



**INTERNATIONAL
CLARINET
ASSOCIATION**



Live Presentations on Zoom
April 10, 2021 at 2:30 PM EST

The How, Why and Importance of Warming Up

Julia Heinen

Session Chair: Andy Hudson

Learn the proper way to warm up and make the most effective use of your practice time. Practice smarter, not harder!

Julia Heinen is professor of music at California State University, Northridge. She served as the co-artistic director of ClarinetFest® 2011 and continues her work with this organization as the National State Chair Coordinator and state of California Chair of the International Clarinet Association. She holds degrees from the University of Michigan, Northwestern University and the University of Minnesota, studying clarinet with J. Cloyde Williams, Herbert Blayman, and Robert Marcellus. As a Buffet Crampon, D’Addario and Silverstein Performing Artist, Julia Heinen performs exclusively on Buffet Crampon Legende clarinets, D’Addario Evolution mouthpieces and reeds, and Silverstein HEXA ligatures.

Cohler on Mozart

Jonathan Cohler

Session Chair: Lucas Gianini

Jonathan Cohler discusses aspects of articulation and phrasing in the opening of the Clarinet Concerto in A Major, K. 622 (1791) by Wolfgang Amadeus Mozart (1756–1791). As Mozart composed this work for basset clarinet in A, this presentation will include a demonstration. This instrument has an extended lower range to C, which is four semitones below the usual range of the clarinet.

Conductor and clarinetist **Jonathan Cohler** has been hailed as “the preeminent, most-recorded soloist of our time” (Fanfare). As both clarinetist and conductor, he has received numerous resounding accolades including the Outstanding Recording mark of the American Record Guide, BBC Music Magazine’s Best CDs of The Year selection, and many more. Mr. Cohler’s most recent CD *Cohler plays and conducts Mozart*—including Symphony No. 35, overtures to *Don Giovanni* and *The Magic Flute*, and the Clarinet Concerto, all in new editions by Cohler—was featured on the cover of Fanfare and called the new “standard for Mozart.”

Some Performance Suggestions in Voxman's *Concert and Contest Collection*

George Stoffan

Session Chair: Beth Wiemann

This presentation will consist of performance suggestions for selected works in Voxman's collection. Since many pre-college students study these works in their lessons and prepare them for Solo and Ensemble festivals, this presentation is designed to address the most common challenges and to offer simple solutions. I will demonstrate through playing examples how I would resolve specific performance and musical issues.

George Stoffan is associate professor of clarinet at Oakland University. He also serves as principal clarinetist of the Oakland Symphony, has performed on the Chamber Music Society of Detroit chamber music series, and has performed in recording with New Music Detroit. Stoffan has received Fulbright Awards to Hungary (2019–2020) and the Czech Republic (2012–2013). His recording *A Postcard from Europe* features music from Central Europe. Previously, he served as concertmaster and principal clarinetist of the U.S. Air Force Band. Stoffan received his B.M. and B.A. from the University of Michigan, his M.M. from Indiana University, and his D.M.A. from the University of Wisconsin-Madison.

The road from the B-flat clarinet to the E-flat clarinet

Jorge Montilla Moreno

Session Chair: Beth Wiemann

This presentation will concentrate on stating the main technical differences when going from playing the B-flat clarinet to playing the E-flat clarinet. The similarities and differences are mainly in how we breath, use our embouchures, use our voicing, use fingerings, use our tongues to produce articulations, and how we react to the intonation tendencies/problems. But I also expect to address issues such as the height of certain pads, the keyboard system, and current materials. To finish I would like to suggest exercises to approach the E-flat clarinet, improve its playing and fight the instrument's natural tendencies and bad reputation.

Clarinetist, educator, and composer **Jorge Montilla Moreno** was praised by The American Record Guide as “somebody who can perform with great enthusiasm and know how to make the repertoire of his native continent jump off the page with effortless technique, subtle dance accents and tasteful vibrato.” His major accomplishments encompass successes in performance, education, and creativity of both Latin American music and the E-flat clarinet. Montilla is currently assistant professor of clarinet at the University of Iowa School of Music, collaborates with the ICA in several capacities and represents Rossi, D'Addario, Clarinetclassics, Royal Music, Lefreque, BG, Woodwindiana, and Montilla Brothers.

“Making Clarinet Reeds”

Robert DiLutis

Session Chair: Beth Wiemann

In this presentation you will learn how to make handmade quality clarinet reeds with a combination of hand making technics and machine technology. Learn the basic skills needed for making and curing reed blanks, cutting the vamp and fine adjustment. Even if you have never attempted to make or adjust reeds, learning these basic skills will help your understanding of commercial reeds.

Robert DiLutis is the professor of clarinet at the University of Maryland, College Park, and the principal clarinetist of the Annapolis Symphony Orchestra. DiLutis previously served as professor of clarinet at the Louisiana State University School of Music from 2009–2012. He has also held positions with the Rochester Philharmonic Orchestra, San Antonio Symphony Orchestra and the Eastman School of Music. DiLutis has served on the faculties of St. Mary's University in Texas and Nazareth College in New York. His recent recitals and masterclasses have included the University of Georgia, University of California at Northridge, University of South Carolina, Catholic University of America and ClarinetFest® in Assisi, Italy.