanhal). El repertorio sin piano no es tan extenso; podemos nombrar a Hindemith, Busch, L. de Pablo, Ingelbaven, G. Berg o la contribución temprana al repertorio de Gebauer, entre otros. El rango de posibilidades de ambos instrumentos juntos es notable y aumenta cuando añadimos el clarinete bajo. Estos dos instrumentos combinan y se complementan excepcionalmente bien. Ambos tienen un sonido muy cálido y una gran capacidad expresiva, y la tesitura de ambos juntos es amplísima.

En The Formica's Age Duo (Lara Díaz, clarinete bajo y Marco Pastor, violín) conocemos muy bien las posibilidades

de esta combinación. Fundamos el Trio Contrastes (clarinete/clarinete bajo, violín y piano) hace unos veinte años y tenemos una gran experiencia trabajando junto a los compositores.

El repertorio para esta formación (dúo de violín y clarinete bajo) es actualmente bastante escaso y se encuentra en una interesante fase de expansión, a la que hemos querido contribuir de una forma más dinámica involucrándonos en el proceso creativo mediante el contacto directo con los compositores. Estas obras fueron creadas para su estreno en julio de 2018 en un lugar tan remoto como Mongolia. Con ellas se pretende expandir el repertorio y posibilidades del clarinete bajo, que se ha convertido en imprescindible en la música contemporánea, e implicarse en la creación de música nueva colaborando activamente con compositores de muy diferentes procedencias (EEUU, España, Brasil, Alemania...) y tendencias compositivas (desde la formación clásica al rap y hip-hop, pasando por el choro brasileño), resultado de nuestro espíritu abierto a las novedades, tanto en formación como en estilo. Una vez recibidas las primeras obras tratamos de hacer más especial e innovador este proyecto grabando algunos de sus movimientos. El resultado es una serie de vídeos grabados en lugares poco habituales de nuestra ciudad (Salamanca, España), bien por su antigüedad, su tradición o su aura o su tanto esotérica o irreal, que coinciden con el carácter de las obras.

La reacción a la actuación de The Formica's Age Duo en el ICA ClarinetFest® 2019 en Knoxville fue muy positiva. Gran cantidad de personas se interesaron por este infrecuente repertorio y muchos compositores se han puesto en contacto con el dúo para ofrecernos nuevas creaciones. Todo ello me motivó a escribir este artículo sobre nuestra experiencia, y sobre las primeras partituras escritas para nosotros.

**Emilio Mateu Nadal** (Antella, España, 1940) fue el primero en escribir para The Formica's Age Duo hace diez años, cuando

compuso *Dos Grabados*. Emilio fue durante muchos años viola solista de la Orquesta de la RTVE en Madrid, pero estudió también violín, por lo que conoce el instrumento a la perfección. Pero también el clarinete, ya que toda su vida ha estado rodeado de clarinetistas (padre, tíos, hermanos...). Ya había escrito varias obras para clarinete pero, en sus propias palabras:

Nunca habría escrito un dúo para clarinete bajo y violín si no hubiéramos sido viejos amigos. No estaba muy seguro del resultado hasta que no lo escuché en directo, pero estoy muy contento, es extraordinario. El timbre, tesitura y sonido del clarinete bajo son fascinantes, y ofrece unas posibilidades ilimitadas para los compositores. De hecho, estoy escribiendo una obra para la misma formación para vosotros porque, por lo que sé, sois el único dúo estable como este en el mundo.

*Dos Grabados* es una obra sumamente interesante. Mantiene, en pequeño, la estructura de los *Cuadros para una Exposición*. Sin embargo, el tema inicial tocado al unísono por el violín y el clarinete bajo nos introduce en un espacio más íntimo, casi religioso, como pudiera ser el estudio del propio artista. Presenta dos secciones muy diferentes. La primera alterna partes cantabile con momentos agitados en fortissimo. La segunda tiene un carácter jocoso. La obra explora diferentes efectos en ambos instrumentos (acordes arpegiados en bariolage en el violín, trémolos, pizzicatos y notas en staccato, frullato) y muestra una variedad de texturas y de intensidades en la música. Está publicada por Ediciones Emana, España.

**Dorothee Eberhardt** (Memmingen, Alemania, 1952) escribió *Juntos*, dedicada a Marco Pastor y Lara Díaz, en 2018. Dorothee también es clarinetista y conoce el instrumento a la perfección. El título hace referencia a las diferentes formas en que los instrumentos tocan juntos; a

Continued on Page 23



possibilities for this combination. We founded Trio Contrastes (clarinet/bass clarinet, violin and piano) about 20 years ago and we have a huge experience working together along with composers. The repertoire for violin and bass clarinet duet is currently quite limited and it is in an interesting phase of expansion. We wanted to contribute to it in a more dynamic way involving ourselves in the creative process through direct contact with composers.

The following works below were created for their premiere in July 2018 in Mongolia. The aim was to expand the repertoire and possibilities of the bass clarinet and to be involved in the creation of new music by collaborating actively with composers from very different backgrounds (the U.S., Spain, Brazil, Germany...) and compositional tendencies (from classical education to rap and hip-hop, to Brazilian *choro*), the result of our openness to innovation, both in instrumentation and in style. We tried to make this project even more special

with a series of videos in which some of the movements of the works have been recorded in unusual places in our city (Salamanca, Spain), chosen either because of their antiquity, their tradition or their somewhat esoteric or unreal aura, which match with the character of the works.

After the Formica's Age Duo performance at ClarinetFest® 2019 in Knoxville, we received very positive feedback and many people became interested in the new repertoire. Many composers contacted us to offer us new creations, so I was encouraged to write this article about our experience and the first scores written for us.

**Emilio Mateu Nadal** (Antella, Spain, 1940) was the first composer to write for the Formica's Age Duo 10 years ago when he created *Dos Grabados*. He was principal viola of the RTVE Orchestra in Madrid for many years, but he studied both violin and viola. He knows the violin and its possibilities very well, and the clarinet, too. He was surrounded by clarinet players from his family (father, uncles,

cousins, brothers) for his whole life. He wrote several works for clarinet in the past, but he only thought about using this combination because he is an old friend of ours. In his own words:

I would never write for a violin-bass clarinet duet if I didn't know you. I was not very sure about the result until I listened to it live, but I am very happy with the extraordinary effect. The timbre, range and sound of the bass clarinet are fascinating, and it offers almost unlimited possibilities for a composer. In fact, I am writing a new work using the same instruments for you, because, as far as I know, you are probably the only stable duo like that in the world.

*Dos Grabados (Two Engravings)* is a very interesting work. The structure is written a little like *Pictures on an Exhibition*. Nevertheless, the initial theme is played unison by both instruments taking us into a more intimate place, almost religious, like the artist's own atelier. There are two very different sections. The first one alternates cantabile parts with agitated moments in fortissimo. The second one is in *giocoso* mood. It explores different effects in both instruments (the violin with arpeggio chords in *bariolage*, tremolos, pizzicatos; the bass clarinet with defined lines, notes in staccato, *frullato*...) and shows a variety of textures and intensity of the music. The work is published by Emana Ediciones, Spain.

**Dorothee Eberhardt** (Memmingen, Germany, 1952) wrote *Juntos (Together)* in 2018 and dedicated it to Marco Pastor and Lara Díaz, who also played its first performance. Dorothee is a clarinet player too, and she knows the instrument perfectly. The title refers to the different ways in which the instruments play together; at times they move closely together, at times at a great distance from each other. At times they are in rhythmic unison, at times they play in a rhythmically complex texture. And at times they try to imitate the sound of each other, at times their sounds are wide apart. The title also refers to the different moods of the piece in which the voices express themselves together:

Continued on Page 24



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veces se mueven cerca, a veces a una gran distancia el uno del otro. A veces hacen un unísono rítmico, a veces juegan en una textura rítmicamente compleja. Y en otras ocasiones intentan imitar el sonido del otro, o por el contrario sus sonidos son completamente diferentes. El título también se refiere a los diferentes estados de ánimo de la pieza en la que las voces se expresan juntas: el primer movimiento de *Juntos* es tranquilo y contemplativo, el segundo rápido y lleno de energía, y el tercero hace alusión a una danza. El marco básico de cada uno de los tres movimientos está establecido por un ostinato rítmico. Está publicada por Friedrich Hofmeister Musikverlag, Leipzig.

**Alexandre Schubert** (Minas Gerais, Brasil, 1970) es profesor de composición en la Universidad Federal de Río de Janeiro (UFRJ). Escribió su *Divertimento* en 2018 para The Formica's Age Duo. Como sucede con Emilio, toca el violín y se siente muy cómodo escribiendo para el instrumento. También conoce muy bien el clarinete bajo (*clarone*, como lo llaman en Brasil), tanto por los grandes solos del repertorio sinfónico como por su contacto con grandes clarinetistas contemporáneos en Río de Janeiro. Dice al respecto:

Me encanta el sonido amplio y profundo del clarinete bajo combinado con su increíble agilidad. En el *Divertimento* no utilicé técnicas extendidas; sin embargo, me gusta la idea de explorar melódicamente el sonido del clarinete bajo. La idea del *Divertimento* está relacionada con la satisfacción de tocar música de cámara, dialogar con la el compañero, unirse para crear un universo completo de sonido. Creo que este placer de hacer música juntos, escuchar y responder el uno al otro es fundamental, de ahí las posibilidades de polifonía y diversidad rítmica que utilicé en la pieza. A veces uso algunos gestos rítmicos presentes en la música brasileña, como una forma de llevar parte de nuestra cultura a nuevos lugares. Me alegré mucho cuando Lara y Marco grabaron esos videos

del grupo. Es una forma excelente y poco convencional de presentar el trabajo, en lugares fuera de las salas de conciertos.

La producción del compositor, guitarrista, rapero, D.J. y productor **Gene Pritsker** (Rusia, 1971, residente en NY) incluye óperas de cámara, orquestales y obras de cámara, música electroacústica y temas para grupos de hip-hop y rock. Todas sus composiciones emplean un espectro ecléctico de estilos y están influenciadas por sus estudios de diversas culturas musicales. En 2018 escribió una suite muy efectiva de cinco piezas, *Bitter Suite*, para clarinete bajo y violín, que refleja estados de ánimo muy diferentes (desde hipnótico y misterioso hasta estilo contrapuntístico, o una danza con un ritmo muy enérgico). Él dice:

Cuando The Formica's Age Duo me pidió que escribiera una pieza para violín y clarinete bajo me emocioné mucho, porque la combinación del color de esos dos instrumentos me atrajo enormemente. Cada una de las piezas destaca el timbre originado por esta combinación y el virtuosismo del que cada instrumento dispone de forma inherente.

**Luiz Pardal** (Brasil, 1960), doctor en composición por la Universidad Federal de Bahía, profesor/investigador en la Escuela de la Universidad Federal de Pará y multi-instrumentista adaptó dos de sus *chôros* (*De Bem com a Vida* y *De Ontem pra Hoje*) para The Formica's Age Duo. Este es un estupendo ejemplo de que la

música popular también funciona muy bien con este grupo. Al igual que el resto de los compositores, Luiz ha quedado muy sorprendido y encantado con el resultado y la gran variedad de posibilidades que ofrece el dúo.

En este momento, estamos recibiendo propuestas de nuevas obras de compositores de varios países y orígenes. Por lo que parece, ¡el dúo de clarinete bajo y violín tiene un largo camino por recorrer! ♦

## SOBRE EL ESCRITOR



*Lara Díaz es una activa solista española de clarinete y clarinete bajo. Ha actuado en importantes festivales en Europa, EEUU, Canadá, Sudamérica y Asia, tanto como solista como con el trío Contrastes y The*

*Formica's Age Duo. También forma parte del cuarteto internacional de clarinetes bajos Four New Brothers. Es profesora en el Conservatorio de Salamanca y dirige el curso internacional de clarinete "Antonio Romero" desde 2003. Es la representante de España en la ICA y miembro de la junta directiva de la European Clarinet Association.*

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## ICA ANNOUNCEMENT

# Call for Proposals – ClarinetFest® 2021

**ClarinetFest® 2021 will take place June 30-July 3 at the beautiful Omni Fort Worth Hotel in Fort Worth, Texas.** The Artistic Leadership Team – Mary Alice Druhan, Jennifer Daffinee, Jody Webb, Cheyenne Cruz and Gary Whitman – looks forward to presenting a wonderfully diverse and comprehensive program.

International Clarinet Association members are invited to submit performance proposals for ClarinetFest® 2021. The ICA would like to specifically showcase its members from Texas, Central and South America, and the Caribbean for this conference. The Artistic Leadership Team is also committed to creating a diverse and inclusive showcase of the global community.

The Artistic Leadership Team has created the *Clarinet Learning Community* at ClarinetFest® to feature pedagogy clinics, seminars, workshops and master classes, and the *Showcase Stage* to present young student performances. International Clarinet Association members are invited to submit proposals for the *Clarinet Learning Community* and the *Showcase Stage*.

**The deadline for ClarinetFest® 2021 proposal applications is September 15, 2020.**

Please find more information and submit proposals through the Accepted portal at [www.clarinet.org](http://www.clarinet.org) under the ClarinetFest® 2021 page. *Please note there is a \$20 application fee to submit a proposal.* Performing in an evening concert is by invitation only. Evening concert performers are invited by the Artistic Leadership Team often in consultation with the ICA and with ClarinetFest® sponsors. General questions can be sent to [ClarinetFest2021@gmail.com](mailto:ClarinetFest2021@gmail.com).

Continued from Page 22

the first movement of *Juntos* is calm and contemplative, the second fast and full of energy, and the third refers to a dance. The basic framework of each of the three movements is set by a rhythmic ostinato. It is published by Friedrich Hofmeister Musikverlag, Leipzig.

**Alexandre Schubert** (Minas Gerais, Brazil, 1970) is a composition teacher at Universidade Federal do Rio de Janeiro (UFRJ). He wrote his *Divertimento* in 2018 for the Formica's Age Duo. Similar to Emilio, he plays violin and he is very comfortable writing for the instrument. He knows the bass clarinet very well too (in Brazil they call it *clarone*), first listening to the great solos of the symphonic repertoire and then staying in touch with great contemporary bass clarinet players in Rio de Janeiro. He says about it:

I love the broad and deep sound of the bass clarinet combined with its incredible agility. In the *Divertimento* I did not use extended techniques; nevertheless I like the idea of exploring melodically the sound of the bass clarinet. The idea of *Divertimento* is related to the satisfaction of playing chamber music, to dialogue with the partner, that comes together to create a complete universe of sound. I think this pleasure of making music together, listening and responding to each other is fundamental, hence the possibilities of polyphony and rhythmic diversity that I used in the piece. Sometimes I use some rhythmic gestures present in Brazilian music, as a way to take some of our culture to new places. I was very happy when Lara y Marco recorded those videos of the group. It is an excellent and unconventional way to present the work, that is, in places outside the concert halls.

The output of composer-guitarist-rapper-DJ-producer **Gene Pritsker** (Russia, 1971; New York-based) includes chamber operas, orchestral and chamber works, electroacoustic music and songs for hip-hop and rock ensembles. His compositions employ an eclectic spectrum of styles and are influenced by his studies of various musical cultures. In 2018 he wrote a very



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effective suite of five pieces, *Bitter Suite*, for bass clarinet and violin, with very different moods (from hypnotic and mysterious to counterpoint style, or a dance with an energetic rhythm). He writes:

When the Formica's Age Duo asked me to write a piece for violin and bass clarinet, I got very excited because the color combination for those two instruments appealed to me a great deal. I wrote a suite of five pieces, each one highlighting the timbre created by this combination and the virtuosity each instrument inherently has at its disposal.

**Luiz Pardal** (Brazil, 1960) Ph.D. in composition from University Federal de Bahia, professor/researcher at the School of the Federal University of Pará and multi-instrumentalist, adapted two of his *choros* (*De Bem com a Vida* and *De Ontem pra Hoje*) for the Formica's Age Duo. This is an example of popular music that also works very well with this ensemble. Similar to the other composers, Luiz has been very surprised and charmed at the result and the huge range of possibilities that the duo offers.

At the moment, we are receiving proposals of new works by composers from various countries and backgrounds, so it seems that the bass clarinet/violin duo has a long way to go! ♦

## ABOUT THE WRITER



*Lara Díaz is an active Spanish clarinetist and bass clarinet soloist. She has performed at major festivals in Europe, the U.S., Canada, South America and Asia, both as a soloist and with Trio Contrastes*

*and the Formica's Age Duo. She also takes part in the international bass clarinet quartet Four New Brothers. She teaches at the Salamanca Conservatory, and has led the "Antonio Romero" clarinet master classes since 2003. Lara Díaz is the Spain country chair for the ICA and board member of the European Clarinet Association.*

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# Equipment Matters

by Mike Lomax

*"Equipment Matters" features a rotating cast of instrument repair technicians and mouthpiece experts writing on a variety of topics related to repair and maintenance. Please contact [editor@clarinet.org](mailto:editor@clarinet.org) with suggestions or contributions.*

## A TRIBUTE TO THE HANS ZINNER COMPANY: HOW ONE SMALL FAMILY BUSINESS LEFT A LASTING LEGACY

When asked to write an article about the Hans Zinner Co., my original intent was to start with a brief history of the company and the family behind it: (1) the remarkable German craftsmanship and the apprentice system found in Germany for many generations that shaped the Hans Zinner Co. business; and (2) how two brothers, Hans and Jurgen Zinner, led the business into what it became in the middle half

of the 20th century, and continued to be until the business was closed on June 30, 2018. Theirs was a history of excellence, making some of the very finest woodwind mouthpieces available anywhere in the world. Unfortunately, when the Zinners closed their business, they also closed their email contacts and telephone numbers that some of us makers had used to contact them in the past. Therefore, I was left with no way to get firsthand information I needed to write about the

history of the company.

I can tell you that the business was founded in 1920 by their father; that they employed between 10 to 20 workers at a time over the years; and that by the time their mouthpieces finally made their way to the U.S., Hans Zinner was the CEO of the company, and Hans's son, Carsten, served as a translator for the business for their English-speaking dealers and customers. This very brief overview falls far short of fairly representing the rich tradition and history behind this amazing company and the gracious Zinner family.

Because of my inability to get firsthand information concerning so many aspects of the Hans Zinner Co., I decided to limit this article to two questions concerning the company that I had firsthand information about: first, how Zinner clarinet mouthpieces came to the U.S., and second, how Zinner mouthpieces were made. Both of these subjects are a mystery to most of the clarinetists who have mouthpieces based on Zinner mouthpiece blanks. Somewhat to my surprise, I also found that some of the mouthpiece craftsmen themselves did not have accurate information about one or both of these questions. My goal in writing this article was to try, in a small way, to give some much deserved



The Zinner home and location of the Hans Zinner GmbH & Co. KG Fabrik Fur Klarinetten- und Saxophonmundstucke



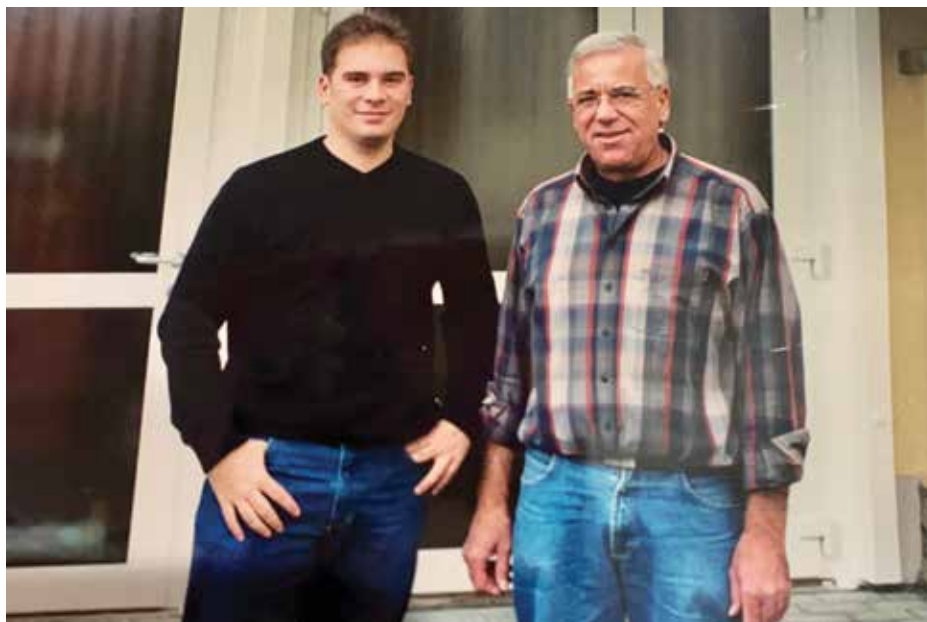
recognition to this small family business, located in a tiny village in Bavaria, that has had such a huge impact upon literally thousands of clarinetists, both in the U.S. and around the world.

## **PART ONE: HOW ZINNER CLARINET MOUTHPIECES CAME TO THE U.S.**

In the 1980s, Phil Muncy had a thriving woodwind repair shop in Denton, Texas. Phil's clients included many of the students and teachers at North Texas State University. In 1987, Phil's former teacher Robert Listokin, clarinet teacher at the University of North Carolina School of the Arts, called Phil and mentioned that he had heard about Zinner mouthpieces and the Hans Zinner Company of Marktrodach, Germany. Robert Listokin suggested to Phil that he contact the Zinners and look into the possibility of acquiring some of these mouthpieces, as he was interested in them and he thought they might interest his customers. Phil contacted the company and inquired about the possibility of purchasing some of their Boehm System clarinet mouthpieces. The Zinner Company had been making finished mouthpieces for many years, and their mouthpieces were quite popular throughout Europe.

Hans Zinner was hesitant at first to sell mouthpieces that would be used by other mouthpiece makers, but finally agreed to send Phil some mouthpieces with the understanding that the "Zinner Handcrafted" stamp must be kept on the finished product, and rightly so! It was the Zinners who had done the bulk of the work in crafting these superb mouthpieces. They were the ones who had taken a piece of ebonite (hard rubber) and turned it into a finished mouthpiece, ready for us to finish and "customize" for ourselves and our customers, using our Swiss files, reamers, abrasives and other tools. To my knowledge, only one maker ever violated this rule and removed "Zinner Handcrafted" from their mouthpieces. The Zinners corrected that situation rather quickly.

By this time, Phil and Pam Muncy had started expanding into a broader business called Muncy Winds. Phil did some experimenting of his own with these



Carsten Zinner and his father Hans Zinner in front of the workshop

mouthpieces, and started making Zinner mouthpiece blanks available to customers. Muncy Winds sold Zinner mouthpiece blanks up until 1995, when Lisa Canning became the exclusive U.S. distributor.

In 1994 at ClarinetFest®, clarinetist and mouthpiece craftsman Jerry Hall talked to Lisa Argiris (now Lisa Canning) about the Zinner mouthpieces. Lisa, who had by that time built her own thriving woodwind business in the Chicago area, was also an accomplished clarinetist, and interested in all aspects of clarinet equipment. Within a short period of time after her meeting with Jerry at ClarinetFest®, Lisa made the trip to Frankfurt, Germany, for the annual musical instrument trade fair MusikMesse. Following the fair, she made the trip by car to the small town of Marktradach to visit the Zinners. During this visit, Lisa tried many different clarinet mouthpieces that the Zinners made for Boehm-System clarinets, but did not find anything that really stood out to her. However, she noticed something special in the sound and the quality of the rubber, as well as the craftsmanship of the Zinners, compared to other mouthpiece blanks that were available at that time. Because of this, Lisa persuaded Hans Zinner to agree to let her be their exclusive U.S. distributor, not of their "finished" mouthpieces, but rather

the unfinished "blanks." These mouthpiece blanks were machined to the point where individual mouthpiece craftsmen could do their own "magic" using the same hand tools that mouthpiece makers had used from the beginning, until mass production and CNC machines, in the last half of the 20th century, replaced the vast majority of them.

Having a verbal agreement with Hans Zinner, Lisa's goal was to sell these high-quality mouthpiece blanks to clarinetists and mouthpiece makers in the U.S. so they could craft their own style of mouthpiece from them. She contacted Greg Smith of the Chicago Symphony and Richard Hawkins, who at the time was teaching at the Interlochen Academy in Michigan. Both of these artists worked with Zinner to perfect the inner design of the mouthpieces for their personal tastes. This led originally to two different designs; the Zinner "A" or American blank, and the Zinner "E" or European blank. Both mouthpiece blanks were similar in design, but the "A" blank had a deeper concave baffle, and was made to tune closer to 440 hz. The "E" blank had a less concave baffle, and was pitched closer to 442 hz. The "A" blank produced a more covered and darker tone quality, and the "E" blank produced a more concentrated tone quality. These two blanks allowed





View of Marktradach, Germany, from the Zinner estate

various makers, such as myself, Clark W. Fobes, Walter Grabner, Brad Behn and others, to produce a variety of different mouthpieces. Some only desired to make what they personally liked. Others decided to make a variety of mouthpieces, suited for a larger audience of clarinetists.

## PART TWO: HOW ZINNER CLARINET MOUTHPIECES WERE MADE

It was not until the Hans Zinner Co. closed in June of 2018 that I started finding out that most other makers who used the Zinner mouthpiece blanks for their mouthpieces did not know much about how they were actually made. It was only a few of us, having made the trip to Marktradach to meet the Zinners and tour their workshop, who knew what the process involved. As far as I know, the Zinners never posted any information on their website, or anywhere else, about how their mouthpieces were made. When Hans gave me a tour of the workshop, he explained the entire process to me. However, I was not allowed to take any photographs inside the workshop, for obvious reasons. Their process was totally proprietary, and one that they had spent many years perfecting.

The Zinner workshop, to the best of my memory, was approximately 50 to 60 feet long, and about 30 feet wide. It was made of the same stone their imposing house was made of. It had windows on both sides, and the windows on the east side reminded me of the windows used in the musical instrument factories in France from the early 1900s, large glass panes that were hinged at the top and that opened outward.

There were no computers, no CNC machines, just 20<sup>th</sup>-century motor-driven lathes, drill presses and other machines designed to perform the various operations needed for making the mouthpieces.

At the very back of the workshop was a separate room with windows around it. This was the workshop that Hans and Jurgen used for woodwind repair. The repair shop was very well organized, and was neat and clean. Hans told me that the mouthpiece business kept them so busy now, they no longer had the time to do any repair work. He also told me they had both apprenticed in musical instrument workshops in their youth, and had learned how to make most of the woodwind family of instruments. He explained that in the German system of apprenticeship, you learned how to make the instruments before you were allowed to repair them. This same procedure was followed in France as well.

The mouthpiece process began with rough pieces of ebonite or hard rubber, resembling large, fat cigars, approximately 6 inches long and several inches in diameter. They had a small “pilot” hole that ran through the length of the piece. Zinner purchased their rubber from the largest ebonite manufacturer in Germany, the New York Hamburger Factory in Hamburg, Germany. I remember Hans telling me at that time that these rubber pieces cost him about 3 euros each.



(Left to right) Hans Zinner, Carsten Zinner, Mike Lomax and Jurgen Zinner





(Left to right) Rhonda Howard, Hans Zinner, Lisa Canning, Mike Lomax, Hans's wife Angelika, Carsten's wife, Carsten Zinner

The Zinners stored these rubber pieces in large bins that were marked to identify the different sizes used for various mouthpieces. These “hard rubber cigars” were turned into finished mouthpieces by craftsmen working at different work stations located around the shop. Each work station had a different machine set up to a specific operation in crafting the finished product: one reamed the bore, one shaped the beak and outer body of the mouthpiece, one shaped the baffle, one turned the tenon area, and so forth, until the entire mouthpiece was finished. Then the mouthpiece was corked, stamped “Zinner Handcrafted,” received a final careful inspection for any flaws, placed in vinyl sleeves, then packed in individual white boxes, and finally, wrapped in that wonderful rose-colored shipping paper that all of us makers so looked forward to receiving! From there they were shipped to various makers in the U.S. and around the world.

Hans told me that all of the workers “rotated” from one work station to another, monthly. This was for two reasons: the first, so that everyone would keep their skills sharp on all steps of the manufacturing process in case someone was off for holiday or sick leave; the second reason, to prevent boredom, which to Hans was a major

contributing factor to anything less than excellence in their work. Speaking from my own personal experience over 20 years, making thousands of mouthpieces from Zinner blanks, I cannot remember ever having to discard a single mouthpiece blank that had any defect.

The Hans Zinner Co. will be greatly missed by the clarinet community both here in the U.S. and in other countries around the world. Many of the clarinetists who own and play on Zinner-based mouthpieces, made by various makers, will never know that the mouthpiece they value so much would not have been possible without the Hans Zinner Co. of Marktradach, Germany. Other companies and individuals have made, and are presently making, mouthpiece blanks. Some of them are very high quality, but none of these efforts will be able to repeat the particular process and skill set created by a system of apprenticeship, born of a particular time and place in history. What this small company and this amazing and gracious family accomplished is truly amazing and inspiring.

Hans Zinner, his brother Jurgen, Hans's son Carsten, and their team of highly-skilled workers did more than make mouthpieces; they changed the musical lives of thousands of clarinetists. They

made a product that allowed other skilled craftsmen to make mouthpieces that fit the personal styles and various tastes of a very diverse universe of clarinetists. Their mouthpieces were the starting point that allowed makers to put smiles on so many musicians' faces over 20+ years. As much as I will miss their wonderful product, I will miss even more the times I had with them! Their hospitality and friendship I will carry with me always. Their story is truly one of a legacy of excellence! And I smile when I think of all the friends, colleagues, and customers I have come to know because of the special mouthpieces that proudly bear the stamp on the right side of the mouthpiece table that reads, “Zinner Handcrafted.” ♦

## ACKNOWLEDGEMENTS

I want to thank Phil and Pam Muncy (Muncy Winds) and Lisa Canning (Lisa's Clarinet Shop) for their invaluable help in providing much of the factual information needed for part one of this article. I want to also thank my dear friends Lynn Fryer and Clark W. Fobes, for their assistance in reading and giving input concerning the article.

## ABOUT THE WRITER



*Michael A. Lomax has been a professional clarinetist for over 40 years. He studied with Anthony Gigliotti and Robert Genovase, among other teachers. He has also been a woodwind repairman from the time he was*

*a teenager until the present, and studied repair with Hans Moennig in Philadelphia. He was a member of the U.S. Navy Band, Washington, D.C. and graduated from Covenant Seminary in 1975 with a Masters of Divinity degree. After pastoring several churches, Mike returned to music, played in three different orchestras in Arkansas, and was principal clarinet with the SSO of Springfield, Missouri, for 21 years. He has been making Lomax Classic mouthpieces for the past 22 years, and is the inventor of the HumidiPro, humidity-controlled cases for woodwind instruments, the heated “Ultra” Case Covers, and the ThermalPro woodwind warmers.*



# Master Class

by Wesley Ferreira

## FANTASIESTÜCKE (FANTASY PIECES), OP. 43 BY NIELS GADE

Niels Wilhelm Gade lived from 1817 to 1890, spanning an era of heightened romanticism in the arts. Although his music is often considered highly influenced by them, he never quite achieved the fame of his close friends and contemporaries Felix Mendelssohn and Robert Schumann. Nevertheless, he was widely regarded as the most important Danish musical figure of his time, teaching and influencing several young Scandinavian composers including Edvard Grieg, Carl Nielsen and Otto Mallingand. His extensive musical output includes eight symphonies, cantatas, numerous overtures, several chamber works, lieder and chants, and works for organ and piano.

Born in Copenhagen, Gade emerged as a talented violinist, earning a position with the Royal Danish Orchestra. When his first symphony was rejected for performance in Copenhagen, he sent it to Mendelssohn who enthusiastically performed the premiere in Leipzig. Soon thereafter, Mendelssohn engaged the previously unknown Gade as assistant conductor of the Gewandhaus Orchestra and as a teacher at the Leipzig Conservatory under him. While in Leipzig Gade was immersed in contemporary artistic life. He was invited into Schumann's inner circle, the musical society *Davidsbündler* (a group that was created to defend the cause of contemporary music against detractors). Following outbreak of war between Prussia and Denmark in 1848, Gade returned to Copenhagen where until his death he continued composing, helping to establish a permanent symphony orchestra and chorus which he raised to an international standard, and serving as director of the newly established Royal Danish Academy of Music.

*Fantasiestücke*, Op. 43, was composed in 1864 and was first published in 1865 by the Kistner publishing house in Leipzig. The work's title often appears under its English (*Fantasy Pieces*) and Danish (*Fantasiestykker*) translations. The concept of "fantasy pieces" is credited to Robert Schumann, who pioneered the category beginning in the late 1830s as a set of shorter pieces, each colorful and with a different mood or character and meant to be performed together. In Op. 43, three of the four pieces are written in the mid-romantic style and exemplify distinguishing features of Romantic music: originality of theme, a push towards dramatic expressiveness, and an expanded harmonic vocabulary. The third

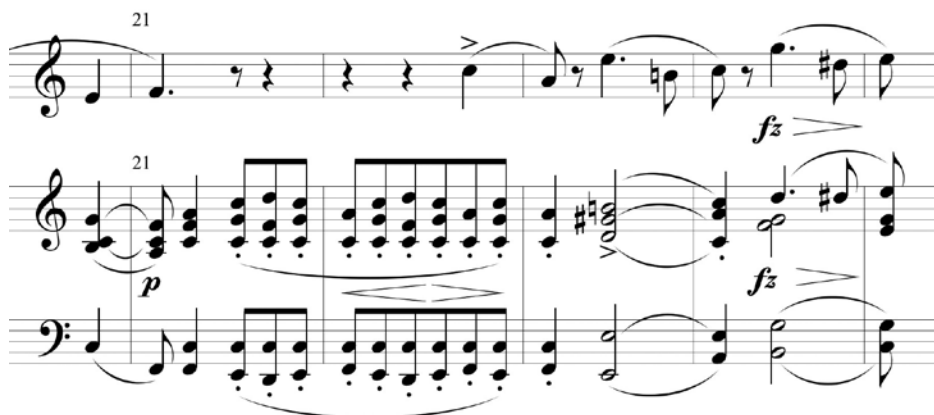
piece, *Ballade*, is the only movement with its own title and is perhaps the most personal of all the pieces in Op. 43. Composed as a musical narrative based on the rich history and style of Scandinavian folk tales, here too Gade operates under Romantic-era conventions of expressing his nation's distinctiveness through music. During his lifetime, *Fantasiestücke* was one of Gade's most popular works. Although originally composed for clarinet it was arranged for several other instruments.

### MOVEMENT 1

With indications of *Larghetto con moto* in the autographed manuscript copy and *Andantino con moto* in the first published edition, the performers may use discretion with respect to tempo. The *con moto* marking is the most informative and should guide the pianist to move the line forward on repeated eighth-note figures. The first movement is as close to a lieder or art song as we find in the clarinet repertoire. This gives the performers great liberty to exaggerate the music according to what is in the score, and the freedom to tastefully play with time and pulse. When possible, bring out the vocal quality of the clarinet lines and figures. For example, in measures 9 and 10 we might imagine articulated speech in the *dolce* figure. In general, perform the dynamic indications as expressed by the composer and when none are present, a good general rule is to shape figures following their contour. Increase energy and volume when ascending, and decrease energy when descending. Keep articulation light. Both clarinetist and pianist should aim to match note lengths. Bring out the accents appearing as >, emphasizing these notes more with air weight than initial attack with tongue. Most of the phrases of this movement should be performed with a sense of long line, however in phrases where these accents are present there is the opportunity for contrasting this.

The relationship between the clarinet and piano parts must be considered. At times both instruments communicate a shared idea, but there are instances where the two are at odds (*Example 1*). After a cadence point on the downbeat of measure 21, the piano, heretofore serving in a purely accompaniment role, for the first time initiates a melodic idea all its own. The harmony outlines a movement towards the downbeat of measure 23, but before this





Example 1: Gade *Fantasiestücke*, Mvt I, mm. 21-24

occurs, the clarinet, not to be outdone, interjects on the third beat of measure 22 as if to reclaim our attention. This is a moment that appears again later in the movement. It can serve to heighten the descriptive aspect of the music.

This movement is a thematic ternary form with a coda beginning in measure 41. Following a perfect authentic cadence, we move through several measures that utilize mode mixture (a highly Romantic characteristic). The intensity of the line increases as it moves through measure 46 where we witness the first forte dynamic of the movement. All of this leads towards the downbeat in measure 47, a deceptive arrival. The clarinet outlines a fully diminished seventh chord (*Example 2*). Here, we have a pause in the action. The performers may treat measures 47-49 in a cadenza-like manner. From measure 50 to the end, the clarinet and piano continue

to communicate. The clarinetist should be mindful of the syncopation and use it as a method to respond to the pianist. It is tasteful to have the movement end with elegance.

## MOVEMENT 2

In his original manuscript Gade wrote the second movement in cut time, but in the first published edition it is marked *Allegro vivace* in common time. We may never know the reason why this was changed but we can perhaps deduce that the composer, at the very least subconsciously, wanted to infer an intention of pulse. In a common time signature the first beat of the measure receives the strongest pulse. The third beat isn't quite as strong as the first, but it is stronger than beats 2 and 4. In cut time, the pulse is performed "in two," generally alternating between a strong first beat with a weak second beat. This greatly changes

the flavor of performance. Clear examples of when to treat the second "big beat" of the measure as a weaker beat (receiving less emphasis) are seen throughout the movement, especially in measures when the note on beat 3 is tied from a previous note. The first three measures the clarinet performs to start the movement are clear examples of this. There are opportunities in this movement to phrase in such a manner that leads towards beat 3 (big beat 2). Use these occasions to thwart the listener's expectation.

The second movement clearly contrasts the first and the performers should make this obvious. Articulation can be more pointed. Contrast the themes marked *tranquillo* and *dolce* with the more energetic principal theme of this movement. The pianist performs most often in triplets in this movement; therefore the clarinetist should pay attention to when their part is written in duple against triplets and when they are asked to perform triplets in unison. A cohesive and well-planned performance is always paramount.



Example 2: Gade *Fantasiestücke*, Mvt I, mm. 46-50

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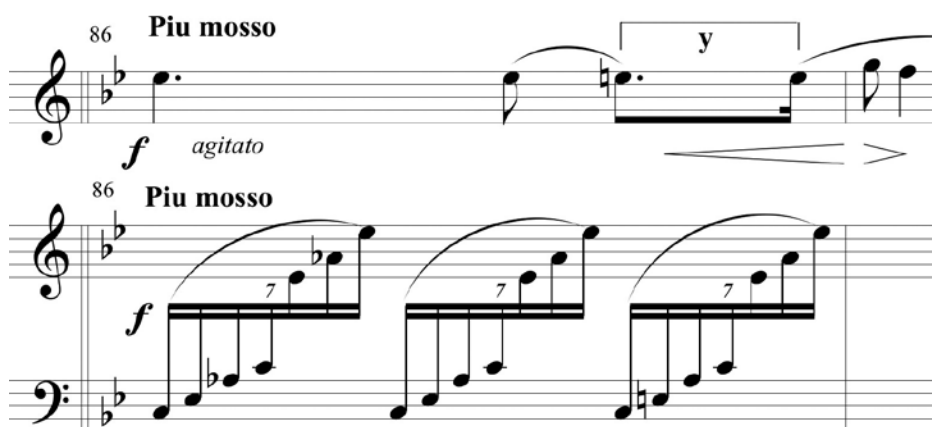
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Example 3: Gade *Fantasiestücke*, Mvt III, mm. 82-85



Example 4: Gade *Fantasiestücke*, Mvt III, m. 86.

### MOVEMENT 3

*Ballade* is the third movement of *Fantasiestücke* and it is the most unique. The only movement with its own title, it allowed Gade to create a musical narrative based upon the rich history of Scandinavian folk tales and mythology. This movement offers great contrast within the movement itself and among the four pieces that make up the whole of Op. 43. Performers should take advantage of the opportunity to be highly descriptive and to tell a story.

Scandinavian folk tales include a variety of characters and mythological creatures. Gade no doubt sets the stage for the appearance of the first character in measure 5 with the opening four measures outlined by the piano. He chooses to write for the clarinet in its low chalumeau register, a range that has often captured the imagination of composers due to its

rich overtones, earthy sound and generally pleasing timbre. The simple melodies of the clarinet line should be played with some weight in this opening A section,

almost sinister. The following section marked *Tempo animato* offers a more lively character, written in the clarinet's clarion range. It is somewhat heroic in spirit. Before too long, however, the opening character returns. Following the two symmetrical phrases of the B section, Gade adds an extra three measures of transition in which the opening sinister character signals its return.

There is high drama beginning in measure 52 with an operatic tremolo in the piano. The clarinetist should match the weight of the piano's low range and use the *mf* dynamic to their advantage. The fermata on the final note of this section should be long and the performers should consider using the silence of the rest to create a sense of suspense by delaying the start of the next section.

The B material returns at measure 62, marked once again by an *animato* as well as a *scherzando* indication. Perform here with an even more playful and dance-like character as compared to the debut of this material. The clarinetist should glide and dance atop the flowing and animated 16th-note passage of the piano. The heroic character is unyielding and challenges the sinister character for supremacy.

Eleven measures into this second appearance of the B section we see an alteration from the initial B theme. A battle ensues in measure 74 between the "heroic" and "sinister" characters, previously only presented in their own



Example 5: Gade *Fantasiestücke*, Mvt IV, mm. 4-6



individual sections. Gade marks an indication of *con gravita* here. The clarinet should play with length and separate any notes marked with an accent underneath a slur. Take note that the clarinet line is marked forte while the piano part is marked at mezzo forte. Gade attempts to compose the back-and-forth nature of a scuffle in measures 82-85 (*Example 3*) by writing quick changes of dynamic levels in the piano line. The *piu mosso* and *agitato* in measure 86 signal the climax of battle. It is interesting that during the first part of this section the clarinet has been performing in the chalumeau and now it quickly leaps to the upper register. The hero has gained the upper hand! In addition to range, Gade further signals a change of fortune for our hero in battle by using the same “y” motive (*Example 4*) used earlier in the B theme.

Following the ruins of battle, all is not well. This is signaled by the final *Lento* section. Woven within Scandinavian folk tales is a common thread of morality. Positive character traits are praised and rewarded and faults are punished. Gade alludes to hope and peace in the final three measures culminating in a major chord. It is the signaling of the moral of our story.

#### MOVEMENT 4

In the final movement we see many of the familiar compositional aspects of earlier movements. Similar use of contrasting sections, familiar stylistic indications (*tranquillo, dolce*), and repeated motives

are used. Immediately the clarinet performs two of the most common motives (“x” and “y”) seen throughout Op. 43 in measures 4 and 5 (*Example 5*). These motives are employed often in each movement. Indeed, motivic similarity creates unity through the four pieces of *Fantasiestücke*. This fourth movement is clearly most similar to the second but rather than being marked *Allegro vivace* it is marked *Allegro molto vivace*. In addition, Gade writes *con fuoco* each time the A theme appears, a marking that we have not yet seen. There is more insistence as we approach the end of the work.

*Fantasiestücke*, Op. 43, is a valued work within the solo clarinet repertoire and a charming representation of Gade’s compositional output. Gade often refrains from blatant virtuosity and overt sentiment in his compositions, preferring light drama and charm. He is considered a conservative composer in the Romantic era and his music has a more subtle and internal sense of expression. Never one

for grand gestures or strong thematic contrasts, clarity of expression and form remained his hallmark. ♦

#### ABOUT THE WRITER



Wesley Ferreira is associate professor of clarinet at Colorado State University and director of the Lift Clarinet Academy. He leads an active and diverse career performing

worldwide as soloist, orchestral and chamber musician, and as an engaging adjudicator and clinician. Born in Canada to parents of Portuguese heritage, Ferreira received his musical training at the University of Western Ontario (B.M.) and Arizona State University (M.M. and D.M.A.) studying with Robert Riseling and Robert Spring, respectively. He is on the performing artist rosters of Selmer Paris and Vandoren.

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# Refining Fundamentals through Extended Techniques

by Tiffany A. Valvo

*"Tip of the tongue to the tip of the reed!"*

*"The tongue should be high in the mouth."*

*"Are you stopping the air?"*

I hear these words in the voices of many wonderful teachers, and now repeat them myself as I guide my students. While these instructions had great impact on me, in hindsight, the most revolutionary moments in my development were when I used these instructions as a *catalyst to explore*. It was not initially about reproducing the exact advice given, but about allowing myself the freedom to discover a range of sounds and feelings. Then, somewhere in the spectrum of the explored would lie an improvement, or if I was lucky, the sound I wanted.

I started asking myself: How can I instill a similar exploratory spirit in my students? What exercises will give students the permission to be free and directions on how to experiment? My solution was to develop exercises rooted in the basics of extended techniques. The goal was to help students not only become more versatile, but to understand that the flexibility one needs to perform a glissando, for example, can actually inform fundamental skills such as voicing, articulation and legato. At its core, my approach involves a shift in mindset: instead of always giving students specific advice on a particular technique, they learn to experiment, discovering the vast

possibilities of the instrument on their own. And, just like in my case, somewhere in the spectrum of the explored will lie an important discovery.

The following sections outline four entry-level exercises to help students gain flexibility and to inspire an exploratory spirit. I will present an explanation of why the exercise is important, ideas on when they may be most helpful, and strategies for teaching/playing the exercise.

## 1 SINGING AND PLAYING

### WHY?

Singing while producing sound on the clarinet helps students understand legato air flow and correct voicing. In addition, it helps students with the concept of "singing" through their instrument. This exercise gives students an exaggerated aural cue when their air is stopped or varying in speed, because the singing will stop or alter in dynamic/intensity. This exercise is one of my favorites during warmups – it feels meditative in nature.

### HOW?

Many students won't be able to do this immediately, but they will get it soon enough! First, with no embouchure, sing loudly into the instrument. It is incredible how many students are reluctant to do this, because it feels very foreign. Gradually form an embouchure and sing any note while trying to play a throat G.

Singing:

Playing:

Note: Singing *ff* while playing *p* is the goal in this exercise.

Example 1



Now, try to sing and play a throat G simultaneously. Range can be an issue, so feel free to adjust the octave you're singing or even the note on the clarinet to match a comfortable singing note. At the beginning, the less resistant the note, the better. When this feels comfortable, try singing and playing a chalumeau G, and experiment with singing five-note scales up and down against the drone, as demonstrated in Example 1. You can sing melodies and thirds, and improvise on top of the drone. It is important to note that the goal is to be as relaxed as possible when doing this exercise, feeling the breath support doing the work. Nothing should feel forced.

## 2 CONTROLLED GLISSANDOS

### WHY?

Using glissandos as a tool to teach the possibilities of tongue motion instead of as an "extended" technique helps the student to feel the tongue moving up and down, gaining flexibility and control. This exercise is especially helpful when students are having trouble voicing altissimo notes or understanding how to alter their voicing in general. Many students can't tell exactly where their tongue is, but wherever it is, they do know it is stuck! (Note: while there may be slight jaw motion to get the lower portions of the glissando, the tongue should lead these glissandos as much as possible.)

### HOW?

It is usually easier to manipulate pitch on the mouthpiece and barrel first. Therefore, start with a concert F-sharp on only the mouthpiece and barrel. Here's where the fun begins: see how much pitch variation you can get by just experimenting. There is no specific note or goal in mind - just the ability to manipulate the pitch. After this becomes easy, alter the pitch down and back up again *with control*. It is helpful to put a drone on a concert F-sharp so you have a frame of reference.

Lastly, glissando down a chromatic scale, returning to the concert F-sharp after each note. See Example 2A.

Now, put that clarinet back together! Starting on a high C, go through the exact same steps as before. Try to get variation in pitch, and then try to control it. With a drone on a concert B-flat in the background, from high C move up and down in half steps (Example 2B) or down a major scale (Example 2C). One of those options may feel easier than the other. Start with what seems most natural to you.

## 3 STOPPED AND MUTED TONGUING EXERCISES

### WHY?

I remember a breakthrough moment while studying at Florida State University when Frank Kowalsky casually mentioned trying to use the side of the tip of my tongue to the right side of the reed to achieve the light but crisp articulation we want at the beginning of the Mozart concerto. To my amazement, it worked. Years later, this sparked a question: how can we teach multiple articulation placements and strategies? The following exercises aim to uncover three basic concepts:

- 1 Can the student bring the tongue to the tip of the reed without stopping the air?
- 2 Are they in control of which part of the tongue is being used?
- 3 Are they in control of where the tongue is contacting the reed?

### HOW?

First, use only the mouthpiece and barrel. Sustain a concert F-sharp for two counts at quarter note = 60 and then place the tongue on the reed for two counts while not stopping the air pressure. (It can help to discuss the difference between air flow and air *pressure*. Air pressure rarely stops when we are articulating; however, the air flow does stop, since it isn't entering the instrument.) After two beats, release the tongue



Example 2A



Example 2B



Example 2C





### Example 3A



### Example 3B

and repeat. This exercise will be familiar to many. After this is mastered, play four legato notes in a row that sound exactly the same, and then four staccatos. See Example 3A.

Now, what exercise would allow us to prove that a student can place the tongue slightly to the right or left of center *and* have a minimal amount of tongue on the reed? Making a muted sound instead of completely stopping the sound achieves these goals. (The tongue is on the reed just enough to change the color of the sound but not completely stop it.) Do the exact same exercise as above, except this time instead of stopping the sound, they will mute the sound. See example 3B.

Now, move to the full instrument. Pick a non-resistant note such as throat G and repeat the exercises above. Try various notes in the full range of the instrument, noticing how you have to adjust when notes have different amounts of resistance.

As a last experiment, feel what tonguing on all parts of the reed and tongue does to the sound, even (I dare say) if it sounds bad. Recognizing how a bad sound is made is arguably just as informative as understanding how a good one is made.

## 4 OVERTONES AND MULTIPHONICS

## WHY?

These exercises lead students to discover how little the fingers impact the note produced. First, the overtone exercises allow students to hear the fundamental, 3rd, 5th and 7th partials of various notes with regular fingerings. This sets the stage for trying to perform these notes without changing the fingerings.

Second, the student can use this newly discovered flexibility to try their hand at performing multiphonics.

## HOW?

Play exercise 4A, “flicking” the register key on the 3rd partial if it can’t be achieved immediately without using the register key. Sustain the upper partial for as long as you can without letting the pitch drop. Next, perform exercise 4B as written, with regular fingerings. This will help get the notes you are aiming for in your ear. Then, play Example 4B again, but finger *only* the fundamental note with all of the rest of the notes in the series played without changing fingerings. How does it work? By manipulating the voicing (and making sure you aren’t biting)! As crazy as it sounds, the tongue will descend and move forward as you move higher in pitch. It is very helpful to distinguish between the tongue being high and what part of the tongue is high, versus forward. A recent (and fascinating) presentation by Joshua Gardner based on ultrasound imaging states:<sup>1</sup>

- In the chalumeau register, the tongue elevates slightly and has the highest tongue arch throughout the studied range.
- Near clarion E, the tongue arch begins to shift forward and downward gradually through the remaining pitches of the second register.
- Following altissimo C-sharp, the tongue continues to move forward and downward to its lowest and most forward position at altissimo A.



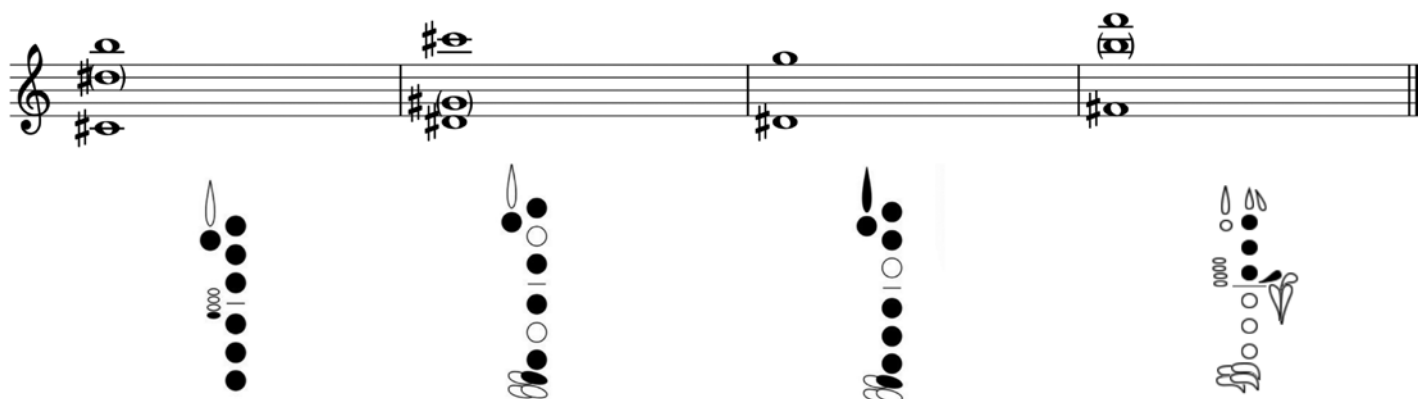
*\* Flick the register key to get the upper note, and then see how long the student can sustain it without the help of the register key.*

### Example 4A





Example 4B



Example 4C

- Between altissimo A and altissimo C, the tongue arch begins a radical rearward shift while lowering slightly.

Focus on the higher fundamental notes first, because execution becomes more difficult as the fundamental note descends.

Once comfortable overblowing and accurately getting different partials, try to produce a multiphonic. This is a lot of fun. First, play the notes in the multiphonic before trying to play them all at the same time. Similar to the exercise above, it will help prepare your ear for what is about to come. Example 4C shows you a few fairly reliable multiphonics. Many more can be found online easily.

In closing, the most effective learning occurs when we have the space to reform and revise our opinions based on varied feedback. In the applied studio, students must be reminded that they cannot passively receive knowledge; they must engage with the concepts and be sensitive to how their understanding transforms and matures through experimentation. The goal of these exercises is to catapult students into a deeper understanding of the many possibilities of their instrument, while empowering them to learn on their own. Put fear aside and go explore! ♦

*If you would like sound clips of these exercises or more information, feel free to contact me at tavalvo@vcu.edu.*

## ENDNOTE

- 1 Gardner, Joshua T., "Tongue Confessions: Real-time ultrasound imaging of the clarinetist's tongue." Single Reed Summit, Truman State University, October 2018.

## ABOUT THE WRITER



*Tiffany Valvo is assistant professor of clarinet at Virginia Commonwealth University. Fueled by teaching and learning, Tiffany has presented on effective teaching strategies at many international conferences and universities including the International College Music Society Conference and the Eastman School of Music. In addition, her blog and podcast aim to help students develop the practical skills they need to succeed. Tiffany holds a D.M.A. from the Eastman School of Music.*

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# Interview **Robert Spring** with

by Adria Sutherland

**D**r. Robert Spring is professor of music in clarinet at Arizona State University, where he has served on the faculty since 1988, and guest professor at the Beijing Central Conservatory of Music. Spring has commissioned and premiered over 60 works for the clarinet, greatly adding to the instrument's repertoire. He has recorded over 25 albums with many first recordings of commissioned works. Notable solo albums include *Dragon's Tongue* (1994), *Clarinet Music of Joan Tower* (1993) and *Tarantelle* (1999).

Throughout his career, he has been a featured soloist and guest artist/adjudicator at numerous international festivals and competitions, including the Canberra International New Music Festival (Australia), the Guatemala International Clarinet Festival, the Mexican International Clarinet Festival, the European International Clarinet Festival and International Clarinet Competition (Belgium). Within the United States, Spring has been a featured soloist with the Missouri Symphony Orchestra, the U.S. Army Field Band, the Tempe Symphony Orchestra, the Dallas Wind Symphony and many other orchestras and premier university ensembles. Spring co-founded the percussion/clarinet duo Desert's Edge with Arizona State colleague J.B. Smith in 1988, and he has held principal clarinet positions in the ProMusica Orchestra (Columbus, OH), the Daniel Lentz Group, Chamber Orchestra Arizona, Ensemble 21, the Arizona Ballet Orchestra, the Amarillo Symphony Orchestra and the Sioux City Symphony Orchestra.

In addition to his current appointments, Spring has served on the faculties of West Texas State University, Morningside College and the University of Michigan. He has published more than 20 articles on extended techniques and pedagogy in *The Clarinet* and other professional journals and publications.

Spring was president of the International Clarinet Association from 1998 to 2000 and is the current ICA state chair of Arizona. He received his bachelor's, master's, and doctoral degrees in music at the University of Michigan, where he also won the "Citation of Merit Award" from the School of



Robert Spring

Music Alumni Society. He is an Henri Selmer Paris Artist, performing on the Privilege clarinet.

**ADRIA SUTHERLAND:** *Can you tell me a bit about your early life and musical memories from your childhood?*

**Robert Spring:** I grew up in Jackson, Michigan. Mom played piano, but my dad, he was an accountant. He played clarinet and saxophone in college to put himself through, in what they called "dance bands." The reason I started playing clarinet was that they always told me I was going to, because my dad played clarinet.

In the sixth grade, they took all of us from different elementary schools and we got to spend one day in the junior high school. We had somebody that we were assigned to that would take us to classes so we could learn what it was like to go from classroom to classroom. So, this



person that took me around, this girl, was in the band. So, I went to band with her, and I sat in the front, this little sixth grader, and I was scared. The band played a watered-down version in this little march book of *Americans We*. I thought it was the most amazing sound I'd ever heard. And the band director was just this screamer, you know, "That's terrible!" and "You're awful!" But I thought it was really amazing. That was the moment I really decided that I wanted to be a musician. And it's funny, actually the reason I wanted to become a teacher was because those guys yelled all the time. I thought, "Isn't there a better way to do this?"

**AS:** Tell me a bit about your first experiences with the instrument. Did you love it or struggle with it?

**RS:** I did struggle with it a lot, but I liked it. You know, we didn't have any private study at all; it was just band. I didn't know there were alternate fingerings or stuff like that, and I also didn't know how to make an embouchure, so I played double lip because no one told me that you weren't supposed to do that.

**AS:** Tell me about your early clarinet studies.

**RS:** I played in the band, but I had never really had a real clarinet lesson. So, when I was a senior in high school, in the fall of 1972, I told my dad I wanted to be a music teacher. We lived close to Ann Arbor, about 45 minutes, so my dad called the school of music, and they transferred him to John Mohler. He told John that I wanted to be a music teacher, and John asked if I'd ever had any lessons. He said, "No," so John said, "Well, I think you'd probably better come over and have him play for me, and see what he can do." I was playing on this old Selmer Signet clarinet with an HS\* mouthpiece, Mitchell Lurie reeds, and I had the ligature on backwards because I saw someone else had it with the screws in the back. My screws were on this side [pointing to the left] because I didn't know. I didn't know anything!

I went over there and played for him. I played for maybe about 30 seconds, and he stopped me and said, "Have you warmed up or anything



Robert Spring and John Mohler

today?" I said, "No," because I didn't know you were supposed to do that. He said, "There are some practice rooms in the basement. Why don't you go down there and warm up." So, I went downstairs and I played a few notes. He said to play a couple of scales, and that's all I knew were a couple of scales. So, I played those scales and came back up, and he said, "Bob, you're back already? What do you have?" I'd found this really cool piece at a local music store, and I didn't know how to pronounce it, so I said, "I'm doing this piece by Weber [pronouncing the "w" as in "water"] and it's called *Grand Duo Concertante* [pronounced concertantay]." He said, "That's the Weber *Grand Duo Concertante*," [pronouncing it

correctly] and I said, "Oh! Ok, I didn't know that." So, I started playing the third movement, and he stopped me and said, "Wow, you're not very good!"

If you knew John Mohler, this is how he talked to you! He said, "Well, we've got a doctoral student who can teach you," and I said, "Well, I really wanted to study with you." I remember him going, "Well, we'll give it a try. I can't teach you next week, so it'll be two weeks." He said, "I want you to learn C major at 60, and just do it all slurred." I thought, "Okay," but I didn't know what "60" meant! I didn't have a metronome, I didn't know any of that. So, I came back two weeks later and I had played it twice. I mean, literally I practiced it about twice. He said, "Look, this isn't going to work. You don't



“John Mohler spent 45 minutes with me, he charged \$2.50, and he showed me how to practice. That’s the last unprepared lesson I ever had, and that’s one of the main events that made me decide to become an educator.”

understand.” I started to cry and I said, “I *don’t* understand. I don’t understand what you want me to do. I really don’t understand. Please, show me.”

So anyway, he spent 45 minutes with me, he charged \$2.50, and he showed me how to practice. That’s actually the last unprepared lesson I ever had, and I think that’s one of the main events that made me decide that I really wanted to become an educator. To realize that he changed my life by spending 45 minutes with me instead of just saying, “You’re awful,” and “Get out of here.”

**AS:** *Besides classical, what kinds of music were you exposed to as a young person?*

**RS:** The other kind of music was rock music. I grew up in southern Michigan with the whole Motown thing.

**AS:** *Did you love that?*

**RS:** Yes! In 1969, I played in this rock band in high school. Everybody did.

**AS:** *What instrument did you play?*

**RS:** Guitar. I had a Gibson Les Paul guitar and a Fender Bandmaster amplifier. In '69, my parents, even though I was only 14, they drove us into Detroit to Cobo Arena, and I saw Jimi Hendrix. Then two weeks later I heard this British blues band called Led Zeppelin. Also, Bob Seger and Ted Nugent used to play all over Jackson. In fact, Bob Seger played some of our high school dances. So, I was exposed to that kind of stuff and I still listen to a lot of that kind of music.

It all had an influence on me because the thing that I couldn’t figure out was that I’d go to symphony concerts and everybody was like this

[sitting very straight, stiff and proper] for an hour pretending like they enjoy it. Then you’d go to hear Led Zeppelin, and everyone was singing along, and the amount of energy and connection with the audience was something that really was incredible to me. I thought, “How can you connect like that, and how come orchestras can’t connect like that? Or bands, or anything?”

I think it also impacted the kind of pieces I played later because when I left Michigan, I started trying to get involved with new music. It was amazing to me what was there that I didn’t realize, and the sounds that you could make and everything. The first piece I bought in this genre was Bill Smith’s *Variants for Solo Clarinet*. I remember working on it, and my eyes and my world just changed because I didn’t know you could do these things. I think that in terms of my style of playing, and what I did particularly in new music came from trying to get those kinds of sounds that those guys were able to get on their guitars. It was just pretty amazing – the whole electronic music thing in the '70s probably came from there.

**AS:** *What were your musical experiences at Michigan like?*

**RS:** In the fall, we all had to play in the marching band. We had auditions, and that’s when I really realized how bad I was. We had the auditions, and there were 57 clarinets, and I was chair 54 or something, way at the bottom. I was really humiliated by it, but I just kept practicing every day. John would give me stuff to do, and I just did what he

said. At the University of Michigan, there were a lot of really great clarinet players there, and I was embarrassed because I was really terrible, so I used to get up in the morning really early, and I would go down and practice from 7:30-8:30 because none of the cool kids were there yet. That’s when I practiced first, and then I practiced in the middle of the afternoon before marching band in the fall because that’s when they had orchestra, and none of the cool kids were there then either, so they couldn’t hear me. I also practiced another hour in the night after I did my homework. I was practicing about three hours every day. And when we had auditions again the next year for marching, I was first chair. Everybody said, “What school did you transfer from?” because they’d never seen me. I was hiding!

**AS:** *After undergraduate, did you go straight to graduate school?*

**RS:** Yes, I went right to graduate school at the University of Michigan. John went on sabbatical. He had a semester off, and he arranged for people to come in and teach for him, but I decided to go and study with David Shifrin during that time. David was an amazing teacher. If you did things John’s way, it always worked, but he liked to teach a certain way, and he didn’t like you to break away from that. David, on the other hand, just said, “Try this, try anything, you’re boring me.”

**AS:** *Did you get that degree in performance or education?*

**RS:** My master’s degree was in wind instrument performance. It was clarinet, but you had to study all the other instruments. I studied saxophone with Don Sinta, I studied bassoon with Hugh Cooper, oboe with a guy named Arno Mariotti. For flute, I got a TA.

**AS:** *After your master’s degree, did you go directly to begin work on your D.M.A.?*

**RS:** No, I didn’t go right to work on my D.M.A. My undergraduate degree was in music education, and at the end of my master’s degree, which was a one-year master’s degree, I realized, “I don’t have a job.”



I worked [as a] junior high band director for a year, and I also taught a bunch of private students. I also taught part-time at Albion College, which is a little Methodist school. During that time I realized I didn't really want to do junior high band! So, I decided that the best thing would be for me to see if I could do something else.

At this point, you could still get teaching positions at colleges with just a master's degree, so I got this job at Morningside College in Sioux City, Iowa. It's funny, my job was clarinet and marching band, and I was perfect for the role. All those years spent in the marching band had actually prepared me for something!

After a couple of years there in a tenure-track position, the dean called me in and said, "You're going to want to start a doctorate. You won't be considered for tenure if you haven't started it." I always wanted to study with Robert Marcellus, so I auditioned for him and was accepted at Northwestern. It was about three weeks before I was supposed to start at Northwestern, and I hadn't received any information. Then, I found out that Marcellus wasn't teaching in the summer; I was going to start in the summer, but he wasn't teaching then – he was at Interlochen and conducted the orchestra there. I realized at that point that I hadn't done my homework, and that I wasn't even really going to study with him until I did my residency, and I didn't want to quit my job.

So, I called John Mohler and he got me in for the D.M.A. program at Michigan, and I started studying with him that summer. It was an amazing experience because it was so different than being an undergraduate student. I mean, I had been practicing for these three years in between a master's and that. I'd been learning new music, old music, everything I could find. I'd go to the music store and buy everything I could buy with my meager salary, and then go back and learn it. I was ready. It was an amazing experience; he let me do a lot.

**AS:** Looking back on your formal education, what were some of the specific experiences

*that drove you to be the kind of musician you are today?*

**RS:** Well, the teaching experience came, I think, from negative teaching, and then the opposite from John Mohler. John had this incredible way of making you work. It was kind of a guilt thing. He just said, "Wow, I was really hoping we could move on today, but I guess we can't." He never yelled at anybody. John was such a caring teacher on a very basic level, and he taught you everything that you needed to know. He came to every recital, he came to every band concert. Not only did he treat you like you were his student, but he also made you feel like you were really important to him.

**AS:** When did you become interested in contemporary music and extended techniques?

**RS:** John was never afraid to step outside of his comfort zone. He had never played a piece with a multiphonic in it, but when I was a freshman he played a piece by Aleksandar Obradović called *Micro-Sonata* and he had to play multiphonics. I remember him practicing them and playing them for us in every lesson, and we thought, "What are these crazy sounds?" He encouraged us to experiment and to open up all the time, and David [Shifrin] was the same way.

There were two pieces that turned my life around. One was Bill Smith's piece, that *Variants* for solo clarinet. The other was a piece by Ron Caravan called *Excursions* for clarinet. I just couldn't believe the sounds, and I thought at the time that you were able to express yourself without the rigid aspects of time and pitch, which are of paramount importance in classical music. I think that's why I became interested in doing it. The other one was actually out of necessity. Particularly during my doctoral studies with John Mohler, if I brought in like Brahms or Devienne or Mozart or something like that, he just tore me apart. You had to do it exactly the way he wanted it. But if I brought in some new piece, he didn't know it, so I could just play!

The other thing was living in Iowa, in Sioux City, there was a guy who had a music store called Jay's Music.

His solo repertoire that he sold was primarily for kids going to contests – Weber concertos and stuff like that. So, the publishing companies said, "We can get you these pieces cheaper if you will buy this new music," because they were trying to get rid of it. Nobody in Iowa or northeast Nebraska was going to buy that stuff! So, he had a Coors beer box, and he wrote on the side "Bob's Bin." He would put that new music in it, would call me when it was full, and I would go over and get it. I got Joan Tower's *Wings*, I got Morton Subotnick's *Passages of the Beast*, all that stuff out of there.

Also, I was 24 when I started teaching at Morningside College, and I realized as a young clarinet teacher at a small college, that no one was going to know who I was if I just played stuff that everybody else did. So, I started doing something to set me apart from other people. So, here I was, this young kid trying to make a name. How did I begin extended techniques? I started experimenting because I found that contemporary music, I realized I could do it, and I liked it. People started to get to know me, and I started getting students. It was kind of "necessity is the mother of invention."

The double-tonguing and all that stuff was learned not because I wanted to show off or something. The double-tonguing was learned because of Mort Subotnick's *Passages of the Beast*, which is a very early clarinet and electronics piece. You had to tongue 16th notes at 184, because the machine just went on. So, I called my brother, he's a trumpet player in Michigan, and I said, "How do you double tongue?" He said, "Just go 'duh-guh-duh-guh-duh-guh-dug-guh-duh.'" Well, I tried that and it was a squeakfest on my clarinet at first, but I learned how to double tongue for that piece.

I learned the circular breathing when I did Joan Tower's *Concerto*. I had to audition for her to get permission to do this recording. When I finally got the permission to do it, she sent me the music, and I looked at it, and I was like, shaking. It was manuscript at the point, and there was no place



to breathe in the first two pages. So, I called her up, and I said, “Joan, this is Bob Spring, and I got the music, thank you.” She wouldn’t let me record it for nine months; she said it would take that long to learn, which it did. I said, “There’s no place to breathe in the first two pages,” and she said, “Well, you do circular breathe, don’t you?” I said, “Yeah, yeah, I just didn’t know what you wanted me to do.” I hung up, and my wife said, “What’s wrong?” and I said, “I have nine months to learn how to circular breathe!”

**AS:** *Your performances on your CD, Dragon’s Tongue, have been described as changing the way composers began to write for the clarinet. How do you feel about this?*

**RS:** Frank Kowalsky said that; he wrote that in a letter for me. I think that there’s a plus and a minus to that. As soon as somebody does something on an instrument, composers think it’s okay and they write for it. I think somebody else would’ve taken the same direction – I just got there first. The record [*Dragon’s Tongue*] was actually not designed to do anything like that. John retired from Michigan, so he’d given me all his music for clarinet and band – this whole box came. I thought, “Maybe I can do this. Maybe I can make a record of all this music.” I actually didn’t think it was going to change anything. It was a present to John; it was just my present to him.

**AS:** *You have commissioned a large body of works for clarinet, and for your clarinet/percussion duo. How did that get started?*

**RS:** That started when I got to West Texas State.

**AS:** *This was the job before ASU?*

**RS:** Yes. So I was hired to teach clarinet, play in the woodwind quintet, and play in the Amarillo Symphony. When I got there, the guy from the Amarillo Symphony refused to leave, so that wiped that out, and it also wiped out about \$10,000 worth of pay. Then in the woodwind quintet, the horn player quit. All the other faculty were in the orchestra, and here I was, not. I didn’t know anybody, but the percussion

teacher was really nice. Susan Martin is her name. She said one day, “You know, I think there are some clarinet and percussion pieces. Do you want to read through them?” So we started doing this.

Picking the composers to write for us... at the beginning, it was just anybody who would do it! Then, at the end, I mean, Eric Mandat became a good friend, so we asked him to write one, and some of the other composers that we’ve had it was just because we’d just befriended them somewhere along the way.

The one composer that goes above the others, I think, in terms of writing for me, was Peter Schickele. I met him in Phoenix, when Peter was in town doing a P.D.Q. Bach show. We were talking at lunch, and I was telling Peter about some of the recordings I’d done and stuff, and he said, “Boy, I’d like to hear those.” He was staying downtown at this Crowne Plaza hotel, and I drove down the next day with *Dragon’s Tongue* and the *Tarantella* CD, and the Joan Tower CD. Those were the three I had at the time. All of a sudden, he got very interested in writing a clarinet concerto, and he took elements of what I could do and put them into it. There’s a big double-tonguing section, there’s a big circular breathing section, and that was really fun to work with him.

**AS:** *What type of legacy would you like to leave for future clarinetists, musicians and composers?*

**RS:** Legacy? I don’t know. I think that when you have an ability or you have a talent, it’s almost a sin to not use that ability or talent, and I think that you should pass things on. Everybody wants to live forever, but we as teachers live on through our students. That’s how we extend our humanity to others. That’s the thing that I would really like to have go on, what John did for us.

It’s really funny, the one thing that was the constant in all of this that pushed me to the next level was disappointment at something. Not getting a job out of Michigan and being forced to be a band director for seven

years, that whole time forced me to practice, practice, practice, and I was doing it in order to get the hell out of there. When I was at West Texas, not being in the orchestra forced me to find a new genre. When I got to Arizona State, there were no clarinets! I had seven clarinets – they were terrible! I had to flunk out the majority of them that first year. It was a terrible experience, but it forced me to rethink the way I was teaching. The first year we had seven students, the second year we had 29. I had to think, “This is how you recruit, and this is how you do things.” It forced me to get more active in contemporary music. It forced me to do something that I wouldn’t have done if I’d just been in a situation that was happy. ♦

## ABOUT THE WRITER



*Adria Sutherland has served on the faculty at Eastern Kentucky University in Richmond, Kentucky since 2018, where she holds the endowed position Beeler Professor of Clarinet. She has*

*performed throughout the United States and in Italy, Greece, Austria and Germany, and she frequently plays with the Lexington Philharmonic Orchestra. She is passionate about chamber music, and is a member of the Favonian Winds, Bourbon Barrel Trio and Madison Winds. Sutherland received her D.M.A. at the University of Kentucky, her M.M. at East Carolina University, and her B.M. at Morehead State University. Her teachers include Scott Wright, Nathan Williams, Michael Acord and Atossa Kramer.*

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# A Pitch-Class Analysis of David Maslanka's *Little Symphony on the name BArnEy CHilDS* for Solo Clarinet

by David Cook

Many clarinetists are familiar with American composer David Maslanka's three major works for clarinet: *Desert Roads: Four Songs for Clarinet and Wind Ensemble* (2005), *Eternal Garden: Four Songs for Clarinet and Piano* (2009) and the *Concerto for Clarinet and Wind Ensemble* (2014). [See Kip Franklin's article "David Maslanka's *Eternal Garden* and Other Works for Clarinet" in *The Clarinet* Vol. 44/4. Ed.] However, his only piece for unaccompanied clarinet, *Little Symphony on the name BArnEy CHilDS*, exists in relative obscurity. It was originally published in the 1989 anthology *Etudes for the Twenty-First-Century Clarinetist* as part of a birthday gift for Barney Childs. Born in 1926 in Spokane, Washington, Childs was a prominent composer of avant-garde music and a dear friend and mentor of Maslanka until Childs's death in 2000. Clarinetist Phillip Rehfeldt, the organizer of this gift to Childs, requested that each composer limit his or her writing to one page; Maslanka took this request literally, hoping to "write the biggest possible piece in the shortest space."<sup>1</sup>

Maslanka derives all of the pitch material in *Little Symphony on the name BArnEy CHilDS* from the "musical" letters of Childs's name: B-flat, A, E, C, B, D and E-flat. In constructing this musical cryptogram, Maslanka borrows from the German nomenclature for pitch classes, in which B-flat is simply named B, B-natural is named H and E-flat is named Es. Maslanka's cryptogram is similar to both Johann Sebastian Bach's BACH motive (B-flat–A–C–B) in *The Art of Fugue*, BWV 1080, and Dmitri Shostakovich's DSCH motive (D–E-flat–C–B) in several works including his *Symphony No. 10* in E minor, Op. 93. In borrowing from the German nomenclature, Maslanka pokes a bit of fun at Childs's musical ideals, as the latter "didn't care much for the old German masters or that way of musical thinking."<sup>2</sup> Each of these cryptograms,



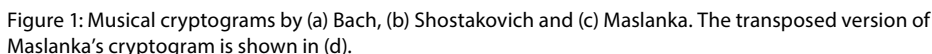
Photo by Sue Rissberger Photography


David Maslanka

along with a transposed version of Maslanka's, are shown in Figure 1.

Maslanka avoids redundancy throughout the four movements of this piece by omitting select pitch classes from the cryptogram in each of the first three movements and only using all seven pitch classes in the final movement. He implies tertian harmony in the first and third movements via the use of melodic gestures typical of tonal music, but leans toward atonality in the second and fourth movements through the use of chromatic and atonal subsets. Maslanka creates a sense of anticipation by waiting to use all seven pitch classes until the fourth movement. All mentions of pitch classes throughout the remainder of the article refer to written pitch. A perusal copy of the entire clarinet part is available on Maslanka's website, [www.davidmaslanka.com](http://www.davidmaslanka.com).



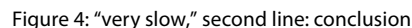
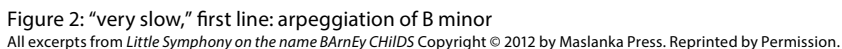


In the first movement, marked “very slow,” Maslanka only uses the pitch classes D E, F, F-sharp, B and C-sharp. While the C-sharp–D gesture that begins the piece (stated twice) implies a tonal center of D (sounding like ) , the D–B–F-sharp arpeggiation in the following gesture instead suggests centrality around the pitch class B (*see Figure 2*). Maslanka further

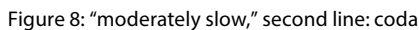
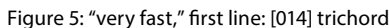
hints at the B minor tonality through a pair of melodic gestures emphasizing C-sharp–D–B, the latter of which is melodically extended and elaborated (see Figure 3). In the ensuing F-sharp–C-sharp–B gestures, C-sharp–D now sounds like  $\hat{2}-\hat{3}$  in the context of B minor as opposed to  $\hat{7}-\hat{1}$  in D major/minor, while the final F-sharp–C-sharp sounds inconclusive due to its interpretation as  $\hat{5}-\hat{2}$  in B minor (see Figure 4).

Maslanka indicates that the second movement should be played “very fast” with the eighth note remaining constant throughout the movement. The only pitch classes in this movement are E, F, F-sharp, B, C and C-sharp. These can be broken down into two chromatic trichords: E, F and F-sharp as one trichord, B, C and C-sharp as the other. Maslanka instead begins this movement with a different but equally common atonal set of pitch classes; his use of C-sharp, E and F in the beginning motive suggests an [014] trichord (*see Figure 5*). Viennese composer Anton Webern was particularly fond of the [014] set as it does not occur anywhere in the diatonic scale, allowing him to draw a clear line between tonality and atonality in his music.<sup>3</sup> Maslanka’s repetition of the pitch class C-sharp as the lowest pitch class in the [014] trichord generates centrality around C-sharp, which he further emphasizes later in the movement via repetition (*see Figure 6*). Following a virtuosic flourish, Maslanka concludes the movement with the same [014] trichord of C-sharp, E and F from the beginning, creating a sort of arch form within the movement.

Marked “moderately slow,” the third movement takes the form of a refrain stated five times and a brief coda. As the use of







the word refrain might suggest, the pitch content of the five statements is practically identical, with the only difference being that the fifth statement is slightly truncated. Maslanka only uses five pitch classes in the refrain: D, E, F-sharp, B and C (see Figure 7 for the beginning of the refrain). These pitches suggest the G-major scale, which in turn implies either G major or E minor tonality, or perhaps a fluidity

between the two. The only indicated performative differences through the five statements of the refrain are that the first three are to be played at a *mezzo piano* dynamic, the fourth at *piano*, and the fifth at *pianissimo*. In addition to adhering to these instructions, I encourage the performer to go beyond what Maslanka marks in terms of dynamics, phrasing, and tempo in order to avoid stagnancy and

probe the considerable musical depths of this piece. In the coda, Maslanka limits himself to pitch classes E, F-sharp, B and C-sharp (*see Figure 8*). This collection of pitch classes could suggest quartal harmony, a pentatonic scale, or centricity around B; since B is the last pitch of the movement, I hear this as being centric around B.

In the fourth movement, marked “moderately fast,” Maslanka finally uses all seven pitch classes derived from Childs’s name. The opening flourish contains each pitch, albeit in a different order, followed by a driving, insistent gesture that may relate to the C-sharp–D gesture from the first movement (see Figure 9). In my opinion, this movement is the most technically demanding due to the demands of flutter tonguing, rapid dexterity for comparatively extended durations, and brief forays into the extreme altissimo register. After a cascade of 32nd notes and repetitions of the driving C-sharp–D gesture, Maslanka uses a heavily accented and articulated statement to conclude the movement and the piece as a whole (see Figure 10). Curiously, this statement is nearly another aggregate statement of the pitch classes from Childs’s name as shown in Figure 1, except that the first pitch is C-sharp instead of C.<sup>4</sup> In any case, the *fortissimo* dynamic, strong articulation markings, and gradual rhythmic augmentation provide a satisfying conclusion to *Little Symphony on the name BarnEy CHilDS*.

The possibilities for performance that may derive from this analysis are infinite and worth exploring in greater detail through diligent practice and reflection. When considering the entire piece, I prefer to save the loudest dynamic for the fourth movement (the only one that contains all seven pitch classes of the cryptogram) by performing the *fortissimo* in the fourth movement with a bit more energy than the same marking in the second movement. Similarly, while the first and third movements both occupy much of the same dynamic range, I often implement a different tone color in these movements. One could argue for the third movement to be more robust and full than the first



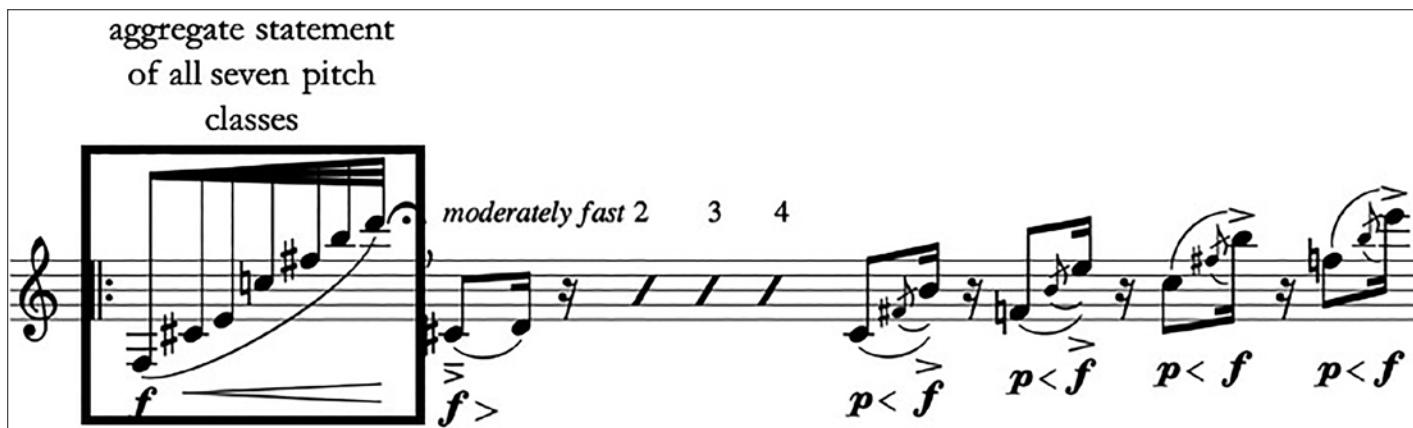


Figure 9: "moderately fast," first line: aggregate statement and transformation of C-sharp–D gesture

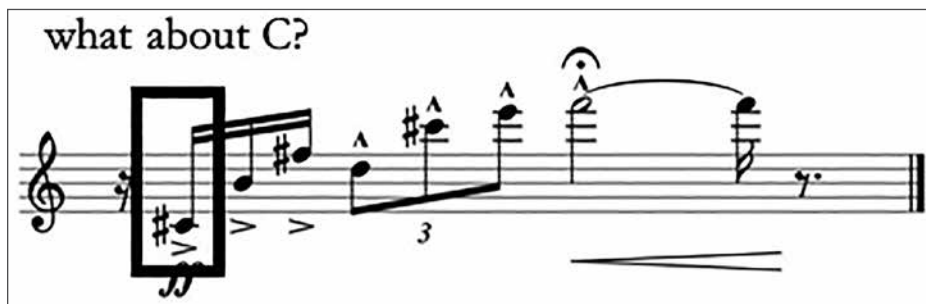


Figure 10: "moderately fast," third line: near-aggregate statement to conclude piece

because the third is more tonal in nature, but my tendency is to render the third movement more hollow and transparent because I perceive centricity around the pitch class F, which is conspicuously absent from the entire piece. The transparent timbre is intended as a reaction to the desolate feeling associated with missing the support of the centric pitch.

There are also more localized interpretations that the performer can make based on this analysis. Within the first movement, the possibility of either D or B as a centric pitch is undermined by the F shown in Figure 1. I often make the F suddenly softer than the preceding F-sharp, as if surprised by the sudden intrusion of the foreign pitch. In the second movement, the dissonant and agitato nature of the [014] trichord (pitch classes C-sharp, E and F) in rapid rhythms could be enhanced by a more pointed tone quality, which then morphs to a broader quality in the ensuing flourishes. Within the third movement, I like to perform the second phrase in a more

conclusive manner than the first – often by growing to a higher dynamic leading into the F-sharp–E resolution – as the second phrase concludes on a potential tonic pitch (recall the G major/E minor fluidity implied by the five pitch classes featured in this movement). At the conclusion of the fourth movement, I will often play the near-aggregate statement (see Figure 10) with a strong beginning (reflecting the *marcato* articulation marking) and a sustained middle and ending to each note as a satisfied reaction to having almost all of the pitch classes in rapid succession (perhaps the pitch-based goal of the piece).

## CONCLUSION

Although the musical score of *Little Symphony on the name BArnEy CHilDS* only occupies one printed page of music, Maslanka manages to explore a broad range of emotional states while using seven or fewer pitch classes in each movement; this piece is an exercise in compositional economy. I encourage those that are already familiar with Maslanka's

better-known contributions to the clarinet repertoire to explore *Little Symphony on the name BArnEy CHilDS* as an example of Maslanka's earlier compositional style. Although awareness and understanding of this analysis are not essential to give a thoughtful or inspired performance, they can nevertheless help us gain a greater appreciation of the piece as a whole. ♦

## ENDNOTES

- 1 David Maslanka, *Little Symphony on the name BArnEy CHilDS* (Missoula, MT: Maslanka Press, 1989), i.
- 2 Ibid.
- 3 Valentina Kholopova and Yuri Kholopov, Музыка Веберна (*The Music of Webern*) (Moscow: Kompozitor, 1999), 18.
- 4 Maslanka clearly marks this as C-sharp in the score. I was unable to inquire as to the possibility of C instead of C-sharp prior to his death in 2017.

## ABOUT THE WRITER



Photo by Michelle Hassel

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Millikin-Decatur Symphony Orchestra. He previously taught at Wichita State University and the University of Oklahoma. David holds a D.M.A. in clarinet performance and an M.M. in music theory from the University of Oklahoma.



# Rediscovering Ferdinand Rebay – Part Three

by Jean-Guy Boisvert

## REBAY'S CHAMBER MUSIC WITH GUITAR

*The third and final part of a series on the music of Ferdinand Rebay, this article explores his chamber music including clarinet and guitar. Part 1 (September 2015) discussed Rebay's life and relationship with the clarinet, and Part 2 (June 2016) covered his works for clarinet and guitar duo.*



Ferdinand Rebay

Ferdinand Rebay (1880–1953) was particularly fond of chamber music, and this is shown by its prominence within his overall output. As we have seen with his six works for clarinet/guitar duet, the guitar is omnipresent while the piano is very rarely used. The clarinet, once again, enjoys a leading role, with eight works for ensembles ranging from trio to septet.

Despite its quality, Rebay's music was not widely known during his lifetime or after, for various reasons. We can attempt to find explanations for this. Up until the very last year of the 20th century, his work existed only in manuscript form and lacked adequate dissemination. His symphonic output was small, his use of the guitar largely superseded the piano, his neoclassical style may have appeared outmoded in his day (though today it would best be described as postmodern) and his musical personality was less assertive than that of many of his contemporaries. Add to these factors the minimal circle of his dedicatees – Viennese colleagues and above all, his niece, the guitarist Gertha Hammerschmid – his unconventional use of the guitar, and his dislike for small musical forms written by and for guitarists.

Many of these factors are no longer valid today: no musical trend can legitimately be described as dominant and the unequivocal belief in the notion of progress in music has virtually disappeared



from many composers' perspectives.

On the contrary, a return to older musical languages and techniques has been embraced by some, and as a result, Rebay's music is being rediscovered and appreciated in a new light. This is evidenced by several recent recordings of his solo works or works of chamber music for winds, strings, voice and guitar.

Rebay's music can be divided into two genres: works in several movements using classical forms, and themes with variations. We will present an example of each of these genres in greater detail, and discuss other works more succinctly.

### SEPTET IN A MINOR

The *Septet* in A minor is an exceptional work in terms of quality, size and instrumentation. It is scored for flute, oboe, clarinet, horn, bassoon and two guitars. To my knowledge, no composer before Rebay had associated the wind quintet with the guitar; the result is decidedly impressive. The *Septet* can be played in a version for one guitar, although to achieve balance in the voices, it is preferable to include two guitars.

With this surprisingly bright work, we are witness to a true masterpiece, a *tour de force* with respect to balance and lightness of sound, a work in which each instrument is highlighted. In the same way we speak of "dialogue" regarding the duet, here we can easily qualify this work as a "septualogue" in which each instrument plays all roles. It is Rebay's longest work of chamber music with clarinet, with a duration of approximately 26 minutes.

The first movement, a lively dance in 6/8, is cast in sonata form akin to the works of Viennese classical composers the composer admired. In the exposition, a first, rather rhythmic thematic group is heard from the clarinet, then taken up using a rich, quasi-Impressionist orchestral texture. This is followed by a second thematic group that features an initial part in long, harmonized note values, much like a chorale, and a second part made up of short, syncopated patterns. Subsequently, these themes are treated in contrary motion, in diminution and in imitation. Rebay demonstrates his great technical mastery by constantly varying

**Ruhig und mit Ausdruck**

The musical score for the second movement of the *Septet* is presented in two systems. The first system shows the Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Bassoon (Bsn.) parts. The Oboe has a melodic line starting with a half note, followed by eighth notes. The B-flat Clarinet and Bassoon provide harmonic support with chords and moving lines. The second system continues the Oboe and Bassoon parts, with the B-flat Clarinet remaining silent. Dynamics include *mf dolce e espressivo* and *pp*.

Example 1: *Septet*, second movement

the textures and thematic treatments. This movement requires an A clarinet.

The second movement is in 4/4 time, in F major and also in sonata form, but without a development. The first thematic group is heard successively at the horn, the clarinet and in imitation at the oboe and bassoon before the horn returns, and prominently features ascending chromaticism reminiscent of Wagner (*Ex. 1*). The second thematic group,

in D minor, is a five-note arpeggiated pattern treated in imitation on all seven instruments. The clarinet in B-flat is required for this movement.

Rebay returns to the main key and to the A clarinet in the third movement. Its first part is a Viennese minuet. Most of the thematic material consists of groups of four notes in ascending imitation, beginning at the guitar, *pianissimo* and achieving a *fortissimo tutti*. The opening

**III. Satz. Scherzo**

The musical score for the third movement of the *Septet* is presented in two systems. The first system shows the Flute (Fl.), Oboe (Ob.), B-flat Clarinet (Bb Cl.), and Horn (Hn.) parts. The Flute and Oboe play a rhythmic pattern of eighth notes. The B-flat Clarinet and Horn provide harmonic support with chords. The second system continues the Flute and Oboe parts, with the B-flat Clarinet and Horn remaining silent. Dynamics include *f*.

Example 2: *Septet*, third movement



Example 3: Variation à la Mozart

of the second part brings new colors: dissonances and sometimes quartal harmonies *à la* Stravinsky with successive additions of instruments that create dissonance (Ex. 2). Here, we cannot but think of the latter composer's *Petrushka*.

The trio, a diminutive waltz in C, is half as long as the previous movement. Rebay exploits measured trills in quintuplets and triplets, yielding a rhythmic "irregularity" which he associates with greater tonal instability: modulations to A-flat, G, and A minor.

With its martial and humorous character, the ample fourth movement in A major is in rondo-sonata form. A chorus of 48 measures begins in A major. The clarinet presents the main theme accompanied by the bassoon and the guitars. The return of measures 5-12, this time in F major, is followed by the theme at the flute and the oboe, but in B-flat, in a manner that emulates the Neapolitan color. The guitars alone intervene to modulate to the dominant of F-sharp minor, establishing the key of

Example 4: Variation "à la Schubert"

the first couplet. We have, thus, heard a highly modulatory chorus where Rebay, in addition to the aforementioned Neapolitan color, favors modulation by descending major or minor thirds.

The predominantly airy first couplet is built on a pattern of two eighth notes and intervals of descending thirds. This section proceeds to modulate according to this interval (F-sharp minor, D minor, B-flat major), concluding on a long dominant suspension designed to bring back the shortened chorus. Only the clarinet solo is used in chorus 2, without modulation.

The second couplet, in a more moderate tempo marked "a la Trauermarsch," [sic] and in the spirit of a funeral march, alternates short motives in dotted rhythms with groups of four sixteenth notes, repeated *ostinato*. It begins in A minor, exploits largely C major and minor areas in short descending harmonic gradations, in a figurative expression of mourning. Towards the end, a *rallentando* and prolonged diminuendo arrive on this descending harmonic gradation, followed by a suspended chord on the dominant in the main key.

The ensuing chorus in its most elaborate version essentially uses the same elements with different modulations. Since here we are considering a rondo-sonata form, the third verse appears to be a variant of the first, but in the parallel key of A minor. It is followed by the shortened main theme and a brief coda.

## VARIATIONS IN THE STYLES OF THE GREAT AUSTRIAN MASTERS OF THE LIED "MEIN SCHÖNES INNSBRUCK GRÜNEN INN"

In 7 minutes, this work sums up in a more obvious way than the previous work an essential aspect of the style and personality of this Viennese composer: his admiration for the great masters who preceded him.

The theme is taken from an Austrian folk song set by Hugo Morawetz (1883–1977) to words by Adolf Henk. Henk's nostalgic poem describes a sojourn to an Innsbruck inn. Innsbruck is the capital of the Austrian Tyrol; is this choice devoid of nationalist overtones? Rather the contrary: Henk's text evinces very nationalistic patriotic content in his Verse 3, but Rebay uses only the second part of the chorus upon which to elaborate his variations.



Played on the guitar alone, the theme is very simple. Seven four-measure phrases, according to an AABBA scheme, alternate perfect (A) or plagal (B) cadences. It constitutes an ideal theme for variation.

The first variation is a duet for flute and guitar, *à la* Mozart, which retains exactly the same harmonic sequences and rhythmic elements found in the theme of Papageno's aria in *The Magic Flute*. In the codetta, Rebay quotes this aria literally (*Ex. 3*).

In Variation 2, the clarinet replaces the flute in a minuet *à la* Haydn. The basic structure is enriched with dissonant harmonies and lengthened totaling 43 measures. This creates a sense of great tension. The spirit of Haydn, including the use of rests for dramatic purposes, is well-rendered, but I could not identify Haydn's original source.

Variation 3, in G minor, this time *à la* Beethoven, is based on a dotted rhythmic pattern derived from the second movement of the *Piano Sonata* No. 23, Op. 27, "Appassionata." Marked *ppp* in the low register of the guitar, the theme is stated, taken up again at the clarinet, then given to the flute, in imitation. In the second part, a new, more peaceful motive is presented at the flute, accompanied by the clarinet and the guitar. Finally, the initial motive is broken down and simplified to complete the variation. In a microcosm, we have Beethoven's concept of transition from shadow to light, as it is found in his original work.

Variation 4 in D major, *à la* Schubert, emulates the characteristic accompaniment motif from the lied "Die Forelle" ("The Trout"), as well as the rhythms contained in Schubert's melody and its structure..

The fifth and last variation in G major *à la* Strauss is preceded by a quote of the complete flute cadenza in the suite of waltzes, *Tales from the Vienna Woods*. Here, Rebay uses rhythmic patterns from Waltz No. 1 (*Ex. 4*).

One last surprise awaits us: the return of the original theme by Morawetz, sung by a male voice accompanied by the instrumental ensemble, which transforms this trio into a quartet.

With the exception of the two textual quotations from Mozart and Strauss, Rebay uses the same compositional technique,

A return to older musical languages and techniques has been embraced by some, and as a result, Rebay's music is being rediscovered and appreciated in a new light.

which consists of taking rhythmic elements from a work by each composer, devoid of their melodic outline, and integrating them into the harmonic structure of Morawetz's theme. Finally, he modifies this structure according to the form of the works cited. If Rebay had lived at the end of the 20th century, we probably would have qualified his work as postmodern!

#### **VARIATIONS ON AN ORIGINAL THEME IN A MAJOR**

Also written for flute, clarinet, and guitar, this work is longer, with an approximate duration of just under 18 minutes.

The theme, in ternary form, enriched by numerous secondary dominant chord progressions and chromaticisms, is played on the guitar. It is followed by 12 variations, each with its own rhythmic personality.

The first three variations bear the time signature 3/4 and fully respect the structure of the theme. The first highlights the flute; the second, the clarinet and the third, both instruments.

The next variation is in triple meter. Then the fifth variation, in the parallel minor key and in 2/4 time, assumes the

The advertisement features a central image of a woman with her eyes closed, looking thoughtful. Four thought bubbles surround her, containing the following text:

- Top left: "It should create a beautiful, centered tone, with great response that makes me feel in control..."
- Top right: "What I'm looking for is total support from something that can help me sound the best I can sound."
- Bottom left: "It should be durable, and stay put, and something I KNOW I can rely on..."
- Bottom right: "Oh, and it should be friendly to a teacher's wallet."

Below the woman, a yellow banner reads: "Okay, you can open your eyes now."

At the bottom, there is a collection of guitar accessories, including a guitar strap, a guitar case, and a guitar pick. The Rovner Products logo is prominently displayed in the center, with the text "ROVNER®", "P·R·O·D·U·C·T·S", and "MADE IN THE USA". Below the logo, it says "Patents. See Website." and "www.rovnerproducts.com".



character of a funeral march. We are then taken back to the major mode for a minuet. There follows a humorous variation in 4/8 time with – as is usually the case with Rebay – a proliferation of grace notes. The codetta introduces a slow gavotte in longer values, treated in imitation and followed by a slow waltz. New energy breaks forth in the ensuing variation, a tarantella in ternary form that lasts 52 measures. The penultimate variation, which begins with a flute cadenza, recalls by the characteristic use of dotted rhythm the Baroque French overture, and by the many mordents and passages in imitative writing shared by the three instruments, the contrapuntal textures of the same period. The final variation in ternary form is a scherzo-trio-scherzo of some 150 measures.

### TRIO IN A MAJOR

Of comparable duration, the *Trio* in A major, also for flute, clarinet and guitar, is cast in four movements in traditional classical form. Depending on the keys of the different movements, Rebay requires the use of clarinets in C, B-flat and A. This is a common type of choice in orchestral music, but rare in chamber music.

The first movement in the major key is an allegro moderato played in the tempo of the minuet. Its character is light, and its formal features are those of a sonata with modulations to distant keys. The flute and clarinet act as solo instruments, while the guitar, barring transitional passages, is confined to harmonic support. This is an unusual use for the guitar in Rebay's output.

The second movement in F major is a rather special rondo, containing only two couplets. The first is built on the theme of the chorus in contrary motion, and the role of the flute and the clarinet are also mirrored. In the second couplet in D minor, flute and clarinet are consistently homophonous, and finally, at the return of the chorus, Rebay superimposes the latter's theme with that of the second couplet, before ending with a coda played first in canon between guitar and clarinet.

The third movement opens with a scherzo, marked presto, even prestissimo if one wishes. It is followed by a slow waltz

**Allegretto con moto**

Example 5: Rondo "à la perpetuum mobile"

on the same model. The *da capo* section yields a compound ternary form.

The finale is a Rondo *à la perpetuum mobile* in rondo-sonata form. This is a virtuoso movement that requires the three musicians to adopt exquisitely precise ensemble playing. The clarinetist must excel in producing a very fast, light staccato (*Ex. 5 and 6*).

### QUINTET IN D MAJOR

This quintet for flute, oboe, clarinet, and two guitars is also a major work among those in the composer's catalog.

The first movement, especially if played in a sufficiently fast tempo, is particularly energetic and uplifting. The potential for agility in the woodwinds is well exploited. The movement is in traditional sonata

form, and apart from a passage in the development section, there is no relaxation of energy throughout the movement. The textures are also varied with much refinement, and nothing is repeated the same way. The clarinetist must use the two instruments in B-flat and A, depending on modulations.

The second movement is a theme and variations, very calm and expressive, much like a popular song. It is in B-flat major, a distant tone from the home key, and provides a moment of calm after the storm we experienced in the first movement. A theme of 16 measures is heard at both guitars. In spite of its melodic simplicity, the antecedent modulates to the third scale degree (D minor – parallel of the principal key) and the consequent is



**Allegretto con moto**

Example 6: Rondo “à la perpetuum mobile”

highly chromatic. This is followed by four variations.

Variation 1 is a solo in eighth notes at the flute, with guitars. The second variation, with syncopated rhythms, opens with the clarinet, and then is joined by the flute. The oboe enters in Variation 3 in the parallel minor key and in a more moderate tempo. The final variation, almost three times longer, must be played with grace in a fast and light character on a Sicilienne rhythm. The theme is reprised, harmonized as a chorale by all five instruments.

The third movement of the quintet is a scherzo. Rebay seems to hesitate about its tempo, adding the markings *tempo di minueto* and in brackets, *con moto*. It should be played fairly quickly, otherwise it will lack in energy.

The fourth movement once again revisits sonata form, but its development section consists of material that does not come from the exposition. Apart from this idiosyncrasy, there is not much that is special to report in this movement, save again for the development, which harbors many chord sequences and modulations in descending thirds. This might be

compared with the second movement, with its key at a major descending third distance from the first movement.

### INTERNATIONAL FOLKLORE SUITE

This six-movement suite is unique to Rebay in that it combines violin, clarinet and guitar. The work is based on a more or less elaborate harmonization of folk tunes from different countries: Germany (a march); Hungary (two melodies of Stephan Bartalus and Gabriel Matray); Sweden (“The Girl of Vermland”); Denmark (“An Unhappy Love”); Spain (a bolero); and France (a villanelle). Each movement can be played separately.

### VARIATIONS ON “TIROLER SCHÜTZENLIED” AUS MIEDERS IM STUBAITAL

These variations on a Tyrolean air are of the same nature as the variations with violin, but simpler. The theme is a Tyrolean melody harmonized without much elaboration, and the seven variations that follow are quite predictable. It is presumed to be a youthful work, given its brevity and simplicity.

### MAX AND MORITZ

This work cannot quite qualify as a real piece for clarinet. Initially, it was a children’s book in verse, illustrated by the German artist and poet Wilhelm Busch. It was transformed into a graphic novel (cartoon) in 1897 and an animated short film in 1941. In 1943, Rebay made an impressive musical version for bass voice, guitar and piano. Subsequently, as demonstrated in the manuscript source at the Austrian National Library, he penciled in clarinet and bassoon passages that quite often double a line at the guitar or piano. The role of the clarinet is, thus, secondary, but the concurrent use of piano and guitar deserves to be mentioned here: it is a unique occurrence in works with clarinet by this composer.

### PUBLICATION INFORMATION

Three works, the *Septet*, the *Quintet* and a *Trio* were published by the Spanish guitarist Gonzalo Noqué for Ediciones Eudora in 2012 and 2013. Since 2017, the Austrian firm Bergmann Edition undertook *The Rebay Project*, supporting the publication of some 300 works by the composer, including all works with clarinet. If you have never heard Rebay’s music, the Bergman Edition website offers computer-generated recordings of all his works. The majority of the duets were recorded by Luigi Magistrelli and Massimo Laura, and the *Septet* by Rosa Franciamore, who transcribed the *Serenade* for flute, horn and two guitars with basset horn. ♦

### ABOUT THE WRITER



*A graduate of the Conservatoire de musique du Québec, London’s Guildhall School of Music, and Université de Montreal, Jean-Guy Boisvert has developed a keen interest in works ranging from*

*the chalumeau obligati in Italian operas to Stockhausen and commissioned works. His most recent and ambitious project, La belle aventure, 100 short works for young clarinetists by Canadian composers, is being published by Doberman-Yppan. He teaches clarinet and saxophone at Université de Moncton.*



# THE CLARINET CHOIR MUSIC OF RUSSELL S. HOWLAND

by Larry Honda

Russell S. Howland (1908-1995) was one of the most highly regarded woodwind teachers in the United States during the last half of the 20<sup>th</sup> century. After serving as professor of woodwinds at the University of Michigan until 1948, he spent a celebrated teaching career at California State University–Fresno, where he taught woodwinds, percussion, harp and conducting until retiring in 1974.

*The School Musician, Director and Teacher* honored Howland as one of the 10 most outstanding musical directors and teachers in the United States and Canada for the year 1974, stating, “Professor Howland is one of the greatest authorities on woodwind instruments in America, especially the clarinet.”<sup>1</sup> In 1975, he was inducted into the Hall of Fame of the California Music Educators Association.

## ADVOCATE FOR THE CLARINET CHOIR

Howland was one of the founders of the clarinet choir movement with his unique and beautiful arrangements. Realizing a need for higher quality ensemble music for clarinets, he began arranging piano, organ and orchestral music covering a variety of styles and from different time periods. He experimented with it first at the High Plains Music Camp at Hays, Kansas, in the summer of 1952 along with Harold Palmer from Fort Hays State University. He arranged for and conducted the clarinet choir there until his retirement. With this as a pilot program, he introduced the ensemble (expanded to include all orchestral woodwinds and harp) into the permanent curriculum at California State University, Fresno.

In Howland’s words,

The first problem was one of literature. A search for music to play did not disclose anything to fit the desired instrumentation and conception. At that time (1952) there seemed to be nothing on the market that utilized the full range. All that was available were a few transcriptions, mostly trite, for clarinet quintet, and a few simple novelties tending toward the quasi-jazz idiom that some people call “modern.” Keeping in



Russell S. Howland

mind the serious tradition of the string orchestra, a comparatively frivolous road was simply untenable. Instead of abandoning the idea of a choir, it seemed better to make transcriptions of serious music by a variety of composers and in various styles. In general, I have arranged works which are seldom heard in their own medium. The main sources have been piano and organ music together with some orchestral scores.<sup>2</sup>

The following sample of Howland arrangements reveals the “variety” to which he refers and his musical tastes, while at the same time always considering the educational value to the student.



<i>Pavan and Galliard</i>	Byrd-Arbeau
<i>Sinfonia</i> , from <i>Christmas Oratorio</i>	Bach
<i>Impresario Overture</i>	Mozart
<i>Intermezzo</i> , Op. 118, No. 4 (piano)	Brahms
<i>Serenade</i> , Op. 48 (strings)	Tchaikovsky
<i>Petite Suite</i>	Debussy
<i>Mother Goose Suite</i>	Ravel
<i>Divertimento</i> (strings)	Bartók
<i>Cordova</i> , Op. 232 (piano)	Albeniz

Other composers included Haydn, Mendelssohn, Dvořák, de Falla, Fauré, Kodaly, Hindemith, Wagner and more.

The clarinet choir also served as an excellent vehicle for vocal and instrumental accompaniment. Brahms *lieder*, the Saint-Saëns *Cello Concerto*, the Beethoven *Romance* for violin, and Mahler's *Songs of a Wayfarer* were some of the pieces that Howland arranged for students to perform in concert.

In total, there are over 100 pieces arranged by Howland for clarinet choir (woodwind choir), accomplished roughly between 1952-1972.

In addition to clarinet choir arrangements, Howland also was a composer of saxophone quartets, which are highly original in their use of chromaticism and modes, all done in a polyphonic style. Howland considered the saxophone quartet genre as equal to the string quartet in its homogenous tonal characteristics and, as with the clarinet choir, he felt strongly compelled to add to its serious literature. Even in retirement, he also arranged music for flute choir, thus adding to its repertoire. Notably, he substituted bass clarinet and string bass for the bass and contrabass flutes, which are often difficult to acquire, play and to be heard.

## EDUCATIONAL PHILOSOPHY FOR THE CLARINET CHOIR

Howland's goal was always to provide an educational experience for his students. This philosophy was reflected in these remarks:

Since our purpose has been purely educational, there has been no attempt to write down to players' abilities and no attempt to be "commercial." The main melodic lines are purposely passed around in the various voices so that there is hardly a real first part, and the number-labeling is only for part designation. Also, the alto and bass and occasionally the contrabass voices, are used in their highest ranges. These devices lend variety to the music and keep all the parts interesting for the players. One advantage of such a homogenous choir is the possibility of shifting personnel to different sized instruments with practically identical fingerings and reading patterns.<sup>3</sup>

With this concept in mind at Fresno State,

the latter advantage was exploited to ensure consistency in performance level of the group by placing first year clarinetists on second and third B-flat soprano parts, second year students on first, and upperclassmen on alto, bass and

contrabass. Thus, the less usual instruments were generally handled by the most mature students.<sup>4</sup>

This process also insured that clarinet students learned to perform on all the instruments of the clarinet family at a challenging level.

As students of his at Fresno State, it was through the woodwind choir that we first experienced playing Haydn's *Symphony No. 4*, Ravel's *Tombeau de Couperin*, Brahms' *Romance* Op. 118, No. 5 (for piano), Dvořák's *Serenade* or a host of other symphonic and chamber music works. The woodwind choir became a wonderful medium in which to expose students to great literature that they otherwise might not have the opportunity to play.

## HOWLAND'S STANDARD INSTRUMENTATION

Howland arrived at a standard instrumentation for his arrangements for the clarinet choir which would fit his "ideal conception of a medium comparable to the string orchestra... Such a choir has great resources if carefully exploited and is equally expressive in music of any period and style from Baroque to contemporary and atonal works."<sup>5</sup>

1<sup>st</sup> B-flat soprano  
2<sup>nd</sup> B-flat soprano  
3<sup>rd</sup> B-flat soprano  
Alto  
Bass  
Contrabass (E-flat, B-flat)

The High Plains Music Camp apparently had a plethora of clarinet students because Howland describes having had "almost an ideal instrumentation."<sup>6</sup>

10 1<sup>st</sup> B-flat soprano clarinets  
10 2<sup>nd</sup> B-flat soprano clarinets  
10 3<sup>rd</sup> B-flat soprano clarinets  
10 Alto clarinets  
8 Bass clarinets  
8 Contrabass clarinets

While the E-flat contrabass is often referred to as the contra-alto, Howland refers to them both as "contrabass" (or on the parts, simply "EEb Contra" and "BBb Contra"). As he states, "All my arrangements are playable with either size contrabass but are more effective with both sizes."<sup>7</sup>

All of Howland's scores are in concert pitch with the first system being clarinets 1, 2 and 3. Below this is the alto clarinet part in alto clef. The next system is the bass clarinet and contrabass clarinets each in bass clef. Parts for both the contras are together on one staff in bass clef with *divisi* occasionally used when the B-flat contra could play lower. This occurs particularly when the B-flat contra is featured in Howland's arrangement of Ravel's *The Beauty and the Beast* playing the part of "the beast."

Howland was often asked why the E-flat clarinet was not part of his standard instrumentation:

I decided against this because I visualized at least 10 players on a part, and it just didn't seem that there would be that many good instruments or players in any one location. Many people have asked about this omission, and this is



## Howland was one of the founders of the clarinet choir movement with his unique and beautiful arrangements.

the best reason. The B-flat clarinet properly played can be effective in extreme high tones. This seems more true in the choir than in the band where the E-flat clarinet is more effective.<sup>8</sup>

### ARRANGING METHODS

While an in-depth analysis of Howland's arranging methods for each composition is beyond the scope of this article, there are some consistent elements that are found in his arrangements.

First, second and third clarinets often break into *divisi* parts. This allows for an enriched texture, and independence on the part of the student player; this educational aspect was always at the forefront of Howland's philosophy for the clarinet choir. Two students share a music stand

and divide upper and lower parts similar to string players performing *divisi* parts.

Solos may occur in the first, second or third clarinet parts (leveling the usual band clarinet hierarchy of assigning solos *only* to the first clarinet part) and in the other clarinet parts, depending on orchestration (as in the aforementioned B-flat contrabass solo in *The Beauty and the Beast*). Howland uses the much-maligned alto clarinet particularly often as a solo instrument, most notably in de Falla's *Miller's Dance* in place of the original English horn. He also indicates one-on-a-part and *tutti* sections for reasons of balance or a change of color and dynamics.

It should be noted that in adapting the music to include his flute, oboe, bassoon and harp students at Fresno

State, Howland *did not* include them in any of his scores, thus indicating that he intended his arrangements to be complete as clarinet choir music.

A comment must be made, too, about the meticulousness of Howland's manuscript and music preparation. There is a remarkable consistency in score and manuscript preparation from the earliest arrangements to the last. All scores and parts were prepared by hand and did not waiver in clarity or design. Amazingly, there are rarely any copying errors and no scoring errors to speak of. In playing his music with the Fresno City College Clarinet Choir, I cannot remember a rehearsal being halted because of a copying mistake. More often than not, the student played the part incorrectly! Howland's manuscript is easily read. The scores are often in pencil, but retraced with ink for legibility.

### AVAILABILITY OF HOWLAND WORKS

Howland received many requests from colleagues and clarinet aficionados for copies of his arrangements. He tried to accommodate these requests, but



Fresno State College Woodwind Choir with director Russell S. Howland, 1970



after a while this became unworkable. Some of his pieces became available through publishers such as Rebo and Interlochen Press.

While these publishers are now gone, some titles are still available from Wingert-Jones and Pepper Music. New releases transcribed in Finale and in PDF form courtesy of Alan Gregory are now available through Pepper Music. These titles have recently been placed on the Texas and Maryland state ensemble lists with more to come.

Howland's personal papers as well as the original scores and parts to all of his arrangements now reside at the American Bandmasters Association Research Center at Special Collections in Performing Arts at the Michelle Smith Performing Arts Library of the University of Maryland. The collection is known as the Russell S. Howland Papers. Cataloging of the collection is currently in progress and can be viewed at the University of Maryland website.

It was Howland's hope that composers would step forward and begin creating more quality original material for the clarinet choir. "When this begins to happen I feel that the clarinet choir has grown out of its infancy and is a permanent musical medium in its own right."<sup>9</sup>

The arrangements of Russell S. Howland raise the clarinet choir to a medium of high artistic expression. The beauty of his clarinet choir music cannot be overlooked. Where he saw a need, Howland repurposed great music that now enriches an increasingly popular medium. ❖

### ENDNOTES

- 1 *The School Musician*, Director and Teacher, January, 1974, 2f.
- 2 Russell S. Howland, "Some Pioneering Work on Establishing the Clarinet Choir: Its Development and Use," *The Instrumentalist*, November 1963, 78.
- 3 Ibid., 79
- 4 Lester D. Brothers, "Russell S. Howland: A Personal Profile," *The Clarinet*, Vol. 8, No. 3 (Spring 1981), 11.
- 5 Howland, "Some Pioneering Work," 79.
- 6 Ibid.
- 7 Ibid.

8 Ibid., 78.

9 Ibid., 79.

### ABOUT THE WRITER



Larry Honda is a clarinetist and emeritus music faculty member from Fresno City College, Fresno, CA, where he was instructor of woodwinds, theory, jazz combos and jazz improvisation. Honda

received the Bachelor of Arts in Music from California State University-Fresno, having studied clarinet with Russell S. Howland and Howard Klug. He later earned the Master of Music degree in clarinet performance from the University of Southern California where he studied with Mitchell Lurie and David Shifrin. Honda currently directs the Russell S. Howland Clarinet Choir, which performed at the California All-State Music Education Conference, February, 2019, and will perform at ClarinetFest® 2020 in Reno, Nevada.

## ICA ANNOUNCEMENT

# 2020 Orchestral Audition Competition

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

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

**Deadline:** March 31, 2020

**Repertoire** (visit [www.clarinet.org](http://www.clarinet.org) for specific audition requirements):

#### Solo:

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

#### First Clarinet Excerpts:

- Beethoven: *Symphony No. 6* – Mvt. I, mm. 418-438 and 474-492; Mvt. II, mm. 68-77; Mvt. III, mm. 114-133
- Brahms: *Symphony No. 3* – Mvt. I, mm. 36-46; Mvt. II, beginning to (B)
- Mendelssohn: *Midsummer Night's Dream* – Scherzo; beginning to (B)
- Prokofiev: *Peter and the Wolf* – rehearsal (20) (*Nervoso*) until (21)
- Rachmaninoff: *Symphony No. 2* – Mvt. III, Beginning to (47)
- Ravel: *Daphnis and Chloé Suite No. 2* – Beginning to three measures after (157); three measures after (212) to end
- Respighi: *Pines of Rome* – Mvt. III, one measure before (13) until (15)
- Rimsky-Korsakov: *Scheherezade* – Mvt. II, cadenzas from (F) to (G); Mvt. III, opening until (A); Mvt. IV, (I) to (K)

**Prizes:** First Prize – \$1000 USD and a Chedeville mouthpiece  
Second Prize – \$500 USD and a Chedeville mouthpiece

Visit [www.clarinet.org](http://www.clarinet.org) for full competition rules and application details.





The 2020 ClarinetFest® Artistic Team looks forward to welcoming the worldwide clarinet community to ClarinetFest® 2020 in Reno/Lake Tahoe, Nevada. The excellent quality and diversity of proposals we have received promise to make this conference truly memorable. We anticipate five days of stellar performances, informative lectures, stimulating master classes, exceptional exhibits and inspiration.

ClarinetFest® 2020 will be held June 24-28, 2020, at the Peppermill Resort, one of the area's premier resort hotels. All conference events will be held on location at the Peppermill, which will allow for an easy transition between events and provide opportunities for us to meet with our friends from around the globe.

The conference will begin on Wednesday afternoon with a gala recital honoring the ICA's newest honorary members, Robert Spring and Charles West. It will feature special appearances by ICA Honorary Member Stanley Drucker and international soloist Ricardo Morales. 2019 Young Artist Competition Winner Besnik Abrashi will also perform.

Daytime events Wednesday through Sunday will include solo and chamber performances, lectures and demonstrations, master classes, and competitions. Headliner Michael Lowenstern will present a featured recital in his inimitable style on Saturday. Daytime recitals will also feature several recent international competition winners. These include the three winners of the first edition of the Buffet Crampon National Clarinet Competition in China – JiaXiang Zhao, ShunMei Liu and Jing Peng – as well as the 5th Lisbon International Clarinet Competition Winner Jonas Frolund. International soloists Ricardo Morales, Xiaoting Ma, Socrates Villegas and Daniel Goldman will be featured in a recital on Friday afternoon. The exhibit hall will be open Thursday through Saturday during the day. To see the full schedule of daytime events, visit the ClarinetFest® 2020 website at [www.clarinet.org/ClarinetFest/ClarinetFest-2020](http://www.clarinet.org/ClarinetFest/ClarinetFest-2020).

An exciting roster of headlining artists will be featured in the evening concerts. Wednesday evening will showcase the Reno Philharmonic with concerto performances by Seunghye Lee, Anthony McGill, Annelien van Wauwe, Steve Williamson and Yuan Yuan. Following the concert, all conference attendees are invited to the President's Reception at the Peppermill's Edge Nightclub.

The Parker String Quartet will perform on Thursday night, supporting soloists that include Philippe Cuper, Andrea Levine and Andrew Simon. Also featured that evening is Jonathan Russell

performing a world premiere of his new work for bass clarinet and string quartet, *On Sorrows*.

Friday night jazz headliners include Felix Peikli, Francois Houle and Greg Tardy performing with the United States Air Force Band of the Golden West Commander's Jazz Ensemble. Saturday evening will feature concertos with the United States Air Force Band of the Golden West

Concert Band. Soloists include Henri Bok, Airman First Class Clarissa Osborn, Robert Spring and YaoGuang Zhai. In addition, Saturday night will feature a performance of Eric Mandar's new work *Parallel Histories* for two clarinet soloists and band, performed by Master Sergeant Ani Berberian and Staff Sergeant Michele von Haugg.

A number of master classes designed for a variety of performance levels are planned throughout the conference. Some master classes will especially be available for junior and senior high students. Master class teachers include Deborah Chodacki, Paula Corley, Philippe Cuper, Larry Guy, Michael Lowenstern, Milan Rericha, Annelien van Wauwe, Charles West and Steve Williamson. If you or your students would like to take advantage of this wonderful opportunity, please look for a call for participation on the conference website and ICA emails.

The third annual Guido Six International Clarinet Choir Festival will continue in 2020 with performances from 13 invited clarinet choirs. There will be several opportunities for attendees to participate in clarinet choirs during the conference. These include the Festival Choir, High School Choir, Junior High Choir, College Student Choir, Professors Choir, and the New Horizons Clarinet Choir. We invite you to participate in these ensembles and meet new friends and colleagues.

The city of Reno offers many dining options and outdoor activities, as well as world-class entertainment. Take a 30-minute drive to the beautiful Lake Tahoe resort area and enjoy the scenery, natural surroundings, beaches and water. The Reno-Tahoe International Airport (RNO) is served by multiple airlines and is only 10 minutes away from the Peppermill. The resort will provide a free shuttle to and from the airport running every 30 minutes. Free valet or self-parking and free Wi-Fi is available for all Peppermill guests and exhibitors. The resort has 16 onsite restaurants with some open 24 hours, as well as a smoke-free environment for the duration of our conference. The ICA has reserved a "ClarinetFest® 2020" room block at the Peppermill at special conference rates.

Rooms at this special rate are limited, so make your reservations early. There are also a number of other hotel options in the area. To reserve a room at the Peppermill, call 1-800-282-2444 or visit



<https://book.passkey.com/e/49933932> and use the group code ACLAR20. The Peppermill will also offer a limited number of rooms at the conference rate to attendees June 21–July 1, 2020, for those who would like to arrive early or stay later to explore all that the City of Reno and Lake Tahoe have to offer.

General questions can be sent to [ClarinetFest2020@gmail.com](mailto:ClarinetFest2020@gmail.com).

Many thanks to all our clarinet colleagues who submitted proposals for the conference. We look forward to seeing everyone in Reno this summer! ♦

– *ClarinetFest® 2020 Artistic Leadership Team: Leslie Moreau, Joshua Anderson, Karl Busch, Shawn Copeland, F. Gerard Errante and D. Gause*

## CLARINETFEST® 2020 PERFORMERS AND PRESENTERS

Besnik Abrashi	Paulo Cesar Morocho	Emporia State University	Matthew Hodgetts
Amy Advocat	Deborah Chodacki	Clarinet Choir	Annaka Hogelin
AdZel Duo	John Cipolla	Calvin Falwell	Jonathan Holden
Francisco Javier de Alba	Clarinet Fusion	Kjell Fageus	Francois Houle
Jason Alder	Clarinet4 Quartet	Vitor Fernandes	Scot Humes
Amicitia Duo	Katrina Clements	Eloise Fisher	Lauren Jacobson
Jeffrey Anderle	Kimberly Cole Luevano	Amanda Forest	Csaba Jevtic-Somlai
Deborah Andrus	Jarom Coleman	Ford Fourquarean	John McCowan Clarinet
Lori Ardovino	David Cook	Jennifer Fraley	Quartet
Kris Bachmann	Shawn Copeland	Kip Franklin	Gleb Kanasevich
Gabrielle Baffoni	Paula Corley	Amy Gabbitas	Tod Kerstetter
Adam Ballif	Karen Craig	Carl Galland	Stephanie Key
Christy Banks	Mark Cramer	Michael Gersten	Michelle Kiec
Gregory Barrett	Elizabeth Crawford	Lucas Gianini	Melissa Kindy
Michael Bartnik	Cheyenne Cruz	Jackie Glazier	Julianne Kirk-Doyle
Robert Beard	Philippe Cuper	Daniel Goldman	Christopher Kirkpatrick
Joshua Bennett	Karen Danessa	Stanislav Golovin	Karl Kolbeck
Ani Berberian	Trevor Davis	Rachelle Goter	Keith Koons
Sauro Berti	Vanessa Davis	David Gould	Paul Kopetz
Erika Block	Miles DeCastro	Grenazilla Clarinet Group	Maryanne Lacaille
Timothy Bonefant	Andrew DeBoer	Natalie Groom	Seunghye Lee
Henri Bok	Lara Diaz	Elizabeth Gunlogson	Gabriel Lellouch
Melanie Bourassa	Pam Diaz	Timothy Haas	Andrea Levine
Ellen Breakfield-Glick	Robert DiLutis	Myroslava Hagen	Jack Liang
Katherine Breeden	Stacey DiPaolo	Russell Harlow	Liberty University Clarinet
Marianne Breneman	Vincent Dominguez	Caroline Hartig	Ensemble
Karen Bronson	Michael Drapkin	William Hayter	Licorice Sticks Clarinet
Jeffrey Brooks	Stanley Drucker	Julia Heinen	Ensemble
Christopher Bush	Mary Druhan	Barbara Heilmair	Sheng-hsin Lin
Raquel Bruening	Egide Duo	Shandra Helman	Jessica Lindsey
Clara Byom	Patrick Englebert	Rachael Hendricks	Lee Livengood
Erin Cameron	Luke Ellard	Julian Hernandez	Colin Liu
Martin Castillos	Jane Ellsworth	Jaren Hinckley	





James Logan  
 Wolfgang Lohff  
 Julia Loughheed  
 Michael Lowenstern  
 Colin Lord  
 Los Angeles Clarinet Choir  
 Xiaoting Ma  
 Corey Mackey  
 Jenny MacLay  
 Casey Marsrow  
 Amanda McAndless  
 Jenna McCall  
 Amy McCann  
 Anthony McGill  
 Jacqueline McIlwain  
 Oliva Meadows  
 Miami Clarinet Quartet  
 Audrey Miller  
 Lara Mitofsky Neuss  
 André Moisan  
 Osiris Molina  
 Shiana Montanari  
 Madelyn Moore  
 Ricardo Morales  
 Kathleen Mulcahy  
 Lynn Musco  
 Bryce Newcomer  
 Christopher Nichols  
 North Dakota State Clarinet  
 Ensemble  
 Keith Northover  
 Gregory Oakes  
 David Odom  
 Ron Odrich  
 Onyx Clarinet Quartet  
 Clarissa Osborn  
 Sean Osborn  
 Kelsey Paquin  
 Rob Patterson  
 Felix Peikli  
 Dmitry Perevertailenko  
 Joshua Phillips  
 Anthony Poehailos  
 Platypus Clarinet Ensemble  
 Prickly Pear Clarinet  
 Ensemble  
 Spencer Prewitt  
 Thomas Puwalski  
 Aileen Razey  
 Jennifer Reeves  
 Milan Rericha  
 Jeremy Reynolds  
 Katie Rice  
 Kyle Rowan  
 Jonathan Russell  
 Russell Howland Clarinet  
 Choir

## JOIN THE CLARINET CHOIR FOR THE CHRONOLOGICALLY SUPERIOR AT CLARINETFEST®!

**Calling all older adult clarinetists** to participate in the first ICA conference clarinet choir created especially for older people. Participants will meet each day of ClarinetFest® 2020 from June 24-28 in Reno, and will perform at the end of the conference.

The choir will be sampling an eclectic mix of styles and genres under the direction of Dr. Alan Woy, professor emeritus of the Crane School of Music at SUNY Potsdam. Woy is the conductor of the Eastman-Rochester New Horizons Clarinet Choir and is on the faculty of the Eastman Community Music School. The ERNHCC has performed four times at ClarinetFest®; Austin in 2010, Baton Rouge in 2014, Orlando in 2017 and Knoxville in 2019. Woy also conducted the Festival Clarinet Choir at ClarinetFest® 2017 in Orlando.

ICA President Mitchell Estrin first introduced the idea of a clarinet choir for older adults at the ClarinetFest® last summer in Knoxville. A group of 50 clarinetists from around the U.S. participated in a clarinet choir reading session. Special guests at the session were Caroline Hartig, Mitchell Estrin and retired clarinet icon Stanley Drucker.

The conference clarinet choir for older adults is being jointly sponsored by the International Clarinet Association and New Horizons International. New Horizons is an international organization begun 28 years ago in Rochester, New York, by Eastman School of Music professor Roy Ernst. It provides a wide variety of musical experiences for members over 50 years of age, from large ensembles like band and orchestra to small ensembles like clarinet choir. Individual chapters are located worldwide. New Horizons members will be able to take advantage of a **special reduced ICA membership fee**.

If you have never played in a clarinet choir and experienced the power of an ensemble that includes the full complement of clarinets in the clarinet family, or if you have already done so and love it, this opportunity is for you. To sign up for participation or receive further information, please contact [alroxwoy@gmail.com](mailto:alroxwoy@gmail.com).

Franck Russo  
 Jeremy Ruth  
 Larkin Sanders  
 Theodore Schoen  
 Ronald Scott  
 Shannon Scott  
 Andrew Seigel  
 Beverly Setzer  
 David Shea  
 Rongbing Shen  
 Lori Shepherd  
 Andrew Simon  
 Amelia Smith  
 Sopros de PE Clarinet Quartet  
 Kevin Spagnolo  
 Jessica Speak  
 Splinter Tongue Clarinet  
 Ensemble  
 Robert Spring  
 Justin Stanley  
 Jana Starling  
 Daryll Stevens  
 Elise Stimpert  
 Allison Storochuk  
 Zhen Sun

Vangel Tangarov  
 Greg Tardy  
 John Tegmeyer  
 Nikolasa Tejero  
 Shannon Thompson  
 Stephanie Thompson  
 Ken Thomson  
 Suzanne Tirk  
 Ian Tyson  
 University of North Florida  
 Clarinet Ensemble  
 University of South Alabama  
 Clarinet Ensemble  
 University of Texas Rio Grande  
 Valley Clarinet Ensemble  
 USAF Band of the Golden  
 West Clarinet Quartet  
 USAF Band of the Golden  
 West Woodwind Quintet  
 US Army School of Music  
 Woodwind Quintet  
 Brandon VanOrden  
 Venner Clarinet Choir  
 Stephan Vermeersch  
 Kathryn Vetter

Cecilio Vilar Alpuente  
 Socrates Villegas  
 Michele Von Haugg  
 Andrea Vos-Rochefort  
 Wesley Warnhoff  
 John Warren  
 Annelien Van Wauwe  
 Lowell Weiner  
 Charles West  
 Steve Williamson  
 Lucas Willsie  
 Jeremy Wohletz  
 Kornel Wolak  
 Catherine Wood  
 Alan Woy  
 Shengwen Wu  
 Yellowstone Chamber Players  
 Rachel Yoder  
 Yuan Yuan  
 Hila Zamir  
 Stephanie Zelnick  
 YaoGuang Zhai  
 Jenny Ziefel  
 Shuang Zhu

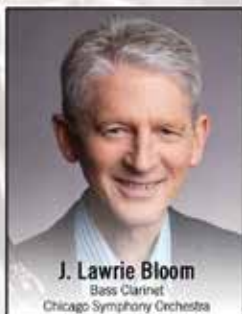




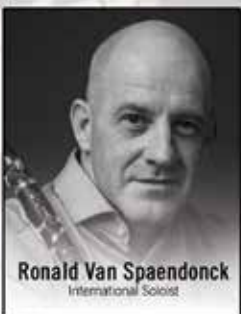
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Paris National Opera Orchestra



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# ICA Officer Election *Candidates*

**T**he ICA election will be held online from March 15 to May 1, 2020. The election will be administered by Jessica Harrie, ICA executive director of operations. As per ICA bylaws, all ICA members in good standing will be emailed a link for online voting. For those members who wish to vote by paper ballot, the member must request a paper ballot in writing to the corporation office. Ballots submitted by regular mail must arrive to the ICA office by April 15, 2020, to be counted. Please review the candidate statements and biographies for the offices of president-elect, secretary, treasurer and international vice president. All ICA members in good standing are encouraged to participate in the election by casting a vote for the candidate of their choice in each of the open positions.

## PRESIDENT-ELECT

### DIANE BARGER



Diane Barger

Diane Barger is professor of clarinet at the University of Nebraska-Lincoln where she received the 2013 Annis Chaikin Sorensen Award for Excellence in Teaching and the 2001 College Distinguished Teaching Award. She is an internationally acclaimed soloist and chamber musician, master class clinician and adjudicator, member of UNL's Moran Quintet, principal clarinet

of Lincoln's Symphony Orchestra, and E-flat/B-flat clarinetist in the Amicitia Duo. Actively involved in the International Clarinet Association for over 30 years, Barger currently serves as Nebraska state chair and held the positions of pedagogy chair (2016-2018), artistic director of ClarinetFest® 2012, treasurer (2004-2010), and coordinator of the High School Solo Competition (2001-2005). Barger can be heard on the Amicitia Duo's *Play Pretty* CD (2020), solo CD *BlingBling* (2012), and as editor of 13 editions of Bellini operatic fantasies on the Potenza Music label; she can also be heard with the Moran Quintet on the Crystal Records label.

### STATEMENT

In my third decade of membership in the International Clarinet Association, I am honored to be nominated as a candidate for your president-elect. I enjoyed several years of service in ICA leadership roles that helped to foster a unique and valuable insight into our global alliance. My strong organizational skills and creative vision – put to the test as artistic director of the 2012 ClarinetFest® – along with my enthusiasm and unwavering passion for our cause and the belief in teamwork and communication among all members of

the organization establishes a firm foundation from which I would serve. I am eager to work alongside you, our board of directors, and our stalwart industry sponsors to ensure our continued growth by pursuing ground-breaking initiatives. Expanding our worldwide membership and continuing to discover innovative ways to engage all members are critical components of my vision for our healthy and prosperous future.

## PRESIDENT-ELECT

### JOSEPH ELLER



Joseph Eller

Clarinetist Joseph Eller was appointed as a member of the University of South Carolina School of Music faculty in 2005. He has performed extensively throughout North and South America, Europe and Asia. Eller was appointed principal clarinetist of the South Carolina Philharmonic in 2012 and has played extra with the Atlanta Symphony Orchestra, the Atlanta Opera Orchestra, Charleston

Symphony Orchestra, Greenville Symphony and numerous other orchestras throughout the southeastern United States. He has recorded on the Centaur, Mark, Vestige, Beauport Classical and Allgood record labels. A native of Ypsilanti, Michigan, Eller was co-host and co-artistic director of the 2006 International Clarinet Association convention, ClarinetFest® 2006, in Atlanta, Georgia. He serves as the South Carolina state chair of the International Clarinet Association. He plays on Buffet R13 clarinets, D'Addario Reserve mouthpieces and Reserve Classic reeds, and he is a performing artist with Buffet Crampon USA and D'Addario Woodwinds. His hobbies include outdoor activities, reading, racquetball and ice hockey. He and his wife Christie reside in Columbia, South Carolina, with their four children.



## STATEMENT

It is an honor and very humbling to be nominated as a candidate for president-elect and future president of the International Clarinet Association. I would love to see the ICA increase its international footprint and be more of an influencing body in parts of the world in which it currently doesn't have many inroads. The ICA's largest impact is in North America and Western Europe – with lesser participation from Asia and South America. I believe we need to increase our reach to clarinetists of all levels and vocations in Eastern Europe, South America, Asia and Australia. I would love to see future international and regional conventions in cities such as Prague, Warsaw, Budapest, St. Petersburg, Taipei, Seoul, Shanghai, Sidney, Santiago, Rio, and perhaps even some cities in the Middle East and Africa. These are areas where the clarinet world is greatly thriving and the ICA could have a very positive impact in promoting itself, clarinetists and clarinet education. It would be a very exciting time to see our organization reach new levels in this fashion and I would welcome all ideas to help achieve these new heights.

## SECRETARY

### CATHERINE WOOD



Catherine Wood is associate professor of clarinet at Brandon University and performs with the Manitoba Chamber Orchestra. She serves as country chair of Canada and continent chair of North America for the ICA. Wood has established herself internationally as a performer, educator and advocate of Canadian music. She has been a featured artist at many festivals including

the ICA ClarinetFest®. An enthusiast of new music, Wood has commissioned and premiered numerous works at festivals that celebrate new music, including Iceland's Dark Music Days and the Winnipeg New Music Festival. A proponent of the piccolo clarinets, Catherine has commissioned works for both E-Flat and D clarinets, and has performed piccolo clarinet recitals across the globe. She holds a doctorate from Michigan State University and has studied with Caroline Hartig, Elsa Ludewig-Verdehr, David Etheridge, Naoum Gomom, Charles Neidich, Colin Lawson, Peter Jenkin and Theodore Oien. Catherine is a Buffet Crampon performing artist.

## STATEMENT

I am honored to be nominated for the secretary position of the ICA. I have enjoyed serving the ICA as a country chair of Canada and continent chair of North America. The ICA has played an important role in my development as a student, professor and performer. I have enjoyed attending and performing at

ClarinetFest® since 2003. I have also had the opportunity to present in the Research Competition and to adjudicate the Young Artist Competition. My strong communication and organizational skills, along with my passion for the ICA and my ability to motivate others, would be an asset to our organization. I have valuable experience working on boards and committees and have successfully organized an annual clarinet festival for the past decade. I am eager to help our organization become accessible to all, to increase our international membership, and to support partnerships with national clarinet organizations throughout the world.

## SECRETARY

### CHRISTOPHER NICHOLS



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

with orchestras throughout the Mid-Atlantic region. Recent chamber music collaborations include the Serafin Ensemble, the Taggart-Grycky Duo, and members of the Philadelphia Orchestra, Detroit Symphony Orchestra, New York Philharmonic and Baltimore Symphony Orchestra. His recent recordings, *Elegia* on Navona Records and *Almost All-American* on Albany Records, have received critical acclaim in *Pizzicato*, *Gramophone* and *Fanfare*. An active member of the International Clarinet Association, he has adjudicated competitions, performed at ClarinetFest®, served as audio reviews editor for *The Clarinet*, and is currently secretary of the board of directors.

## STATEMENT

It is an honor to be nominated for re-election consideration as secretary of ICA. As an active member, I have adjudicated for the high school, research and young artist competitions. I currently serve as Delaware state chair and was the audio reviews editor for *The Clarinet* from 2015-2019. These activities, paired with my current position as secretary, have afforded me the opportunity to interact with the global membership, board of directors and staff of our organization. We work as a team to learn from each other and improve the organization. As a result, our recent initiatives, particularly in targeted membership growth, are progressive and impactful. If re-elected, I will continue to work collaboratively with the membership, board and staff to support ICA's future success, with a focus on ensuring our organization is meaningful to every clarinetist in our ranks.



## TREASURER

### TOD KERSTETTER



Tod Kerstetter serves as professor of clarinet and member of the resident Konza Wind Quintet at Kansas State University in Manhattan, Kansas. He also currently serves the International Clarinet Association as treasurer, and has performed many recent ICA ClarinetFest® conferences including the 2018 and 2019 conventions in Ostend, Belgium, and Knoxville. A graduate of Furman University,

Indiana University, and the University of Georgia, Tod has performed with orchestras in Charleston, Evansville, Kansas City, Nashville, Savannah and Topeka as well as the American Wind Symphony. He enjoys traveling, and has performed internationally in Australia, Austria, Belgium, Finland, Germany, Hungary, Italy, Mexico, New Zealand, the Netherlands, Norway, Russia, Slovenia, Spain and Sweden. Tod also has enjoyed participating in commissioning projects for new works for clarinet, from composers including David Maslanka (*Eternal Garden, Clarinet Concerto*), Scott McAllister (*Concerto Americana*), Mauricio Murcia (*Trio Suite Colombiana*), Kevin Walczyk (*Concerto Scion*), and Craig Weston (*Aspects, Still on the Antipodes, Stebekin Sonata*).

### STATEMENT

The International Clarinet Association provides its membership with a variety of benefits and opportunities. Our annual ClarinetFest® event energizes clarinetists of all ages and provides venues to hear some of the world's finest artists. Our excellent journal, *The Clarinet*, gives the membership access to fascinating scholarly articles, biographies, music and recording reviews, and more. We are able to sustain these opportunities from annual membership dues, convention registration fees, and generous sponsorship from the clarinet vendor community. Through a rigorous examination by our executive board of our administrative

structure, the ICA has now achieved a point of strong financial stability. ClarinetFest® 2020 in Reno looks to be extremely well attended, and the location of ClarinetFest® 2021 in Fort Worth will produce another highly successful convention. Meanwhile, our yearly membership dues and convention registration fees remain very reasonable in comparison with other instrumental associations. Simply stated, I would like our current financial stability to allow us to build our membership and outreach as we continue to inspire clarinet playing around the world.

## INTERNATIONAL VICE PRESIDENT

### EDDY VANOOSTHUYSE



Eddy Vanoosthuyse is the clarinet professor of the Royal Conservatory Ghent/Belgium and the Fontys Conservatory Tilburg/Holland. He is the artistic director of the Ghent International Clarinet Competition, the former principal clarinet of the Brussels Philharmonic and the co-founder of the European Clarinet Association. He was selected for the World Philharmonic and invited for the Symphonium Europae.

He performs throughout the world with prestigious orchestras such as I Pommerigi Musicali (Milan), Shanghai Symphony, Simon Bolivar Orchestra (Caracas), Brussels Philharmonic, Lithuanian Chamber Orchestra, Chamber Orchestra of Philadelphia, Chamber Orchestra of the Stanislavski Theatre (Moscow), Vancouver Chamber Orchestra, ChengDu Symphony (China), Central Aichi Symphony Orchestra (Japan), Free State Symphony (South Africa) and Beethoven Academy (Krakow). He works with such conductors as Tabashnik, Levi, Oundjian, Sondeckis, Laethem, Koenig and Meyer, and such composers as Corigliano, Messiaen, Reed, Brossé, Zimmer, Marquez, Piovani and Vandderroost. He premiered 31 concertos. Vanoosthuyse has made recordings for radio and television (BRTN, RTBF, VRT, VARA, Radio Suisse Romande,

Magyar Radio, Czech Radio, Danish Radio, Lietuvos Radio, Chili Radio, Exqui) and CD (Sony, EMI, DECCA, Aeon, Naxos, Phaedra, Gobel, Aliud, Talent, Brilliant Classics). Eddy Vanoosthuyse is an honorary member of the ICA.

### STATEMENT

As artistic director of ClarinetFest® 2018 I have already contacted many of you. Through organizing this important festival, I noticed the gap between the well-developed American organization and the clarinet world outside of it. It is my plan to aim to strengthen the

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cooperation between the different nationalities and cultures. This will create better contacts, an even higher level and more research opportunities. It is important that we give young colleagues, soloists and professors as many opportunities as possible to develop their international skills in a world where communication is becoming increasingly easy and the artistic level is improving so quickly. Of course we may not forget the student, the non-professional player and the clarinet lover who have also an important role in our organization. I would like to use my international network to expand this bond and develop this role in a professionally substantiated manner.

## INTERNATIONAL VICE PRESIDENT

### JAVIER VINASCO



Javier Vinasco

“Vinasco is a virtuoso in every sense of the word, but it is an understated virtuosity that is always in service of the music.”  
– *The Clarinet* (USA)

Latin Grammy-nominated Colombian clarinetist Javier Asdrúbal Vinasco has recorded 15 CDs with more than 100 works by Latin American composers, including many premieres. He earned a Doctor in Music degree, awarded with Alfonso Caso Medal, at the

National Autonomous University of Mexico and has an intense

activity as soloist with orchestras (more than 50 performances and three dedicated clarinet concertos), recitalist and clinician around the Americas and Europe. Vinasco is a Vandoren and Yamaha performing artist, the Colombian country chair for the International Clarinet Association, and director of the Clarinet and Saxophone International Festival of Medellín ClariSax. Since 2008, he has worked as a full professor at EAFIT University in Medellín, Colombia, where he is the current head of the music department. Visit [www.javiervinasco.com](http://www.javiervinasco.com) for more details.

### STATEMENT

I consider that the ICA should seek to become a platform that allows dialogue and integration of the clarinetists of the world, promote the validity and development of the clarinet, and the entire related ecosystem, from a perspective of inclusion that recognizes diversity, even the different economic capacities and restrictions to travel to certain countries. To reaffirm its international character, I believe that the ICA should be more open to host festivals (ClarinetFest® or others) in different countries and continents, in addition to being present in the several events that take place around the world. In this way, a new international public could be attracted, including children and young people, through events specially designed for them, since I have noticed that most of them do not know about the ICA or do not connect with its current goals and ways of communicating. ❖

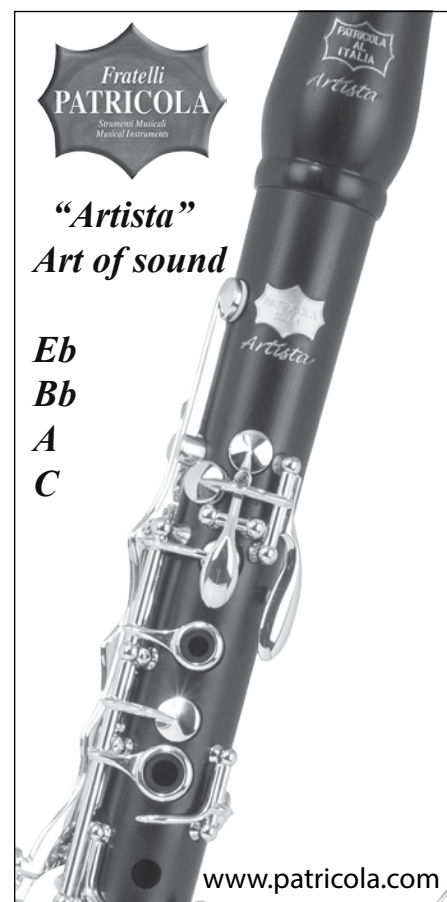
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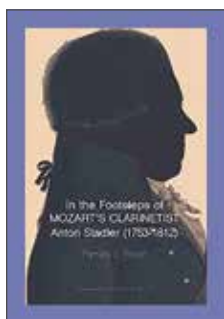
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# Reviews

## BOOKS

**Pamela L. Poulin.** *In the Footsteps of Mozart's Clarinetist: Anton Stadler (1753-1812) and His Basset Clarinet.* Monographs in Musicology Series No. 20. Pendragon Press, 2019. \$42.00



Anton Paul Stadler was the leading Viennese clarinetist during the last decades of the 18<sup>th</sup> century and the first of the 19<sup>th</sup>. He performed in the emperor's court orchestra as well as in his *Harmonie*

of eight wind players. Well-known is his friendship and musical collaboration with Mozart. Poulin fills in our knowledge of Stadler's life by describing his family background and his professional life through court records of paid salary and surviving concert advertisements.

Stadler is intricately linked to the development of the basset clarinet and basset horn with fellow musician and instrument maker Theodor Lotz. Poulin describes this association in relationship to the evolution of the Mozart *Concerto* K. 622. Stadler hoped that performances of this work would ease his financial debts.

In this lightly edited 156-page book, Poulin brings to life the streets of Vienna and the cities of Stadler's 1791-1796 tour through Prague, Berlin, Warsaw, Vilnius, Riga, St. Petersburg, Lübeck, Hamburg and Hanover. Poulin is clear about what is fact, based on surviving documents, and what is only probable based on known friendships, and in-common patrons, venues and social circles.

Using surviving written documents by Stadler, especially his lengthy July 1800 *Musick Plan* for Hungarian Count Georg Festetics's music school, Poulin demonstrates that Stadler was not merely a musician and savvy business and social operator, but also a learned member of society. Stadler had to bow to nobility, but through education of the next generation of musicians he was advocating the type of intellectual growth that helped democratize Europe in the following decades. Stadler wrote in his *Musick Plan*:

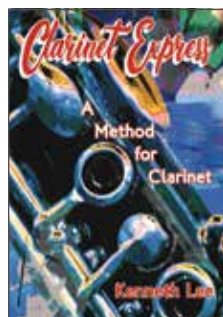
Education, therefore, and literature are necessary for the true musician, if he wants to become great, because if he is entirely without all other knowledge he becomes a half thing ... Whoever wants to understand music must know the whole of worldly wisdom and mathematics, poetry, elocution, art and many languages.

Take Anton Stadler's advice and read this book.

— Gregory Barrett

## METHOD BOOKS

**Kenneth Lee.** *Clarinet Express.* Kenneth Lee, 2018. Method Book \$35.00, Student Edition \$15.00



Virginia clarinetist and highly successful teacher Kenneth Lee has synthesized 45 years of teaching experience into his method, *Clarinet Express*. The book begins

with reviews from some of Lee's most successful students and notable colleagues, and includes a foreword by Charles West. It is then divided into four sections, each of which is intended to help a teacher guide students into early college and conservatory level playing. Throughout the book Lee makes use of his own exercises as well as excerpts from the Klosé *Celebrated Method* and several Rose etudes.

The first section outlines the daily routine that Lee instructs his students to use. He cleverly titles it Fundamental Routine Every Day (FRED). In this section he gives very detailed instructions about air, embouchure and hand position, as well as exercises to help students develop these attributes. In the second section Lee focuses on helping students acquire fluency. He gives an in-depth explanation of the music theory behind scales and arpeggios, workbook pages to help students solidify this information and strategies for how to practice scales and arpeggios effectively. The third section of the method is aimed at teaching students a system of melodic analysis. The goal is for students to recognize patterns, phrases and modulations in their music, and therefore learn and perform more effectively. Finally, the fourth section of *Clarinet Express* guides the reader through developing expressive performance in their students. Lee excerpts many pieces of the clarinet repertoire and gives strategies on how to pull musicality from students, including a miniature operatic libretto for the Weber *Concertino*.

The Method Book of *Clarinet Express* is 110 pages and provides interesting insights for teaching both technical and expressive skills to students. There is also a Student Edition for sale that is 24 pages. This edition eliminates most of the prose and



includes only the musical exercises from sections one and two of the Method Book. The intent is probably that the teacher uses the Method Book to guide students through the exercises without the students needing to purchase and carry around the larger book. The books can be purchased individually or as a set.

— Madelyn Moore

**Paula Corley.** *So You Want to Play the Clarinet.* Southern Music, 2019. \$14.95



Readers of *The Clarinet* need no introduction to the ICA's Pedagogy Chair, Paula Corley. She brings the wealth of her expertise to this 40-page self-instruction book. Assuming no musical experience

for the student, Corley, aided by several dozen photographs and illustrations, succinctly describes the use of fingers, hands, embouchure and clarinet to achieve a musical result. First sounds are made with reed, mouthpiece and barrel alone. How to use one's tongue is explained and numerous awareness questions and practice suggestions are given. A basic primer on music notation is included so that users can truly guide themselves to play the first tune, "Hot Cross Buns." New notes are introduced one at a time with clear fingering diagrams adjacent to the music. A complete fingering chart from lowest chalumeau E to throat B-flat is given on the last page. About 80% of the large-print, easy-to-read pieces are familiar folk or popular tunes. Complementing these selections are exercises to develop ease with specific notes or sections of the chalumeau register.

This method book can also be used in private, beginner group or college methods instruction. A nod in this direction is suggested halfway through the book where the teacher is instructed to open the register key while the student plays low B-flat. This diagnostic tool addresses

air use, tongue position and embouchure awareness. Adding to the effectiveness of this book is the charming use of numerous small pen and ink drawings of a smiling anthropomorphic clarinet-person.

— Gregory Barrett

**Charles Reskin.** *Clarinet Outings: 12 Etudes & 12 Duets*, Easy and Intermediate. Editions Bim Sàrl, 2016. \$20.00 each.



These method books written by Charles Reskin contain original etudes and duets for the developing clarinetist. Although they are labeled vaguely as "easy" and "intermediate," Reskin specifies

that the easy book is for students ages 9 to 12 who have played for at least two years and that the intermediate book is for students 12 to 16 who have a "considerable command of the instrument."

The *Easy Clarinet Outings* book contains etudes and duets within the range from chalumeau G to clarion A and each work has performance suggestions to assist the student. The etudes in this book range in style from Celtic to a Paul McCartney homage to Debussy, and the duets provide great opportunities for the student to play with their teacher and learn about intonation and matching articulation styles. The book itself has a youthful vibe with playful titles in colored, cartoonish font making it welcoming to younger students. It includes a glossary of terms and a link to free accompaniments to the etudes and duets.

The *Intermediate Clarinet Outings* book extends the range – going from chalumeau E to altissimo D. This book also uses a colored font and whimsical titles although the level of difficulty is definitely increased and involves many more technical passages. The intermediate book includes a glossary and a link to free accompaniments.

Although these etudes and duets are not necessarily a collection every student

needs to study, I believe they provide a helpful gateway to learning traditional and advanced etudes. They are a great resource for private instructors to use with their developing students.

— Lee Seidner

## MUSIC

### CLARINET AND PIANO

**Franz Drdla.** *Souvenir für Klarinette und Klavier.* Arranged for B-flat clarinet and piano by Heinz Bethmann. Musikverlag Bruno Uetz, 2019. €11.00



Bohemian violinist and composer Franz Drdla (1868-1944) played in the Vienna Court Opera and the Theater an der Wien before commencing performance tours of Europe

and the United States. His hundreds of compositions are primarily for violin, and among the most popular is this *Souvenir*. One simple, charming, memorable melody pervades this chestnut.

— Gregory Barrett

**Guillaume Druel.** *L'audition de la classe de Serge* for clarinet and piano. Gérard Billaudot, 2019. U.S distribution by Carl Fischer, 2019. \$20.99



Contemporary French composer Guillaume Druel has written five charming movements for young clarinetists in his *L'audition de la classe de Serge*. As he explains in the foreword to the piece, Druel

was inspired by the youngest students of his own former teacher, Serge Conte, at the Bourges Conservatory of Music. Each



movement is dedicated to one of Conte's students. It is helpful that the edition lists the performance time of each movement, which range in length from 1 1/2 minutes to 2 minutes and 25 seconds. The piece as a whole can be performed in 10 minutes and 15 seconds. Gérard Billaudot publishes a parallel volume, *La petite audition en ut*, that includes only the first two movements of this work transcribed for C clarinet.

While the notes and rhythms are typical of beginner level solos, this piece would afford young students the opportunity to become accustomed to contemporary sonorities. The harmonies are not traditional and make for a unique solo for young clarinetists. Furthermore, each movement is designed to introduce specific skills in rhythm, technique and musicality to the budding musician.

The first movement, titled "Un ange passe," is fairly simple in rhythm and range. It concentrates on the chalumeau register, but would allow the student the opportunity to learn about grace notes and tempo changes. Next, "Les brigands de ma chambre" remains in the chalumeau register, but becomes slightly more challenging for the students as it is in 3/8 meter and includes more ornaments. Third, "Á dos de chalumeau" returns to duple meter, but is in a more challenging key and gives the performer the option of feeling it in cut time. The fourth movement, "Capetown," is in a faster tempo than the preceding movements. This movement crosses into the clarion register for the first time in the work. Finally, "Nymphéas" frequently moves between the chalumeau and clarion registers, has the student moving between duple and triple feel and includes a fair number of accidentals.

*L'audition de la classe de Serge* should appeal to any instructor of young clarinetists who is looking for something novel to assign their students.

— Madelyn Moore

**Antonín Dvořák.** *Romantische Stücke*, Op. 75, No. 1-3. Arranged for B-flat clarinet and piano by Heinz Bethmann. Musikverlag Bruno Uetz, 2019. €12.00



Dvořák initially composed these melodious jewels for two violins and viola and almost immediately followed with a violin and piano version. The legato style of the first and last pieces, as well as the syllabically articulated style of the second, are equally gracious on clarinet.

— Gregory Barrett

**Rudolf Mauz**, editor. *Easy Concert Pieces for Clarinet and Piano*, Volume 3. Schott Music Ltd., 2019. \$19.99



*Easy Concert Pieces for Clarinet and Piano*, Volume 3, is a collection of 14 intermediate pieces from three centuries (Baroque, Classical, Romantic and Modern musical eras) edited by Rudolf Mauz. The collection features works by well-known composers including Bach, Schubert, Debussy and Nielsen that were selected as manageable pieces for the developing student and that provide both musical and technical challenges. The pieces are organized by progressive difficulty and stretch the player's range just slightly above high C. This volume also includes an accompanying CD with play-along tracks for the student. This collection provides a great starting point for private instructors to expose their students to music of different periods and diverse styles.

— Lee Seidner

**Josef Schelb.** *Sonate für Klarinette und Klavier*. Breitkopf & Härtel, 2019. €24.90

With this "First Edition," published by Breitkopf & Härtel, the myriad of chamber, piano, orchestral and vocal works by German composer Josef Schelb (1894-



1877) will begin their ascent from anonymity. Schelb, an almost exact contemporary of Paul Hindemith, is representative of the "New Music" aesthetic that was looking for a progressive way forward from conservative Romanticism at the close of the 19<sup>th</sup> century. Schelb flourished as a pianist and then increasingly as a composer in the international touring circuit, serving for 34 years on the faculty at the Musikhochschule Karlsruhe.

The four-movement *Sonate* (1947) for B-flat clarinet belongs to the more harmonically conservative of Schelb's chamber music with clarinet. Tonality is maintained, though every "-ism" of the early 20<sup>th</sup> century is acknowledged. A vibrant polythematicism comes to the fore with motifs and melodies assuredly handled and juxtaposed. The stunningly fast and interesting third movement restates a theme from the first. The music in all the movements is athletically rhythmic. Clarinetist Bettina Beigelbeck has recorded several of Schelb's chamber pieces with clarinet. Also of note is a bass clarinet concerto (1930/43) with ten accompanying instruments.

— Gregory Barrett

**Franz Schubert.** *Impromptu No. 3*, Op. 90. Arranged for B-flat clarinet and piano by Heinz Bethmann. Musikverlag Bruno Uetz, 2019. €11.00



The tender spun-out melody of this beloved piano work is entrusted to the clarinet. The sustained *andante* tempo smooths the rippling broken-triad accompaniment in the pianist's right hand. Song-like in quality, the clarinet's



range is less than two octaves, rising to G-flat at the top of the treble staff. The harmony, with many unexpected twists and turns, is reminiscent of our own masterpiece, *Der Hirt auf dem Felsen*. Partake in this short pleasure; once sampled you will not be able to resist.

– Gregory Barrett

**Bruce R. Smith.** *Prelude to an Allegro* for B-flat clarinet and piano. BRS Music, Inc., 2016. Duration: 4'. \$12.00



Bruce R. Smith studied at Indiana University where he received his undergraduate degree in woodwinds. While there, he studied composition and arranging with Bernard Heiden and Thomas

Beverdort. Smith went on to receive his master's degree from Ball State University where he studied composition with Robert Sherman. *Prelude to an Allegro* is a 4-minute piece separated into two movements, "Prelude" and "Allegro," as the title would suggest.

The "Prelude" brings on the drama featuring large leaps and numerous tempo changes (25 total within this short first movement!). It appears these tempo changes are to assist student players' pacing through the various *accelerandos* and *ritardandos* that occur throughout the movement – a helpful tool for the developing student. Overall, the "Prelude" movement consists of numerous small phrases serving as declamatory statements. These small phrases provide a great experience for younger players to play like a "soloist" and learn how to pace solo lines. The range of this first movement reaches up to the E-flat above the staff and would be appropriate for an advanced middle school or early high school student.

The "Allegro" movement utilizes the full range of the instrument from low E all the way up to altissimo A. This movement also jumps among the different registers of the instrument frequently; unlike

the first movement, "Allegro" provides obstacles that would not be appropriate for developing student players. The range of this movement is certainly a challenge as the piece concludes on altissimo A. Additionally, the numerous 16<sup>th</sup>-note runs that occur contain skips and leaps that will be difficult for the developing student. The movement contains diverse staccato articulation patterns providing great practice for students.

*Prelude to an Allegro* has interesting challenges that make the piece difficult for younger players yet is not substantial enough for the advanced player. I recommend this brief piece to challenge advancing intermediate clarinetists and as a vehicle to develop playing range and musicality.

– Lee Seidner

## CHAMBER WORKS FOR TWO TO FIVE PLAYERS

**Dieter Ammann.** *Cute* (2011), for flute and clarinet. Bärenreiter Verlag, 2018. €28.95



Wow. I don't normally narrate my reaction to scores, but I just listened to *Cute*, and I was absolutely blown away by this piece. I *must* play this, I *must* find a flutist willing to learn this,

and, well, I *must* also spend some serious time revisiting my multiphonics, extreme high range (altissimo G-sharp...), slap-/double-/flutter-tongue, color fingerings, quarter tones and virtually all other extended techniques. Swiss composer Dieter Ammann (b. 1962) succeeds in so masterfully fusing the flute and clarinet (or Clarinet and flUTE, hence the title) into what he describes as a "single <<super-instrument>>" that I forgot all about the inevitable discomfort involved in learning the hellishly complex score in front of me; I simply allowed myself to follow this unique coloristic journey, or, as Ammann

puts it in the program note, this "harmonic visualization of a single instrument." His concept explores tone color in a way that recalls some of his primary influences, who include Wolfgang Rihm and Witold Lutosławski. Ammann currently teaches at the Music Academy Lucerne and the University of Arts in Bern, and his orchestral works have been interpreted/performed by Pierre Boulez, Peter Hirsch and Peter Rundel, among others.

The duo Esprit Rude Esprit Doux commissioned *Cute*, and at least two recordings exist: one live performance on YouTube by the ensemble for New Music Tallinn at the St. Petersburg International New Music Festival, and one commercial recording released in September 2019 on the A Tree in a Field Records label with Paolo Vignaroli, flute, and Nils Kohler, clarinet. Both recordings are excellent, and present attractive interpretations of the piece. The duration listed in the score is a scant 7 minutes, but both recorded performances push closer to 10.

Bärenreiter provides a very clean score, lucid despite its difficulties, and it includes a German-to-English glossary of the instructional text encountered throughout the music. The fourteen A3-size pages of this unbound performance edition will need reinforcement on standard music stands since the sheets are paper as opposed to card stock.

– Matthew Nelson

**Rudolf Kelterborn.** *Incontri brevi* (1967) for flute and clarinet. Bärenreiter Verlag BA 6110. €13.50



*Incontri brevi* translates to "short meetings," and throughout the course of this duet's 8 1/2 minutes, Swiss composer Rudolf Kelterborn (b. 1931) establishes brief episodes of compelling and

colorful dialogue between the flute and clarinet. From the clarinet's fragmentary opening motives, the listener perceives



rhythmic relationships that reveal an almost improvisatory quality, though there are clearly organizational principles at work in the harmony. The two parts oscillate between chatter-like bursts of activity and more placid sustained figures in the first section, giving way to the languid second fragment. The third section snaps back into action with rapid technical figures, often deploying a 4:3 rhythmic relationship that increases the sense of activity. The fourth and final section of the piece relaxes and reestablishes calm and freedom, culminating in *tutti* sweeps of rapid notes before a quiet ending.

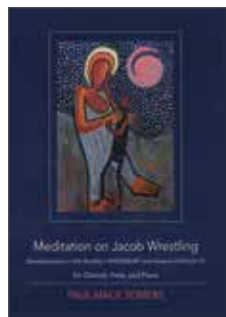
Clarinetists considering this piece should know that they will encounter considerable technical and musical demands. Kelterborn does not use any extended techniques (beyond flutters in the flute), but the asymmetrical rhythms, fast articulation and range (including fast and wide interval leaps) will require careful study. Kelterborn himself received some attention in the 1960s at the Darmstadt courses, during which time he was a teacher of theory and composition at the Nordwestdeutsche Musikakademie in Detmold and the Zürich Konservatorium und Musikhochschule. The harmonic language of this piece reflects the nature of that *avant-garde* Darmstadt ethos.

*Incontri brevi* was recorded and included on Kelterborn's *Instrumentalwerke* LP from 1969 featuring celebrated clarinetist Hans Rudolf Stalder and flutist Ursula Burkhard.

— Matthew Nelson

**Paul Mack Somers.** *Meditation on Jacob Wrestling: Developments on Eric Routley's "Woodbury" and Genesis XXXII: 22-29* for clarinet, viola and piano. Maurice River Press, 2019. Distribution by Theodore Presser Company. \$29.70

The complexity of our life experience is expressed in this stunning trio for B-flat clarinet, viola and piano by U.S. composer Paul Mack Somers (b. 1942). Somers's career has been centered on the East Coast, including performances of his works at Lincoln Center and Weill Hall in Carnegie Hall. The work was written in response



to students and others wondering about his opinion of minimalism. Somers's answer was to fashion a "bright, simple rhythmic figure" and to see where it would lead. It led to images of a "large caravan" and

the biblical Jacob, which in turn connected to a memory formed in Woodbury County, Iowa, in 1969 at a convocation of Methodist musicians. Erik Routley, an acquaintance, had "wrestled" through a sleepless night in a non-air conditioned dorm by composing a new hymn tune for Charles Wesley's *Come Thou, O Traveller Unknown*. Routley's slow, expressive hymn "Woodbury" is the basis for the final section of Somers's work.

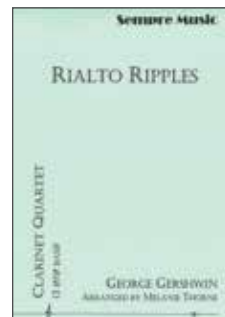
Somers's trio begins with a minimalist-style repeated figure in the piano. In the third measure the clarinet and viola introduce two new ideas that layer with the piano's rhythmic ostinato. The four-note descending figure in the clarinet, constructed of dotted eighths, and the contour of the viola's 16ths are both at odds with the 2+2+3+1 pattern in the piano. Throughout this work Somers combines independent lines in highly engaging ways. Each may be simple by itself, but the sum is exponentially rewarding. The layered approach to texture continues in each of the following fast sections. The slower sections "Maestoso," "Adagio," "Tiring out," "Adagio, thoughtfully" and "Woodbury" break with the minimalist style.

Grounded in tonality, Somers achieves stunning harmonic effects by horizontal layering, but also by willingness to employ vertical sonorities that are chosen for being the desired sound at that moment, without regard for others' established rules. This is a singular work of both rhythmic and expressive vitality. Highly recommended.

— Gregory Barrett

**George Gershwin.** *Rialto Ripples* arranged by Melanie Thorne for clarinet quartet

(with bass clarinet). Sempre Music, 2019. \$29.30



A teenage George Gershwin assimilated popular ragtime style and wrote *Rialto Ripples* for piano in 1916. Melanie Thorne has kept the form of Gershwin's original intact and has idiomatically

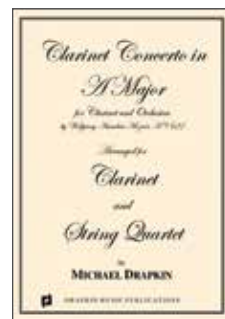
adapted the music for clarinet quartet. Far more than a note-by-note transcription, Thorne has imagined sonorities, note groupings and articulations suited for this easy-medium piece. Bass clarinet needs no extended low range.

— Gregory Barrett

**Wolfgang Amadeus Mozart.** *Clarinet*

*Concerto in A Major, KV 622.*

Arranged for clarinet (in A) and string quartet by Michael Drapkin. Drapkin Music Publications, 2019. Distribution by Theodore Presser Company. \$45.00



Michael Drapkin continues to create helpful publications for the clarinet community. For easier study and performance, Drapkin has reduced the full orchestral accompaniment

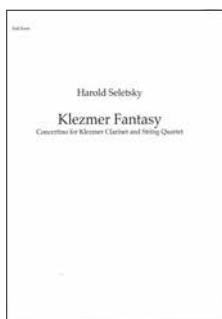
to an ensemble of only two violins, viola and cello. Purists may miss the flutes, bassoons, horns and contrabasses, but this arrangement allows budding soloists a closer experience to the full orchestral version than using a piano reduction. One of Drapkin's solutions is to occasionally lower the cello line one octave to where the contrabasses would have sounded. Drapkin eliminates multiple stops used by the strings in the usual orchestral accompaniment but your ensemble could experiment with their inclusion. Mozart did thicken the texture with some in his *Quintet*, K. 581.



I envision professional performers using this edition to perform the Adagio at concerts of remembrance and other special occasions. The included clarinet part is without bass notes, but Drapkin does make several lower-register, arpeggiated note and contour choices reflecting his own refined taste. In general, his articulation decisions are middle-of-the-road conservative.

— Gregory Barrett

**Harold Seletsky.** *Klezmer Fantasy: Concertino for Klezmer Clarinet and String Quartet*. Robin Seletsky, 2019. robinseletsky.com Parts and score \$25.00 as PDF download; contact Robin Seletsky for printed version.



This is a wonderful, substantial, multi-section, virtuoso-level work that won the 1997 American Society of Jewish Music Competition. Thanks to clarinetist and professor Robin

Seletsky, daughter of Harold Seletsky (1927-2010), we can now all perform this expressive and exciting work with either string quartet or larger string ensemble.

New York City native Harold Seletsky studied composition with Josef Schmidt, a student of Alban Berg. Schmidt employed a rigorous instructional style in the manner of Berg's teacher, Arnold Schoenberg. Following study, Seletsky earned his living primarily writing for Madison Avenue: commercial jingles as well as film music. Also notable are his clarinet performances with the Houston Symphony and as a gigging klezmer clarinetist.

Among the hundreds of works Seletsky composed with clarinet are those incorporating dodecaphony and quarter tones. Both of these characteristics make small appearances in the *Klezmer Fantasy*, but the piece as a whole is marked by a consummate blend of traditional klezmer style and chamber music. The music begins with a long improvisatory-style

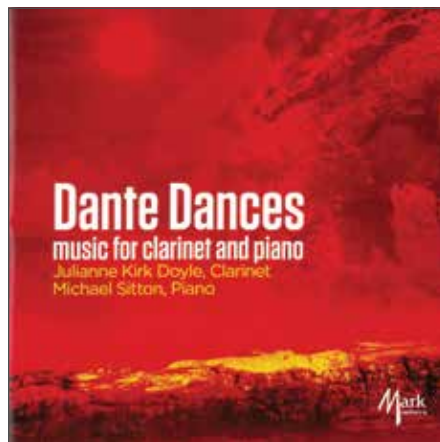
clarinet solo over sustained chords in the strings. A moderate-tempo melody follows that leads into a fast-paced *bulgar* with 3+3+2 rhythmic groupings. The cello follows this rhythmic idea with its own long solo of irregular groupings. It settles on a pulse of 3+2+3+2 that forms the foundation for melodic ideas introduced by the clarinet and higher strings. The clarinet enjoys a second multi-measure glissando into the altissimo and continues the upward stream via trills and cross-rhythms to a measure-long altissimo C. A short unaccompanied clarinet cadenza (ad libitum) unwinds the cumulative energy of the quintet and invites the strings to join in a peaceful sustained G major chord in the final measure.

Robin Seletsky's website offers additional works by Harold Seletsky. His *Klezmer Fantasy* can be seen in the tradition of earlier works championed by Simeon Bellison for clarinet and string quartet by Jacob Weinberg, Samuel Gardner, Boris Levenson, Alexander Krein, Fabian Gorodezky and Samuel Secunda. Also of interest to clarinetists are Seletsky's arrangements for clarinet and string quartet of both Brahms *Sonatas*, Op. 120, and the Schumann *Fantasiestücke*, Op. 73.

— Gregory Barrett

## RECORDINGS

**Dante Dances.** Julianne Kirk Doyle, clarinet; Michael Sitton, piano. A. Frackenpohl: *Sonatina for Clarinet and Piano*; D. Lilburn: *Sonatina for Clarinet and Piano*; E. Del Borgo: *Elegy*; D.



Welcher: *Dante Dances*. Mark Masters, MCD 52343. Total time 34:43.

Julianne Kirk Doyle has been professor of clarinet at the Crane School of Music at SUNY Potsdam since 2006. She is an active performer, teacher, and clinician, and directs the Crane Youth Music Camp. She holds a Doctorate of Musical Arts, a Master of Music degree in performance and literature and an Arts Leadership Certificate from the Eastman School, as well as a Bachelor of Music degree from the University of Oklahoma. Her primary teachers were Jon Manasse, David Etheridge and Bradford Behn. Pianist Michael Sitton has served as dean of the Crane School of Music since 2009. He has performed widely as a recital and concerto soloist, chamber musician and accompanist, and he is also widely published and performed as a composer, particularly in the area of choral music. These two fine performers have collaborated here in a CD comprised, in part, of pieces written by composers affiliated with the Crane School of Music.

The first track is Arthur Frackenpohl's inviting, sunny *Sonatina for Clarinet and Piano*. It would function beautifully as the opening piece of a recital and so is well-placed on this disc. Written in 1948, while the 24-year old composer was a student of Darius Milhaud at Tanglewood, this three-movement work is dedicated to the clarinetist Richard Waller. Its lighthearted, breezy opening is followed by a reflective movement with velvety phrases, large leaps and forward energy, and it concludes with a set of exuberant, rhythmically-incisive themes in the last movement.

Although written in the same year, the next offering, *Sonatina for Clarinet and Piano* by Douglas Lilburn, is darker and more theatrical; the opening, a melancholy Moderato, is reflective, inward and compelling. Colorful filigree in the piano adds to the emotional range of the soulful Andantino that follows, and a quality of fantasy, almost improvisation, permeates the third movement. This attractive piece, previously unknown to this reviewer, deserves to be performed often, and Doyle and Sitton are to be congratulated for including it here.



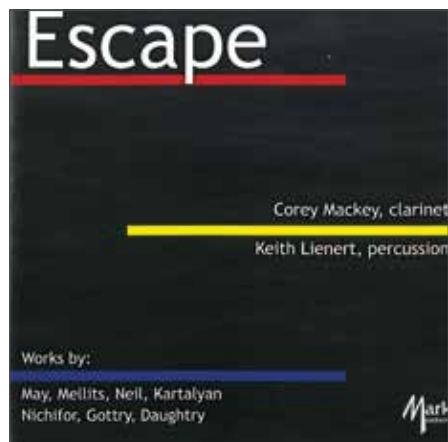
Lasting just over 3 minutes, Elliot Del Borgo's *Elegy for Solo Clarinet*, written in memory of his friend, the late David Etheridge, is a warm, expressive piece that could be performed to great effect by a moderately advanced player.

Dedicated to Bradley Wong, Dan Welcher's *Dante Dances* (1995) makes a brilliant conclusion to this CD. Inspired by Dante's *Inferno*, this set of dances, structured as an introduction, theme, and variations, is harmonically and technically the most advanced of the pieces on this disc. In the program booklet, Welcher notes that although each dance uses the same twelve-tone set, it is tonally based and doesn't have a particularly dissonant or "serial" sound. With its deliciously diabolical frame of mind, this effective piece should become as popular as Robert Muczynski's *Time Pieces* from 1984, with which it shares a number of ingredients including excitement, virtuosity and imagination. In spite of the subject matter, the work doesn't take itself too seriously, and it ends with a light touch.

This disc is beautifully recorded, with perfect balance between the clarinet and piano. Both performers are expert, with Doyle's warm, focused yet expansive tone deserving special praise. Highly recommended.

— Larry Guy

**Escape.** Corey Mackey, clarinet; Keith Lienert, percussion. W.H. May: *Impromptu*; M. Mellits: *Escape*; W. Neil: *Spiritual Adaptation to Higher Altitudes*...; A. Kartalyan: *Duet*; S. Nichifor: *Carnyx* and *Kalushar*; J.



Gottry: *Oil and Water*; N. Daughtry: *Verve*. Mark Masters, MCD 54286. Total time 53:55.

Clarinetist Corey Mackey and percussionist Keith Lienert, both Wisconsin-based artists, offer this tight and expressive duo album called **Escape**. From the opener, William H. May's jazz-influenced fanfare *Impromptu*, to the large multi-movement centerpieces by Marc Mellits and Ashot Kartalyan, to the two solo works by Serban Nichifor, this album is an excellent sampling of the repertoire for clarinet and percussion.

The varied repertoire allows both musicians to show the depth of their talent. Mackey's jazz clarinet style is showcased in *Impromptu*, whereas clarinet solo *Carnyx* by Nichifor lays bare his raw technique. In *Verve*, commissioned by Mackey and Lienert from Nathan Daughtrey, Mackey proves that his bass clarinet playing is just as nimble as on soprano clarinet. Keyboard percussion is Lienert's most prevalent percussion activity. For *Verve*, he weaves his marimba through the lines of the bass clarinet. In fact, many of the pieces on this album utilize the marimba to great effect. For Ashot Kartalyan's *Duet for Clarinet and Percussion* Lienert utilizes a setup of unpitched percussion, providing a driving and rhythmic groove for the clarinet's snaking melodies, or in the fifth movement "mimicking the sounds of a traditional Armenian *dhol*." At all times, his emotional sensitivity and rhythmic acuity function harmoniously.

The title work, *Escape* by Marc Mellits, while originally written for saxophone and marimba, benefits greatly from the woody warmth of the clarinet. Mellits has written a seven-movement work, alternating between fast and slow tempos. Each movement has its own identity, though one flows into the next by way of motives that morph to generate new material. According to the accompanying liner notes, the central movement, the titular "Escape," "acts as a safe haven for harmonic ideas that have broken free and join up with melodic ideas escaping from other parts of the piece." The fast movements are based on pattern-centric

grooves while the slow movements are crafted with beautifully simple melodies. Very basic, yet effective harmonic movement underlies everything, providing a sense of flight to the fast movements and a gentle sentimentality to slow movements.

Rounding out this album are two works for clarinet and vibraphone. *Spiritual Adaptation to Higher Altitudes* by William Neil is an ode to the spiritualism gained from rock climbing. The opening run demonstrates how fascinating the clarinet's clarion register paired with undampened vibraphone can be. Overall, Neil achieves an excellent sense of space, punctuated by high-flying flourishes. *Oil and Water* by Josh Gottry, in contrast, highlights all the ways that metal and wood can complement each other without blending. The vibraphone offers pedaled ostinato accompaniment to the clarinet's melody, and then takes the primary line as Mackey drops into the chalumeau register to provide ostinati of his own.

This album gives the listener a varied offering of music for clarinet and percussion. It grooves, but not at the expense of expression. And it expresses great emotion, but not at the expense of rhythmic clarity. The performer-commissioned work, *Verve* by Nathan Daughtry, is a welcome addition to the repertoire for clarinet and percussion.

— Derek Emch

#### Live from the Texas State Clarinet Fiesta.

Texas State University Clarinet Choir, Vangel Tangarov, director; Mitchell Estrin, guest conductor; soloists: Phillippe Cuper, Vangel Tangarov, André Mosian, David Gould. R. Schumann: *Lebhaft from Concertstück for Four Horns* (arr. Johnston); W.A. Mozart: *Sinfonia Concertante*, K. 297b (arr. Johnston); L. Anderson: *Clarinet Candy* (arr. Barber). Mark Masters, MCD 53082. Total time 43:01.

This impressive recording features three live performances from the 2018 Texas State Clarinet Fiesta. Vangel Tangarov, the director of the Texas State Clarinet Fiesta, is joined by Phillippe Cuper, André Moisan and David Gould





as featured soloists with the Texas State University Clarinet Choir. The CD presents the world premiere of two new arrangements for clarinet choir and four soloists by Matt Johnston and concludes with an arrangement of Leroy Anderson's *Clarinet Candy* by Clarence Barber. The performances took place at the Texas State University Performing Arts Center on February 11, 2018.

A fantastic arrangement of the first movement of Schumann's *Concertstück for Four Horns* opens the album. The performers play with a beautiful and blended sound, and the carefully balanced textures allow for great clarity of the melodic lines. Motives are passed effortlessly between the soloists and the ensemble with good style. The opening is dramatic as is the emphatic return of the main theme. The piece works well for this combination of performers. Perhaps the additional two movements of *Concertstück* should be arranged for future performances.

Johnston's arrangement of Mozart's *Sinfonia Concertante* for four solo clarinetists (E-flat, B-flat, basset horn and bass clarinet) and clarinet choir follows. The performers give a nuanced and polished interpretation of the piece. They achieve a warm sound and demonstrate fine control with articulation and evenness of tone in the high register. There were a few minor intonation issues, but they were not distracting especially considering it is a live recording. The vocal quality the performers achieve in the second movement is lovely. They play with incredible sensitivity

as phrases are extended to create long melodic lines. I appreciate the elegant execution of ornaments, the soloists' lively articulations and the excellent balance and blend between the soloists and ensemble. The third movement is a highlight for me. Written as a set of variations, the movement affords a wealth of opportunities to feature the soloists alone and in various combinations. The movement sparkles with playful dialog between the soloists and the ensemble. The soloists play with great virtuosity as the variations unfold. Overall, the performers do an excellent job of portraying the distinct character of each variation.

Clarence Barber's delightful arrangement of *Clarinet Candy* for four solo B-flat clarinets and clarinet choir (with added percussion) concludes the album. The ensemble and soloists skillfully navigate the fast passagework with great clarity and sensitivity. I especially enjoy the seamless connections between melodic lines and the vibrant dynamic contrast. It is clear that the group has fun with this piece.

This wonderful disc celebrates the premiere of two new arrangements for soloists and clarinet choir. The performances are superb and are a good representation of the fine playing from the Texas State Clarinet Fiesta. Bravo to these excellent performers!

— Justin Stanley

**Pezzi Fantastici.** Stark Quartet and Paolo Beltramini, clarinets. A. Uhl: *Divertimento*; P.M. Dubois: *Quatuor*;



R. Stark: *Pezzi Fantastici* and *Serenata*; G. Jacob: *Scherzetto, Pavane and Gopak*; J. Françaix: *Petit Quatuor*; H. Tomasi: *Trois Divertissements*. Musica Viva, MV 121. Total Time 57:00.

The Stark Quartet may be familiar to ICA members from their numerous performances at international venues and festivals including several ClarinetFest® conferences from 2007-2017. The ensemble formed in 1989 and, according to the album liner notes, takes its name from German clarinetist and composer Robert Stark "in homage to the creativity and innovations he brought to the language of clarinet music with his studies and compositions, particularly his quartets." Its members are Italian clarinetists Vinibaldo Baccari, Sauro Berti, Sergio Brusca and Antonio Fraioli. Since its founding, the ensemble has released several CDs that survey the broad array of repertoire for the clarinet quartet including transcriptions, new works and original compositions. Their newest album, *Pezzi Fantastici*, includes some of the more well-known standards in the clarinet quartet repertoire. The album has detailed program notes, a brief yet insightful history of the quartet medium and its instrumentation, and a special note of thanks to Paolo Beltramini, principal clarinet of the Orchestra della Svizzera Italiana, who rotated into the quartet for certain tracks on the album.

The album begins with a fiery rendition of Alfred Uhl's three-movement *Divertimento* which displays the same modern musical language as his *48 Studies* for clarinet. The quartet presents a virtuosic and dynamic interpretation of this piece with nimble shifts of character, brisk tempi and stunning articulations. In the second work, *Quatuor* by Pierre Max Dubois, the quartet effectively brings out the comical and absurd quality of the music. The recording is well executed, and listeners will appreciate the group's rendition of this recognizable work.

*Pezzi Fantastici*, the first of two compositions by Robert Stark, follows. The ensemble, joined by Beltramini, has an especially warm sound throughout the three movements, perhaps due in part



to the atypical writing for two soprano clarinets with basset horn and bass clarinet. The performance contains clear phrasing and a delicate quality which allows for transparency between voices.

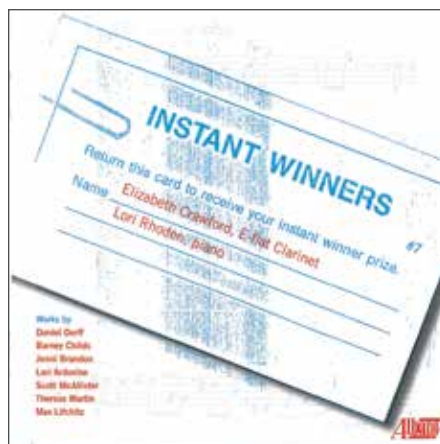
Next up are three miniature movements: *Scherzetto*, *Pavanne*, and *Gopak* by Gordon Jacob. These short movements are absolute gems due to the wonderfully clear, expressive and engaging performance by the quartet. *Petit Quatuor* by Jean Francaix ensues with the same atypical instrumentation as Stark's works. Although it was originally composed for saxophone quartet, the present adaptation was made by the composer himself. The performers effectively showcase Francaix's whimsical style through their energetic articulations. Although their performance is stylized and exciting, the most astonishing aspect is the plethora of slap tonguing throughout the third movement. This effect is surprisingly effective and adeptly executed by the ensemble.

*Trois Divertissements* by Henri Tomasi may be the most recognizable piece on this album. The players make easy work of the many challenges this work presents with their engaging, stylized and dynamic performance. They explore a wide palette of tonal colors to effectively bring out the many musical characters. Closing out the album is a second work by Robert Stark, *Serenata*. As with *Pezzi Fantastici*, the atypical instrumentation of two sopranos, basset horn, and bass allows for a warm and rich sound not usually found in works for clarinet quartet. The ensemble playing here is particularly tight, especially in the third and fourth movements. This piece is the clear highlight of the album with its rich colors and virtuosic flair performed so expertly by the quartet. In this album, the Stark Quartet along with Paolo Beltramini present a delightful mix of standards in the clarinet quartet repertoire. This recording can be found on all major platforms including Amazon, Apple Music and Spotify, and is a recommended addition to all clarinetist's libraries.

— Zack Dierickx

**Instant Winners.** Elizabeth Crawford, E-flat clarinet; Lori Rhoden, piano.

D. Dorff: *Dance Music for Mr. Mouse*; B. Childs: *Instant Winners*; J. Brandon: *Stardust*; L. Ardovino: *Eloquence IV*; S. McAllister: *Crazy*; T. Martin: *Calcipher*; M. Lifchitz: *Yellow Ribbons*. Albany Records, TROY 1745. Total Time 53:11.



Clarinetist Elizabeth Crawford, professor at Ball State University, joins forces with pianist Lori Rhoden to present a selection of contemporary repertoire for E-flat clarinet and piano as well as numerous works for solo E-flat clarinet on **Instant Winners**.

The uniqueness of this E-flat clarinet CD is immediately attractive especially since it is so well-executed in all regards. With thoughtful repertoire choices, well-written album liner notes, excellent recording quality and superb performances, this recording showcases high-quality clarinetistry.

The CD opens with several works from the 1980s including Daniel Dorff's *Dance Music for Mr. Mouse: A Cartoon Ballet for E-flat Clarinet and Piano* and Barney Childs's *Instant Winners* for unaccompanied E-flat clarinet. They are followed by three recently commissioned solo works by Jenni Brandon, Lori Ardovino and Scott McAllister as well as works by Theresa Martin and Max Lifschitz.

Dorff's work presents a variety of shifting styles and moods including jazzy dance-like melodies and swinging technical passages. The 10-minute piece with jazz, rock, swing and ballad sections is delightfully programmatic, and

Crawford and Rhoden deliver a convincing performance. Especially notable is the excellent altissimo connection and control delivered by Crawford here and throughout the entire album.

Barney Childs's *Instant Winners* is the most provocative work on the CD in my opinion, making use of challenging colors and special effects such as multiphonics, teeth on the reed and humming while playing. In fact, the majority of the works on **Instant Winners** make frequent use of extended techniques including flutter tongue, resonance trills, pitch alteration and glissandi, which Crawford masterfully performs. The range of the clarinet is extreme, and Childs also incorporates a bass drum for the clarinetist to play. The work is available from the University of the Redlands Barney Childs Special Collection. Childs also indicates that the movements may be played in any order.

Jenni Brandon's unaccompanied *Stardust* in four engaging movements was commissioned by Crawford in 2014 and was inspired by popular tunes from the 1920s and '30s. The movements are all star- and moon-themed and each movement allows the E-flat clarinet to shine by "playing with range, color and extended techniques." Crawford's execution makes the lyricism and challenging technical passages sound easy and very polished in Lori Ardovino's *Eloquence IV* (2017) and Scott McAllister's *Crazy* (2013). Both were commissioned by Crawford. Theresa Martin's *Calcipher* is full of lovely lyricism which Crawford and Rhoden bring out beautifully, and Max Lifschitz's *Yellow Ribbons #43* is a challenging unaccompanied work with extremes in register and technical challenges.

Crawford is a wonderfully capable and talented clarinetist whose performance throughout the CD sounds much like a B-flat soprano clarinet. Her tone is very cored and even throughout the registers and she plays E-flat clarinet with a commanding presence. I was totally drawn in by her performance; this impressive recording was an "instant winner" the first time I heard it. I highly recommend it.

— Karen Dannessa



### Romantic Clarinet Chamber Music.

Rita Karin Meier, clarinet; Karl-Andreas Kolly, piano; Galatea Quartet. A. Späth: *Introduction and Variations*, Op. 133, *Three Nocturnes*, *Fantaisie on an Aria by Mozart*, *Three Melodies*, *Variations*. Musikproduktion Dabringhaus und Grimm, MDG 903 2119-6. Total Time: 78:40.



In her second CD produced by MGD Records, Rita Karin Meier – Swiss clarinetist and soloist in the Philharmonia Zurich – uncovers the clarinet music of Andreas Späth. Although much of Späth's oeuvre has not been remembered in the same way as other composers of the early to late Romantic period, such as Weber or Brahms, he was beloved and popular in his time. Späth's long and prolific career brought over 150 works in a wide range of genres, from stage works to instrumental concertos. He was a clarinetist, violinist, organist and voice teacher as well as the music director of the Société de Musique in Neuchâtel and an honorary member of the Swiss Music Society. Together with the Galatea Quartet and pianist Karl-Andreas Kolly, Meier explores Späth's chamber music with clarinet – his early main instrument – to unearth Späth's profound knowledge of the clarinet and his compositional skill.

Späth's *Introduction and Variations*, Op. 33 (1830), which draws its theme from Weber's "Einsam bin ich nicht alleine," opens with a hauntingly expressive introduction that gives way to atmospheric lines in the clarinet. Rita Karin Meier's effortless technical skill is clearly

showcased in the lighthearted variations, but it is her tonal complexity and sensitive expression of phrase in the Larghetto that truly reveals the deep beauty of this piece. Here, the quartet's pure sound provides a tapestry for Meier's cantabile passages to weave in and out. The listener will be especially impressed with the recorded balance between the instruments; the quartet moves seamlessly between soloistic and accompanying roles.

Späth's *Three Nocturnes*, Op. 175 (1842), are unique in their conception, as there are very few original nocturnes for clarinet and piano from the Romantic period. *Nocturne I* opens with a dramatic recitative. Meier beautifully traverses the large intervals over the rapid piano tremolo with flexibility and elegance. The song-like structure intensifies with impassioned arpeggiated figures in the clarinet that display Meier's virtuosity. *Nocturne II* is a melancholic *Adagio e con molto espressione* in which the listener can admire Meier's luscious tone that is crystal-clear, dark and full. There is no dull moment in *Nocturne III*, which features a delightful middle *Non tanto Allegro* in 3/4 time that displays Meier's flawless technique and precision in articulation. This imaginative movement also serves as a window into the skill and knowledge Späth had in writing for the clarinet.

In *Fantaisie sur un air de Mozart*, Op. 119, for clarinet and piano (1829), Cherubino's famous aria "Non so più cosa son, cosa faccio" from Act I of the *Marriage of Figaro* is highly embellished in the clarinet. The Mozartian dialogue between the clarinet and piano is

wonderfully realized by Karl-Andreas Kolly's considerable finesse. Meier and Kolly's complementary playing is exhibited in the exciting conclusion where the clarity of both voices allows for a transparent richness in color in the final scalar passages.

*Elegy for Clarinet*, Op. 178 (1843), is a bit of a surprise as it is not melancholy or somber as one might expect, but is instead a spectacular show piece that requires extraordinary skill and features a lively piano part. The very thorough and informative liner notes indicate that although Späth did not indicate a dedicatee, when he was composing the work he may have had in mind a virtuoso of the range of Simon Hermstedt or Heinrich Baermann. Meier makes it sound easy, tossing off a performance full of delicate nuance and musical maneuverings.

Meier's performance of *Three Melodies*, Op. 196 (1847), balances lyricism and energy very effectively. Her expressive lines are shaped beautifully and the necessary flair and technique are applied to the more challenging sections. There is an intimacy to these pieces that is very appealing. Although virtuosic in nature, Meier's delicate playing draws the listener in through these somewhat capricious movements.

The last selection, *Variations for Clarinet and String Quartet*, Op. 69, was published in 1822 and was dedicated to Johann Simon Hermstedt, who, according to contemporary evaluations was "the most outstanding of clarinetists now living." Given that Späth wrote *Variations* with Hermstedt in mind, it is a tour de





force that explores all the capabilities of the clarinet. Späth's treatment of the cello and clarinet dialogue at the outset of Variation I is particularly unique. The timbral interplay between the instruments is delightful, as are the coquettish rhythmic interjections of the violin and viola. The *Poco adagio* is also compelling, as it shifts between sections of longing and a lighter cantabile which are displayed with Meier's liquid legato and the quarter's delicate treatment of the accompaniment. Then, after a brief cadenza, Variation IV is playful and driving with lovely interjections by the violin. Meier's virtuosity is simply dazzling and belies the difficulty of this variation and the piece at large. *Variations* ends with rather unexpected downward chromatic figure that fades away to the chalumeau register.

It is clear that great detail and thought went into creating this CD. MDG's reputation as an audiophile label is reflected in its quality. The liner notes are extensive and give a clear history of Späth and his works for clarinet. These are highly compelling performances of vital works that will no doubt become essential in the clarinet chamber music repertoire.

— Anna Roach

**Invitation.** Christine Carter, clarinet; Duo Concertante: Nancy Dahn, violin; Timothy Steeves, piano. D. Milhaud: *Suite*; P. Cardy: *Tango!*; A. Khachaturian: *Trio*; F. Poulenc: *L'invitation au château*. Marquis Classics, MAR 81489. Total Time 57:38.

Lauded for her “special passion and inspiration” (*Augsburger Allgemeine*) and

“beauty of sound and striking expression” (*Bremen Weser Kurier*), clarinetist Christine Carter enjoys a varied performing career as a chamber and orchestral musician. She has performed with the Montreal Symphony Orchestra, Metropolitan Opera Orchestra and the Newfoundland Symphony Orchestra, among others. Carter is also a member of the Iris Trio and is an assistant professor of clarinet at Memorial University in St. Johns (Newfoundland, Canada).

Duo Concertante, consisting of violinist Nancy Dahn and pianist Timothy Steeves, is the premiere chamber ensemble of its kind in Canada and has been praised for its “artistry, poetry, and impeccable technique (*La Scena Musicale*) and “deeply integrated performances that flow naturally as if the music were being written on the spot” (*Gramophone*). Fellows of the Royal Society of Canada, Dahn and Steeves are also both research professors at Memorial University and artistic directors of the Tuckamore Festival.

Darius Milhaud's *Suite* is an arrangement of his music for Anouilh's *Le voyageur sans bagage* (1936), a play about a World War I soldier suffering from amnesia; the “baggage” being the loss of the soldier's memory. The *Suite* is a mix of sunny, lighthearted material but with dramatic moments representing the soldier's unwillingness to welcome his past in his present. In this work, there is the unmistakable influence of jazz from the 1920s which was not uncommon for French composers during that time. The jubilant *Ouverture* movement is performed with extreme cleanliness of intonation and technique, with Carter soaring effortlessly into high registers. The dialogue in the *Divertissement* between the violin and clarinet evokes an intimate conversation and the performers match each other beautifully. Carter's dark, lovely tone and Dahn's singing style fit this movement perfectly. *Jeu*, almost a “hoedown” in style with fiddle-like playing, is executed brilliantly. *Introduction et Final* opens with a brooding, dramatic outpouring that quickly returns to a jubilant place. Carter's articulation is especially laudable in its

matching with the violinist. Kudos also to Dahn's jazzy but tasteful inclusion of portamenti. This is an excellent recording of the *Suite* in its style, tone and precision.

Composer Patrick Hardy describes his *Tango!* as “a light-hearted evocation of the multi-faceted spirit of the tango – playful, passionate, sensuous and seductive.” The performers aptly deliver these tango elements, especially Carter with her dark, seductive tone and effortless fluidity in the high registers. Again, intonation and ensemble precision are very strong in this performance; Steeves is also afforded the opportunity of displaying his pianistic prowess.

Khachaturian was still a student at the Moscow Conservatory when he wrote his *Trio for Clarinet, Violin and Piano*. Prokofiev was so impressed that he arranged to have the work published after Khachaturian had completed it. Although the playing is very clean by all in the first movement, some dynamic risks could have been taken to heighten the drama at the flourishing climaxes. The second movement, again, is played beautifully by all with strict attention to rhythm and intonation but is somewhat lacking in Armenian, folksy earthiness. Dahn totally captures the soulful, Eastern European style in the third movement and sings beautifully in her double-stop melodies and countermelodic material with notably impeccable intonation in harmonics.

*L'invitation au château* (*Invitation to the Castle*) is a play by satirical French playwright Jean Anouilh for which Poulenc was asked to write incidental music in the form of a chamber suite. This work, typical of Poulenc's oeuvre, is both joyful and melancholic at the same time. This performance is the highlight of the disc; every vignette is performed with utmost style and elegance. The ensemble is cohesive musically, technically and tonally throughout this suite. Every dance is rendered with precision, character and freshness of interpretation. Carter and Duo Concertante are commended for an excellent disc and a significant contribution to the recorded canon for this instrumentation.

— Kenneth Long



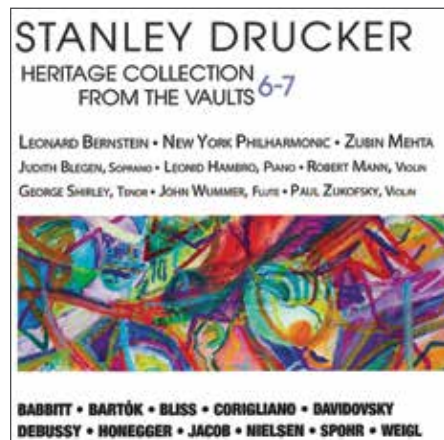


## AUDIO NOTES

by Kip Franklin

Stanley Drucker is unquestionably a titan of the clarinet world. In addition to his six decades with the New York Philharmonic (nearly five of them as principal clarinet), his career entails many commissions and recordings. A new double-disc set, **Stanley Drucker: Heritage Collection 6-7**, contains recordings of Drucker playing many of the most colossal works in the repertoire, as well as many important and rarely-played or obscure smaller works spanning the entirety of his career. That Drucker is on display as both a soloist and chamber musician throughout this collection is perhaps its most appealing element. In addition to standard concert and concours works, the discs feature Drucker in duo and trio combinations with voice, cello and violin.

The first disc opens with a 1967 recording of Carl Nielsen's monumental *Concerto*, Op. 57, with the New York Philharmonic conducted by Leonard Bernstein. Drucker's interpretation is faultless and unblemished. He plays with divine technical precision and bittersweet lyricism throughout the course of the work, which according to the liner notes was recorded in essentially one take! Drucker's expression of character and nuance is so refined, elegant and poised that one can easily forget that this work is one of the most demanding concerti in the repertoire. This recording is likely to become the standard to which all others are compared.



Milton Babbitt's *Composition for Four Instruments* begins with an extended clarinet passage that Drucker performs in an improvisational off-the-cuff manner. The work features a variety of instrumental timbres and techniques, resulting in a unique tapestry that resembles the pointillistic writings of Webern and Boulez. Valley Weigl's *Nature Moods* ensues, with Drucker showcasing his ability to emulate the human voice. Each of the five movements in this work conveys a bucolic ambience with perfectly interwoven counterpoint between the clarinet, voice and violin. The balance in this particular work is exceptional, with a clear distinction between melodic and accompanimental material and impeccable intonation of open intervals.

Mario Davidovsky's *Synchronism No. 2* calls for clarinet, flute, cello, violin and electronic tape. Drucker and his colleagues expertly achieve control of extreme dynamics and various timbral combinations resulting in an interesting and ever-evolving tapestry of colors, textures and soundscapes.

Honegger's *Sonatine for Clarinet and Piano* is equal parts meditative, sentimental and jazzy. Especially notable is the contrapuntal playing between Drucker and pianist Leonid Hambro in the first movement. Drucker's phrasing in the second movement is remarkably poignant and his incisive articulation in the third movement is impressive.

Volume 6 concludes with Béla Bartók's *Contrasts* recorded in 1954 – Drucker's first professional recording. Here Drucker again conveys his utmost command of style. Pointed rhythmic gestures in the first movement, evenly controlled tone in the second movement and whirly 16th-note passages in the finale combine in a total tour-de-force for all players.

Volume 7 begins with Debussy's *Première Rhapsodie*, Drucker's first solo collaboration with the New York Philharmonic and Leonard Bernstein. The synchronization between Drucker and the orchestra is exquisite; one has the sense that he is somehow playing and conducting simultaneously. Drucker

undauntedly masters the rapidly cascading arpeggios in the scherzando section and conveys control and color in the more lyrical passages. This orchestration is a refreshing departure from the more traditional clarinet and piano version.

Like *Nature Moods* and *Contrasts*, Weigl's *New England Suite* showcases Drucker's aptitude as a chamber musician. Her writing allows each instrument solo passages while still creating interwoven and complex ensemble textures. Drucker's mellow, deep tone makes this an especially memorable piece; at times it is contemplative and ponderous, and at others jubilant and capricious. As with *Nature Moods*, the intonation of perfect intervals is spot on. Weigl's work would pair nicely with any of the better-known trios for clarinet, cello and piano by Beethoven or Brahms.

The following three works, Spohr's *Sechs Deutsche Lieder*, Gordon Jacob's *Three Songs* and Arthur Bliss's *Nursery Rhythms*,



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represent a collaboration between Drucker and soprano Judith Blegen for a recital in 1980. Each of these works demonstrate Drucker's ability to emulate the human voice. All are enjoyable and explore a full gamut of characters, tonalities and moods. The Spohr is certainly a standout of the set owing to its harmonic depth and formal richness. Drucker and Blegen successfully merge the qualities of Schubert's lieder and Brahms's chamber music into a single, unified interpretation. Also notable is Drucker's charming and witty playing in the final movement of Bliss's composition, allowing him to depart from the seriousness inherent to late Romantic style and paint a more humorous, cartoonish caricature.

The final work on the album is a 1980 recording of John Corigliano's *Concerto*, written specifically for Drucker and the New York Philharmonic. Drucker's playing in this work is wholly transcendent and his ownership of his craft is on full display. His playing is convicted, unblemished and committed, always going far beyond the limit of

what one would think is possible on the instrument. From the liquid-like runs in the opening of "Cadenzas" to the acrobatic and nimble "Antiphonal Toccata," Drucker's agile command of all facets of his playing is captivating and dramatic. The recording itself is of an extraordinary quality; Drucker's sound is never covered or obscured by the mammoth forces supporting and surrounding him.

These albums are vital necessities for clarinetists of any level. Careful work has gone into mastering each track to be clear and devoid of any distortion inherent to some older recordings. Drucker's playing is utter perfection, and the supporting musicians and ensembles on the album are equally skilled. Obviously the large canonical works are reason enough to own this album, but perhaps more valuable are the expert performances of the lesser-known chamber works with voice and strings. The collection contains liner notes with interesting and informative anecdotes from Drucker regarding the recording

of each piece, as well as notes from John Corigliano, Michael Skinner, François Kloc and others. Listeners will thoroughly enjoy every aspect of these albums, and their value and quality is immeasurable and cannot be overstated. Obviously any album bearing Drucker's name is going to be a masterpiece, but because of the breadth of repertoire on these albums and their accompanying historical anecdotes, this collection in particular is an absolute must-have for all players!

Happy listening! ♦

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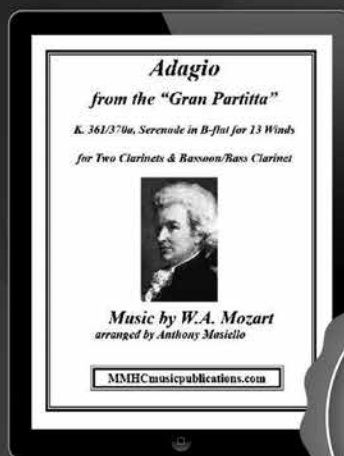
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# Clarinet

# Chronicles

by Jenny Maclay

## THE FIRST TIMER'S GUIDE TO CLARINETFEST®

**C**larinetFest® 2020 will take place in Reno/Lake Tahoe, Nevada, USA, June 24-28. Artistic Team Leader Leslie Moreau and the Artistic Leadership Team – Gerry Errante, D. Gause, Shawn Copeland, Karl Busch and Joshua Anderson – will work hand in hand with the ICA board of directors and staff to present a memorable conference at the luxurious Peppermill Reno Hotel Resort.

If you've never attended a ClarinetFest® before, here are some helpful tips to take advantage of every opportunity at one of the world's largest annual clarinet conferences:

- **Use the official ClarinetFest® 2020 app.** Each year, the ICA uses the Guidebook app to organize schedules, repertoire, vendors and all other information so it's accessible through your smartphone.

- **Make a plan.** Because there are so many performers and lecturers from around the world, there will be several events happening simultaneously. Take a look at the schedule in advance to plan which events you want to attend.
- **Stock up on clarinet equipment, music, accessories and more.** ClarinetFest® hosts vendors from around the world, and conference participants are encouraged to visit the exhibit hall to try and buy a wide variety of clarinet products.
- **Meet new people.** ClarinetFest® attendees come from around the world, so try to meet as many new people as possible to form musical connections and lifelong friendships.
- **Encourage your friends to attend.** Tell your clarinet friends and colleagues to attend so you can experience ClarinetFest® with your clarinet squad.
- **Schedule in some downtime.** The five days of ClarinetFest® can be

overwhelming, so schedule some time each day to take a break between events.

- **Engage with us on social media.** Follow us on Instagram and Facebook to see the latest news and share photos and videos from ClarinetFest® for a chance to be featured. There will also be prizes, games, and giveaways on the ICA social media during ClarinetFest®.

We look forward to seeing you in Reno/Lake Tahoe this June! ❖

### ABOUT THE WRITER



Photo by Ann Weis Photography

*Jenny Maclay enjoys a diverse career as a soloist, recitalist, orchestral player, chamber musician, educator and blogger. She is a Vandoren Artist-Clinician and has performed throughout Europe*

*and North America. She welcomes an international audience of clarinet enthusiasts on her award-winning blog Jenny Clarinet.*

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