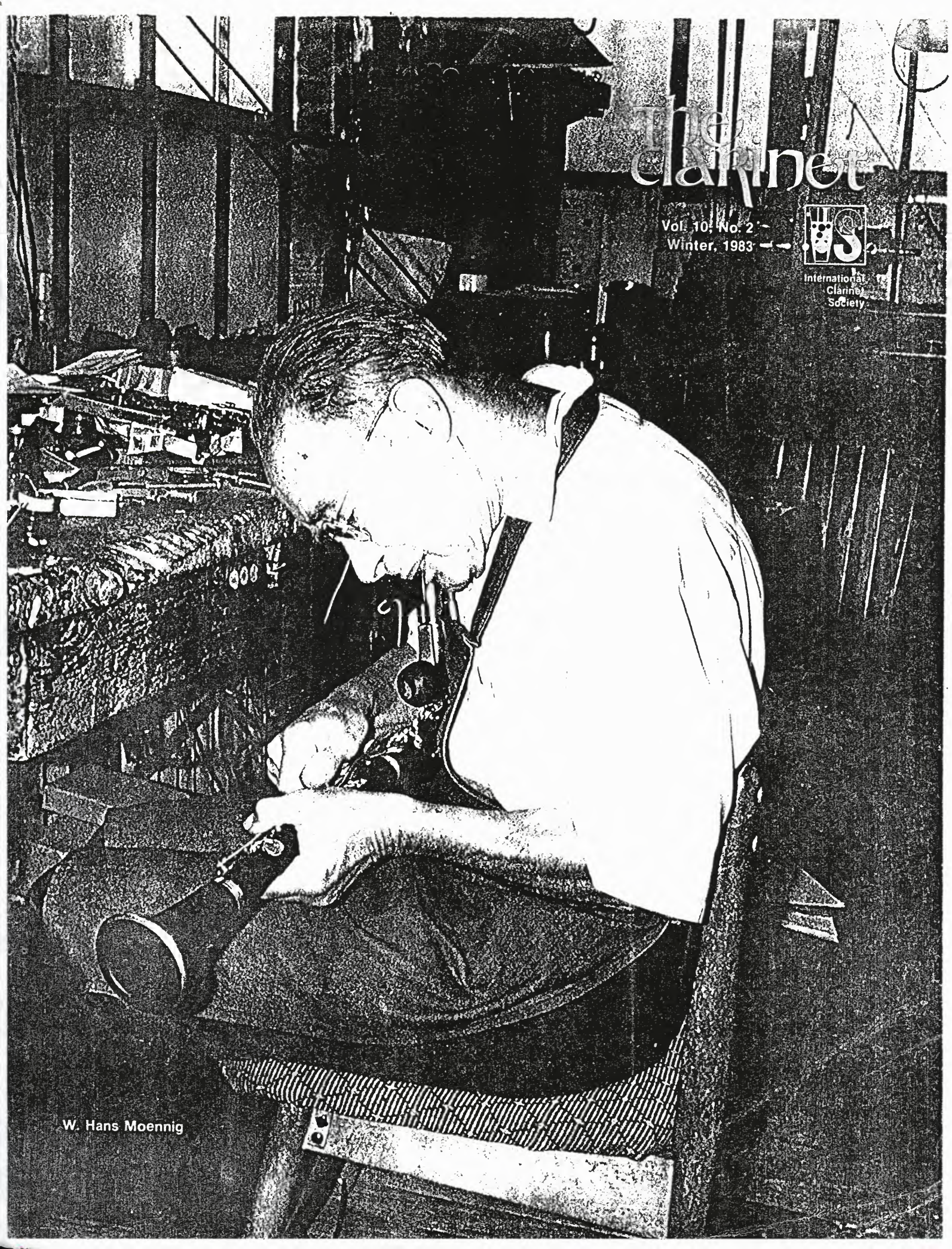

the clarinet

Vol. 10, No. 2
Winter, 1983

International Clarinet Society

W. Hans Moennig

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The Clarinet

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About the cover: W. Hans Moennig at work in his workshop. Mr. Moennig is featured in this issue of *The Clarinet* beginning on page 6.

International Clarinet Society

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Editor's note:

A biography on Bob Wilber did not accompany his article on Sidney Bechet in the fall issue of The Clarinet *and the following is for readers who would like more information on Mr. Wilber's background.*

Bob Wilber

Bob Wilber, clarinetist/saxophonist, is equally comfortable playing early New Orleans jazz, the swing era music associated with his idol, Benny Goodman, and the more complex musical compositions of Thelonius Monk and John Coltrane. He is an accomplished and recorded clarinetist of classical composers.

Bob Wilber's interest in jazz was first reflected through the "Wildcats," a group he successfully formed, led and recorded with on the Commodore label when only in his teens. Wilber believes that jazz is best taught and practiced using the same concept as repertory theaters. That is, that a jazz artist should be able to perform in many different idioms because a lineage and continuum exist in jazz just as in any other art. Therefore, an understanding of all styles is essential to making new and valid statements in the music. As a consequence, his concerts are likely to include the works of Jelly Roll Morton, King Oliver, Duke Ellington, Charlie Parker and others.

In addition to his work in jazz, Bob Wilber has received wide acclaim for his performances of classical music both in concerts and recordings. He recently completed writing the liner notes for the Time-Life recordings of the New Orleans clarinetist, Johnny Dodds. He is a prolific composer having composed and recorded more than two hundred compositions. He is the director of the Smithsonian Jazz Repertory Ensemble and leads his own group, The Bechet Legacy — a group dedicated to maintaining the spirit of his late teacher Sidney Bechet. He has been asked to orchestrate two concurrent Broadway musicals and serves as Artist-In-Residence at Wilkes-Barre and Oberlin Colleges.

During his long and varied career, Bob Wilber has garnered many accolades including awards from *Downbeat* and other jazz magazines. He was nominated for a Grammy for his recording of the music of Hoagy Carmichael and in the past five years has been acclaimed the all-time poll star of *Jazz Journal International.* He is the *Journal's* 1982 Clarinet, Soprano Saxophone winner and placed in alto saxophone and arranging. He was voted Musician of the Year.

He has been described by Whitney Balliett in a *New Yorker* profile as "an invaluable carrier of the jazz tradition." Mr. Balliett also wrote: "Bob Wilber gets closer to the roots of jazz than any other living performer in jazz today." John Lucas of *Downbeat* in a recent article wrote that: "Bob Wilber has contributed more to jazz music than any other jazz artist during the past twenty-five years."

Pierce's potpourri

By Jerry D. Pierce, President, I.C.S.

Jerry D. Pierce

Back in February, 1968, *The Instrumentalist* printed one of the funniest accounts of a quest for "unknown" music that I have heard. Titled "The Clarinetist's Repertoire — Part I, Symphonie Concertante for Four Clarinets," by our good friend, Dan Leeson. The story recounted his search for "Lupnrggl Scxmnerlpqrvt's" work for four clarinets and orchestra. Learning that ol' "Lupnrggl" might really be "Ludwig Schundelmooter" put Dan closer to his quest, and much hard work revealed that the unique piece Dan sought was Ludwig Schindelmeisser's *Concertante,* Opus 2, for four clarinets and orchestra. While this piece is not on everyone's "top 40," it certainly is worth knowning about, and a reduction of the work for four clarinets and piano is currently available from Musica Rara. (Dan's article is reprinted in the *Woodwind Anthology* published by *The Instrumentalist* for those of you who wish to read it.)

There seems to have been so much music printed for clarinet in the 19th century that we now tend to discount the bulk of it. While much of it certainly was written in "the style of the time," some of it can still be of interest. I had not seen a copy of the Carl Reissiger *Concertino for Clarinet and Orchestra,* Opus 63, until both Arthur Christmann and Marcel Salle supplied me with the music. I don't know if the orchestra parts are still available from the publisher, C. F. Schmidt in Heilbronn, but for those who might not know of the Reissiger, it might be said that the work is somewhat like the vastly more popular Weber *Concertino.* (Weber and Reissiger were good friends and each thought very highly of the other's work.)

I recently found a copy of the Klosé *3 Concert Duets* for two clarinets, Opus 8, published by Edition Musicus of New York. My wife and I enjoy the challenge of trying to play through these "finger twisters" at "performance speed" which look so deceivingly easy to the uninitiated. The original Richault edition (of which I had only an "unreadable" photocopy) was later published by Costallat, but that has been unobtainable for some years. In this later edition, which evidently is from the same "plates," the quarter rests appear in modern notation, but watch out! The old misprint gremlin is still with us 145 years later.

One of the best Klosé duets for two clarinets and piano is still available from Molenaar's muziekcentrale N.V. in Wormerveer, Holland. It is titled *Duettino Concertante pour Deux Clarinettes sib avec accompagnement de Piano* (in the Molenaar edition "voor 2 Clarinetten en piano"). Another Klosé duet, *Duo sur des Motifs de "La Somnambula" de Bellini,* Opus 20, is available with several choices of instrumentation including oboe, clarinet and piano, or two clarinets and piano from Billaudot.

I've never been quite sure why music published in France was easier to find in this country than — say — music published in Germany (Breitkopf and Härtel not withstanding). Perhaps it just seems that way to me but my own experiences lead me to believe this. A more visual campaign by publishers outside of the USA might make us aware of many "unfamiliar" works that merit our examination. (Naturally, advertisements in *The Clarinet* would be most welcomed.)

With John Denman and Hans Rudolf Stalder playing in China, Mike Caputo just back from a tour of Korea, and Guy Deplus off for an eighteen-day tour of Japan with the Paris Octet, it is hoped that we will hear more of that part of the world, and that we will know more of their players and their music.

Through the efforts of John Denman, we now have a National Representative for The People's Republic of China. We certainly welcome Mr. Wang Zhi Jian to the International Clarinet Society and look forward to the exchange of musical ideas from him and the musicians he represents.

Correction . . .

In the last installment of "Pierce's Potpourri" (Vol. 10, No. 1, page 4), the dates for the Klosé 1st Air Varié *being used as a* solo de concours *at the Paris Conservatory should have been 1842, 1843 and 1849, not 1842, 1943 and 1949. Our apologies for any problems this may have caused. Ed.*

Matching the mouthpiece to the clarinet (or vice versa)

By Lee Gibson

(The following is a second, expanded approach to issues previously discussed. Judging by the numerous inquiries received, its subjects are not yet redundant. See "Claranalysis," The Clarinet, Vol. 9, No. 2, Winter, 1982.)

There is a continuing preference of many clarinetists (mostly of British influence) for large-bored instruments. Although the pendulum has swung the other way for almost a third of the century — so long that many of our younger players are not aware of this history — the fact is that until after 1950 we *all* played larger-bored clarinets. The refined Mueller-system clarinets of E. J. Albert, the best-known of three clarinet-maker sons of Eugéne Albert of Brussels, became so highly regarded at the turn of the twentieth century that in the U.S.A. the "Albert system" has since been applied to all Mueller-system instruments. In the hands of Joseph Schreurs of the Chicago Symphony (whose card, advertising his agency for Albert clarinets, I found in my Alberts' case) these instruments became legendary. (See Pamela Weston, *More Clarinet Virtuosi of the Past.*)[1] My E. J. Albert clarinets are *c.* 15.05 mm. throughout, with their barrels expanding to 15.22 mm. at the top. Apparently his Boehm-system clarinets (still played by John Denman) were *c.* 15.2 mm., and my Boosey & Hawkes 1010 Boehms were *c.* 15.25 mm. My 1938 Buffet Crampon Boehms are essentially 14.95 mm. throughout, with the barrels expanding to 15.1 mm. at the top.

A clarinet having no reversed-conical enlargement in either the upper joint or the barrel, such as the B. & H. 1010, requires an essentially cylindrical mouthpiece like that supplied by B. & H. Albert's slight expansion of the barrel allows his mouthpiece to decrease from 15.15 mm. upwards to 14.8 mm. near the end of a 50 mm. cone. A 1940 Selmer mouthpiece (like that which many Buffet players used at the time) is 15.05 mm. at its base, diminishes to 13.75 mm. at 50 mm. up the bore, and is 89+ mm. in length, with a longer and smaller windway than is presently preferred in the U.S.A. In comparison, a 1970 Kaspar (Cicero), which has the same bore and taper as the Selmer, is 88 mm. in length and has a shorter windway, with a concave baffle and angling sidewalls that provide more breadth and less projection than was customary in most French mouthpieces of fifty years ago.

After noting that those who still prefer a larger-bored clarinet have increasingly resorted to additional mechanisms which all Boehm-system clarinets will eventually have (and are really mandatory for meeting our presently very high standards of intonation with such a large bore) we turn to our announced subject. About mouthpieces, our great musical acoustician, physicist, and clarinetist Arthur Benade states: ". . . the presumption that the mouthpiece cavity is a relatively small volume, whose linear dimensions are much smaller than the wave-length of any sound of interest, . . . permits the cavity to be treated as a lumped constant terminating impedance at the end of the horn. In certain special cases this approximation breaks down . . ."[2] Elsewhere he says that, regardless of its bore size, the mouthpiece must contain a certain volume, which he gives as 13.25 cm., ± 3%, for the soprano clarinet.[3]

It is true that the nearer a perturbation (enlargement or reduction) of the bore of a clarinet is to its open end, the more specifically its effects are applied. It logically follows that a large-volume mouthpiece raises the upper clarion frequencies (and third-mode tones to a less noticeable degree) while lowering upper chalumeau frequencies by percentages that decrease as one advances toward the bell. There is a just noticeable crossover (a reduction of the twelfths) in the vicinity of the flared cone of the lower joint and the bell. Support for Benade's prescription of a certain necessary volume for the mouthpiece can be easily obtained from almost anyone's collection. My Goldbeck nickel-silver bored, solid gold-tabled, ebonite-clad gem, made (by Frank L. Kaspar, we have been told) *c.* 1920 for 15 mm. clarinets, with absolutely flawless design and workmanship, had to be shortened from 89 mm. to 87.5 mm. to be usable with 14.6 mm. instruments. The reason for a shorter than average O'Brien crystal mouthpiece is not that it is made of glass; rather, its bore is larger and more cylindrical than usual. Benade's oft-quoted theorem that "an enlargement of the bore in the neighborhood of a pressure node of the standing wave always raises the vibrational frequency, while an enlargement near an antinode of pressure lowers the frequency"[4] may be mentioned as an objection to one's too literal acceptance of his lumped constant terminating impedance theorem. This clarinetist's experience with differently dimensioned mouthpieces has formed the opinion that if two mouthpieces, each having the same volume of 13.25 cm., are constructed so that one has a strictly cylindrical bore (and is therefore appropriately shorter), while the other has a usual conical bore, (1) they will sound quite differently, and (2) the cylindrical mouth-

piece will produce slightly lower upper chalumeau frequencies and slightly higher upper clarion frequencies.

At length we are brought to the undeniable fact that almost all of the mouthpieces used upon present small-bored clarinets have the still unmodified bores that were originally designed for 15 mm. clarinets, and conically terminate at *c.* 15 mm. to 15.1 mm. so as to feed without constriction into a barrel of at least this size. Probably because these normally brighter, more intense, smaller clarinets sound a bit sweeter and mellower with the old mouthpiece bore, makers have deemed it quite unnecessary to change to the smaller bore recommended and provided, for example, by Buffet Crampon. This has really meant that a smaller than standard bore is usually needed for the barrel of the Buffet, much to the dismay of the company, which has supplied these with reluctance.

One factor leading to the provision of a reversed conical bore in the barrel has been a traditional conviction that there should nowhere within the bore be a sudden constriction or a cavity which could cause needless refraction and dispersion of pressure waves (excepting the acoustical necessity of a fraised bell in some designs). This problem, already present in spaces intentionally left between joints, becomes quite deleterious as these spaces are added to during a performance, as is well known. (An entire book would be needed to describe the patented solutions that have been tried by makers for us in almost two centuries of frustration.) The drastically reversed-cone barrel first designed by W. Hans Moennig for the Buffet Crampon R 13 and later adopted by Selmer for its Series 10, 10G, and 10 S clarinets serves not only to reduce the normally oversized upper Eb-Bb, E-B, and F-C twelfths while raising the topmost chalumeau tones less than might be expected, but also to minimize such dispersion and absorption by funneling air flow past these sometimes unavoidable gaps.

Selmer has reached a good dimension for the barrel of the Series 10 S; no additional purchase should be needed. For the R 13, the Vandoren mouthpieces, both hard rubber and crystal, need less correction in the barrel than will most Kaspar model mouthpieces, which may include also most others available in the U.S.A. that are not necessarily modeled after Frank Kaspar of Cicero. For a majority of these a moderate Moennig correction is usually advisable. (As Hans Moennig himself may have told you, without measuring your mouthpiece and your clarinets he can only estimate what you may need.) Buffet Crampon furnishes for the A clarinet a very slightly larger-bored 65 mm. barrel, in contrast to the essentially cylindrical 14.9 mm., 66 mm. in length, for the Bb. The same bore in both the 65 mm. and 66 mm. barrels will work equally well on both clarinets, since the upper E-B twelfth is the largest on the Bb and the upper F-C twelfth is the largest on the A. My recommendation for most R 13's that have not been returned in the Moennig manner is 14.7 mm. (.578") at the bottom, enlarging to 14.95 mm. (.589") at the top. Whether any correction at the barrel of the new and important Leblanc L 300 will become necessary with an American mouthpiece is not known at this time. Perhaps Yamaha players will report their experiences with the now widely accepted YCL 82 and YCL 85.

FOOTNOTES

1. Pamela Weston, *More Clarinet Virtuosi of the Past,* p. 232. Pamela Weston, 1 Rockland Road, London SW15 2LN, England.

2. Arthur Benade, "On the Mathematical Theory of Woodwind Finger Holes," *Journal of the Acoustical Society of America,* No. 32, 1960, pp. 1591-1608.

3. Arthur Benade, *Fundamentals of Musical Acoustics,* New York, Oxford University Press, 1976, p. 472.

4. Arthur Benade, 1st. *op. cit.,* p. 1597.

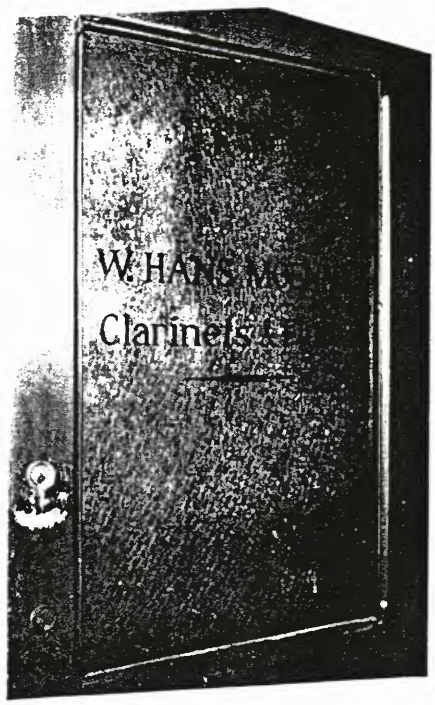
London Congress news

By Pamela Weston

The Congress is scheduled to take place between Monday 13th and Friday 17th, August 1984 at Grove House, Roehampton Lane, London, S.W.15. For the convenience of those traveling from afar, accommodation has been booked from mid-day 11th of August through mid-day 18th of August to allow travelers time to deal with jet-lag or whatever! Grove House is a large college of historical interest and forms part of the Froebel Institute of Education. It has comfortable, well-appointed rooms, a large attractive common room, bar, licenced restaurant and beautiful, extensive grounds. There are two concert rooms, practice studios and a large exhibition area. Full catering is provided on the spot and visitors are advised to take advantage of this, for there are practically no local restaurants. Time will be available to visit theatres, restaurants, etc. up town on the Wednesday afternoon and evening, when no concerts or lectures will be arranged. Also available on the Wednesday will be consultation lessons with celebrity artists on the Congress faculty.

Programs already booked include the following: Britain's top nine clarinetists will open with a light-hearted concert on the Monday morning; this will be followed by a program featuring Arnold Cooke, when he will talk about his studies with Hindemith and subsequent career and some of his music, including the Septet and *Three Songs of Innocence*, will be performed; Richard Mühlfeld will talk and show slides of his grandfather, Brahms' clarinetist, and The Mühlfeld Trio (James Schoepflin, Christopher von Baeyer, Judith Gebhardt-Schoepflin) will play non-Brahmsian music associated with Mühlfeld; The London Saxophone Quartet (Paul Harvey, Peter Ripper, Christopher Gradwell, David Lawrence) will show this medium at its best. Many more excitements are in the pipe-line and will be reported in subsequent issues of the magazine.

A competition will be held, age limit 24, the semi-finals and finals taking place on Sunday 12th August. The finalist will perform with the City of London Sinfonia, conducted by Richard Hickox, in a concert on the Thursday evening. Visitors will have an opportunity to submit a work they would like to perform at one of the two Delegates' Concerts which will be held during the week. Side-lines and exhibitions will include antique instruments, records, mouthpiece refacing, music, books, new instruments, etc.



A pictorial essay on Hans Moennig

By Stuart and June Zetzer

The name Hans Moennig is certainly no secret to music appreciators throughout the country and in Europe. His work on clarinets, oboes, bassoons and flutes has been well-known over the years. It is a type of work that honestly can be called one of a kind.

A visit to Mr. Moennig's shop at 15 South 21st Street, Philadelphia, Pennsylvania is an unique experience. In many ways it is an instant transition to the old world from our world of 1983. On entering his shop, one immediately sees the sign that says, "W. Hans Moennig — Clarinets and Flutes" on the door. On the wall are pictures and tributes of some of his earlier and longstanding clients. Some of those who have known the Moennig experience are Daniel Bonade, Robert McGinnis, Alfred Zetzer, Bernard Portnoy, Robert Marcellus, Ignatius Gennusa, Harold Wright, Anthony Gigliotti, Marcel Tabuteau, William Kincaid, Walter Guetter, Sol Schoenbach, Marc Lifschey, George Goslee, John Mack . . . and their students and their students' students.

Mr. Moennig does a caliber of work the likes of which is rarely seen these days. He pays great attention to detail. One can take the finest new instrument, subject it to Mr. Moennig's attention, inspection, and alterations and come up with an almost entirely new instrument.

His perfectionism has been appreciated for years by the very finest conductors and musicians, such as Leopold Stokowski, George Szell and Eugene Ormandy. One need only listen to the clarinet, oboe and bassoon sections of virtually any major orchestra in the United States and some in Europe to hear the results of his work. Over the years the tuning of the major orchestras of the United States has been done by Mr. Moennig's most apt ear and hands, and his dedicated soul.

On a typical morning at his shop one may answer long distance calls for him from Hawaii, Israel, or California. Everyone is trying to get his most expert artistry and advice regarding the remaking of their woodwind instruments.

"To friend and artist Hans Moennig in appreciation of 25 years of superb workmanship" — Robert McGinnis, 1952

"To Hans — the man who makes it possible to play — in appreciation" — Sol Schoenbach

"To Hans Moennig whose magic is legend" — Otto Eifert, 1972

He was born in 1903 in a town called Markneu-Kirchen in what is now East Germany, a town which existed largely for the purpose of music and the making of musical instruments. His family had lived for generations by doing this specialty and he himself started this at a young age. He recalls that prior to the age of six his father gave him a toy to play with, which was a musical instrument, and he proceeded almost by instinct to disassemble it and assemble it again in a more naturally perfect way, even at that age.

Moennig came to the United States in 1923 and spent a period of time working at several different jobs. He first worked in Providence, Rhode Island for G. Pruefer who was, at that time, a well-known clarinet maker. In 1924, he worked at making clarinets for Cundy-Bettoney in Boston. While working there, he made a very important improvement on the bassoon for his famous cousin, Walter Guetter. Later he worked for George Haynes in New York, and thereafter he went back to Germany for a year to help start his family's business of making bassoons. Walter Guetter then helped to persuade Moennig to come to Philadelphia and start his own shop in 1926. He practices his craft in the same shop today.

His first private client in this old world shop was Robert McGinnis who, at that time, was a student at the Curtis Institute of Music in Philadelphia. Shortly thereafter he became a member of the Philadelphia Orchestra, and the following year its Principal Clarinetist. Moennig continued to work industriously; he recalls fondly a statement made years ago to him by Daniel Bonade, another of his illustrious early clients. Bonade said that he thought that the clarinet

had been perfected as far as it could be until he met Mr. Moennig, and that Moennig's invention of the use of the cork pad was a great improvement.

This was only one of the many innovations for which Hans Moennig was responsible. The Moennig barrel, which is thought by many people to improve the intonation, sound quality and longevity of clarinets, was another invention. When a special extension was needed on modern-day standard bass clarinets in order to play part of the orchestral repertoire, he was innovative and helpful in creating and adding such extensions. When one musician who played on cruise ships complained of having his clarinets crack frequently, Moennig made him a clarinet out of lucite. Generally then, when something needed to be invented to improve the quality of a particular instrument or a particular note on that instrument, Mr. Moennig made the necessary invention. These inventions have occured almost on a daily basis.

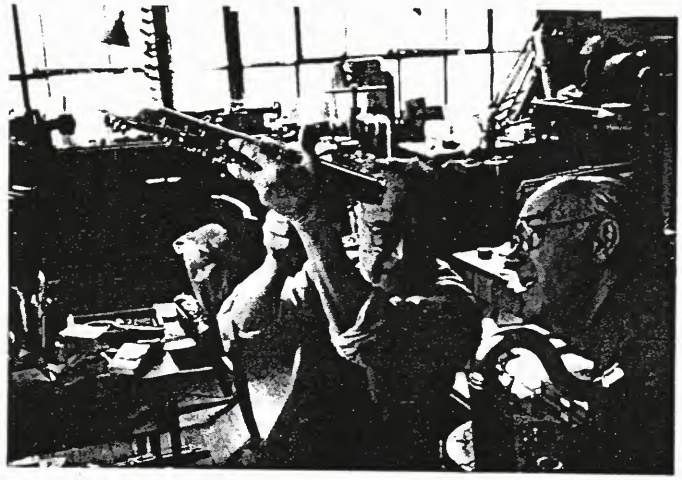
In 1936, Moennig married his wife, Mrs. Gertrude Moennig. He first met her while she was working in his father's shop in Markneu-Kirchen. She is a very gracious person who has many interests, including the arts, hiking and mountain climbing. She and her husband frequent the higher peaks region of the Adirondacks during their one-week vacation in the summer.

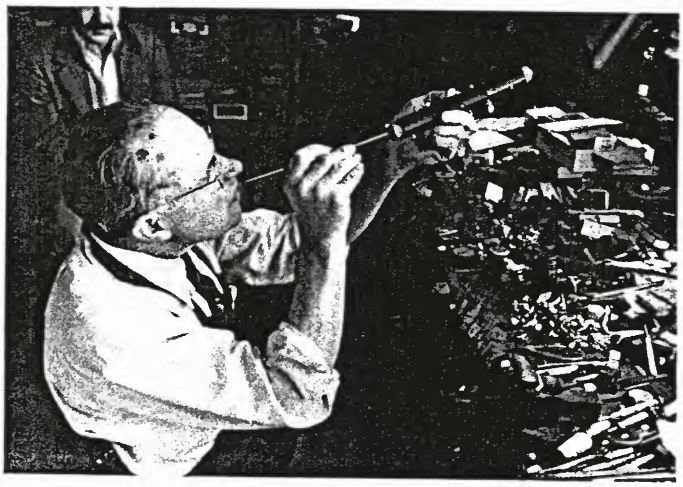
Mrs. Moennig is also from a geographic region which includes Markneu-Kirchen. This region has produced many famous musical instrument makers and famous musicians. Mr. Moennig's contemporary colleague, Rudolph Serkin, was born in that area very close to the time of Moennig's birth. Robert Schumann also came from that area, as did Wilhelm Heckel, originator of the Heckel bassoon.

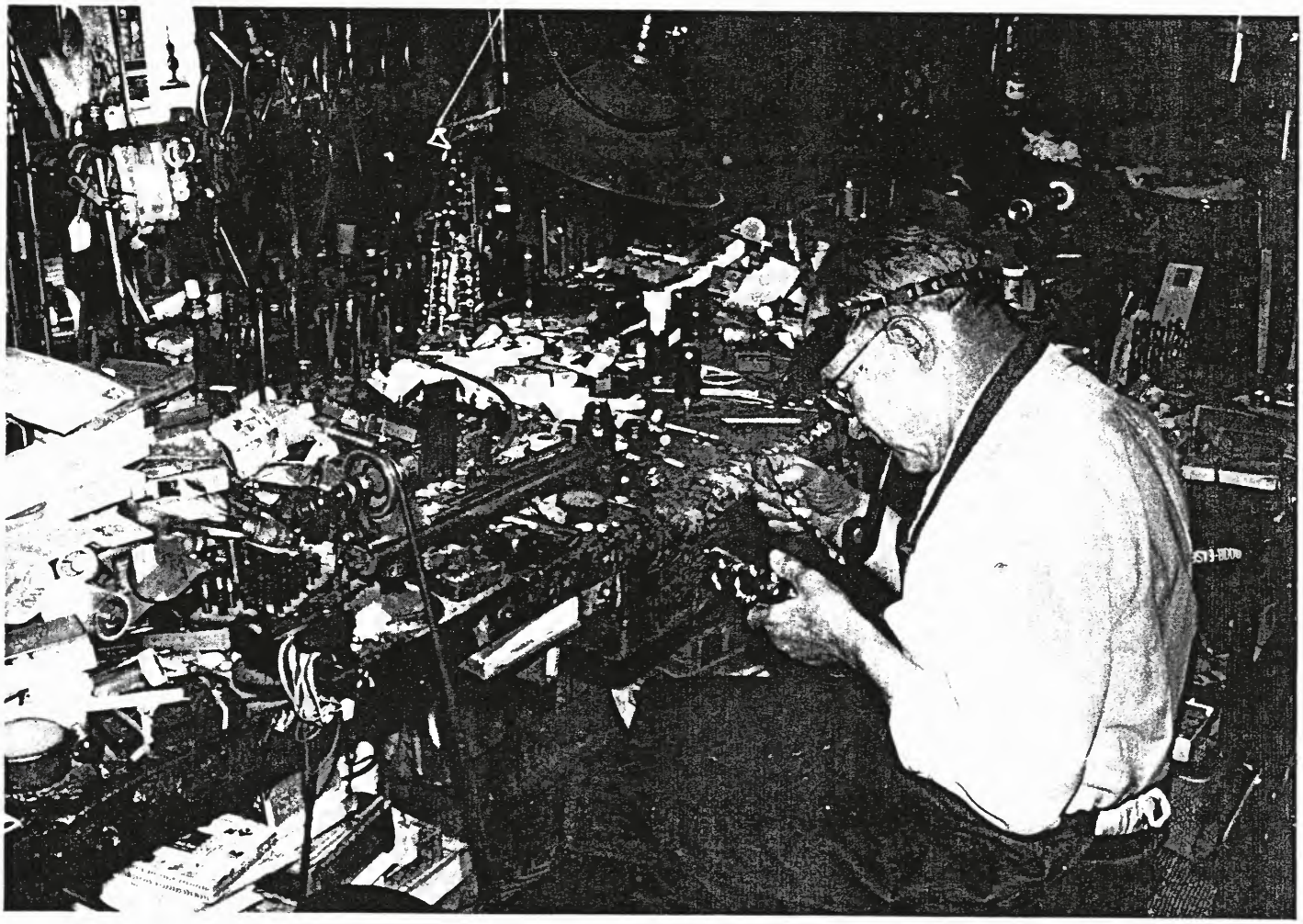
Several famous Moennigs have lived and worked in Philadelphia, including Hans Moennig's uncle, William, who originally had his shop on the street level of the building where Hans Moennig is still located (on the second floor). Still located in Philadelphia is his cousin, William Moennig, who is world renowned for his work on string instruments.

A typical day starts way before dawn. One of the first things Mr. Moennig does are the strenuous physical exercises recommended by the Royal Canadian Mounties. This helps him keep in tip-top physical shape; in fact, every inch of him appears to be muscle. Once he goes to the office it is intense concentration almost from the moment he is there. He starts work at 8 in the morning and takes a break for

Photo by Robert Schmidt

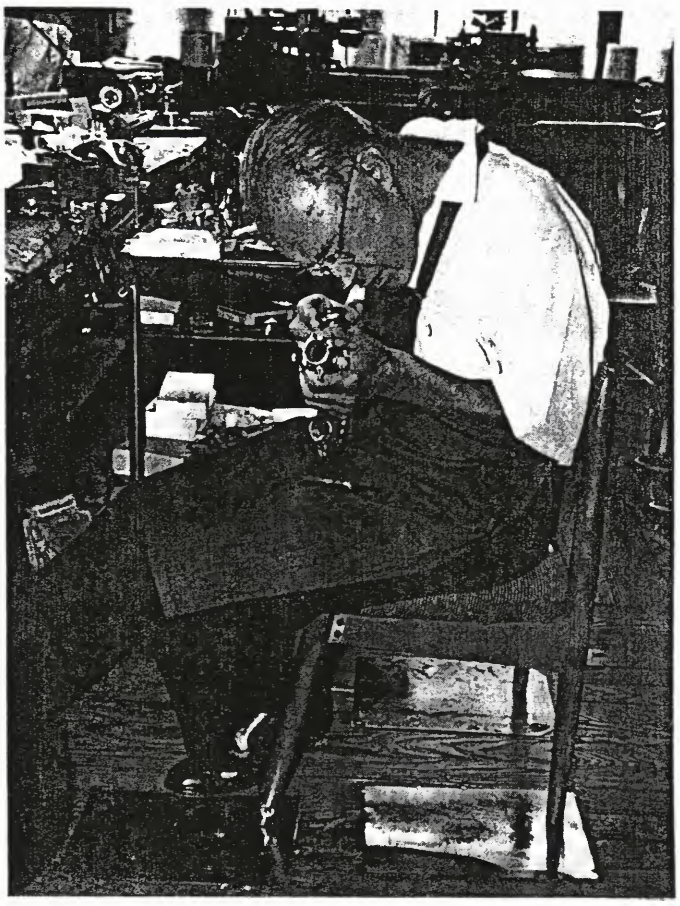






lunch during which he relaxes as intently and with as much focus on relaxing as is his focus during the other hours on working. He restarts his work again in the afternoon and will work till 7:30 p.m. at the earliest. He has a tendency to work much longer than that if the occasion demands it, which frequently happens. After work, he may meet Mrs. Moennig for dinner and an artistic event — a concert by the Philadelphia Orchestra, opera, a chamber music event or an art exhibit.

Moennig's perfectionism, capacity to concentrate, integrity and sincerity are the keynotes of his daily style. Underneath his serious exterior is a warm and vital human being. He is an overtly humble gentleman. If one is to com-



pliment him on his great artistry or his knowledge and experience in remaking woodwind instruments, his response may be to say, "Well, that's what I do, that's what the demands of our great modern orchestras require, and that's what my customers expect of me."

As far as plans for retirement, I'm not sure that he knows the definition of that word. If it were to ever happen, he said that one thing that he might do is "pick up the litter in the Wissakikon Park" near where he lives, and in which he and Mrs. Moennig enjoy their four or five mile hike every Sunday. Whatever he may do, one thing is certain; the results of his work will live on in the musical world he so appreciates. He is, undoubtedly, one of the great creative and artistic geniuses of our time.

Moennig showing his antique instrument collection to Alfred Zetzer (right) and Stuart Zetzer (center).

All photos in this article with one exception on page 8 are by Ms. Zetzer.

About the writers . . .

June Hargrove Zetzer, co-author and photographer, is a graduate of Chico State University, Chico, California, with a degree in nursing. She has been active in working with the elderly in the Cleveland area.

Stuart Zetzer is a graduate of the Case Western Reserve University School of Medicine and is currently in fulltime private practice of Psychiatry in the Cleveland area. He is involved actively in performing the Chamber Music Repertoire for Clarinet. He has been a "client" of Mr. Moennig for over thirty years.

(The following tributes are contributed by some of Hans Moennig's many prestigious clients. Ed.)

* * *

I've known Hans Moennig for forty years. We are personal friends — I would even say we have a special friendship. The work he has done on my instruments is always of first-class quality. I always thought he was the greatest, and I still do.

Harold Wright

* * *

Hans makes you believe in metaphysics — for all of the care, patience, and sensitivity that he puts into his work transforms mundane sound into something more resonant, malleable and profound. He combines craftsmanship with a highly developed sense of beauty, and through his imagination and discipline, inspires us to do the same.

When I joined the Philadelphia Orchestra I noticed that an upper register note on my oboe had a very slight hiss in the sound. When I asked Hans about it he said, indignantly, "Ormandy won't hear that," but then proceeded to make a tiny washer out of cardboard which cleared up the offending sound without affecting anything else. Seeing my amazement, he said, with a twinkle in his eye, "I can fix anything!" And he can.

Richard Woodhams

* * *

I have known Hans for around forty-five years. During the early years of my career with the Philadelphia Orchestra, I was, naturally, busy trying to get my instruments in the best shape. The second floor of 15 So. 21st Street was a very familiar haunt while I spent hours watching Hans work on my clarinets. We owe a great debt of gratitude to Hans, the man who made our lives a lot easier. Without him, we would still be in the dark ages of woodwind playing.

Anthony M. Gigliotti

* * *

Thank you, Dr. Zetzer, for turning to me for some words of appreciation for the most unusual Hans Moennig. It is difficult to express in words the true value of this man. His sense of dedication to his work and the enormous amounts of knowledge he has accumulated over the years have been of inestimable benefit to those of us who perform on woodwinds.

From my first encounter over a half century ago to the present I have never been able to get over the wonder of the man. He can transform any piece of wood or metal into a playing instrument and has improved all existing instruments beyond the scope of the factories that made them. All I can reiterate is what I wrote on a picture hanging in his work shop these many years: "To Hans — who makes playing possible."

Sol Schoenbach

* * *

I have known Hans Moennig for almost forty years.

Mr. Moennig is a highly innovative perfectionist and gentleman whose work has always been of the highest standards. Often he knows better than the original instrument maker himself how the instrument should work.

It has been a fascinating experience to know this remarkable man for these many years. He has made inestimable contributions in his line of work to players of all ranks.

John Mack

A standing ovation to Hans. The golden hands of Hans Moennig make the impossible possible.

For over forty years his craftsmanship and artistry have made it a delight for me to play my clarinets. He has been a constant inspiration.

Hans has made a fantastic contribution to the woodwind players of the world for the past sixty years. One can hear the results of his work on this continent, in the Middle East, and in Europe.

With sincere appreciation for our great and meaningful friendship and with good wishes for continued success and good health.

Alfred Zetzer

* * *

I first went to Hans Moennig in my freshman year in the Washington National Symphony in 1945. Throughout my career in the Washington National as well as my 20-year tenure in the Cleveland Orchestra I always went to him for repairs on my clarinets as well as the purchase of all my instruments. His work stands alone, I believe, in relation to that of other clarinet technicians and his key elevations, placement, and spring tensions are unique. I would certainly say that he contributed in a major way to whatever success I may have had as a professional. I find his work to be almost irreplaceable.

Robert Marcellus

* * *

The perfection in workmanship and devotion to his work have long made the name of Hans Moennig a legend to woodwind players of both America and the Western world. To me, there is an additional dimension which deserves equal recognition and that is the inspiration he has been to all of us for our entire careers. To play a few notes in his shop was not something to be taken lightly, as we knew that his standards of perfection in his work were also to be found in his listening. Thus, his life's work not only made it possible to achieve some of the goals we aspired to but inspired us at the same time.

John de Lancie

After a visit with Hans Moennig one leaves with a higher sense of dedication, renewed vigor and more love for making music. The instruments play the best they can because he has applied his golden hands to them . . .

Alfred Zetzer

Care and repair

By Robert Schmidt, Ithaca College

(The following three articles were written by Mr. Moennig: Parts I & II published in 1950 for a magazine called *The Clarinet*, the third segment given to his customers for reasons explained in its title.)

The care of the clarinet

By Hans Moennig

Part I

One of the main concerns of the clarinetist in caring for his instrument is to prevent its cracking. Cracking of the wood almost invariably happens during the colder weather. The best time to buy or break in a new instrument is in the summertime, giving the instrument a few favorable months to get used to the varying climates under playing conditions. Air-conditioned studios and theaters are somewhat of a hazard to be reckoned with also, even in the summer.

Here are a few precautions that should be taken during the cold weather. The most important is never to pick up a cold clarinet and blow into it right away. Cracks almost always occur in the upper end of the upper joint and barrel and begin on the outside of the instrument — not in the bore. The cause is that this section of the clarinet is nearest to the mouthpiece, and the warm breath rapidly expands the bore, causing the outer wall — still cold, hard, and contracted — to crack under the pressure. To prevent this from happening, place these two joints (the barrel and upper joint put together) under your coat next to your shirt so that the barrel is in the arm pit. Five minutes will warm the outside and expand and soften the wood, so that there is less chance for the wood to crack when you then start playing the instrument.

One good way to keep a clarinet from cracking or to keep it in general good working condition is to play it every day, or at least every other day. I have known good clarinetists who took their instruments with them on their vacations, more to keep their clarinets in shape than themselves. It takes only five to ten minutes of playing to do so. This brings up a very important point, particularly so during cold weather. When the instrument has had a period of rest because of sickness, injury, vacation, etc., be sure to first check that the rings or ferrules are tight before assembling the clarinet. If loose, they can be tightened by using paper strips for shims. The paper in Vandoren reed boxes comes in quite handy for this, though paper of a heavier thickness such as program paper or even the program covers are sometimes necessary. Use the thinner paper first, and if the ring still comes off, try the next heavier thickness. Never use a hammer or mallet to drive rings on as this will squeeze the wood together. Just press the ring on with the palm of your hand, finally pressing it against the edge of a chair or table. However, before the ring is pressed all the way on, the extruding edges of the paper should be trimmed off with a scalpel or half of a razor blade that has been snapped in two. After this has been done, the clarinet should then be slowly broken in again — played for a few minutes at first, then let to rest for a half-hour, and thereafter gradually lengthening the playing periods.

It is also advisable to keep a small piece of moistened sponge or other humidifier in the case during the winter. And a good place to store a clarinet for any length of time during the winter or summer is in a wooden bureau drawer, leaving the instrument within its own case.

Of course, careful swabbing of the instrument is a necessity. Have a good swab — one longer than the longest joint — so that it can be pulled out if stuck. It is not enough to dry only the bore; the middle and upper sockets particularly should be cleaned out as well.

Oiling of the wood to prevent cracks is not as necessary as some people claim. Though it may be necessary at times to oil the bore to keep the water from getting into the tone holes, most players, if not all good ones, say that oiling deadens the tone of the instrument.

If these few simple instructions are followed there will be less chance of the instrument's cracking. Having had this cooperation from my customers, I have been rather successful in having very few cracks to repair in new instruments that I have sold.

Part II

In my first article on the care of the clarinet, published several issues ago, the problem of preventing the cracking of the wood was discussed. I believe I mentioned at that time that oiling the wood would not prevent cracks. There is, however, one other problem when oiling the bore is advisable. This is when too much water collects in the bore and especially in the tone holes, causing gurgling sounds or even causing a note to sound half a tone flat sometimes.

The first precaution to prevent this from happening is simple enough: always hold the instrument in its upright position as in playing. In this position the water will run freely along the bottom of the bore where there are no tone holes except that of the octave or speaker key and the thumb hole, the metal tubes of which protrude into the bore causing the water to flow around them. Do not turn the clarinet on its side unnecessarily so that the water will not run into the tone holes. When laying the instrument down it will be helpful to put it on the opened case in such a way that it cannot easily roll on its side.

However, careful as one may be in handling the clarinet, water sometimes does get into the tone holes, and once started, the nuisance quite often becomes chronic. To overcome this difficulty by deflecting the flow of water away from the offending tone holes or holes is the purpose for which I recommend oiling the bore. Now just oiling the bore won't make things any better; in fact oiling the bore might make the problem even worse. What we must do is to oil only the upper half of the bore where the tone holes are. First of all, swab out the bore well and remove the necessary keys and clean and wipe out the tone holes in question. Let the wood dry for another hour. Obtain a piece of smooth, straight wire about 1/16" thick and 8-10" long (a drinking straw with the end plugged up will probably do also). Then put a drop or two of sweet almond oil (obtainable in any drug store) or linseed oil on the end of the wire (or straw), and holding the clarinet joint toward the light so that you can see through the bore, and having the tone holes on the bottom with the octave key end towards youself, deposit the oil in the bore where there are no tone holes. Then spread the oil out all along the bore, and of course *only where the tone holes are.* Five or six drops are usually enough to cover the whole length of the bore. Do not use more as grenadilla wood, because of its dense grain, does not absorb much oil. Naturally, put the joint down in a horizontal position with the thumb hole and

octave key up and let the oil soak in; and after an hour or so it is advisable to turn the joint so that the side tone holes come to the bottom in order to have that part of the bore oiled well, too.

(Note: Mr. Moennig now leaves the pads on and coats the bore only around troublesome holes. He also plays the instrument for a few minutes, then draws the water down the bottom of the bore with a 1/16" brass rod. This trains the water to avoid tone holes and is especially helpful to oboists.)

After ten or twelve hours most of the oil should be absorbed and you can get the clarinet ready for playing again. I would now recommend playing the instrument only long enough for the water to form and run down on the bottom of the bore and past the offending tone holes. Then the clarinet should be laid aside in an inclined position so that the air can more readily pass through the bore and dry up the water — do not swab out. After the water has dried up, repeat this performance two or three times so that the water may form a well-defined path to follow. One point to remember while playing on the instrument during this time: do not trill on any keys or holes as the water is no doubt whirled around considerably by a trill, so play an easy legato.

Another means I use to mitigate water trouble is to put cork pads on those keys where it occurs most. For one reason cork does not absorb water like skin pads do, and also the tone hole can be coated with vaseline to keep the water out without the pad's getting sticky and noisy.

Part III

Care of the Clarinet (or Oboe) in Cold Weather, Especially a New Instrument, and How to Help Prevent the Wood From Cracking

(In some cases, the following notes repeat or elaborate upon information given in Parts I & II. In all instances, such good advice bears repeating.)

"Breaking In": For the first few days, play only about 10 to 15 minutes at a time. Then swab out well (wipe out sockets too) and let the instrument rest for about ½ to ¾ hour; repeat this as often as you wish or can. Increase playing time segments 5 minutes each day.

Never play a *new* clarinet when the temperature is below 60° (inside of course). When the clarinet is taken out in temperatures below that, always warm up the upper section of the upper joint with barrel attached before playing on it. This is best done by placing that part under your armpit for about 5 minutes or until you can feel that the wood is warm. The warm moist breath one blows into the clarinet (in playing it) acts almost the same as when one pours hot water in a cold tumbler. It can crack the glass very easily; but when the glass is warmed up first, there is less chance that it will crack. *Never* blow into the bore of the clarinet to warm it up.

It is advisable to play on the instrument every day, even if it is for 5 minutes only, so that the wood does not dry out too much in the winter months. Heating reduces the moisture content of the air. It is best to store the clarinet in a wooden drawer of a secretary or cupboard in the living room, where the air is not so dry.

Watch for loose rings to indicate the drying of the wood. If rings come loose, (especially the one in the center of the clarinet), tighten or have them tightened with paper for shims. Try telephone book paper first. If this is not heavy enough use magazine paper, and if still heavier packing is necessary use ordinary stationery envelopes. Cut strips of paper about 1½ times the width of the ring to make it easier to slip the ring over the paper onto the wood. Do not use a hammer or mallet to force the ring on, pressure by hand against a hard surface is enough. Trim off excess paper before ring is all the way on.

In case the clarinet cannot be played for a period of days sometime, (because of sickness or such), and the weather is very cold just then, it is advisable to put a small, open mouth medicine bottle with *moist* cotton into the case, to help keep up the moisture content of the wood. *(Note: Mr. Moennig now uses orange peels. Be sure to change the peels when they dry out. If the peels become moldy, there is probably sufficient moisture without them. If orange peels don't appeal to you, consider a cello "Damp-It".)* Check for loose rings. Of course after "dormancy" the clarinet should be "broken in" again, maybe not as gradually as at first, but remember that too much moisture all at once can cause the wood to crack.

Clarinet talk

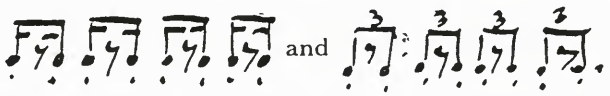
By Arthur Henry Christmann

Arthur Henry Christmann

Many years have gone by since I published my first announcement on "Rebound Staccato" in the old *Woodwind Magazine.* Considering that (if acquired) it gives the clarinet a completely practical method of double-tongue, the announcement did not cause as much of a "splash" as might have been expected. However, the article (in its two serialized parts) was selected for inclusion in *The Woodwind Anthology,* published by the magazine, copies of which must still be extant here and there.

The principles of my Rebound Staccato are not new. They were known to both Hotterre le Roman and Johann Joachim Quantz in the late seventh and mid-eighteenth centuries. Both mentioned this type of tonguing in their celebrated treatises on flute playing. The interesting and unexplainable fact is that this double staccato was never applied to any other instrument than the flute, which now has such a more efficient system of double-tongue in the traditional t-g- or t-k- method. No one ever thought to apply this type of tonguing to any other woodwind instrument. Even in recent times the celebrated flute method of Taffanel-Gaubert devotes several pages to this type of tonguing, applying it, however, only to particular dotted rhythms.

I truly believe that all good clarinet players (and perhaps other reed players) use this system in a limited way, again applying it only to dotted and uneven rhythms such as



This was the way in which I discovered it myself. In my early experience of playing in the silent movies and substituting in Broadway presentation "big-time" movie theaters, I discovered that in many "music hall finishes" in what I choose to call "slam-bang" overtures I was tonguing excellently with some method which was certainly not a single-tongue. This, on dotted and uneven rhythms, of course. It was something of a t-d- or t-r- stroke (trilled type of r, of course) and the combination of the two consonants were made with one stroke or complete cycle of the tongue. I am sure that many others have had the same experience.

Over the years, it occurred to me that with proper treatment, discipline, and practice, this uneven rhythm staccato might be transformed into a regular equidistant rapid staccato. This certainly was not a fast process. From the time I first noted it to the time I felt I had finally developed it into an entirely satisfactory regular equidistant staccato, almost twenty years had elapsed. Actually, I finally perfected it in my own playing during the war years, when I served as chief solo clarinet of the United States Military Academy Band at West Point. In that position I practiced it every day (very necessary if prime results are to ensue), and I was able to staccato (with no crutches such as two-and-two) every demand of the solo clarinet part. Pieces such as Smetana's *Bartered Bride* Overture, Rossini's *William Tell* Overture, Enesco's *Rumanian Rhapsody* presented no staccato problems. I was even able to staccato the violin cadenza (band arrangement) from Offenbach's *Orpheus in the Underworld* Overture. There was nothing transcribed from violin writing to the solo clarinet part that this Rebound Staccato could not easily handle.

I hope that this does not sound too much like boasting; it is not so intended. I wanted to give a picture of what my own Rebound Staccato could do. I say "my own" for I must now confess a difficulty. This technique is not at all easy to teach and impart to another. In my post-war years of teaching I have certainly tried, with not as much success as I would have liked. However, I did work out some teaching devices which seemed to be steps in the right direction. On a sabbatical some years ago, I finally got to writing down a course of study in an orderly graduated form. This course of study has been copyrighted but not yet published.

In this type of staccato, the tongue pronounces the consonants t-d- or t-r- (trilled type) with one stroke, the t- being made closer to the tip of the tongue than the second consonant. This certainly is not difficult; anybody can do it, and this single stroke alone is sufficient for the dotted and uneven rhythms mentioned above. That is why I believe that many good clarinetists already do it. The difficulty (and this is a difficulty indeed) occurs when one tries to transform it into a consistent even rhythm of equidistant staccato notes. It is then that one must learn to hold back the rebound (the second consonant) slightly, so that the spaces between adjacent strokes will be equidistant. On the face of it, this would seem to be an easy enough task, but my teaching experience has proven it to be the great bottle-neck in the development of a completely useful double staccato. I have tried many devices to achieve this, and I now believe that I have a very good idea of how the thing can be done.

The effect of this double-tongue is much like that of the natural bouncing bow which is done at a fast speed near the middle of a good bow on a string instrument. It is, of course, ideal for playing double notes (two strokes on each pitch) just as is the natural spiccato of a good violinist. The difference lies in the process of development. Most other types of double staccato, including the natural spiccato of a good spring-bow can be developed from a slower tempo (actually, should be) and gradually speeded up. Not so with rebound staccato. In some ways, the process is like the cracking of a whip; a whip cannot be cracked slowly; it will merely droop and hang limp. The basic stroke of the rebound, the d-t- or d-r- can be slowed down a bit, but slowed down a bit more the rebound effect disappears and one will simply have two single strokes. Whatever development of the rebound is attempted must begin with a rapid stroke, then be slightly slowed down, never from a slow stroke speeded up.

This stroke is ideal for the clarinet. I have not sufficiently

investigated its possibilities for the other reed instruments, but it would seem to be ideal for the saxophone. It is ideal for clarinet because the control is all at or near the tip of the tongue; there is no use of the throat or palate. I have seen evidence that a few exceptional people have made some progress with the traditional t-g- or t-k- double-tongue, but on the clarinet this is a very fractious technique and initially works out at all only on a few tones in the middle range. If practiced regularly and thoroughly, the rebound stroke is ideal through all the clarinet's range even to the high G and A of the *altissimo* register.

One of the very great advantages of the rebound tongue is that it is all done at or near the tip of the tongue. Therefore, as one slows it down in speed, it blends absolutely naturally into single tongue, with no evidence whatsoever of a break. It is really like an extension of single tongue, and like single tongue, as I mentioned before, it is practical throughout the entire range of the clarinet.

In my younger years, when I relied on single tongue only, I considered that I had a reasonably fast tongue. However, because of this ease in blending single and rebound, in my later years I really neglected to practice the faster varieties of single tongue. Really, I did not need them. Make no mistake about it, in order to be in prime condition, all types of tonguing, single and double, must be practiced *every day*. At West Point, I fell in with a good many professional soldiers, and from them I learned that brass, to be in prime condition, must be polished *every day*. It is just so with tonguing, single and double. One of my closest friends, a late top professional flutist, told me years ago that because the conventional double-tongue was so very easy and practical on the flute, he was guilty of neglecting daily practice of the faster varieties of single tongue. I found exactly the same thing to be true of myself with my rebound. After I had perfected it in my own playing, I was hardly conscious of whether I was using a single or a rebound stroke, much like the automatic transmission of modern automobiles; the tempo alone was the determining factor. Whenever the tempo went beyond a certain point, I automatically (and almost unconsciously) used rebound. However, always remember that single tongue is our sure and certain foundation in the use of the tongue on wind instruments. At least, until the player has some really good and practical method of double-tongue, single tongue should be practiced *every day*.

Not the least of the advantages of the rebound tongue, which is essentially a double-tongue, is that the fatigue point comes much later than with single tongue. An individual with an exceptionally fast single tongue may be able to do a comparatively short string of staccatos in a most impressive manner, but very quickly fatigue sets in, and then he or she must stop to recoup energies and speed. The rebound tongue can go on and on before the fatigue point is reached. It does have its own fatigue point, to be sure, and its fastest speeds do, of course, have an earlier fatigue point than speeds which are more moderate. I will say that with *daily* practice, the speed of the rebound can be very impressive, driven up to near 200 on the metronome, but its happiest range is in the 160-176 territory (all these speeds for four sixteenth notes to a beat).

There is no question about the fact that such a double stac-

cato as rebound tongue is made to order for concert band work. In the orchestra it is not quite so necessary, for the staccato demands of orchestra music are, for the most parts, moderate. In those few cases where they seem excessive and unreasonable, we have excellent ways of helping ourselves, chiefly the crisp "two slurred — two staccato," with the second note of the slurred group cut very short. Nevertheless, a practical double-tongue such as rebound staccato will enable the orchestra clarinetist to execute minor staccato demands with a dash and perfection which are impossible with single tongue alone. Such short staccato passages as are met within pieces like Dukas' *Sorcerer's Apprentice*, R. Strauss' *Don Juan,* and the Tchaikovsky *Fourth Symphony,* can be executed with brilliance and precision. In an individual case here and there the use of rebound staccato may even give an applicant an edge over the competition in a symphony audition (providing, of course, that he qualifies in other departments, especially tone, interpretation, and style).

I have stated that in my own playing it took almost twenty years to work out this technique. To the reader this should not be too discouraging, however, because I did not work at it steadily and I did not really know where it would lead or where I was going. In a straight line of progress, I am sure it would not take that length of time. Nevertheless, one must face the fact that progress *is* slow. For this reason, many of my students have become discouraged and easily dropped practice on something which did not yield immediate results. For the player of real determination who "sticks with it" results should eventually appear, and the final rewards will be great. There is an old German saying, "Beginning is easy; persistence is an art." As in life, most things of real value are not easy to acquire.

In memoriam . . .

Bohumil Opat, 1921-1980

By Bohumír Koukal

Bohumil Opat

Dear friends, members of the I.C.S. and all friends of the clarinet. In this article allow me to recall the second anniversary of the death of a great man and an outstanding clarinet player.

Bohumil Opat came from a small village Milostín in the district of Rakovník in the Middle Bohemia. He received his first musical education from his father who was a versatile folk musician and a band leader. After he finished primary school he worked as a shop assistant. From his first wages he bought a better clarinet and financed his private study in Prague with Professor A. Holas. When he was sixteen he became a member of an amateur symphony orchestra in Rakovník. In 1942 he was sent, as were many other Czechs, to work for Germany. He got to the town of Bautzen where the theatre orchestra was short of staff, and on October 23, 1942 Bohumil Opat joined this orchestra where he stayed till the end of World War II. After the war he decided to devote his life to music. After a successful competition he joined the Opera of the 5th May where he became its principal clarinet player. During this engagement he studied privately with Professors M. Kostohryz and V.Říha. On March, 1948 he became the principal clarinet player in the Radio Symphony Orchestra in Brno. He recorded a solo composition for Radio and became a member of the Moravia Wind Quintet and, after its disintegration, he established his own ensemble, the Foerster Wind Quintet. In 1956 the Radio Symphony Orchestra and the Symphony Orchestra of Brno combined to become one representative musical entity — the State Philharmonic Orchestra of Brno, and Bohumil Opat become its leading clarinet player. At the age of 44 he began his study at the Conservatory (1964-1968) and he continued at the Academy of Music (1968-1972) with Professor A. Doležal. From 1966 he taught at the People's Music School, and from 1972 he taught at the Conservatory. In 1973 he was called up to the Academy of Music as a senior lecturer. With the Foerster Wind Quintet he gave 375 concerts, 612 concerts for children, and he recorded 98 radio recordings and 7 TV programs. As a soloist he gave 312 concerts. During the last 10 years of his life he was chairman of Trade Union Organization in the State Philharmonic Orchestra.

I feel something special for Professor Opat. In the years of my Conservatory study he was a great model of clarinet playing. I always waited impatiently to hear his recordings on the radio. During the time of my Academy study we were fellow students for two years, and I admired and respected him very much. At the time I did not know that he would become a teacher during the last year of my study, and I was his first pupil at the Academy. In the autumn of 1979 he recommended my appointment as an external teacher at the Academy. He had a deep knowledge of clarinet literature and chamber music, and we often discussed problems of clarinet playing. Our nation lost in Bohumil Opat a great musician, teacher and a friend.

About the writer . . .

Bohumír Koukal is the principal clarinet in the opera orchestra in Olomouc and adjunct clarinet teacher at the Janáček Academy of Music in Brno.

Victor Olivieri

By Arthur Henry Christmann

During the night of October 24-25, 1982, the clarinet and saxophone world lost one of its most conscientious and devoted reed-makers, Victor or "Vic" Olivieri, whose small factory, more properly an *atelier,* was located in the city of Palma in the Balearic Isles of Spain, not far from the spot at Valdemosa where Chopin spent the unhappy winter with George Sand. Vic died in his sleep on that night; he had achieved a fairly mature old age.

Originally a professional musician, Vic Olivieri had later taken a great interest in the making of reeds for clarinet and saxophone. For a time his base of operations shifted from place to place, but years ago he finally located in Palma. There he established a very small shop, and with a handful of native employees produced a reed which was partially machine-made and hand-finished. (Some of the basic machines were designed by himself.)

In the past, American clarinetists have often had the idea that Europeans kept the best "stuff" for themselves and shipped over here mostly inferior cane. Be that as it may, it was not true of Olivieri. (Actually he was American-born, but lived much of his life as an ex-patriot.) The writer spent four days in his home and at his shop in 1967, and during that time he made numerous trips to the post office to collect shipments of cane from all the ranking cane sources of the world. (The writer originally believed that he used only Spanish cane [if there be such a thing], but he found this not to be true.) Then, after the blanks were made, Vic examined the cane very critically and discarded over half of the batch! Some of the early essential steps were done by machine, but each reed was gone over by hand and finished, chiefly on the shoulders, with very fine abrasives.

No better testimony to his professional ethics can be given than was provided by his sister, Ines Olivieri Fischer in her note to the writer. (At one time she was his distributor here in New York City.) She said, "As I think of his life, I would say that he was successful, as *he* measured success — not with money or fame, but with achievement and satisfaction in his work. We often used to talk about these things and this is what he would say to me, 'I don't want to make a lot of money. I just want to be successful in what I am doing.' I would say he succeeded."

The business will be continued under his son, Charles, and it would appear that there is a grandson coming along who may carry it into the future.

* * *

Since submitting the above news of Victor Olivieri's death, the writer just received another note from Ines Olivieri Fischer, telling of the very recent passing of Elsie Olivieri, Vic's wife. She had been in rather delicate health, was completely devoted to her husband, and had often said that she did not think she could survive widowhood. Evidently, the fact of his passing was more than her health could bear, and she succumbed to a heart condition barely a month and a half after he had died.

Elsie Olivieri was a grand person and a superb hostess, to which the writer can testify from personal experience.

Let us hope that Charles Olivieri, the son who will carry on the business, will produce as good a product as was done when he and his father worked together.

A.H.C.

Practical applications of alternate altissimo fingerings in the standard repertoire

By Thomas Ridenour

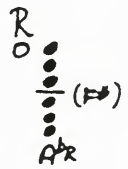
Recently, many clarinetists have been concerned with developing and expanding the tonal and expressive vocabulary of the clarinet by use of multiphonics, tonguing styles, and various other techniques. In the midst of these new developments it has been my concern that the search for and development of fingering combinations which will allow the clarinetist to play the standard repertoire with more ease and confidence not be abandoned.

The initial fruit of that concern resulted in the publication of an extensive altissimo fingering chart in *The Clarinet,* Vol. 5, No. 1, 1977. Along with that chart I included an article in which I mentioned various methods used in deriving new fingering combinations, differing attitudes found among clarinetists concerning the use of alternate fingerings, and a suggested approach for setting criteria by which alternate fingerings might be chosen.

Presently I would like to take certain alternate fingerings included in that chart, discuss their strengths and weaknesses in detail and offer some suggestions toward their specific use in various passages in the orchestral and chamber music repertoire. The first of these will be a series of tones derived by using the thumb as a vent key while leaving the register key depressed. Because these fingerings have the same vent (the open thumb) they all possess similar characteristics: easily slurred to and from the clarion, free-blowing, easily tuned, and responsive at all dynamics. Let us examine each of these fingerings in turn in order to discover their individual characteristics and applications.

The lowest pitch derived from the open thumb vent is the first C-sharp above the staff. It is produced by the following combination:

Figure 1.

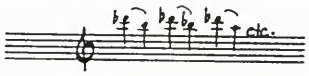


The "F-sharp" is parenthetical because it may be added to lower and darken the pitch somewhat or to add a small amount of cushion or blowing resistance to the note. The effect of the F-sharp key varies, of course, from player to player, instrument to instrument, and even reed to reed. It is obvious that this fingering would not be used in a rapid or brilliant passage; however, once some facility has been gained with it one will find it has the virtues of smoothness in leaps and a lovely tone color which is very homogenous to the tones in the clarion register. It is also surprisingly smooth in slurring down to high "C". Because of these characteristics it becomes a logical choice in the following passage from Schumann's *Fantasiestücke:*

Example 1. Schumann, *Fantasiestücke*

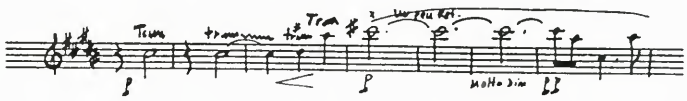
Because the left hand index is closed in this fingering the following intervals may be played with smoothness and ease:

Example 2.



Perhaps the most endearing quality of this fingering is its infallible ease in dynamic control. When the open thumb "C-sharp" is used, a traditionally difficult control passage like the following selection from the Debussy *Première Rhapsodie* becomes much easier — even with a mediocre reed!

Example 3. Debussy, *Première Rhapsodie*



Generally, I find this fingering, though awkward to get to at times, superior in response, color, and tuning to the regular high "C-sharp" and I use it whenever possible or practical.

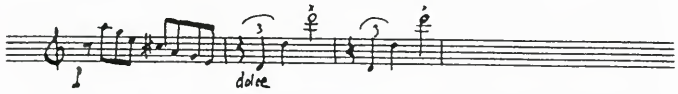
The next pitch derived from the open thumb vent is high "D".

Figure 2.

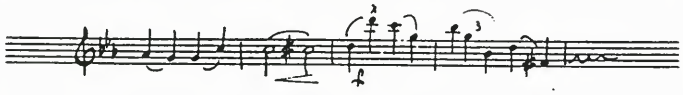
This fingering has a lovely tone quality: pure and warm. The same advantages mentioned for "C-sharp" in terms of color and response are also true for this fingering. High "D" is a very critical pitch in many pieces of the standard repertoire. Often composers will place it in a position where quick response, even dynamics, great beauty in legato, and homogenous tone coloration are "musts." Frequently in these passages the standard high "D" is not totally reliable, depending on just the right reed or demanding consistently infallible finger coordination. Rather than being free to concentrate on the expressive content of the music one may easily find oneself happy in just getting the note to respond on time and not "pop" out. In many cases the open thumb high "D" goes a long way in enabling one to relax and be more confident of the response, and therefore, be able to direct one's attention more to style and expressive considerations. Let us look at some passages where this high "D" proves useful:

Example 4a. Brahms, *Sonata in F Minor* Op. 120, No. 1, 1st movement

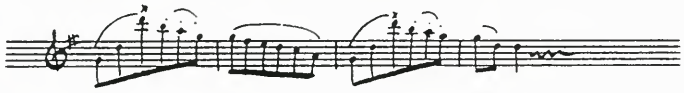
Example 4b. Brahms, *Sonata in F Minor* Op. 120, No. 1, 4th movement



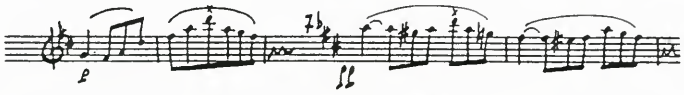
Example 5. Brahms, *Trio,* Op. 114, 1st movement



Example 6. Beethoven, *Symphony No. 8,* Minuet



Examples 7a and 7b. Brahms, *Quintet,* 2nd movement



Example 8. Berg, *Vier Stücke,* 4th movement

The above examples show the high "D" used in wide leaps. The passage from the first movement of the Brahms *Sonata* comes at a time when there have been heavy demands

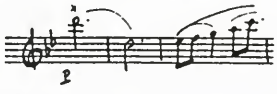
put on the player's embouchure and air. Instead of giving the player a rest, Brahms asks for a beautifully controlled and delicate octave leap to compliment the poignant content of the musical material. The open thumb "D" makes it easy. In the case of the passages from the Brahms *Trio* and the Beethoven *Symphony No. 8,* this high "D" fingering makes the slurs with perfect ease and eliminates the need of half-holing (which makes the slur down to "B" more difficult in any case). The passages from the Brahms *Quintet* present instances where legato is demanded in slurring both to and from high "D." Both passages are extremely exposed and sensitive, requiring faultless execution to achieve the desired effect. I am sure most players will find the open thumb high "D" is a logical choice for these famous passages. The excerpt from the Berg *Vier Stücke* shows the "D" employed in soft, delicate slurs and breath attacks at extreme dynamics. The thumb vent high "D" enables the player to do this much more easily than the more standard "D" fingerings. Also note the use of the thumb vent "D-sharp" at number 10. With a little practice slurring to and from high "D" becomes easy. The high "D" matches the timbre of high "C" better than the usual high "D" fingering. It also blows with a similar resistance and there is no "pop" or hesitation in response. The almost portamento-like legato makes it a valuable fingering in the following stepwise passages:

Example 9. Beethoven, *Symphony No. 6,* Scherzo.

Example 10. Brahms, *Sonata in Eb*
Op. 120, No. 2, 1st movement

The open thumb "D" is also easy to attack at any dynamic. Here are two examples in which the fingering could be used:

Example 11. Benjamin, *Le Tombeau de Ravel*



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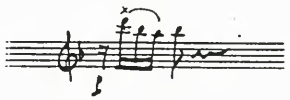
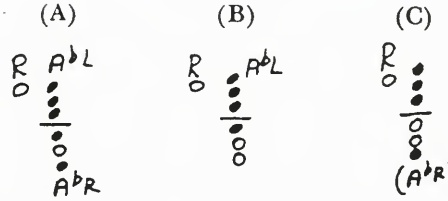
***Example 12. Brahms, Trio,* Op. 114, 2nd movement**



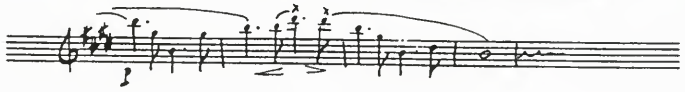
The next fingering is high "Eb." It has several versions:

Figure 3.

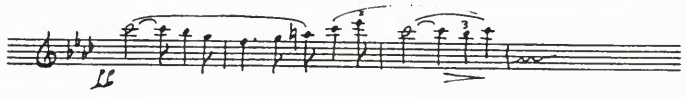


Version "3A" has the nicest sound and best blowing resistance, but tunes a shade flat on most clarinets. Fingering "3B" is better in tune, but loses some of the warmth and cushion found in "3A." Fingering "3C" is good in color and tuning. The choice between these three fingerings must be made according to the context and the musical discretion of the player. Perhaps the strongest reason for using these fingerings is the smooth legato they give slurring up or down. The following passages from the Debussy *Rhapsodie* are made easier by the use of one of these fingerings:

Example 13. Debussy, *Première Rhapsodie*



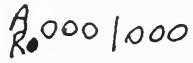
Example 14. Debussy, *Première Rhapsodie*



Another good fingering for example 14 would be the following "Eb" between the high "C"s:

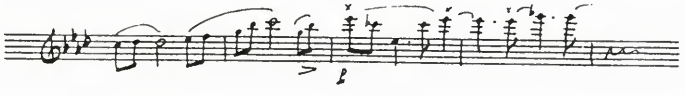
Figure 4.

This fingering's response is very good in this context and may be preferred by some players. In any case it is superior to the frequently recommended fingering,

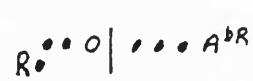


which is not entirely dependable, especially at softer dynamics, and may color poorly. The open thumb "Eb" offers an interesting solution to the following *Rhapsodie* passage:

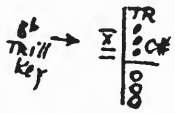
Example 15. Debussy, *Première Rhapsodie*



In this passage the use of the open thumb "Eb" allows one to easily use the long fingering for high "Gb"

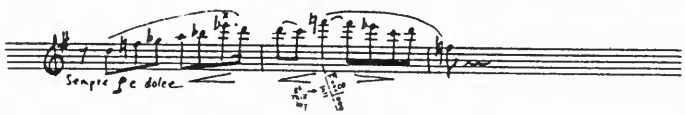


and makes the slur down to the "Cb" easy by virtue of the already closed left index finger, a characteristic of all the open thumb fingerings. The thumb vent high "Eb" also offers an elegant solution for the following excerpt from Tedesco's *Sonata.* Notice also the fingering for high "F."



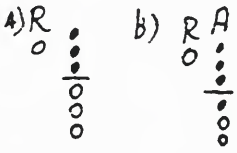
We will return to this passage later when we discuss fingerings which are derived when the side trill keys are used as vents.

Example 16. Tedesco, *Sonata,* Op. 128, 1st movement



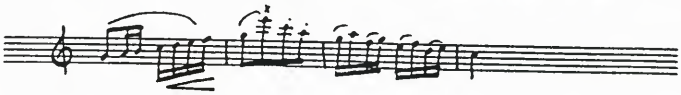
Like the high "Eb" one has a choice of combinations with open thumb high "E":

Figure 5.



Both of these fingerings respond and tune well. They are somewhat brighter than the standard "E," but respond more dependably in wide leaps from the clarion. Slurring down is also easy due to the closed index fingering. The most popular usage of this fingering is found in the following passage from Schubert's *Der Hirt auf dem Felsen:*

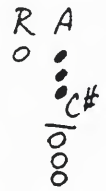
Example 17. Schubert, *Der Hirt auf dem Felsen*



There are, of course, different solutions for this passage and other passages presented here. More will be said of them in a later article when fingerings created by vents other than the open thumb are discussed.

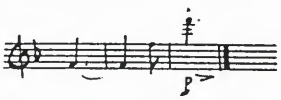
Finally, the open thumb yields the following high "F":

Figure 6.



This note is quick in response and is especially good in wide leaps which must be done softly. The closing measures of Pierné's *Canzonetta* provide such an instance:

Example 18. Pierné, *Canzonetta*



Again, there are other solutions to this passage which will be discussed in subsequent articles in this series.

In summing up, one could say that the open thumb fingerings have great value where smooth, lyrical playing is demanded. In many instances they eliminate or lessen the tone color and response problems found in playing the high break (going from clarion to altissimo register) with the standard fingerings. Their tuning and tone color are generally very good. In most cases they are too awkward to use in rapid technical passages where ease in digital execution is critical and tone color and/or tuning are not. Many such fingerings which have simpler execution will be discussed with their applications in a subsequent article. The fingering applications we have presently discussed are, of course, not exhaustive, but rather suggestive of the ways in which alternate fingerings may be applied. An exhaustive presentation of such applications would perhaps venture too far into the subjective to be of real value, and in any case is beyond the scope of this present undertaking.

An interview with Franklin Cohen

Franklin Cohen

By James Gillespie and John Scott

(On October 25, 1982 the Cleveland Orchestra presented a concert in Dallas, Texas. The following morning, over breakfast, the orchestra's Principal Clarinetist, Franklin Cohen talked with Editor James Gillespie and John Scott, members of the clarinet faculty at North Texas State University in Denton. The following is an edited transcript of that conversation.)

Gillespie: Tell us something about the Munich Competition you won back in 1968.

Cohen: In 1968 when I won the First Prize, there were 75 contestants. This year I understand there were well over 100. The competition has become quite well-known. When I decided to enter I practiced very diligently for a couple of months, and I guess you could say that it paid off.

Gillespie: What was the required repertoire that year?

Cohen: In the earlier rounds there were standard repertory pieces; a Brahms *Sonata,* the *Three Pieces* of Stravinsky, a Reger *Sonata,* the Hindemith *Sonata,* the Weber *Grand Duo;* in the final rounds, one was expected to perform the Mozart *Concerto* as well as the Weber *Second Concerto.*

Gillespie: So there was no new work commissioned for the Competition like they do in Geneva?

Cohen: No.

Gillespie: In the competitions in Eastern Europe, it would seem that politics plays an important part in selecting the winners. Did you feel it was fair in Munich?

Cohen: Doesn't the winner always think it was fair? I felt that the judges were sympathetic towards my way of making music. They didn't get embroiled in nationalistic fights over what a clarinet sound should be like. I feel the competition was judged largely on musical grounds — the ability of the performers to effectively and sensitively communicate ideas and feelings through the music.

Gillespie: What advice do you give your students who are hell-bent upon an orchestral playing career? How do you balance encouragement with the practicalities of the prospects?

Cohen: The only advice I give them is to work very hard. I don't give warnings, or any fright speeches. My students are, on the whole, a very hard working, dedicated group. I'm sure they've been warned by others already how tough the music business is. I'm certain that I wouldn't want to make the audition circuit now. (chuckle) There are hundreds of eager, prepared young students just waiting for an opportunity. The Cleveland Orchestra has been a perfect place for me, and I wish all clarinetists the same good fortune and experience that I have had. In my seven years with the Cleveland Orchestra I have sat on many audition committees and have played hundreds and hundreds of concerts. I have felt, since joining the orchestra, that the emphasis and ideals toward music-making here in Cleveland have to a great extent paralleled my own personal ideals and conceptions. The audition process can be so confusing at times. People in different places listen with different ears. When I listen to an audition, I want to hear something inspirational, sensitive and energetic. Not just a person who cranks out notes perfectly.

Scott: Do you feel you've reached your career goals with the Cleveland Orchestra?

Cohen: My goals have always changed, much to my chagrin. It gets to be a bit confusing. When I started as a very young kid, I admired the players in the big symphony orchestras. Since I grew up in New York, one of the first well-known players whom I admired a great deal was Stanley Drucker. I then became familiar with Reginald Kell's playing through recordings, and at that point I remember thinking how nice it would be to be a soloist and recitalist. During my Juilliard days, my emphasis was definitely on the solo and chamber literature. I rarely practiced orchestral excerpts. I played as many recitals in school as I could, trying to learn and polish the literature for clarinet and piano, as well as the standard pieces for clarinet and strings. Then my success at the Munich Competition put the icing on the cake. For several years I did just solo work and recitals and I was ecstatic. Then, somehow or other, over the period of a few short years, I got into the orchestral business. Don't ask me how or why it happened. It's a rather complicated story. My first experience was with Leopold Stokowski and the American Symphony. It was truly a great learning experience for me. Next, I spent some years with the Baltimore Symphony, and at the end of that tenure I remember having had thoughts of moving to Europe, to concentrate once again on solo and chamber music concerts. Just at that time I had good fortune at an audition in Cleveland and that opportunity seemed irresistable. As I said before, I have been extremely happy here. I have appeared with our orchestra many times both here and abroad as soloist, and that has been real-

ly gratifying. I'd very much like to broaden my base as a soloist someday. Just lately I have performed quite a bit of chamber music. I really love it. The most beautiful music ever written for the clarinet lies in the standard chamber music literature. I find that the schedule demands of a modern day American orchestra make it a bit difficult to diversify. If the day were to come when it becomes impossible to combine orchestral playing with solo and chamber work, I think I would be compelled to leave the orchestra. That's how strongly I feel right now anyway. That sure was a roundabout response to your very simple question, wasn't it?

Gillespie: I understand that you did the Artie Shaw *Concerto* last summer. Tell us about that work.

Cohen: According to Artie Shaw, Paul Whiteman asked him to play on a concert at Carnegie Hall when he was about 32 or 33. He sketched out some ideas, they met, had a rehearsal or two, and the piece was born. It was basically an improvised piece which was recorded and later written out for large orchestra with solo clarinet. As far as I know it has not been played for a very long time. For me, this piece presented a unique challenge. I had never been a jazzer. I listened to Shaw's tapes and records very carefully, over and over again trying to assimilate his sense of nuance and inflection, and by the time of my performance of the *Concerto* I was happy and rather proud of what I had accomplished in a relatively short period of time. It was fun. I spoke with Shaw over the phone (he's living in California) and he said, "Are you a Jobber around Cleveland?" I said, "No, I'm the Principal Clarinetist with the Cleveland Orchestra." He said, "But you're a jazzer, right?" I said, "No, I've never done anything like that." He said, "Hey kid, you're going to have a hell of a time playing that piece." Actually, for someone who really knows the jazz idiom, it's not so difficult. There is a lot of sliding and glissing, and a very free vocal style is called for. Shaw was a real master.

Gillespie: You mentioned earlier that you'll be doing the Debussy *Rhapsody* soon.

Cohen: Yes, I'll be playing it with the Chamber Society of Lincoln Center.

Gillespie: Do you approach the piece differently when you do it with piano as opposed to when you play it with orchestra?

Cohen: Oh yes, absolutely. When you play the *Rhapsody* with orchestra it becomes a larger scale work as opposed to the piano version. The correct balances are difficult to achieve and ensemble problems are in greater abundance.

Gillespie: In working with students on the Debussy, what do you find they have the most difficulty with? The subtlety of the style? The dynamic control?

Cohen: One needs to feel comfortable with the instrument. A sort of mastery of tonal and register changes. I feel that students have much trouble with the *Rhapsody* if this comfort and security are missing from their playing. Some people never feel comfortable with it.

Gillespie: You know there is some controversy about some of the pitches in the clarinet part in the clarinet and piano version compared to the orchestral version.

Cohen: I play the old version. I don't think that any new edition with a very few changes is going to alter the impact of the piece. You may be very proud if you think that you've uncovered a new note or two that's been played wrong for years, but as far as I'm concerned the piece is so gorgeous as is, that all this stuff becomes inconsequential. Like in Mozart, does it matter if you trill from above or below? Perhaps it does, I think not. What does matter however, is how poetic, communicative and exhuberant you can make the piece. Can you make it come alive. In that sense it doesn't matter whether you trill from above or below or for that matter don't trill at all. I let my ears and instincts make

decisions of this nature.

Gillespie: Then you haven't gotten caught up in trying to duplicate the early basset clarinet version that Stadler played? You stick with the older standard edition?

Cohen: Pretty much. I do, however, have several options for certain passages, and then at the moment of performance let my spirit make some decisions for me.

Gillespie: Who has had the most influence on your clarinet playing per se, and then who has had the most influence on your music making?

Cohen: I think that I've had the most influence on my clarinet playing and music making. Boy! Does that sound egotistical. I think this is true for many of the performers that I am acquainted with. Of course, the experiences that a person has, either as a listener or player, add up and ultimately have a great cumulative effect and influence on one's music making. I've had several teachers — and very fine teachers — but it came down to really learning to hear myself, as I hear others. This careful listening and self-criticism obviously never ends for most of us. I've learned so much by singing to myself and listening to great, as well as not so great, singers. I don't have any specific idol that I tried to copy, but of course there are many clarinetists whose playing I adore and respect, but no one that I just wanted to copy per se.

Gillespie: Have you developed an interest in the new avant-garde works?

Cohen: I guess you could say that I am interested but perhaps a bit lazy, also. To date, I have kept most of my focus on the standard literature, with, of course, some exceptions. I haven't played many pieces that require new techniques.

Scott: Is there anything in the orchestra's repertoire now that requires extended techniques?

Cohen: We played a piece that required a few multiphonics, but that is about all I can remember. I believe the composer was a clarinetist, so all the fingerings that were given were good and worked quite well.

Gillespie: You mentioned that you solo with the orchestra. What works have you done besides the Mozart, Debussy and the Shaw?

Cohen: I've gotten the most mileage out of the Mozart. We've played it in Cleveland, at the Blossom Festival on our European tour and our Far Eastern tour. I have just learned that I'll be playing it again with our orchestra next summer at Wolf Trap and at Interlochen. I've also played the Weber and the Rossini *Introduction, Theme and Variations.* There are a few pieces that I would like to play sometime, particularly the concertos of Corigliano and Skrowaczewski. The Corigliano seemed a must after hearing my old teacher and friend Stanley Drucker play it with the New York Phil.

Gillespie: What's a typical Frank Cohen recital consist of?

Cohen: I haven't done too many recitals lately, but to answer your question, there is usually a Brahms *Sonata,* sometimes either the Debussy *Rhapsody* or the Stravinsky *Three Pieces,* I like the *Elegy* of Busoni very much, a piece of Mark Neikrug, which was written for me, maybe one of my arrangements of a few Schubert *Songs* or maybe even a piece with tape. Some of these pieces should be on a record that I hope to finish in the not too distant future.

Gillespie: Do you find teaching a real challenge?

Cohen: Absolutely. To teach well is a great challenge, but also tremendously rewarding when things work out well. I feel like I've succeeded with a student, if they have acquired the necessary instrumental tools to perform with ease and security and have increased their love for and joy in music-making.

Scott: With some members of some professional orchestras, there would seem to be an attitude problem, perhaps being tired of the job and the situation. Do you find that in the Cleveland Orchestra?

Cohen: Most of the orchestral players that I know really love their work. Sometimes in the middle of a very tough season, after weeks of touring and recording and packing and unpacking, a feeling of fatigue and routineness can set in. That's natural in any profession isn't it? It doesn't mean you have an attitude problem. The Cleveland Orchestra is a very special group of people. There is a great sense of group pride in what we are all trying to accomplish together. I'm sure we all have down moments, thinking that our job is a grind. But then there are the other moments when the joy and exhilaration make all the hard work more than worthwhile.

Gillespie: What is your perception of the various approaches to clarinet playing now? Are they categorized in any certain way? Are they coming together in one eclectic style or are there the national differences there have always been?

Cohen: That's a hard question. That would take a long time to deal with. I've never really thought about the "German" school, the "French" school, this school and that school. A great artist and player is unique. He is a flexible and communicative musician whose art has transcended most simple categorizations. Regional differences seem to dissappear in these instances.

Scott: Clarinetists seem preoccupied with the subject of tone.

Cohen: I think that we are all preoccupied with tone to some extent. It is dangerous to be preoccupied with tone as an abstraction. One should think of tone as a vehicle for communication of a certain mood or thought or color. If you are playing Wagner, and all the strings are playing molto vibrato with as much sound as they can produce, and at the same moment a clarinet line is supposed to soar above that, then you must be preoccupied with the specific sound that will work for that situation. Is the clarinet in fact to sing out over a full orchestral sound much as a trombone would? I think it is possible, but it must be thought about. I remember the first time that I played Brahms' *Third Symphony* in the Cleveland Orchestra. Of course I had played it many times before. Lorin Maazel, our conductor, started the second movement, you know the famous *Andante.* He stopped several times and asked for more sound. I gave him more and he said, "Yes, I hear you now very well. But can I hear you now with a *pianissimo* quality." I think that's something we all wrestle with: How to play *forte* or *mezzo forte* with a *pianissimo* quality. As for nationalistic differences, I guess I'd say that I have been attracted to many of the English players because of their sense of vocality. Sometimes I've liked their tones and on other occasions I have not. But I like their approach to the phrase and their sense of fluidity.

Gillespie: What do you think of the over-the-counter clarinet these days? Are they high quality instruments?

Cohen: They are high quality instruments, but not many of them are instruments of distinction. One always hopes to find the equivalent of a Stradivarius, but it's just not out there.

Gillespie: Is the quality control better than it was 15 or 20 years ago?

Cohen: Maybe it is better but I really can't say for sure. I seem to have better luck with the older instruments. My A clarinet is an instrument that I bought in high school, and I have yet to find another that I'd rather play. I've tried all kinds of instruments looking for the answer; Buffets, Hammerschmidts, Wurlitzers, Yamahas, Selmers. I know that Jim Pyne in Buffalo does something to Buffets that really opens them up and makes them rather nice.

Gillespie: To the instrument itself then, and not the mouthpiece?

Cohen: Yes, to the instrument itself. You can do millions of things to a mouthpiece, but that's another area. I'm always looking for good mouthpieces just like everyone else. I always work on my own mouthpieces. I feel it is just as personal as fixing your own reeds. If I go on a tour, I might play on five different mouthpieces. Crazy, isn't it?

Gillespie: Thanks for sharing all this with us.

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3. Non-commercial in nature and limited to the sale and trade of personally owned instruments, music, accessories, etc.
4. Submitted to the Editor by the deadlines given on the Table of Contents page
5. Placed by members of the I. C. S. only.

Each ad will run only one issue unless the Editor is otherwise advised.

FOR SALE: Clarinet music and accessories, plus more. All in BRAND NEW condition selling for low prices!! Please write and/or call to inquire for more information of items I am selling. Douglas Thieneman, 800 Samoa Way, Louisville, Ky. 40207. (502) 895-4191.

FOR SALE: Many used clarinets; many collectors' items and hard-to-find models and systems, all in good playing condition. Send for list. Lorenzini, Box 288, Hancock, MA 01237.

WANTED: A copy of the piano parts to *Oriental Song* and *Song-Dance of the Shepherd Lehl* arranged for clarinet and piano by Bellison and published by Carl Fischer. Also a copy of the last 51 bars of the piano part to *Shepherd's Melody* for clarinet and piano by Eric Zeisl and published in 1941 by Mills Music Inc. Please contact Jerry Pierce, 4611 Mounds Road, Anderson, Indiana 46013.

Swiss kaleidoscope

By Brigitte Frick

Der fussy clarinettist

By Kurt Stein

Der Meyer plays die Clarinet
Mit uns in our Band.
He's alvays tooteling around
Or fooling mit his shtand.

And ven our Leader lifts his Shtick
Und we're supposed to play,
Denn Meyer shpits upon his reed
And says — Gif me vonce A.

He makes such funny mouts dabei,
Shust like a Tcherman Karp;
And ven die Oboe sounds die A
says, "Gee! Ain't I sharp!"

I haf to pull der Moutpiece out
A tiny liddle vay.
Now, let me see — is dat in tune?
TCHUST gif me vonce more A!

By golly — she vent down too far.
Dat sounds like almost flat.
Vell — nefer mind — ven she gets varm
she might come up — tchust let
Me blow some runs and shcales:
Dot von't make much delay.
So now — if you would be so kind —
Tchust gif me vonce more A.

"VOT — A and A and vieder A!
It makes me red im face!"
(Our leader yells) "Dot's all I hear!
I don't gif no more A's.

You tchust play nodding but die rests,
And let me tell you vich:
If you had der whole Alphabet
You shtill von't be on pitch!"

Reconstructed from memory from *Gemixte Pickles* (Crown Publisher). Taken from *Classical Music*, circa 1979-80.

That was a bit of a different start wasn't it? I found this little ditty many moons ago in a magazine called *Classical Music,* and it has been stuck into the inside cover of my "Journalism" file ever since. I *still* chuckle over it after all these years, because, like most "jokes," there is a modicum of truth behind it all.

Professor Kurt Weber has asked me to inform you that Jost Michaels will be giving Master Classes at the Berne Conservatory in July 1983. A separate announcement will appear in this magazine dealing with the matter. However, if you are interested in having Master Classes from this truly fine professor in beautiful surroundings and with excellent student accommodation, then you can write immediately to Kurt Weber, whose address is: Gumpisbühlweg 6, CH-3667 Boll, Switzerland, or write directly to: Meisterkurse des Berner Konservatoriums, Kramgasse 36, CH-3011 Bern, Switzerland.

If you want to make friends with students in the area, or know a bit more about Berne and generally feel at home before you arrive, get in touch with a very kind clarinetist/composer called: Stefan Däppen, Mühlemattweg 3, CH-3324 Hindelbank, Switzerland.

Try out your German, if you have any, because his English is shaky. Should you become absolutely desperate, then you can always refer to me.

More good news is that Lux Brahn, whom many of you met and heard in March '82 during her U.S. tour, will be returning again in March '83. Alas, her final itinerary is not yet fixed, so I can't tell you much more.

I had a lovely letter a couple of weeks ago from Professor Heinrich Sutermeister (remember his *Cappriccio* for solo clarinet?). I hope to interview him exclusively for *The Clarinet.* He was writing from his mountain home in Cellerina near St. Moritz. During the rest of the year he lives down in the beautiful lakeside town of Morges, near Geneva, imminently more accessible to mortals like myself. The dear gentleman would love to give an interview, but is terrorized at the moment by an opera he has been commissioned to compose for Munich. "denn eine Oper zu instrumentieren heisst . . . schwitzen." In other words, he is sweating over it. At the end of his letter he writes:

P.S. "Do you know my *Concerto for Clarinet and Orchestra,* which has just been published by Schott and Söhne, Mainz? The première was played by Thomas Friedli — followed by Hans Rudolf Stalder." I must red-facedly admit I don't, and hope that this will be another interesting bit of information for all of you. *(See John Mohler's review of the work in Vol. 6, No. 2, p. 40. Ed.)*

The opening concert of the season in the Basle *Stadttheater* featured a clarinetist I have long wished to tell you about, because he has been praised considerably by so many colleagues here and in France. His name is Paul Lamaze, and he plays solo clarinet alongside Antony Morf in the Basle Symphony Orchestra.

Mr. Lamaze's program included Weber's *Concertino* and Rossini's *Introduction, Theme and Variations* — obviously old hat to all of us, but to a "non-clarinet" audience it all seemed fantastic. What uproar ensued after the Rossini! People stood yelling "bravo," clapped and stomped for an encore and generally went wild. I felt elated that a clarinet had done that to them.

Here's what the *Basler Zeitung* said about him: "Soloist of the evening was Paul Lamaze, one of the Orchestra's own clarinetists . . . his playing was *sensational* . . . because of his extreme modesty of personality he did not stand in the way of the music but allowed the lucidity of his playing to hit the audience with full impact."

A particularly telling comment: "Paul Lamaze is French, that is why he is so brilliant . . ." Now you know what kind of reputation the French players have here. Second telling comment: "Lamaze doesn't play with a vibrato à la Gervase de Peyer, and we don't miss it."

Mr. Lamaze stood at the end of his performance holding his bunch of flowers, looking as if he wondered what he had done.

Paul Lamaze comes from the Alsace, a part of France which, up until the last World War, constantly changed hands between France and Germany. He grew up in a small village of Guebwiller near the Vosges (just beautiful!). His father was a baker, but told his son he didn't need to follow in the business. He found a thirteen-keyed clarinet of his grandfather's lying around (I wish my grandfather had left things like that lying around.) and that was the start of it. I think he seems to feel really strongly about his first teacher in Colmar, because even in the *Basler Zeitung* it states that ". . . the essence of his playing stems from the Colmar teacher. Paris only added a bit of polish." His teacher there was Delécluse. Needless to say, Mr. Lamaze won prizes everywhere — Mulhouse, Strasbourg and Paris. (He even played in the Garde Républicaine — which is the Paris Police Force Band.)

Modestly, Mr. Lamaze said he likes to play in an orchestra best of all, because it gives him a broad view of music. He was in the Mulhouse Symphony before he got the post here, for which there was fierce competition from all over the world.

Last week a pupil of mine trotted along with a clarinet tutor, which her teacher from the Cape Town Symphony had given her to start on. (She took one look at it and gave up!). However, it could be very valuable for students/teachers interested in the German System, as it has a very comprehensive chart. (Naturally it also gives instructions for Boehm.) As a teacher, I am pleased to find a selection of really different and clearly-put exercises for sticky problems.

The tutor is called: Zimmermann-Schule Series *Practical Tutor for the Clarinet,* Op. 79 by Robert Kietzer. I, alas, cannot guarantee that it is still in print.

Here's an extract to make your reeds curl: "I may here call the attention of teachers to the fact that in instruments which are otherwise in tune, it often happens that the lower notes will sound too high and the higher notes too low, which is due to the fact that the pupil has either applied too narrow a mouthpiece, or that the old mouthpiece has by long use become so *filled with saliva and dirt* that it has also contracted and thus affects the intonation of the instrument, putting it out of tune." (Ugh!)

Paul Lamaze

The University of Texas at Austin
Department of Music
College of Fine Arts

Faculty Artists Series

Program

Ann McCutchan *Clarinet*
Dan Welcher *Bassoon*
Rex Woods *Piano*

October 11, 1982
8 pm Bates Recital Hall

Concert Piece No. 2, Opus 114 — *Felix Mendelssohn 1809-1847*
Presto - Andante -
Allegretto Grazioso

Ciranda Das Sete Notas 1933 — *Heitor Villa-Lobos 1887-1959*

Bassoon II 1974 — *Allan Blank 1925-*
1. ♩= 69
2. very fast
3. ♩= 50
4. senza misura

Phantasiestücke, Opus 73 — *Robert Schumann 1810-1856*
1. Zart und mit Ausdruck
2. Lebhaft, leicht
3. Rasch und mit Feuer

Trio Pathetique in d minor — *Mikhail Glinka 1804-1857*
Allegro Moderato
Scherzo-Vivacissimo
Largo
Allegro con Spirito

PROGRAM Thursday, October 21, 1982 8:00 p.m. 56 Brattle St.
Cambridge, Massachusetts

The Blacksmith House
Performance Center
presents

John Swift, Clarinet

Rosemary MacKown, Piano

. . . .

SONATA (1935) — ARNOLD BAX (1883-1953)
Molto moderato
Vivace

* TWO DUOS (1982) — JOHN SWIFT (b. 1948)
No. 4: Andente
No. 5: Allegro

Intermission

SONATA (1944) — LEO SOWERBY (1895-1968)
Slow and sombre
Exuberently
Quietly flowing
Bright and merry

. . . .

* First performances

MUSIC AT UCONN

NINETEENTH PROGRAM
1982-83 SEASON
Monday, November 8 at 8:15 p.m.
J. Louis von der Mehden Recital Hall

THOMAS LABADORF, clarinet
ROBERT SPILLMAN, piano

Dance Preludes — Witold Lutoslawski (b. 1913)
Allegro molto
Andantino
Allegro giocoso
Andante
Allegro molto

The Abyss of the Birds from Quartet for the End of Time — Olivier Messiaen (b. 1908)

Première Rhapsodie (1910) — Claude Debussy (1862-1918)

- INTERMISSION -

Sonata in F Minor, Opus 120, No. 1 — Johannes Brahms (1833-1897)
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

MUSIC DEPARTMENT SCHOOL OF FINE ARTS THE UNIVERSITY OF CONNECTICUT STORRS

Une Soirée Musicale VII
November 20, 1982
8:00 p.m.
3502 Olympic Boulevard West
Tacoma, Washington

Vita Pliskow, Mezzo-Soprano
Ray Pliskow, Clarinet
Sandra Blewews, Piano

Rhapsody .... Willson Osborne

Grand Duo Concertante Op. 48 .... Carl Maria von Weber
Allegro con fuoco
Andante con moto
Rondo. Allegro

*****

Sento nel core .... Alessandro Scarlatti

Se tu m'ami, se sospiri .... Giovanni Pergolesi

O del mio dolce ardor .... Cristoforo Gluck

INTERLUDE

Elegies .... Peter Shickele
1 Song for Ben
2 Song for Lannaich
3 Ceremony

*****

Plaisir d'amour .... Giovanni Martini

Voi, che sapete from "The Marriage of Figaro" .... Wolfgang Amadeus Mozart

L'amour est un oiseau rebelle (Habañera) from "Carmen" .... Georges Bizet

*****

Sonatina .... Malcolm Arnold
Allegro con brio
Andantino
Furioso

PROGRAMS BY LAKEWOOD PRINTING

Une Soirée Musicale VII

Lawrence University
CONSERVATORY of MUSIC
Appleton • Wisconsin

CHAMBER MUSIC FOR PIANO AND WINDS

PAULA FAN, Guest Artist

Howard Niblock, Oboe
Dan Sparks, Clarinet
Linda Kimball, Horn
Gretchen Gainacopulos, Bassoon
Paula Fan, Piano

WEDNESDAY EVENING, NOVEMBER 17, 1982
[illegible] — 8:00 P.M.

PROGRAM

Sonata in B flat Major, Op. 107 .... *Max Reger*
for Clarinet and Piano
Moderato
Vivace
Adagio
Allegretto

INTERMISSION

Quintet, K. 452 .... *Mozart*
for Piano, Oboe, Clarinet, Horn and Bassoon
Adagio — Allegretto moderato
Larghetto
Rondo

• • • •

Ms. Fan's campus visit is being sponsored by

Lawrence University Alumni Association
Fine Arts Colloquium
Faculty Colloquium
Campus Activities

UNIVERSITY OF MICHIGAN SCHOOL OF MUSIC

JOHN MOHLER
CLARINET
LYNNE BARTHOLOMEW
PIANO

Friday, September 24, 1982 — *8:00 p.m., Recital Hall*

A Short Lecture on the Clarinet (1976) . . . . . William Bolcom
for Clarinet and Speaker

Sonata in A-flat Major, opus 49, No. 1 (1900) . . . . . Max Reger
Allegro affanato
Vivace
Larghetto
Prestissimo assai

Flames for Clarinet Alone (1975) . . . . Janos Komives
Impetuous, brusque
Nervous
Cajoling, at times plaintive
Shrill, irregular; calm, regular
Very fast and incisive

Three Bulgarian Dances (1974) . . . . Blago Simeonov
Vivace
Allegretto moderato
Vivacissimo

Thirty-fifth Concert, 1982-1983

SOUTHWEST MISSOURI STATE UNIVERSITY
DEPARTMENT OF MUSIC

SMSU

Faculty Recital
Thursday, September 16, 1982, 8:00 p.m.
Ellis Recital Hall

ALAN BRADLEY, CLARINET
Assisted by
Patricia Pierce, Piano
Nancy Dreyer, Piano
Janet Kvam, Violin

Program

Suite — Halsey Stevens
Allegretto
Adagio
Bucolico, pesante
Moderato con moto

Five Pieces, Op. 22 — Mikhail Starokadomsky
Barcarolle
Aria
Scherzo
Intermezzo
By the Brook

Sonnets, Op. 23 — Melvin Solomon
Rhapsody
Musette
Humoresque

INTERMISSION

Suite for Violin, Clarinet, and Piano — Darius Milhaud
Ouverture
Divertissement
Jeu
Introduction and Final

CHAMBER MUSIC RECITAL

Sunday, January 9, 1983
3:00 P.M.
Women's Club

Heather Davis, Clarinet
Kelly Zuercher, Piano
Pat Pishny, Flute
Susan Strick, Soprano

Piece en Forme Habanera (1907) — Maurice Ravel/Hume (1875-1937)
Heather Davis, Kelly Zuercher

Sanctus (1975) — Rev. Robert E. Onofrey, C.P.P.
Heather Davis, Pre-recorded Stereo Tape

Intermission

Duo (1939) — Antoni Szalowski (1907-1973)
Allegro
Andante
Allegro
Heather Davis, Pat Pishny

Dance Preludes (1954) — Witold Lutoslawski (b. 1913)
Allegro Molto
Andantino
Allegro giocoso
Andante
Allegro molto
Heather Davis, Kelly Zuercher

University of Idaho

Moscow, Idaho

SCHOOL OF MUSIC
Tuesday, November 30, 1982
Recital Hall, 8 p.m.

SENIOR RECITAL

DELORES HUNGERFORD, *clarinet*

Assisted by Cossie Campbell, *piano*;
Carol Andrews, *bassoon*
Roger Cole, *clarinet*

FRANÇOIS DEVIENNE 1759–1803 — Deuxième Sonata
Allegro con spirito
Rondeau: Allegretto

LUDWIG VAN BEETHOVEN 1770–1827 — Duo No. 2
Allegro affetuoso
Aria: Larghetto
Rondo: Allegro moderato

EUGENE BOZZA b. 1905 — Concerto for Clarinet and Orchestra
Allegro moderato
Andantino
Vif

Intermission

FELIX MENDELSSOHN 1809–1847 — Concertpiece No. 1

CARL MARIA VON WEBER 1786–1826 — Grand Duo Concertante
Allegro con fuoco
Andanta con moto
Rondo: Allegro

Ushering courtesy of Sigma Alpha Iota

Program

Three Pieces for Clarinet Solo — *Igor Stravinsky*

Aria
Caprice — *Persis Vehar*

Sonata, Op. 120, No. 1 — *Johannes Brahms*
Allegro appassionato
Andante un poco adagio
Allegretto grazioso
Vivace

Intermission

Concertante — *Norman Dello Joio*
Adagio e con molto sentimento
Tema: Andante semplice
Var. I: Allegro animato
Var. II: Spumante
Var. III: Amabile
Var. IV: Andante recitativo
Var. V: Allegro ma non troppo

The Berta-Vehar Duo will perform this concert at the Crane School of Music at SUNY Potsdam on September 28, 1982. Upcoming concerts by the duo include performances in California and in Buffalo.

The Department of

MUSIC

Hobart and William Smith Colleges

Presents the

Berta-Vehar Duo

Joseph M. Berta, Clarinet
Persis Vehar, Piano

Friday, September 17, 1982 8:15 p.m.
Geneva Room, Warren Hunting Smith Library

Concordia College
Department of Music

presents

James Hill, Clarinet
David Worth, Piano
Joan Garvin, Cello

in a
Faculty Recital

Rapsodie Fantasy — *Verdi-Bassi*

Three Pieces for Clarinet Solo (1919) — *Stravinsky*

Concerto (1950) — *Copland*

INTERMISSION

Trio in A minor, Op. 114 (1891) — *Brahms*
Allegro
Adagio
Andante grazioso
Allegro

Hvidsten Recital Hall
Friday, September 24, 1982
8:15 p.m.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

Department of Music

Presents

DAVID RANDALL, *clarinet*

Assisted by:

Marlene Bachelder, *piano*
Theodore Wight, *flute*

THE MUSIC OF SIMEON BELLISON
ON THE
BELLISON-KRUSPE CLARINET

8:00 p.m.
Thursday, December 2, 1982
Madsen Recital Hall
Franklin S. Harris Fine Arts Center

PROGRAM

Octobre: Chant d'eatomne, op. 37b, no. 10 — Pyotr Il'yich Tchaikovsky—Bellison (1840–1893)

Sonata in G Major, BWV 1019 — Johann Sebastian Bach—Bellison (1685–1750)
Allegro
Adagio
Allegro

Entr'acte, from *Konyok gorbunyok* ("The Little Hump-backed Horse") — Cesara Pugni—Bellison (1802–1870)
Theodore Wight, *flute*

Air varié, op. 10 — Pierre Rode—Bellison (1774–1830)

Grandmother's Stories — Jacob Weinberg—Bellison (1879–1956)

To the Wedding — Grzegorz Fitelberg—Bellison (1879–1953)
Kale-Basezen
Procession

Morceau de salon, op. 229 — Johann Wenzel Kalliwoda—Bellison (1801–1866)

University of Illinois at Chicago Circle

Department of Music

1 PM, April 28, 1982 — Room L-060 / EC8

BRUCE BULLOCK, clarinet
KERRY GRIPPE, piano

Four Pieces for Clarinet and Piano — Alban Berg
Mässig
Sehr langsam
Sehr rasch
Langsam

Sonata in f minor, op. 120, no. 1 — Johannes Brahms
Allegro appassionato
Andante un poco Adagio
Allegretto grazioso
Vivace

Impressões Seresteiras — Heitor Villa-Lobos
Kerry Grippe, piano

Hillandale Waltzes (Variations on a theme by Johann Hummel) — Victor Babin
Valse élégante
Valse passionée
Valse sombre
Valse volaste
Valse triste
Valse de bonne humeur
Valse brilliante et joyeuse
Valse oubliée

DR BRUCE BULLOCK is currently in his second year at The University of Iowa School of Music, having previously been a faculty member at Northeast Louisiana University, the University of South Florida, California State University at Long Beach, and Texas Christian University. He received his academic training at Yale University, the Eastman School of Music, and North Texas State University. Dr. Bullock is on the editorial staff of The Clarinet, journal of the International Clarinet Society, and he serves as Iowa state chairman of that organization. His performance background includes the Fort Worth Symphony Orchestra, Florida Gulf Coast Symphony Orchestra, and the Ars Nova and Contemporary Wind Quintets. He presently serves as principal clarinetist of the Tri-City Symphony Orchestra and is a member of The University of Iowa Faculty Wind Quintet.

KERRY GRIPPE, earned his Doctor of Music degree in piano at Indiana University. He has studied piano with Sidney Foster, Menahem Pressler and Abbey Simon. A recipient of numerous scholarships and fellowships, Dr. Grippe now holds an arts council grant for the State of Iowa. Since 1977, he's been Assistant Professor of piano at The University of Iowa.

University of the Pacific — CONSERVATORY OF MUSIC

Friday, April 30, 1982 - 8:15 p.m.
Conservatory Auditorium

STUDENT RECITAL
PAULA SANCHEZ, Clarinet
assisted by
Carol Hayes, Piano
STACEY OSBORN, Flute
assisted by
Douglas Peterson, Piano

Sonata for Clarinet and Piano, Op. 129 — Stanford
Allegro moderato
Adagio quasi fantasia
Allegretto grazioso
Miss Sanchez

Rondo (K. V. 373) — Mozart
Miss Osborn

Duo Concertante pour Clarinette et Piano — Milhaud
Vif
Modéré
Vif
Miss Sanchez

INTERMISSION

Canto — Zanninelli
Morceau de Concours — Fauré
Miss Osborn

Duo in E-flat Major, Op. 15 — Burgmüller
Allegro
Larghetto
Allegro
Miss Sanchez

Sonatina — Burton
Allegretto grazioso
Andantino sognando
Allegro giocoso
Miss Osborn

The Department of Music
LOUISIANA TECH UNIVERSITY
Ruston, Louisiana
presents in a

Faculty Recital

Edmund Winston, Clarinet
William H. Powell, Piano
Assisted by:
John Heard, Oboe & Georgia Huckabay, Flute

Bond Hall — 8:30 p.m. — October 21, 1982

PROGRAM

Le Tombeau de Ravel — Arthur Benjamin
Valse-Caprices
Introduzione
Poco lento
Presto, volante
Andante, semplice
Allegro, Vigoroso
Allegretto, precino
Lento, intimo
Finale

A Set for Clarinet — Donald Martino
Allegro
Adagio
Allegro

Sonatina — Malcolm Arnold
Allegro con brio
Andantino
Furioso

INTERMISSION

Caprice on Danish and Russian Airs, op. 79 — Camille Saint Saens

Grand Duo Concertant, op. 48 — Carl Maria von Weber
Allegro con fuoco
Andante con moto
Rondo

The 1982 University of Oklahoma Clarinet Symposium

A report . . .

By Bernard Rose

The 1982 University of Oklahoma Clarinet Symposium took place July 24, 25, and 26 on the Norman, Oklahoma campus. The symposium was planned basically around three activities: lectures, open master classes and recitals. This year the featured artist-teachers were Steve Girko, Principal Clarinetist of the Dallas Symphony; Leon Russianoff, well-known teacher and faculty member of the Manhattan School of Music and the Juilliard School of Music; and Elsa Ludewig-Verdehr, Professor of Clarinet at Michigan State University. In addition, Bob Ackerman of Progressive Winds (Dallas) lectured and demonstrated techniques of mouthpiece making and refacing.

Saturday's schedule began with Girko's session on clarinet playing, literature, orchestral careers and auditions. It was an informal discussion where questions were encouraged. In the afternoon Girko held an open master class. Participants in the symposium played for him and received many pertinent and constructive suggestions. His positive attitude helped start the symposium off with a friendly and enjoyable atmosphere.

Elsa Ludewig-Verdehr, clarinetist and Shalah Smothers, pianist.

Steve Girko, clarinetist and Shalah Smothers, pianist.

The next lecture was given by Ackerman on mouthpiece construction. In the past few years he has done extensive research and experimentation in this area. Ackerman has made a point of visiting with masters in this field in order to gather all available knowledge. He has also made himself a familiar sight at conventions and symposiums. The knowledge of mouthpiece construction is of great importance to the single reed player but has been limited to a relatively few professionals, teachers and manufacturers. It is good to see an effort being made to spread this knowledge. Ackerman's efforts are commendable and hopefully will lead to increased knowledge and better single-reed equipment.

In the Saturday evening recital, Girko played the Rossini *Variations,* the Hindemith *Sonata,* the Cahuzac *Variations,* the *Romance, Valse Triste* and *Chanson* by Glière and the Nielsen *Concerto.* It was an interesting program performed in a masterful way. The performance of the Cahuzac *Variations* displayed mastery of the clarinet as well as the musical style of the piece. Girko's own pleasure in performing this piece was evident. The Nielsen *Concerto,* known as a tour-de-force for the clarinet, also demands great musicality of the performer. Girko met the challenge on both counts and gave an excellent performance.

On Sunday Leon Russianoff gave a lecture and held two

Leon Russianoff

master classes. Russianoff's reputation as a teacher is built on the successes of his students who occupy many top orchestral and teaching positions. It was obvious at this symposium that his thorough knowledge of the clarinet is matched by his extraordinary teaching technique. Where others might comment or make suggestions, Russianoff has developed exercises for accomplishing specific tasks and incorporating these skills into one's overall ability. He had a positive yet light-hearted approach that helped create an air of mutual respect and amiability between himself and the participants.

On Sunday afternoon David Etheridge, Professor of Clarinet at the University of Oklahoma and organizer of the symposium, gave his own clarinet recital. His program consisted of the Milhaud *Trio* and the Khatchaturian *Trio* for Clarinet, Violin and Piano, and the Mozart *Trio* and Schumann *Fairy Tales* for Clarinet, Viola and Piano. The ensemble was precise and had a lovely blend. The contrasting moods in the Khatchaturian, which are so important to the piece, were clearly brought out. The Mozart was played with much warmth and sensitivity. It was rewarding to hear chamber music for the clarinet played and performed so well. Etheridge's full and beautiful tone set a good example for his students.

On Sunday night Elsa Ludewig-Verdehr gave a lecture-demonstration on multiphonics and other contemporary techniques of clarinet playing.

On Monday morning Etheridge gave a lecture on techniques for the beginning clarinetist. Since many of the participants are or will be teachers, this was a most useful topic. Later in the morning Russianoff held another master class and gave a lecture on career and educational options for young musicians.

Verdehr held her master class in the afternoon. She concerned herself mostly with musical interpretation and gave many useful suggestions. After that a recital was given by University of Oklahoma students.

The symposium closed Monday night with a recital by Verdehr. It started with the *Divertimento* for Clarinet, Viola, Cello and Piano by Anna Amalia. This is the first known chamber work for the clarinet written by a woman composer. Also on the program was *Polychromatic Diversions* for Clarinet by Caravan, *La Naissance d'un Papillon* by Desportes, *Soliloquies* by Bassett and the Gotkovsky *Concerto Lyrique*. The Amalia *Divertimento* is a charming piece and was played in a warm and smooth style and a round and soft tone. Verdehr combined a tremendous amount of virtuosity, musicality and sensitivity to make the Gotkovsky a most memorable performance. She gave the piece a life of its own.

The symposium was a great success. It brought together some of the best artists, teachers and participants. A great variety of topics and styles was covered and different perspectives of the clarinet and music world were expressed. In addition to many students, there was a significant number of educators present with participants from as far away as Denver and Florida. The most successful aspect was the large amount of participation in the master classes. Many clarinetists were able to play in several master classes under different clinicians, exposing them to various points of view. Anyone who wished to play had plenty of opportunities.

The educational values of exposure to teacher-artists of such high caliber is incalculable. The participants of the 1982 Oklahoma University Symposium were certainly in the right place at the right time.

About the writer . . .

Bernard Rose is Associate Professor and Director of Instrumental Music at Odessa College. He is currently a candidate for the Ph.D. in Music Education at North Texas State University. He earned the M.M. in clarinet from N.T.S.U. and a B.M. in clarinet from the Manhattan School of Music.

Note . . .

The 1983 University of Oklahoma Clarinet Symposium will be held on July 9, 10, and 11. The featured artist-teachers will be Larry Combs, George Silfies, Lawrence Maxey, and James Gillespie.

Max Reger, a brief look at his life and clarinet works

By Dan Sparks, Lawrence University

My interest in this subject goes back to the early fifties when I was a student at the Cincinnati Conservatory of Music. There, my first encounter with Reger came about through my piano teacher, Karin Dayas, who spoke to me so very enthusiastically about the Reger *Sonatas* for clarinet and piano. Having concertized in Germany before coming to New York, she had played and heard much of Reger's music. Reger still seems to be better known and accepted in Europe than in our country, and, even today, there is little biographical material available in the English language.

Max is a good name for a flying machine or possibly a grey-eyed hunting dog from Weimar, but when it is the fourth part of Johann, Baptist, Joseph, Maximilian (Max) leading to the palindrome R E G E R, what can one say. Reger, the only composer I know whose name runs the same forwards and backwards, is a most fitting appellation for a "fuger" like Max. The musical world has been running forwards and backwards about his music for almost a century.

Madame Dayas' encouragement set off something in me that is still present. It led to searching out the three *Sonatas* (only one, the third, was in print at the time) and to making photostatic copies of Burnet Tuthill's personal scores. This was all before the days of xerox, so my study copies were on black paper with white notes — perhaps a proper way to meet Max Reger after all. This seizure of "Regeritis" culminated in 1952 with a thesis on the life and clarinet works of Reger and a recital of selected movements from each of the three *Sonatas* and the *Quintet for Clarinet and Strings.* Well, you would think that would be quite enough and that I would have the virus out of my system, but not so — there have been recurrences. Every ten years or so I experience spasms of enthusiasm for Reger and am compelled to have a new look at his clarinet works.

In addition to the aforementioned *Sonatas* and the *Quintet*, Reger wrote two short pieces, *Albumblatt and Tarantella* for clarinet and piano. These little pieces appeared in *Musikwoche* in Leipzig (1902), and they are included in the complete works of Reger published by Breitkopf and Härtel (Vol. 21). In 1972, International Music Company brought out a performance score of these pieces edited by Eric Simon. Several printing errors in that edition should be pointed out. In the penultimate bar of the *Tarantella* in the clarinet part, the second note should be a B natural and not an A as printed. It is correctly printed in the International piano score which agrees with the notation in the collected works published by Breitkopf and Härtel. In bar 22, the second note in the left hand of the piano score should be a G and not F. Another error occurs in bar 72 of the piano score where the F in the left hand should be an F sharp. In *Albumblatt* bar nine of the piano score, the first chord in the right hand is notated a third too high. The correct notes from bottom to top are B-flat, G and B-flat (not D, B-flat and D). A questionable note in the *Tarantella* occurs in the sixth complete measure. Harmonically this measure is identical to bar 58 (15 after B) in which the F sharp is introduced in the clarinet part on the second beat instead of beat six. The Simon edition agrees with the Breitkopf and Härtel score. Because Reger worked so rapidly and rarely made revisions or corrections, other notational errors have been printed and perhaps this is such a mistake.

Reger was born on March 19, 1873. Both parents were musicians and the precocious young Max began piano study with his mother at an early age. By 1888 he was interested in Wagner and traveled to Bayreuth to hear *Parsifal* and *Die Meistersinger.* As a surprise for his teacher, Adalbert Lindner, Reger learned Liszt's transcription of the "Liebestod" from *Tristan und Isolde.* This introduction to Wagner was to have a great influence on Reger's harmonic style.

At sixteen he became a pupil of the famous theorist Hugo Reimann who warned Reger against the poison of Wagner's music and tried to steer him toward Brahms and Bach. In 1892 Reger signed a seven-year contract with Augener, the London publisher, and in 1896 he sent his newly completed organ *Suite,* Op. 17 to Brahms. It was the last year of Brahms' life, and the ailing composer immediately responded, sending back a photograph of himself and words of encouragement to the twenty-three year old composer. By 1899 Max Reger's name was known all over Europe and that year the first of a series of all-Reger concerts took place.

In 1902 he married Elsa von Bagenski and became a professor of theory and organ at the Academy of Music in Munich where he was also principal conductor of the Munich Choir. Personality problems soon developed and because Reger did not follow the new German school, but wrote in neo-baroque forms and chose to compose works along the lines of Brahms, his work was ridiculed in Munich. Reger said, "I cannot think but polyphonically. Others make fugues. I cannot help but live in them." Reger's personality must have been as difficult to deal with as the music itself, and, as a critic, his extreme frankness made many enemies for him.

In 1907 Reger became Music Director at the University of Leipzig, and there were later honorary degrees from the University of Jena, the University of Berlin and the University of Vienna. The title "Professor" was awarded by the King of Saxony, but what had formerly happened in Munich occurred again in Leipzig. Reger fell out with his colleagues and there were quarrels and disputes. This same sort of thing happened after Reger became *Kapellmeister* at Meiningen in 1911. Perhaps his genius was his worst enemy.

There are many jokes and stories about Max Reger. One which found its way into print goes like this:

> Reger once received a rather scathing review of a new composition and wrote his critic the following: "My Dear Sir, I am seated in the smallest room in my house. Your review is *before* me. It shall soon be *behind* me." Yours, Max Reger.

The restless chromaticism and abrupt modulations that shocked listeners and critics at the turn of the century now have become a tolerated characteristic of Reger's music and contribute to one's acceptance or rejection of these clarinet works. There is a prevailing density of texture in most of Reger's music as well as extreme chromaticism and many dynamic and tempo change indications. After the publication of his treatise on the theory of modulation, he was referred to as the "modulating machine."

In *The Music Review,* Vol. XII, 1951, Donald Mitchell writes:

> Undoubtedly Reger's tonality formed a large part of the style which his contemporaries found incoherent but allied to this vertical harmonic aspect of his music,

is the horizontal . . . Reger's strenuous belief in counterpoint, moreover linear counterpoint which in our time has been the special province of Hindemith. Hindemith is possibly the composer more heavily influenced by Reger than any other comparable contemporary figure, for he reacted most positively not only to Reger's counterpoint but to his whole aesthetic . . . Reger's output included a quantity of music which may be justly treated as an anticipation of Hindemith's Utility Music of the 1920's. Acquaintance with Reger's E-flat *Quartet,* Op. 109 and the C major violin *Sonata,* Op. 72, especially the latter's motoric rhythmic patterns and its sometimes percussive use of the piano, is of first importance for understanding the foundation of Hindemith's style.

If Reger could not have happened without Bach and Brahms, Hindemith and even the mature Roussel might not have happened without Reger.

In his *Style and Idea*, Schoenberg says that a new technique had to be created and that both he and Reger played a role. Mitchell also writes that Reger's tonality "though not in the same radical street as Schoenberg's, now and again links hands with the Austrian composer's or at least with the Schoenberg of the transitional phase before the 12-tone system fully matured."

Reger always had the ability to work on several compositions at once and there were seldom revisions. He worked at great speed, completing 147 opus numbers in a life span of 43 years. Some operas contain as many as 60 compositions and there are also numerous works without opus numbers. Of the 147 opus numbers, 70 are chamber works; that Reger completed over 900 compositions would be a safe guess. His health was undermined by frequent bouts of alcoholism, and the strain of traveling, teaching, concerts and the continuous rush to get his thoughts down on paper. The sheer quantity of his music is overwhelming (akin to Mozart in that capacity at least).

The story goes that Reger once invited a well-known conductor to stop and see him should the conductor ever pass through Munich. One evening quite late, the conductor was in Munich with a few hours between trains and decided to visit the Reger home. He rang the bell and was greeted by a rather sleepy-eyed Elsa Reger to whom he said: "Is this where Max Reger lives?" The door swung open and Frau Reger answered, "Yes, bring him in."

In 1914, Richard Strauss wrote to Reger:

> I don't have a light hand and no such reliable and ready composing technique as you have; your inexhaustible fertility arouses my astonishment and admiration.

Other than opera, Reger composed in all media, and in 1891 he wrote to Lindner:

> . . . music should not (as is true of program music) require any intermediary to be generally understood. Music, in and by itself, should generate a flow of pure emotion without the least tinge of extraneous rationalization.

Reger died on May 11, 1916 in a Leipzig hotel, the proof sheets of his Opus 147 were in the room. Albert Schweitzer and Jean Sibelius were among those who served on the committee for the 35 volume publication of Reger's complete works.

In the spring of 1900, Reger heard Adalbert Lindner, his teacher, and Johan Kürmeyer, *Kapellmeister* and *Klarinettisten* at Weiden perform the Brahms *F Minor Sonata.* That same spring in May, Reger produced the two clarinet *Sonatas* of Opus 49. These *Sonatas* and a *Trio* were written for Kürmeyer. Unfortunately, the *Trio* was lost. The first *Sonata* was to be dedicated to Emil Krause, a Hamburg piano teacher and music critic, but this dedication was withdrawn. The score has no title page and the printed score bears no dedication. The second *Sonata*, using the A clarinet, is dedicated to Karl Wagner with whom Reger himself gave the first performance of the first *Sonata* on April 18, 1912 in Munich.

Reger, a master craftsman, who sometimes worked in lead, and often in silver, on occasion spawned a near masterpiece in pure gold. The craft is always there; the quality of material varies greatly. It could be said of the Opus 49 *Sonatas* that there are glorious moments and some long minutes. To be sure, there are charming movements in both of these early *Sonatas*, but the material is less than golden.

Reger called the third *Sonata*, Op. 107, "quite a light and friendly piece, not at all long, so that the tonal character of the woodwind does not get tiresome." This sonata lasts some 35 minutes. The work is dedicated to King Ernst-Ludwig of Hessen and was begun in December of 1908 and completed in April the following year. The first performance was by Julius Winkler, and alternate versions for the viola or the violin were prepared by the composer.

The *Quintet,* Op. 146 for clarinet and strings was completed on March 29, 1915. The composer died six weeks later and never heard a performance of the work. It was first performed the following November 16th, and the dedication is to Karl Wendling, not a clarinetist but a pianist and organizer of chamber music activities. The *Quintet* is a superb chamber work filled with complexity. Though rarely heard and infrequently recorded or even mentioned, it is truly the work of a genius and an immensely rewarding adventure.

The performance of a Reger clarinet work makes more demands in endurance and phrasing than in virtuoso dexterity. Lyricism in a Brahms or Schumann sense dominates. There is little use of the single articulated note and dense textures prevail with dynamic levels ranging from *pppp* to *ffff*. It is interesting that each movement of all three sonatas ends quietly (either *ppp* or *pppp*).

The cyclic aspects of the third *Sonata* are important. The second movement makes reference, if not literally at least spiritually, to the first movement. The third and fourth movements each make literal quotations from previous movements sometimes imposing upon the melodic material new rhythmic groupings. Like the Brahms *Quintet,* the closing notes of the fourth movement are identical to those which end the first movement. In addition to the cyclic aspects employed in the third *Sonata*, Reger's rhythmic structure is of special interest. Like Brahms, he seems to have enjoyed dividing sixes into either three sets of two or two sets of three, and, though the rhythmic notation appears conservative, a new kind of rhythm is built through the use of changing metric units.

Perhaps this article, if you have made it to the end with me, can help convince you that Reger's clarinet works are not really as bad as they sound!

Around the world in 180 days with the Verdehr Trio

By Elsa Ludewig-Verdehr, Michigan State University

During the 1981-1982 season the Verdehr Trio (clarinet, violin and piano) made a world tour playing some fifty-five concerts, lecture demonstrations and radio broadcasts on five continents: Europe, North America, Australia, Asia, and Africa. My husband, violinist Walter Verdehr, and I were on sabbatical leave from Michigan State University (our pianist Gary Kirkpatrick is on the faculty of William Patterson College of New Jersey), and one of our first priorities in preparing for the tour had been to provide for teachers for our students. After much correspondence and many phone calls, I arranged for several clarinetists to teach at Michigan State during my absence:

John McCaw, principal clarinet of the Philharmonia Orchestra, London, England;

Gabor Reeves, professor of clarinet at the New South Wales Conservatorium of Music, Sydney, Australia;

Peter Rieckhoff, professor of clarinet at the Hochschule für Musik, Berlin, Germany, and former member of the Berlin Philharmonic;

Thea King, principal clarinet of the English Chamber Orchestra, London, England, and prominent recording artist.

This provided a marvelous and unusual instructional opportunity for the students privileged to work with these artists. My only regret was not being there myself to profit from the guest professors' knowledge as well as to join in the many lively social events occasioned by their presence at Michigan State.

Our concerts began in early October at the University of Notre Dame where we premiered a new five-movement work written for the Verdehr Trio by Pulitzer Prize winner Leslie Bassett. This had been written by Mr. Bassett in Santa Barbara, California, while he was on sabbatical leave from the Univeristy of Michigan and completed at the end of 1980. A powerful and exciting piece, the Bassett *Trio* features much parallel writing between violin and clarinet (perhaps, we thought, symbolic of the fact that violinist and clarinetist of the Trio are man and wife) and is a compact, beautifully constructed work of great intensity and drama. After a concert in New Jersey, the remainder of October and the month of November were spent playing concerts in North and South Germany and Austria. We enjoyed the fall colors as we drove from place to place in our rented car and here and there sampled the product of the grape in various wine regions. In Vienna we presented the second premiere performance of the season — a rollicking, eclectic work with jazz and rock references composed by Don Freund of Memphis State University in Tennessee. Entitled *Trio Music* it had an instant success with the audience — musicians and non-musicians alike — and we found as we continued to perform it on our tour that it was, at times, the most applauded and enjoyed piece in our repertoire, even including the Bartók *Contrasts* which is always a sure success with audiences.

As marvelous as it always is to be in Europe, it was the second part of our trip beginning in the second half of January that we anticipated most eagerly, for in addition to concerts in the United States and Canada, we would be travelling to countries and continents we had never before visited. Early in this part of the trip while still in the United States and playing in Flagstaff, Arizona, I experienced the greatest reed difficulties of all concerts in varying climates and altitudes during the entire year. Perhaps the knowledge I gained then may prove helpful to other clarinetists in a similar situation. As I look back on the experience the reason for the problem is obvious — many of the places we played were humid, some to the extreme, but Flagstaff is about 7000 feet high and the humidity, I was told, is less than 10% during the winter months. I play each summer the Grand Teton Festival in the Teton Mountains of Jackson Hole, Wyoming, where the altitude is 6500 feet and the humidity is also low. I have learned to adjust to that situation, but I soon found it no match for Flagstaff. During the concert all was fine in the first piece, but toward the end of the second work and during the third, I began to feel increasingly uncomfortable, began to feel signs of "whistles" or "squeaks" about to happen, noticed the articulation was becoming more and more sluggish and so on. In short, the clarinetist's nightmare was happening to me right on stage in the midst of a concert — the reed was going beserk and I didn't know what was happening. Fortunately, the third piece was one that could accommodate an imperfect reed and was over before any great disaster occurred, but I was quite unnerved and annoyed. During intermission just as I was about to change to another reed, the proverbial light bulb flashed and I suddenly realized that the dryness must be affecting the reed. I dunked the mouthpiece and reed into a water glass for a few minutes, then played again and found the reed had regained its earlier qualities. In short, I learned whenever playing in a really dry climate, particularly at a high altitude and during winter months when the heat is on, one should wet the reed between each piece and thus may avoid the problem I encountered. This is a lesson I'll never forget — which is always true when one learns something the hard way — and my conclusions were re-affirmed in discussions with several clarinetists at the after-concert party, some of whom take a glass of water onstage when they perform, specifically for keeping the reed wet.

While on the topic of reeds, let me make a few observations. Realizing that we would be playing in many different climates and circumstances, I prepared in the way I generally do before a tour and assembled a number of reeds ready for performance but with differing characteristics — some a bit on the soft side, some the opposite, some a little bright, some more dull and dark. Thus, depending on the size and quality of the hall as well as the climatic conditions, I would be better prepared for whatever conditions I might encounter. On each concert day we would either arrive in the hall an hour and a half before the concert was to begin or have a rehearsal there earlier in the day. During that time I would play several of the reeds and select the one best suited for that situation. Also, during the quarter of an hour which is allotted to me alone in the hall just before each concert, I checked not only the reed's response but also the pitch of the piano and chose which of the five barrels of varying length I carry on foreign tours would function best. In Europe the pitch is often very high necessitating a very short (62 mm) barrel, yet in Asia where it was so hot and humid, I often encountered the opposite problem and used a long barrel plus one or two tuning rings to get down to the pitch. I have learned on our tours that it is necessary to anticipate possible

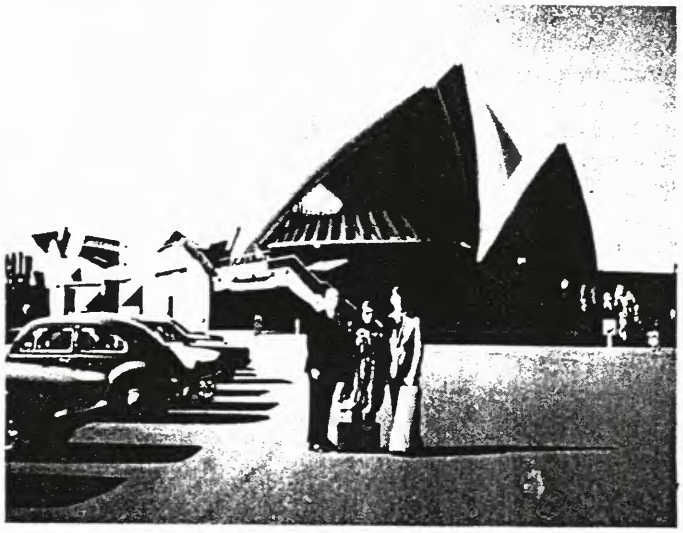
problems, plan ahead for them, and then to select the proper reed and barrel for each situation well before the concert begins.

From Arizona we travelled to Oregon and Washington where just the opposite climatic conditions prevail. Often accompanied by mist and drizzle as well as snow in the higher altitudes, we noticed as we drove from one concert to the next that the extreme wetness caused mold and lichen to grow on trees. The effect in sunlight was dazzling — the tree trunks glowed in velvety greens while the leafless branches were glistening white as if covered with particles of ice. This was one of many times during our tour that we felt fortunate to be in a profession that provided the opportunity to see and experience so many different places and sights, and we settled back contentedly in the car to enjoy the unfolding landscape.

While in Oregon, as on the rest of our tour, we spent many hours between concerts rehearsing for upcoming premieres as well as reworking pieces we had already performed. On tours in general it seems our work is never finished — we feel our performance can always be improved and we begin each rehearsal with observations, musical and technical, noticed in our concerts during preceeding days. Also, during these tours each person must keep in good playing shape and squeeze in as much practice time as possible. This is not always easy and often necessitates rising at an early hour to do some practice before leaving for the next destination. I have even become rather adept at practicing some finger and technical exercises in the moving car — but only on superhighways, carefully watching the road ahead for any bumps that might bring my use of the double lip embouchure to an unhappy close!

Continuing into Canada, we played concerts and lecture demonstrations at the universities in Vancouver and Edmonton where we enjoyed the hospitality of clarinetist Ron DeKant, former principal clarinetist of the New Orleans and Vancouver Symphonies, now teaching at the University of British Columbia in Vancouver and of Ernie Dalwood, clarinet professor at the University of Alberta in Edmonton. During an overnight stop in Seattle we visited Ivar's Restaurant — a must for the Verdehr Trio whenever we go through Seattle.There we enjoyed a most delicious dinner of smoked salmon, prepared American Indian style, and then flew on to Hawaii. Following rehearsals for coming concerts, we boarded our Quantas 747 and flew westward for the keenly-anticipated culmination of our year's adventure — Australia and the Orient.

We were not disappointed — one cannot say enough about Australia and the hospitality and cordiality of the people we met there — particularly the Clarinet Societies of Australia and clarinetists David Shephard in Adelaide, Peter Clinch in Melbourne, Don Westlake in Canberra, Gabor Reeves in Sydney and Rodney Jacobson in Brisbane. I've found clarinetists to be hospitable all over the world, but Australian clarinetists still seem to outdo the others. Our first stop in Australia was Adelaide which, at the beginning of March, was still in the throes of summer weather, and we encountered temperatures in the 90's and 100's all the time we were there. We found it interesting and somewhat unusual that many of the cities had more than one music school. For example, in Adelaide we played at three music schools and in Melbourne at two — all vigorous and thriving music departments suffering no lack of students. We generally performed regular trio programs in each city, but also did several lecture demonstrations of new music and found a strong response to these works and the new concepts and techniques appearing in them. I heard several Australian clarinet students in master classes at the University of Adelaide at the Canberra School of Music. In both places I was much impressed by their ability in difficult repertoire as well as the lovely sound they produced, and we envied the Canberra School its fantastic building and equipment.



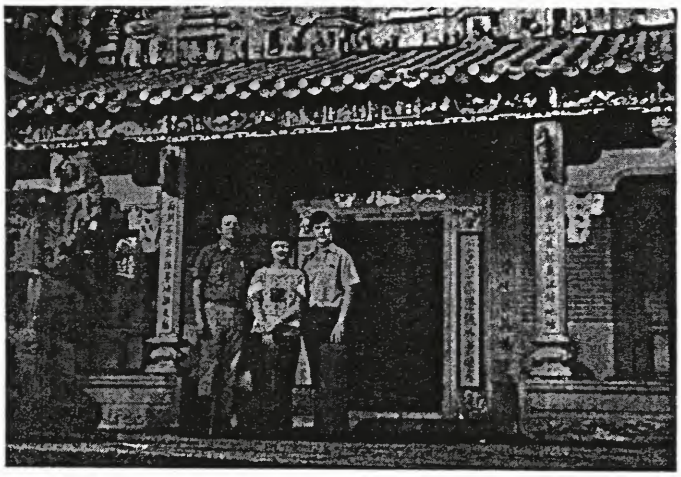
The Verdehr Trio in front of the Sydney, Australia Opera House following a live broadcast for Australian Broadcasting Co.

In addition to the musical side of the trip, one must mention some of the attractions for which Australia is famous: gorgeous beaches and fascinating vegetation along the eastern and southern coasts; the countryside with the distinctive eucalyptus trees outlined against the light grain-colored grasses; the famous Barossa Valley north of Adelaide, an outstanding wine region where we spent several happy hours tasting Australian vintages; the lovely harbor city of Sydney, surely one of the world's most desirable cities in which to live; the more tropical area of the northeast coast near Brisbane, the so-called "Deep North" where pineapples, bananas and palm trees grow (because, of course, in Australia North is South and South is North from a climate standpoint) and finally, the wildlife — the kangaroos, wallabies, emus and koala bears. In a wildlife park outside Adelaide guided by Bronwin Jones, one of Australia's outstanding young clarinetists who has studied in the United States with Leon Russianoff and Gerry Errante, we held and cuddled koala bears and petted kangaroos and wallabies to our great delight (and their utter boredom).

But perhaps the most memorable impression of Australia was made by the Sidney Opera House — an amazing architectural achievement which takes on a different shape and personality from each different angle or vantage point. We found ourselves fascinated by the endless variety and artistry of the building — close or from a distance the effect is always intriguing, free and uplifting. It reveals itself in many different ways to onlookers and suggests sails, or sea gulls, seashells, or praying hands and so on; one can continually con-

jure up further images. The designation "opera house" is somewhat misleading since orchestral, chamber music and other programs are also presented in the two spacious main halls as well as in recording studios below the halls. From one of these recording rooms we did a live broadcast for the Australian Broadcasting Corporation and made two tapes for later airing by the A.B.C.

Everything about our stay in Australia was marvelous. It seemed to us in general like a slower paced, more easy-going and less populated United States. It was with real regret that after three short weeks we left that country and our many new friends to embark upon our next adventure — Hong Kong.



The Trio in front of Chinese temple near Hong Kong.

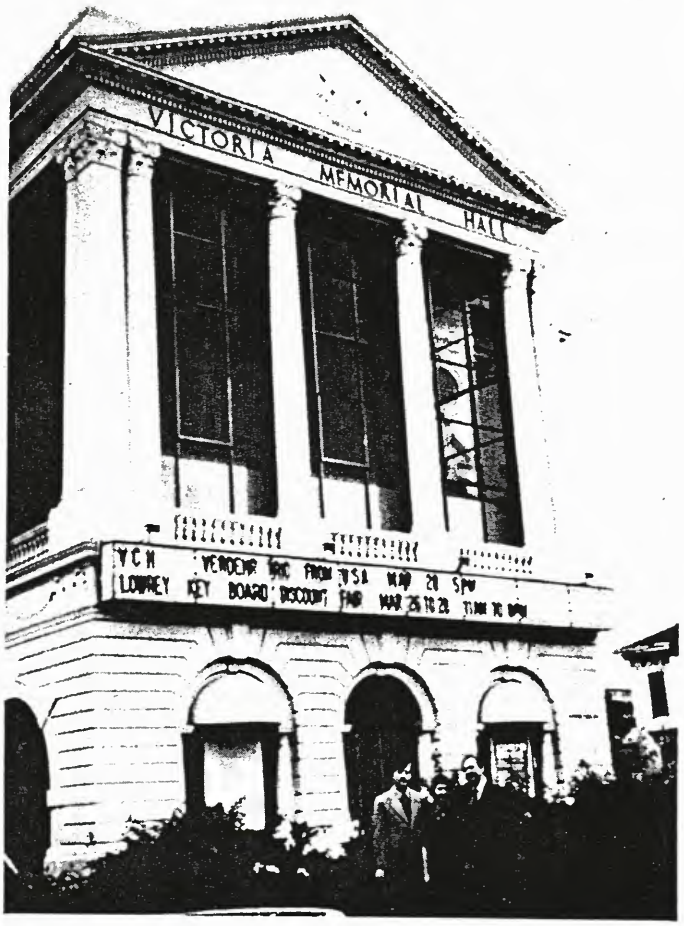
Hong Kong, it must be said, lived up to our expectations in all respects. The harbor views with fishing boats and junks ever present were as glamorous as in the American Express advertisements. The shopping and bargains proved as amazing as we had been told and the variety of food was incredible. In the streets and on sidewalks we found confusion, traffic congestion and wall-to-wall people — sure signs of a vibrant, exhilarating city. We were to present in Hong Kong the first performance of a new trio written for us by Karel Husa. Thus soon after our arrival, we journeyed forty-five minutes from Hong Kong by ferry boat to the island of Cheung Chau for a rehearsal at the house of my former student, Norman Foster, now in the clarinet section of the Hong Kong Philharmonic. We chugged into the Cheung Chau harbor passing scores of house boats on which people live year around and were met at the dock by Norman who showed us around part of the island. Enroute to his house we walked through winding narrow streets past small local shops selling their specialties and through open-air markets where people often were cooking at the side of the street, then washing the utensils in pans of water best not viewed too closely — scenes right out of *National Geographic!* It was then, for the first time, that we learned what came to be an often-repeated realization in other countries on the trip: when one adds to such two dimensional pictures the missing elements of the actual smells, the temperature of the day as well as the unusual surroundings it was, as our pianist said, "a whole new world, Goldie." Cheung Chau and Hong Kong were a totally new but fascinating view of life to our Western eyes and each different country in its way was a revelation and an education to us. One continually marvels at how many different ways of living, dressing, and eating have evolved as man has adapted to the varying climates and conditions of the world.

After our rehearsal Norman took us to dinner at an open-air restaurant at the harbor. He ordered for us, in Chinese, what turned out to be some of the best food we had on the trip — simple but delicious: chicken, freshly caught fish, vegetables, all wonderfully flavored and cooked to perfection. The only meal we had during our week in Hong Kong approaching that was Peking Duck at a restaurant near our hotel known for this specialty. There the waiter served a large oblong platter of beautifully arranged golden slices of Peking Duck with separate side dishes of thin Chinese-style pancakes, sliced pieces of raw green onions and a special sauce. One dabs some sauce in the center of the pancake, adds the duck slices and a sprinkling of the green onions, rolls up and savors — delicious!

Our first concert in Hong Kong, which was recorded by Hong Kong radio for later broadcast, featured the world premiere of Karel Husa's *Sonata-a-tré* which we had received in installments in late December and January and learned while on tour. Each of the three movements features one of the three instruments and the work is a marvelous exciting addition to the repertoire, a fascinating piece of many varying moods and colors, enjoyed greatly by audiences. We were particularly pleased by the audience reception when we played it in Egypt, as we were unsure as to the extent of new music programming there.

Two days later we journeyed by boat across the harbor from Hong Kong to play a concert at an arts center. Among works we performed was our version of the Beethoven *Septet,* Op. 20. Beethoven himself made a trio arrangement of this for clarinet, cello and piano, Op. 38. We play the work using the original clarinet and violin parts from the *Septet* (which are the two dominating instruments in the work); from the Op. 38 piano part as well as from the *Septet* score, our pianist Gary somehow manages to be the other five instruments — an even more amazing feat when one sees the scratchings on the piano score from which he plays! This, we have found, works very well with audiences and gives the violin-clarinet-piano repertoire a major 18th-century work. A brief aside: we have made several transcriptions of trios by Mendelssohn, Saint-Saëns, Bruch and Schumann. Our main criterion is to use trios in which two of the three instruments are original and in doing this we have expanded our Classical and Romantic repertoire while playing works that don't deviate too much from the original.

From Hong Kong we flew to Singapore expecting much similarity between the two cities; instead we were amazed to discover the contrasts. Singapore is a spacious, quieter city by comparison with wide, treelined streets, less frenetic traffic, much tropical vegetation, orchids of all types everywhere and is as hot and humid as one can imagine. It is very near the equator and as our Embassy guide, a native born in Singapore, described it "Singapore almost didn't make it into the North Temperate zone." (At another time when telling how busy her boss was that day she said, "he's up his eyeballs in work!" Now whenever I think of a really busy



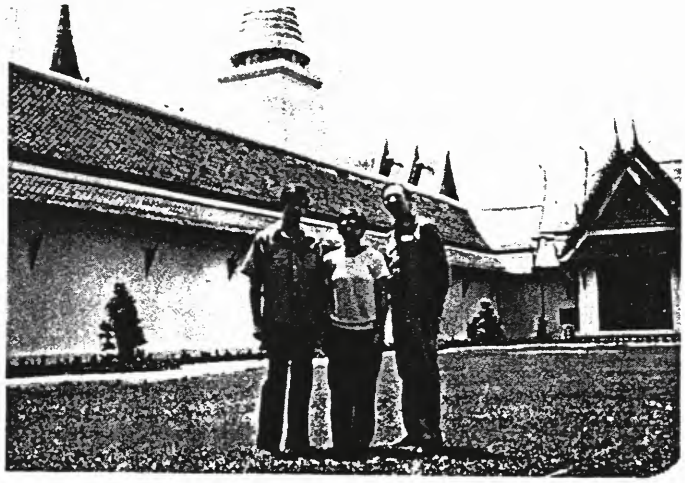
Verdehr Trio in front of Victoria Memorial Hall in Singapore before their concert.

person, it is one who is "up his eyeballs in work!")

In Singapore, as in several other countries we played, a "Diplomatic Concert" at the Ambassador's residence, which is a spacious white mansion on a hill surrounded by beautifully cultivated grounds looking exactly as one might picture a house dating from the days of English Colonial rule. To such concerts are invited ranking officials from other Embassies as well as important government and industrial figures of the country. For example, included in the audience that evening were Singapore's Deputy Prime Minister, the Attorney General and the Chairman of Singapore Airlines as well as a number of Ambassadors from other countries. We have found such audiences particularly appreciative and attentive and, as well, fascinating to mingle with at the reception which always follows such concerts. Among many interesting people we met at those receptions was an NBC correspondent who had just returned from Iran and gave us a fascinating account of all he had just seen and experienced there. The next day we played a concert in Singapore's renowned Victoria Hall and afterwards went out for a fancy Indian dinner with the Singapore Clarinet Society. This lively and entertaining group included Mitchell Sturman, principal clarinetist with the Singapore Symphony, Grace Liok, a charming lady sitting next to me with whom I talked at length and a lawyer whose explanations were so lucid and convincing as to why Singapore and its economy is so thriving that we wanted to send him on the next plane to Washington to present his thoughts to our government! Our official activities in Singapore ended with a couple of radio broadcasts for Singapore Radio leaving time for an evening nightcap at the Raffles Hotel, long one of Asia's most celebrated hotels and a favorite of Somerset Maugham and other writers. We ordered, as one is supposed to do there, a Singapore Sling and the Million Dollar Cocktail, two famous drinks invented at the Raffles Bar, and sat back in the palm-lined garden to savor what turned out to be two of the most terrible and expensive cocktails we ever experienced. So much for ambiance, nostalgia and Somerset Maugham's beguiling prose.

After Singapore our next stop was another hot and humid city, Kuala Lumpur or K.L. as they call it there, the capital of Malaysia, snuggled within mountains covered with tropical vegetation, surrounded by plantations of rubber trees and oil palms and, over it all, industry's worldwide contribution — smog. Again we played a Diplomatic Concert at the Ambassador's residence. We stayed overnight in the residence in spacious air-conditioned rooms and were awake late that night listening to the chattering of monkeys and birds and other tropical jungle sounds. Unfortunately we had to leave the next day for other quarters as the U.S. Assistant Secretary of State, who was enroute to Egypt for talks concerning the imminent Israeli withdrawal from the Sinai Desert, was to take our rooms that night. We played our concert in the large living room of the residence with glass doors opening onto the garden so that additional chairs could be set up on the lawn — the same lawn on which a week earlier a huge six-foot black cobra had been dispatched by the residence staff. Later while chatting with the Ambassador after the reception had ended, we noticed a couple of small, five-inch white lizards running along the wall similar to some we had seen in the Raffles Hotel in Singapore. The Ambassador said we should be reassured to see the lizards in houses in the tropics for this means there are no cobras in the house. The white lizards are among cobras' favorite delicacies, thus the *absence* of these lizards is a cause for alarm. Heat, humidity, cobras, monkeys and lizards — these are some of the things one encounters in the tropics!

But again, it was fascinating to experience another new country and after a concert in a nearby city, we had time to visit both a batik and tin factory in K.L. to learn something about the manufacture of each. During such guided visits one often gains new insight into international relations and learns how the economy of such a country and its relationship to the U.S. are delicately balanced to a much greater degree than we had imagined before. For example, our Embassy guide explained that when the United States sells tin at lower prices than Malaysia, whose important industry is tin, or puts too much tin on the world market thus lowering Malaysian profits, the howl of protest is instantaneous and immediately reflected in newspaper headlines there and in quickly assembled meetings between representatives of each country. A major part of the work of our Embassies and Consulates over the world is not only to represent the United States and its citizens but also to explain to our government from first-hand knowledge of their host country how U.S. policies can adversely affect that particular country's economy. Disruption of a country's economy understandably affects its relationship with the United States and, as a result, the host country might form political ties or unions



The Trio in Bangkok at the Royal Palace.

that could be unfavorable to our country. We came to realize more and more what an important and varied role our diplomatic people play, and in each place where we were in contact with our diplomats — Singapore, Malaysia, Turkey and Egypt — we were deeply impressed by their knowledge of the country, their language fluency, their personalities and the contributions they were making.

Our next concerts were in Turkey, but we had five intervening days before the first performance. If one studies a map between K.L. and Istanbul and has five free days to work with, where ought one to go? Bangkok caught our eye immediately as we studied the map and so it was when planning the trip we included several carefree days in Bangkok. It happened by marvelous good fortune that beginning April 5 Bangkok was observing its Bicentennial. We arrived a few days before to find the city spruced up for a celebration, ready and eager for tourists.

Bangkok is a city of temples, hundreds of them, from small ones to the huge imposing temples of the Royal Palace. The roofs of the Royal Temples, made of thousands of pieces of colored and mirror glass and cleaned for the 200th year celebration, sparkled and glistened in the full sunlight against the bright blue sky. This was one of the most spectacular and overwhelming sights we witnessed on the trip, one of the few times when postcards, usually so flattering and shot under the best possible conditions, looked so much less impressive than the actual scenes they picture. Inside the many temples were, of course, many Buddhas, large and small — the Emerald Buddha, the Gold Buddha, the Reclining Buddha and other assorted bejeweled Buddhas. And on the river awaiting the Royal Procession to begin the festivities a few days later, floated the Royal Barges in gleaming gold, shaped somewhat like long canoes or crew-racing boats, pointed at one end with figures on the other. Bangkok is also an important silk-producing city and I came away from Madame Choisey's shop with two colorful silk evening gowns for future concerts, a lovely remembrance of several fairy tale days in Bangkok.

From Bangkok we flew to Istanbul via Karachi, Pakistan. The 1 a.m. to 6 a.m. layover in the Karachi airport was definitely not one of the memorable highlights of the tour but worse, we arrived in Istanbul to find that all five pieces of Walter's and my luggage had been lost, including our clothes and most of the purchases and gifts bought since Hawaii. On the bright side, our pianist's luggage jauntily emerged from the baggage door almost immediately as the conveyor belt began to move. Of course, all our luggage had been checked at the same time. Two days later our bags having journeyed on separate vacations to Tripoli and Copenhagen, rejoined us but the experience reconfirmed our long held rule of concert travel: always carry music, instruments and all equipment necessary for the concert onto the planes or train, no matter how heavy or bulky they are or how short the trip. Then one is prepared for that one time of hundreds of trips when baggage goes astray; it was lucky we had followed our own advice.

Our immediate impression of Istanbul and Turkey was that we were definitely out of the Orient and back in an European — an Eastern European — environment. And it was rather cold and drizzly in contast to the heat we had experienced for the past six weeks. Next we noticed the incessant sound of the honking of car horns. In Turkey, as we were also find later in Egypt, horn blowing is almost a second language and the sound of horn blowing in both countries is constant and relentless. But perhaps the most haunting and memorable impression was that of the sound of the muezzin summoning Muslims to prayer five times a day. The first night we were awakened at dawn by the call to prayer coming over nearby loudspeakers, and in a short time grew quite accustomed to the intriguing sounds which signify such an important part of Muslim life.

Our first concert in Turkey was for the Filarmoni Society of Istanbul. Afterwards we had a couple of days to visit the Mosques and Topkapi Palace with its fabled jewels before going on to Ankara for the next concert. The Mosques are huge domed buildings and next to each is a varying number of minarets depending upon the importance of the mosque. Inside they may be ornate or plain, and the floors are covered by layers of oriental rugs. One must remove shoes upon entering a mosque and we were most grateful for the layers of rugs, for Istanbul during the second week of April was still cool and, in fact, there was still snow in places when we flew over central Turkey enroute to Istanbul.

Another diplomatic concert brought us to Ankara, the capitol of Turkey where the U.S. Embassy is located. Ankara is situated, more-or-less, in the center of the country in an arid area with few trees and little vegetation. It is surrounded by hills covered with houses that literally "grow" overnight. In a modern day application of squatters' rights and aided by Turkish laws, homeless people with the help of friends begin in the dead of night to erect a house on a free space on these hills, working feverishly until the roof is completed. By Turkish law once a roof is up, the house cannot be taken down even if the land belongs to someone else — which it usually does — and thus another family has, literally a roof over its head.

While in Ankara, we visited the Conservatory and heard a tape recording of the first clarinet concerto composed by a Turkish composer beautifully performed by Aybut Dogansay, Director of the Ankara Conservatory. He later treated us to lunch and discussed some of the problems of music making in Turkey. We learned from this that one of the Conservatory's difficulties is lack of music. For example, their library has no copies of the Bartók *Contrasts,* Stravinsky *l'Historie du Soldat Suite,* Bruch *Pieces,* Op. 83 or other staples

of the clarinet repertoire which we take for granted but which are very difficult to procure there and terribly expensive. While deciding to help them obtain some of these and other important clarinet works, I realized again how fortunate we are to live in America — it is truly a land of plenty and it seems more important today than ever before that we share our good fortune with other countries in the world.

Some people, my husband for one, are of the opinion that no trip to Turkey is complete without buying at least one Turkish rug, so following the advice of Embassy personnel we went to Sark's Carpets in Ankara (unnervingly pronounced Shark's!) where the amazingly low prices encouraged us to purchase a couple of lovely rugs for our home. On to Izmir, the third largest city of Turkey and a lovely Mediterranean resort on the west coast where we presented a concert at the art center. The day following we were driven to the ancient ruins of Ephesus (now Efes), a remarkable city of some 225,000 and an important seaport in its heyday under the Romans. It is still incredible to view today with the imposing ruins of hundreds of white marble buildings, several miles of marble roads winding downhill through the city toward the sea and two amphitheatres with wonderful acoustics, the larger of which could hold 56,000 people. Like the Opera House of Sydney, the temples of Bangkok and the monuments of ancient Egypt, Ephesus was one of the major experiences of the trip and we all agreed it was one of several places we would have to revisit at a future time.

The last concerts of the tour were in Egypt at the American University in Cairo, the Ambassador's residence also in

The Verdehr Trio at the Pyramids outside Cairo.

Cairo, and in Alexandria on the northern coast of Egypt at the Mediterranean Sea. After the concert at the American University we talked with several delightful students from the Cairo Conservatory who spoke excellent English. As in Turkey, securing music in Egypt is a huge problem and again we promised to see what could be done to have some music, particularly ensemble music, sent to them.

To me, Egypt was a paradox — in some ways the most fascinating and wonderful place we had yet seen but at the same time perhaps the most unnerving country that we visited. While the splendors of ancient Egypt remind one of an incredible civilization several thousand years ago, one feels that present-day Egypt is in an uphill battle trying to come to grips with the twentieth century. As one of our diplomats explained, it must be remembered that Egypt is a relatively new country, in a sense, like the United States was in the 18th century, and is still getting on its feet as a free republic. That explained a great deal. As we journeyed by train to Alexandria and later on the Nile by boat we saw scene after scene right out of Biblical times. The laborers in the fields were working the land as they have for thousands of years using primitive implements and trudging behind bullocks as they plowed the fields. The women, often dressed in long black dresses, were washing clothes and dishes in the Nile or in its canals and walked to and from the river carrying huge water jugs balanced on their heads. Along the roads donkeys and camels were everywhere, even in the city of Cairo, carrying heavy loads or pulling brightly colored wagons of produce and were being driven by men in the long flowing Kaftans.

It must be said there are certain discomforts one must weather when visiting Egypt. But there are compensations. Nothing could have prepared us for the overwhelming experience of the wonders of ancient Egypt — the pyramids (which we first viewed just above an Avis Rent-A-Car sign), the temples along the Nile and the tombs in the Valley of the Kings and Queens. After our last concert, Walter and I took a five-day trip down the Nile living on a beautiful river boat just as portrayed in the movie *Murder on the Nile;* there are few experiences I can recommend more than this trip. We flew south from Cairo to Luxor, half way down Egypt (actually, in Egyptian parlance, up — since the Nile flows north into the Mediterranean, the Northern part of Egypt in which

Ida Gotkovsky, ELV and Walter Verdehr at her home outside Paris.

Cairo is situated is called Lower Egypt and the southern part Upper Egypt). We began the boat trip in Luxor first viewing, in a group of fifteen under the tutelage of an excellent guide who travelled with us on the boat, the Temples of Luxor and Karnak. Karnak is a spectacular achievement of ancient Egypt. The ruins cover an area larger than the combined space of St. Peters in Rome, Il Duomo Cathedral in Milan and Westminster Abbey. As one stands inside the temple with its immense pillars looming high overhead, one experiences a feeling similar to standing in the midst of a forest of towering redwoods. But here there is more than size and natural beauty. The hundreds of hieroglyphics and carved figures in the walls and columns, the meaning behind the temple itself and of the ceremonies which took place here all combine to create an aura of mystery and awe which only such creations from the past can evoke. Later, while in the Valley of the Kings and Queens, we visited King Tut's Tomb and other larger, more impressive ones and again marvelled at the walls, ceilings and passageways covered with hieroglyphics and paintings, many of which still retain vivid colors after the passage of thousands of years. It was an exceptional experience which ended at the Aswan Dam. There the temperatures were well above 100 degrees F., and the wind blowing in from the desert felt like hot air coming from a huge oven out in the sands. One could only imagine with horror how hot it would be in August!

After Egypt our concertizing finished, we spent a few days in Greece and then flew to France where we spent several weeks in a small village outside Paris. There we lived near composer Ida Gotkovsky and came to know her and her family quite well. Madame Gotkovsky, Professor of Composition at the Paris Conservatoire and one of France's most outstanding and prolific composers, has written two excellent clarinet concertos and is now writing a work for our trio. The latest concerto, *Concerto Lyrique,* has just recently become available from Theodore Presser in piano reduction and I feel is one of the most exciting and accessible new works for clarinet to appear in the past few years.

However fascinating it is to travel and see new parts of the world, returning to the United States is always special. There is simply no other country like one's home country and one appreciates it all the more when returning after a long absence. The privilege of seeing and experiencing so much this year made us more knowledgeable and informed people and the amount of playing we did under so many different circumstances made us better performers individually and collectively as a group. We also came to realize that being both a university professor and a performing musician is a wonderful and eminently practical combination. As a performer one has the chance to see some of the world while concertizing and as an university professor in a music department where performance is rightfully considered important and necessary, one has the opportunity, particularly during a sabbatical leave, of concertizing and then of passing on what one has learned to one's students. Perhaps our many wonderful experiences on this trip may give our students and others some added incentive to practice and aim toward the day when they too will go around the world with their own Verdehr Trio.

Works Performed By The Verdehr Trio On World Tour — 1981-1982

TRIO

Leslie Bassett ..... *Trio* (Composed for Verdehr Trio)
Béla Bartók ..... *Contrasts*
Ludwig van Beethoven ..... *Trio*, Op. 38
Max Bruch ..... *Three Pieces*, Op. 83
Don Freund ..... *Triomusic* (1980) (Composed for Verdehr Trio)
Haydn-Einfeldt ..... *Trio* in B-flat Major, Hob. IV (Composed for Verdehr Trio)
Haydn-Einfeldt ..... *Trio* in E-flat Major, Hob. IV (Composed for Verdehr Trio)
Charles Hoag ..... *Inventions on the Summer Solstice* (Composed for Verdehr Trio)
Karel Husa ..... *Sonata a Tre* (1982) (Composed for Verdehr Trio)
Jere Hutcheson ..... *In a Dream* (Composed for Verdehr Trio)
Felix Mendelssohn ..... *Concertpiece*, No. 1, Op. 113
Felix Mendelssohn ..... *Concertpiece*, No. 2, Op. 114
Darius Milhaud ..... *Suite*
James Niblock ..... *Trio* (Composed for Verdehr Trio)
Camille Saint-Saëns ..... *Tarantella*, Op. 6
Igor Stravinsky ..... *Suite* from *l'Histoire du Soldat*

DUO

Johannes Brahms ... *Sonata*, Op. 120, No. 2 for Clarinet and Piano
Ludwig van Beethoven .... *Sonata* in G Major for Violin and Piano
T. C. David ..... *Duo* for Violin and Clarinet (Composed for Verdehr Trio)
Ferdinand David ..... *Six Pieces* for Violin and Piano
B. Martinu ..... *Sonatina* for Clarinet and Piano
B. Smetana ..... *Two Pieces* for Violin and Piano

SOLO

Leslie Bassett ..... *Soliloquies* for Solo Clarinet
Yvonne Desportes ..... *La Naissance d'un Papillon* for Solo Clarinet
Ronald Caravan ..... *Polychromatic Diversions* for Solo Clarinet

The Bassett received its World Premiere at University of Notre Dame in October, 1981.

The Freund received its World Premiere in Vienna, Austria, in November, 1981.

The Husa received its Premiere in Hong Kong in March, 1982.

Stanley Drucker and what he calls the new World-Class Leblanc.

"This new clarinet — this L-300 — is going to be owned by a lot of people who play professionally, because it's worth trying, and when they try it, they'll find that it was designed on a very high level." Stanley Drucker, 1982 Grammy nominee, continues, "It's well built, it looks good, and it sounds the way *all* clarinets should sound. It's a World-Class instrument — worthy of being on any stage anywhere in the world. Absolutely first-rate."

For details on the new Leblanc L-300 — Bb and A — call (800) 558-9421, toll-free. Or write to Leblanc, 7019 Thirtieth Avenue, Kenosha, WI 53141.

LEBLANC

Concert review

The Verdehr Trio
Purcell Room, London England
November 30, 1982

Walter Verdehr (violin)
Elsa Ludewig-Verdehr (clarinet)
Gary Kirkpatrick (piano)

By Paul Harvey

The repertoire for clarinet, violin and piano has been rather limited until now, compared with that for clarinet, piano and viola or cello. During the ten years they have played together, the Verdehr Trio have commissioned thirteen works, five of which were performed at their Purcell Room concert.

Leslie Bassett's *Trio* made a forceful and extremely energetic opening, one being impressed from the start by the precision of ensemble and the technical control of the players. This was of such an unusually high standard that after a while I found myself taking it for granted, and concentrating on what the composers had to say, which is, after all, what should, but so rarely does, happen at concerts!

I particularly appreciated this listening freedom in the second work, Dieter Einfeldt's *Hommage a Haydn*. This is a free re-working (not a transcription) of a Haydn trio for violin, clarinet and bass. Additional original material, extended developments and a fully realized piano part make this a completely acceptable "classical" work for the combination, where none existed before. It is done with such taste and skill that I'm sure Haydn would have thoroughly approved. I hope more composers will turn to this type of undertaking in the future, as it is the answer to program balancing problems for many combinations which were neglected in the classical era, provided it is done as well as this.

The first half ended with Karel Husa's *Sonata a Tré*; each of the three movements giving predominance to one of the instruments, the vivid scoring which one has come to expect from this Czech-American composer being much in evidence.

The pianist was able to enjoy a longer interval, as the next work was a violin and clarinet duo by Thomas Christian David. The more purely contrapuntal interplay of the two instruments, without the percussive interjections of the piano which are so much a feature of the other works, made an interesting change of listening.

Trio Music, by Don Freund, ended the program. This is a "stream of consciousness" composition, which, I felt, carries the listener quite convincingly through a very wide range of moods and styles. In response to warm appreciation from the small but enthusiastic audience, the Trio gave as an encore, the *Overture* from Milhaud's *Suite.*

This was an extremely interesting and enterprising program, performed with virtuosity and musicianship of the very highest order.

Announcements

Procedures and regulations for borrowing material from the ICS Research Center

By Norman Heim, coordinator

1. A period of one month is normally the maximum time for materials to be borrowed. A prompt return is expected so that all members have an equal opportunity.
2. No more than 15 items may be borrowed at one time by one person.
3. When music is returned to the Research Center, the package must be insured adequately, properly packaged in a padded Postal Service Mailer, and have a return card attached so that the borrower has some proof that the music was mailed.
4. Make checks payable to the University of Maryland. Payment for shipping and handling costs must accompany the request for materials according to the following schedule: 1-5 items $4.00; 6-10 items $5.00; 11-15 items $6.00.
5. Members taking materials on loan in person must pay a $2.00 handling fee.
6. Borrowers are asked to identify their affiliation with the Society, their school, or other institution when making a request for music.
7. Borrowers from foreign countries must pay double the amount listed in No. 4 for a specified number of items. If the cost is still not covered, the borrowers are expected to pay the difference so that the operations are not in deficit.
8. Kindly address mail regarding use of the ICS Research Center as follows:

   For requesting and returning music:

   ICS Research Center
   Special Collections in Music
   Hornbake Library
   University of Maryland
   College Park, Maryland 20742

   Correspondence regarding ICS research and professional matters:

   Dr. Norman Heim
   Music Department
   University of Maryland
   College Park, Maryland 20742

ICS Research Center update

By Norman Heim, coordinator

The ICS Research Center receives rather constantly music from publishers, and we appreciate their support. Periodically we also receive music from individuals, either as the composer, or as an interested person. Recently the Library received the following music:

Quartet for Three B-flat Clarinets, and Bass Clarinet, and *Trio* for Two Clarinets and Bassoon by G. Dawning. Persons interested in buying copies of the music may write directly to the composer: 20 Reserve St., Denistone, New South Wales 2114, Australia.

Prelude, Meditation and Finale for Clarinet and Chamber orchestra, with piano reduction, by Kenneth Lafave. Orchestra parts, solo part, and piano reduction are all available from the composer: 3437 E. Elida, Tucson, Arizona 85716.

Catalog of the International Clarinet Society Research Center

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- separate indexes for number of players, instrumentation, and use of clarinets
- 220 pages; 8½" x 11"

The price of $12.00 includes postage and handling within the USA. The price of non-USA residents is $14.00. Return this order and a check or purchase order payable to the University of Maryland to:

ICS Research Center
Special Collections in Music
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University of Maryland
College Park, Maryland 20742

Please allow four-to-six weeks for delivery.

University of Illinois 1983 Clarinet Choir Festival announced

On April 15, 16 and 17, 1983, the Thirteenth Annual Clarinet Choir Festival will be held in the Harding Band Building on the campus of the University of Illinois. This event is sponsored by the University of Illinois Bands, Dr. Harry Begian, Director. The founder and director of the festival is Harvey Hermann, Woodwind Assistant to the Director.

On Saturday, April 16, at 2:00 p.m., the Camerata Woodwind Quintet from Western Illinois University will present a guest recital. Performances of the individual clarinet choirs will be held on Saturday evening at 8:00 p.m. and Sunday afternoon at 2:00 p.m. and should be limited to thirty minutes total time on stage (25 minutes of actual music). The choirs will present a mass choir performance at the Sunday concert to close out the weekend's festivities. Rehearsals for the mass choir will be Friday evening and Saturday and Sunday mornings.

Lodging will be provided during your stay on our campus. You will be responsible for all other expenses to and from Champaign-Urbana. No transportation and meal funds are available. You should plan to arrive at the Harding Band Building on Friday no later than 4:00 p.m.

You are hereby cordially invited to participate in the Thirteenth Annual Clarinet Choir Festival.

Mastercourses to be presented at Berne Conservatory

Professor Jost Michaels will conduct mastercourses at the Berne Conservatory, Berne, Switzerland, August 8th to 27th, 1983.

Subject matter will be *Chamber Music with Clarinet* with emphasis on the music after Brahms, and *Chamber Music for wind instruments in large ensembles.*

For information and brochures, write:

Meisterkurse des Berner Konservatoriums
Kramgasse 36
CH-3011 Bern, Switzerland

Applications will be received through May 15th, 1983.

Letters

Dear Editor:

I wonder whether anyone can shed any light on the mystery of the Szalowski Sonatina?

This Sonatina for clarinet and piano by the Polish imigré composer, Antoni Szalowski, is believed to have been composed in Paris in 1936.

It was published in 1948 in an edition by Simeon Bellison (Omega, New York) and in this version it was welcomed and performed by many distinguished players on both sides of the Atlantic, including Jack Brymer, Stanley Drucker and the late Reginald Kell.

In spite of its success, it is now in danger of disappearing altogether. It has been out of print in the United Kingdom and Europe for some years and is now reported to be unobtainable in the United States as well.

I am preparing an article on the background and performing history of this work and would be glad to hear from anyone who can fill in any of the gaps in the story, or knows of the whereabouts of the original manuscript or the nature of the editorial changes made by Simeon Bellison for the first edition.

Yours faithfully,
Mrs. Evelyn Wilcock
22 Luttrell Avenue
London SW15 6PF
England

(An inquiry concerning the Szalowski Sonatina *to Omega Music Co. in New York has thus far gone unanswered. Ed.)*

Dear Jim,

May I add a piece of significant information to Bob Wilber's interesting article on Sidney Bechet in the 1982 Fall issue of *The Clarinet*? According to Kenneth Radnofsky (see "Portraits of Improvisation" in *Winds Quarterly,* Vol. I, Fall 1980) Stravinsky based his *Three Pieces* of 1919 on a solo played by Bechet whom he heard in 1918 at London and Lausanne.

Sincerely,
Pamela Weston,
1, Rockland Road,
London,
SW15 2LN,
England.

Concours de Clarinette, 1982

By Harry R. Gee

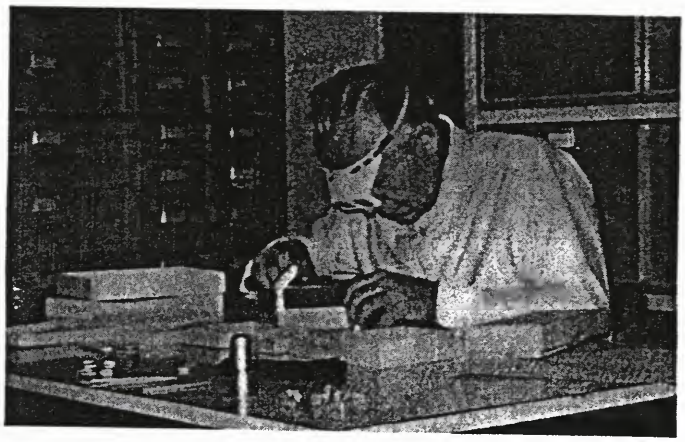
On June 17, 1982, at 2:00 p.m., the annual *Concours de Clarinette* was held at the Conservatoire National Supérieur de Musique. Nine students, six in their second year and three in their third year, from the class of Guy Deplus, competed in the compulsory examination for first prize honors. The *oeuvres imposées* (required solos) were *Bavardage* by Pierre-Petit and *Sonata,* Opus 120, no. 1, by Brahms (second and fourth movements). (The 1982 commissioned solo will be discussed later.) The two-page program gave each student's age; they ranged from 16 years and 6 months to 23 years and 4 months. It also mentioned the three students who had performed the previous year, one winning a second prize.

The annual *Concours de Clarinette* always draws an overflow crowd and the 200 seats in the recital hall cannot accommodate the audience. Consequently, the *concours* was delayed fifteen minutes while ushers placed extra chairs in the aisles. Among the many clarinet students, teachers, and enthusiasts, officials from leading firms always attend to hear their products in performance. Instrument companies were represented by Jean Selmer and Richard Scotto (Buffet-Crampon) and the reed and mouthpiece companies by Robert Vandoren and Albert Glotin. The Glotin factory is located in the small town of Ezanville, fifteen km. north of Paris. I had the pleasure of visiting the factory one day and hand-selecting a supply of reeds. Besides reeds of all types, Albert Glotin makes all the pads for the Selmer and Buffet clarinets and saxophones.

The New French Sound

Professor Deplus' students all performed well and played with a round, thick tone. This, of course, is a decidedly different tone quality than formerly heard with Ulysse Délecluse's classes from 1948 to 1978. Deplus' students use, for the most part, the Vandoren B-45 mouthpiece with a hard reed, and it was interesting to notice that a few of them performed with American plastic ligatures (by Luyben and Rovner). I personally feel that the American-designed mouthpieces give superior darkness of tone, depth of sound, and necessary agility. Perhaps the ideal tonal concept for the French would be somewhere between the round quality of Guy Deplus and the clarity (without the vibrato) of Jacques Lancelot.

The latter artist is known and respected through his many solo appearances and recordings. Unfortunately his *Grand Prix du Disque* recording of the *Concerto* by Jean Françaix is now out of print. Lancelot is Professor of Clarinet at the second Conservatoire Supérieur which has been established in France's second largest city of Lyon. Beginning a few years ago with piano and strings, the school added the clarinet to its curriculum in 1980. The purpose of this new higher conservatory is to train fine teachers for regional and municipal conservatories. Instrumental students at this school are required to study piano, and the all-important solfège course is an admission requirement.



Albert Glotin making final hand adjustments on a reed to be used as a model.

At Glotin's reed factory, north of Paris, a supervisor checks reed proportions during production. All of the machines were designed by Mr. Glotin.

Grading and Results for Prizes

In the small balcony, a jury of seven judges (six clarinetists and the composer of this year's solo) voted on the performers. It might be interesting for Americans to know how the French point system is used. The grading at all of the national conservatories is: 16-20 points, *Trés bien* (very good); 14-15, *bien* (good); and 10 or below, *sans recommendation* (not passing). A student must have an average of at least 16 points to win a first prize.

After the second intermission, the *Président du jury* announced the results of the competition. The unanimous first prize was awarded to Paul Meyer, the youngest student (16½ years of age). I was not surprised, because this young artist showed a mastery of technique and expression far beyond his years. Born in Mulhouse in the province of Alsace in 1965, he has already won the title of *lauréat français finaliste* in an exhausting competition against pianists and other instrumentalists. The contest, organized by *Télévision Française,* Channel 1, selected Paul Meyer for participation in a final international competition held this year in Manchester, England. This summer, he is participating in an orchestra of young musicians from various European countries.

Two other second-year students, nineteen years of age, won first prizes: Jean-Pascal Post and Alain Acabo. Three students were awarded second prizes: Francois-Etienne Slusnis, 17; Patrick André, 22; and Marie-Dominique Jacques, 23 years of age. Although the *concours* was of long duration (not ending until 6:45 p.m.), it was interesting for this writer to be able to observe, first hand, Guy Deplus' clarinet class.

1982 Solo de Concours

Published by Alphonse Leduc, *Bavardage* is seven and a half minutes long. The composer-music critic Pierre-Petit was born in 1922; he studied with Nadia Boulanger, Noël-Gallon, and Henri Busser. In 1946, he won the *Grand Prix de Rome* honor for composition. A well-written and conservative clarinet solo, it opens with a cadenza occupying the entire first page. This long section for clarinet alone begins with a slow dialogue, punctuated by arpeggios, and ends with three and one-half lines of tremolos. A second section consists of a slow melody divided by a second cadenza which calls for much agility including large skips at the end. Pages four and five contain the third section of the solo. This part is marked "Presque sans nuances, regulier et rapide," and is in a 12/16 meter (eighth note = 160). The section is divided by a 15-measure return of the slow section and a third cadenza. The last four measures of the solo end with a trill on low G and a glissando, marked "Salut, Gershwin!" to c^3. One of the most surprising things about this solo is the extremely easy piano accompaniment. Twentieth-century clarinet music and conservatory solos are usually *bien chargé* and difficult. This solo may set a record for having the easiest (almost one-handed) accompaniment.

(Just before press time Jerry Pierce provided us with an errata to the clarinet part of the Pierre-Petit Bavardage *sent to him by Guy Deplus, Professor of Clarinet at the Paris Conservatoire. Ed.)*

The errata to the clarinet part is as follows: On the first page, fourth stave, third beat, the high E should have an accent mark; sixth stave, fifth beat, the seven sixteenth notes should be slurred; eighth stave, second beat and eleventh beat, tremolos should have slur marks. To facilitate the page turn, the first two beats of the second page need to be played before the turn is made. On the second page, second beat, the high C-flat is a C-natural; third stave, trill in sixth bar should continue through the seventh bar (with grace notes) and the eighth and ninth bars should then be played the same as the sixth and seventh bars only one octave higher (as notated) and with grace notes B and C at the end of the trill; on the fourth stave, the slur should start on the throat E in the last two groups of six notes and continue for nine notes ending on the clarion A, a new slur contains the last three notes of that stave; seventh stave, final C-natural eighth note in the first measure should be trilled; there is a break between the playing of the eighth and ninth stave; on the ninth stave, the articulation of the second measure is correct and the first measure should have exactly the same articulation. On page three the Largo is played with the eighth note at around 100; second stave, bar two, the grace notes are A-flat and F-sharp and the bar is played without accelerando; stave six, second beat of the first bar should be slurred. On page four a crescendo starts on the last three notes of stave three and continues to *mf* at the start of bar two on stave four; a decrescendo starts on the last two notes of the second bar of stave four and continues to the end of the third bar. On page five after the hold on stave three the eighth note should again equal about 100. The final 12/16 is *attacca* with the sixteenth note F-natural seven bars from the end of the piece really being an eighth note; and, finally, on the last stave, first bar, the tenth note is a C-natural and not a C-flat.

Tom Foolery

By Tom Ridenour

Well, usually the trill is played by moving the *finger* rapidly.

Beethoven and the basset horn

By Graham Melville-Mason, University of Edinburgh

(This article, the second in a short series, is based on a paper read to the Twelfth Annual Music Research Conference, held at Exeter University — December 15-18, 1978. Ed.)

In the last article, I discussed the rôle of the basset horn in Middle Europe between 1770 and 1830 — the heyday of this somewhat Cinderella-like member of the clarinet family, when it was very much on a par with the developing clarinet proper and treated so by the foremost players and travelling virtuosi of both instruments. Then, in briefly surveying the type of music in which this instrument was scored and the composers who wrote for it, I suggested that the significance of the availability of players was important and that the considerable interest of Mozart — the only one of the established great masters who used it both substantially and characteristically — was undoubtedly influenced by his friendship with the two Stadler brothers, Anton and Johann, as well as their mutual Masonic associations. Theodore Lotz, who died in Vienna in 1792, was also a member of their "Crowned Hope" Lodge in Vienna and was probably the third player on occasions in those works where Mozart uses a trio of basset horns, notably the *Notturni* (K.436-9a and 549) and the *Adagios* (K.440a-440d). Equally, the visit of David and Springer to Vienna in 1785 in strained means could have resulted in them being heard in some of these works at the "Crowned Hope," "Three Eagles" or "Palmtree" Lodges. Lotz has additional significance as an instrument maker who carried out important improvements to the basset horn in the early 1780s and first worked on Anton Stadler's "Basset Clarinets" in 1786. He was in the Esterházy orchestra in Vienna but is not so recorded at Esterháza. Raymund Griesbacher, who also played the baryton and bassoon, was in the Esterházy band from 1776 to 1778, but there is no known example of Haydn using the basset horn, even though he had some peripheral interest in the Masonic Lodge in Vienna. There is one recorded example of his brother, Michael, writing for the instrument, in a *Divertimento in C* for two basset horns, two horns and bassoon, and Weber scores for a pair of the instruments in one number only (No. 14 — the terzetto: "Empfanget hier der Vaters Segen") in his early opera *Peter Schmoll,* written in 1801-2.

Beethoven also scored the instrument once only, curiously also a number 14, in his Ballet Music to *Die Geschöpfe des Prometheus* (Op. 43) and, again, written in 1801-2. The one hundred and thirty-one bars of this number are scored for oboe and basset horn in soloistic rôles with an accompaniment of two bassoons, two horns and strings. Ten bars of introductory orchestral *Andante* link, by means of a quasi-cadenza on the basset horn, to thirty-seven bars of *Adagio* and seventy-five bars of *Allegretto* in which the oboe and basset horn share the soloistic rôle, principally in imitation, with the basset horn occasionally acting as a more elaborate accompaniment to the oboe over the simpler orchestra support. The remaining nine bars are taken up in a short orchestral introductory *Allegro* to the main *Allegretto.* There is a recently published arrangement of this for oboe, basset horn and piano which is in the Amadeus Edition (No. BP 2037). The original scoring can be heard in a recording of the complete ballet music, with the Berlin Symphony Orchestra conducted by Hans-Hubert Schönzeler, on Turnabout: TV 343715.

Why Beethoven should have used the basset horn in this solitary place remains a mystery. Obviously there was a player available in the orchestra at the theatre but it had been thought not to be one of the noted principal players of the instrument in Vienna at the time. Beethoven would have known of the Stadler brothers but they were committed principally to the Imperial Court, although with a degree of freedom as travelling virtuosi. With their reputation (and the Mozart repertoire specifically for them) it seems certain that, had Beethoven been in any close contact with them, clarinet or basset horn works would have been forthcoming, since Anton remained mainly in Vienna until his death from consumption in 1812 and Johann until 1804 (when he died of typhus) but they were less active publicly after Mozart's death. Theodore Lotz can be ruled out, since he died in 1792, and the one basset horn playing son of Anton Stadler, Antonius who became principal basset horn at the Theatre an der Wien, was only eleven years old at the time of the composition of the *Prometheus* ballet music. Griesbacher was also active but, like the Stadlers, mainly in court employment.

As it is, Beethoven's few compositions using the clarinet in a solo rôle involve three other players, only one of whom is recorded as a basset horn player. Josef Bähr was the man who was introduced to Beethoven by the Liechtenstein family, in whose employ he was as principal clarinetist from 1797. He advised Beethoven on clarinet writing and was the object of the parts in the *Septet* (Op. 20) first performed on 2 April 1800, the *Trio* (Op. 11) for clarinet, 'cello and piano, and playing the *Quintet* (Op. 16) for piano and wind instruments with the composer in 1797 (with Triebensee, oboe, Matouschek, bassoon, and Nickl, horn — Triebensee was also in the Liechtenstein employ and is remembered as a composer and arranger of wind music.) The theme used for variation in the last movement of the *Trio* was a favorite of Bähr's, from Joseph Weigl's opera *L'Amour Marino,* and suggested by him to Beethoven, the composer later regretting that he had agreed to so lightweight a subject for his finale to the work.

Not until after Bähr's death in 1819 did Beethoven turn to another player, Joseph Friedlowsky, who came to Vienna from Prague to join the Theatre an der Wien in 1802. For him Spohr, as leader of that orchestra, wrote his Op. 32 *Octet* clarinet part in 1814. Friedlowsky did play the basset horn and could just conceivably have been the player of the *Prometheus* part. He certainly became Beethoven's clarinet consultant, as several letters between them show, until the composer's death.

The third clarinetist was Count Ferdinand Troyer, who was a fine player but would certainly not have been found in a theatre orchestra position. However, the identity of that first player of the basset horn part in *Die Geschöpfe des Prometheus* is known now to have been Johann Stadler after all. In the diaries of Joseph Carl Rosenbaum for the years 1770-1829 are recorded some details of the first rehearsals and performances.[1] Rosenbaum was an accountant to the Esterházy family and seems to have made an almost daily practice of attending musical events in Vienna. He records that on 27 March 1801 the dress rehearsals took place in the Kärntnerthortheatre. The first performance had been postponed from 20 to 28 March, due to Beethoven being ill. The

orchestra was that of the Imperial Court and not, as had been supposed, that of the Theatre. The *Hof- und Staats-Schematismus* for 1801 records that Johann Stadler was first clarinet of the Court Orchestra and this performance took place some three years before his death (on 2 May 1804).

It is interesting that, whereas Mozart was attracted to the *chalumeau* register of the clarinet, as well as the basset horn as an instrument in itself, both Haydn and Beethoven did not favor the lower register of the clarinet in their writings for the instrument. H. C. Robbins Landon makes interesting comment upon this in relation to the *Prometheus* score in his great Haydn study.[2]

— And there endeth Beethoven's relationship with the basset horn. Well, almost! — for later in his life he is to be found associating with the instrument once more and Count Troyer and flits marginally upon that circumstance.

Troyer was a clarinet pupil of Friedlowsky, introduced to the clarinetist by his master, the Archduke Rudolph. As is well known, of Beethoven's three principal benefactors, Rudolph was the most famous and the favorite of the composer's two established composition pupils. In addition, he remained a close and loyal friend of Beethoven for the composer's life, even when Beethoven was being at his most difficult. Their friendship was of long standing, seeming to commence with piano lessons in 1803 or 1804 when Rudolph was 15 or 16 years old and Beethoven appears to have had a genuine affection for the Archduke.

Rudolph was the youngest son of the Emperor Leopold II and half-brother of the then reigning Emperor Francis I. Although he was born in Florence, he came to Vienna in 1790 and by 1803 the ruling house had established him with his own court entourage. In 1814 this consisted of the two Counts von Troyer, Baron von Schweiger and Joseph Edler von Baumeister. The last named was a highly cultured man who had been Rudolph's tutor and later became his librarian. His first music teacher was the family one, Anton Tayber (or Teyber). Documented stories record Beethoven's impatience with the court etiquette in his frequent visits to the Archduke to the extent of his brushing past flunkies and secretaries to burst in on Rudolph at all hours. No remonstrance by officials suppressed Beethoven; Rudolph is recorded as having explained the import and singular character of Beethoven to his staff and to have given instructions that the composer was to be admitted to his presence at any time the composer chose.

Certainly Rudolph was, like his uncle the Elector Maximilian, a person of considerable musical taste and talent, as well as destined for the church. Portraits show him with the intellectual features of the Habsburg family (he was Rudolph Johann Joseph Rainer von Habsburg-Lothringen) with their more characteristic harder features softened to lines of an even more handsome quality.

He was the recipient of the dedication of many works by Beethoven, including the *Trio in B-flat,* the *"Hammerklavier" Sonata* and the *Missa Solemnis,* as well as smaller specially requested items such as military (cavalry) marches (some of these being also written for his elder brother, Archduke Anton). For him also was the not too difficult piano part of the *Triple Concerto.* Rudolph repaid these compliments in his own creative way, most notably in 1818 when Beethoven gave Rudolph a four-bar theme (it is "O Hoffnung", Wo0 200) as a compositional exercise. The Archduke set about writing forty variations on it and dedicated the whole to Beethoven. In January 1819 he wrote to Rudolph referring to " . . . the masterly Variations of my highly honoured and exalted pupil, the favourite of the Muses . . ." (Rudolph was made Cardinal-Archbishop in 1818) and, in October of that year, asked Steiner to publish them. (Artaria and another publisher had asked for them.)

Rudolph composed throughout his life and his works include a published *Clarinet Sonata* (Op. 2), a *Trio* for clarinet, 'cello and piano of which the final set of variations is on a theme from the *Octet* (Op. 12) by another blue-blooded composer, Prince Louis Ferdinand of Prussia, a set of *Variations on a Theme by Rossini* (which is corrected by Beethoven on the manuscript) and several other works including the clarinet, undoubtedly written for Count Troyer.

Rudolph's ecclesiastical elevation to the Archbishopric of Olmutz (now in Moravia) came in 1818, the insignia arriving from Rome on 28 September 1819 and his enthronement was arranged for 9 March 1820. Beethoven was overjoyed at his pupil's appointment and promised a Mass for the installation. This grew to be the *Missa Solemnis* and was not completed until 1822 and finally given to Rudolph by Beethoven on 19 March 1823.

Rudolph now spent much time at the Bishop's Palace which is at Kroměříž (formerly Kremsir) and Beethoven was writing constantly to know whether he would be back in Vienna soon or whether Rudolph's corrected composition lessons should be sent to Kroměříž. Among Rudolph's other posts was the protectorship of the *Gesellschaft der Musikfreunde*

in Vienna and he left his music library to that body. However, some of his music remained at the Palace in Kroměříž and is there to this day (although also catalogued in the Moravian State Archives in Brno).

Among these manuscripts is a set of variations on the Bohemian folk song Já mám koně ("My horses" — or, literally, "I've got horses") for basset horn and piano. These variations also are altered considerably by the master's correcting pencil with much of the resulting harmony and variation treatment coming from Beethoven's suggestions and corrections. Paul Nettl, in the *Zeitschrift für Musikwissenschaft* of 1921, noted this work at Kroměříž as being for violin and piano and that Beethoven had made corrections to it. However, I could find no indication anywhere of the solo instrument being other than the basset horn. Karl Vetterl (of Brno), in the same journal five years later, lists the Archduke's compositions that were held still at Kroměříž and he rightly identifies these variations.

During the period of working at the Moravian State Archives in Brno (as part of a Winston Churchill Travelling Fellowship in 1976), I was able to travel to Kroměříž and to examine the autograph and sketches, which exist in five folios in the library of the Bishop's Palace. It had been suggested by Vetterl that these *Variations* date from 1823 and are those referred to in three letters of Beethoven at the time. Examination of Beethoven's letters of that year reveal three with references to compositional exercises out of a considerable volume of correspondence between the composer and the Archbishop. One, of 1 July, specifically mentions some variations — ". . . charming but needing more study . . ." says Beethoven on his part and follows with some advice on composing at the piano. No mention of the basset horn is made and these variations might easily be another of several sets written by Rudolph at this time. Similarly a letter which refers to a work and to horses has no relevance, since this was written by Beethoven to Rudolph from Baden in August 1810 when Rudolph was in Vienna and concerns the *Military Marches* (already mentioned) involving the cavalry, when Beethoven says: "I see that Your Imperial Highness wants to have the effect of my music tried on horses as well. All right. But I must see whether the riders will thereby be enabled to make a few skillful somersaults — Well, well, I cannot help laughing at the idea of Your Imperial Highness thinking of me on this occasion as well."

Beethoven's humor often creeps through in his friendship with Rudolph and, in a curious way, it crops up in the Archbishop's *Variations* for the basset horn which may suggest a later date than 1823. From all the other works that he wrote for the clarinet, one might expect these *Variations on Já mám koně* also to be for Ferdinand Troyer. However, there is no evidence that Troyer ever played the basset horn, although, as a Friedlowsky pupil, I would be very surprised if he was not familiar with the instrument. My only other reservation suggesting that Troyer may not have been the player in mind for these *Variations* might arise from an entry in an early catalogue in somewhat curious Czech, which refers to the leader of the band at Welhartitz (a village in Bohemia now called Velhartice) near Sušice. No player is mentioned but the word "Vodič" is used which is more appropriate to a leader of a pack of wolves so the Czech language usage might suggest that we may be dealing with a thumping peasant rather than a refined *Kapellmeister* in this case. However here, I believe, is a language problem which may repay further study for the watermark of the paper is *Welhartiz in Böhmen.* Additionally, with the development of the song theme from its Bohemian folk origin, this places the piece firmly after 1819, since Rudolph's earlier manuscript paper has the half-moon watermark of Viennese origin.

The theme of the song for variation treatment comes from the Bohemian town of Klatovy and was well-known in all Czech-speaking regions. It was included in Erben's famous collection of folk songs as late as 1886 and in Sládek's *Náš Poklad* (Our Treasure), the third edition of which was published in Prague by Urbánek in 1895. The words are by Z. Čech — three verses and a chorus, of which the latter is a refrain, hardly of earth-shattering poetic invention and imagery, roughly translating as:

I've got horses
Jet black horses
Don't you think they're fine?
I've got horses
Jet black horses
Yes Sir, these are mine!

The five folios consist of six items:

(1) A manuscript autograph and a rough draft of the accompaniment comprising the Introduction to the Theme (stated *Allegretto*) followed by seven variations with an additional variation between numbers seven and eight, also numbered "seven," and an incomplete eighth variation and coda. There are occasional gaps in the solo part where the score consists of accompaniment only and, in other places, the accompaniment is lacking. Some of the gaps have been filled in pencil. Apart from this, the composer's intentions are clear. Dynamic

markings have been inserted in faint pencil but not in the hand of either Rudolph or Beethoven.

(2) An autograph sketch of the Introduction, being some twenty bars written in pencil.

(3) Seven pages of autograph sketch, the Introduction and Theme written in ink with the remainder in pencil.

(4) A fair copy, possibly a final draft, of the whole work comprising eight pages of autograph score and one page of solo part. It is this page which is inscribed to the leader (of the band) at Welhartitz in Bohemia. Between the sixth and seventh variations the extra variation is inserted. The solo part of the last variation is broadly developed, ending with a *Tempo di Polacca.* The eighth variation tails off.

(5) A copy of the basset horn part in which the eighth variation contains a pencilled emendation signed 'J. Rudolf'.

(6) A single page of autograph of the basset horn part which is incomplete and rather unintelligible.

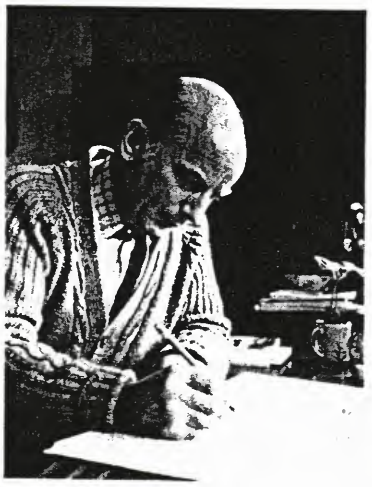
This is not the place to go into a bar-by-bar account of Beethoven's corrections and suggestions, since I have analyzed these elsewhere. They include matters such as transposition suggestions for the basset horn and replacement of simpler harmonies by, for example, the dominant ninth chord, as well as considerations of different approaches to varying the theme and improved balancing of the accompaniment. At one point Beethoven has one of his jokes with Rudolph and inserts a couple of bars (bars 40 and 41, which are formally repeated at bars 44 and 45) of his own, by way of contrast. This insertion has its origin in Beethoven's *Quartet* (Op. 135) (*Grosse Fuge*), which was written in 1825. Although Beethoven indulged in thematic gestation in his sketch books over long periods, this master-pupil "in-joke" may more truthfully indicate a date later than the proposed 1823 and so confirm that the *Variations* referred to for correction in the letters of that year were, indeed, another set — perhaps those on the theme of Rossini, although I have not examined that set for supporting evidence or dating.

For any who may be interested in hearing this work, it has been recorded by Heinrich Fink of Düsseldorf (on ORYX 1809) who has completed the missing final bars. The bulk of the work is in that final version corrected by Rudolph's composition teacher and life-long close friend, Ludwig van Beethoven.

FOOTNOTES

1. Radant, E. (ed); The Diaries of Joseph Carl Rosenbaum 1770-1829 in *Haydn Yearbook V* (1968).
2. Robbins Landon,H.C.: *Haydn, Chronicle and Works: The Late Years 1801-1809,* London, (1977).

About the writer . . .



Graham Melville-Mason was born in 1933, educated at Newport and Edinburgh University where he first read medicine, later turning to study music there and at Oxford. After a period of service in the Royal Navy, he recently retired from the Royal Naval Reserve with the rank of Captain. He returned to research and teaching at Edinburgh in 1960, establishing the Collection of Historic Musical Instruments there in 1968 following his receiving the Collection of the late Geoffrey Rendall from that famous clarinet scholar's widow. From 1960 he was also Music Consultant to the Edinburgh International Festival until 1980, on his joining the BBC in London as the head of contracting all serious music for radio. However, this position has allowed him to keep some of his academic contacts with Edinburgh and other universities, not least with the Open University where he has taught mature third-year students since 1974 on the course "The Development of Instruments and their Music."

Although initially a bassoon player, his interest in the basset horn was stimulated, while still a student, by Lyndesay Langwill. After several years of research on the early instrument, he turned his attention to the repertoire for the basset horn as a result of founding and conducting the Edinburgh Wind Ensemble. This expanded rapidly and in 1976, following a sabbatical year and the award of a Winston Churchill Travelling Fellowship, resulted in the material for a doctorial thesis on the music for the basset horn. Since then he has been working on a music bibliography for the instrument. The present series of articles arises from lectures given at music research conferences at various British Universities and from BBC broadcasts. He has been invited to organize the Basset Horn Section at the International Clarinet Society meeting in London in 1984.

Record rumbles

By Jim Sauers

In my last column, I mentioned recordings by Thea King, Janet Hilton, Georgina Dobrée and Anthony Pay. Also from the U.K., Mark Walton has recorded *Clarinet Carnival Volumes 1 and 2.* Vol. 1 was reviewed by David Lewis in Vol. 8, No. 3 of *The Clarinet.* He has also recorded the Brahms *Sonatas.* These recordings are on Chalumeau Records EBY 001, 002 and 003. In the same issue of *The Clarinet,* Lyle Barkhymer reviewed *The Victorian Clarinettist,* recorded by Colin Bradbury on ABM 29. For those of you who tried to obtain this record and could not, it has been released again by ASV on ASV ACM 2040. Bradbury has also recorded a companion record, *The Drawing Room Clarinettist,* to the same high standard on ASV ACM 2011.

Mike Bryant of Surrey, England has sent information about recent releases from Europe. Alan Hacker has recorded the Brahms *Clarinet Quintet* on Decca SXL 6998; Andrew Marriner, the Mozart *Quintet* for Classics for Pleasure on CPF 40377; Herbert Stahr, the Weber *Clarinet Quintet* and Spohr *Nonet* on Philips 6570 882; he also mentions a reissue of the Louis Cahuzac recording of the Nielsen *Clarinet Concerto* on the Danish label Danacord DAC 151.

Thea King has recorded the Crusell *Clarinet Concertos No. 1 and No. 3* on Hyperion A66055; this record is available from Records International, P.O. Box 1140, Goleta, California 93116-1140. Also, in their December catalog are two recordings by Maurice Gabai. These are Cybelia CY 648, which has the Jean Françaix *Clarinet Quintet* and the Milhaud *Suite;* Cybelia CY 650 has the Françaix *Clarinet Concerto* and his *Bassoon Concerto.* This is the only commercial recording I know of for the Françaix *Clarinet Concerto* since Jacques Lancelot's recording has not been available for some time. Also in the same catalog is listed the René Oswald recording on Jecklin 205 to be reviewed in the next issue, and recordings of two *Octets* by August Walter (1821-1896) and Anton Reicha, played by members of the Swiss Nonet, on Jecklin-Disco 566.

Mike also says that shortly to be released is another recording by Thea King — the Crusell *Concerto No. 2,* with Weber's *Concerto No. 2;* also to be released is Janet Hilton's recording of the Bliss *Quintet,* and his *Pastorale,* together with Vaughan-Williams' *Folksongs.*

One more reissue should be mentioned — this is on Pearl GEMM 217, titled *Isobel Braillie.* It includes Schubert's *Der Hirt auf dem Felsen* with Charles Draper, clarinet.

Chantry 007 has three numbers by Morris Pert — *The Book of Love* and *The Ultimate Decay,* together with one number for clarinet — *Fragmenti I,* with Georgina Dobrée, clarinet.

Crystal Records has three members of the Cleveland Orchestra playing Walter Watson's *Trio No. 1* (15:55 in length) with Theodore Johnson, clarinet on their S533.

In their November catalog, Records International listed the following records from abroad:

Opus 9111 0859 (Czechoslovakia), Miloslav Korinek, *Concerto for Clarinet and Chamber Orchestra,* Jozef Luptacik, clarinet, plus some other music.

Opus 9111 0585, Jan Cikker, *Slovak Suite* and *Reminiscences* — Suite for Five Wind Instruments and String Orchestra, with the Bratislava Wind Quintet.

Simax PS 1003 (Norway), John Fernstrom, *Quintet for Wind Instruments;* Antonio Bibalo, *Sonatina 1A, "Semplice" for Wind Quintet* and Carl Nielsen's *Woodwind Quintet,* played by the Norwegian Wind Quintet.

Philips 6507 019 (Norway), Conrad Baden, *Concertino for Clarinet and Strings; Intrada sinfonica,* with Bjorn Halvorsen, clarinet.

Camerata CMT-1024 (Japan), Conradin Kreutzer, *Trio in B-flat Major for Two Clarinets and Viola;* Jacques Jules Bouffil, *Trio for Three Clarinets;* Jiri Kratochvil, *Suite,* with Franz Klein, Yuji Murai and Hiroshi Uchiyama, clarinets.

Kiwi SLD-57/58 (New Zealand), a two-record set of music by Douglas Lilburn, with his *Sonatina for Clarinet and Piano* and his *Wind Quintet* with Walter Hamer, clarinet, and other New Zealand musicians.

From the United States, the Chamber Music Northwest organization has issued its first record, CMNW 001, with its Music Director, David Shifrin, playing clarinet in Mozart's *Trio in E-flat for Piano, Clarinet and Viola,* K. 498, and Schubert's *Der Hirt auf dem Felsen;* also on the record is Haydn's *Trio in G for Violin, Viola and Cello.* This record is available from Chamber Music Northwest, P.O. Box 751, Portland, Oregon 97207 for $10 plus $1 postage and handling.

Also, Leonarda Productions has released a fascinating recording of two *Nineteenth Century Nonets* by Josef Rheinberger and Jeanne-Louise Dumont Ferrenc, performed by the Bronx Arts Ensemble, with Leslie Scott III, clarinet. This latter record is also available from Records International, and both these will be reviewed in the next issue of *The Clarinet.* (LPI 110)

The October Schwann catalog lists several new recordings for clarinet. On Golden Crest GC 4217, James Campbell has recorded the Beethoven *Duo No. 3 for Clarinet and Bassoon.* Avi Herbert Naga's *Israeli Miniatures for Saxophone, Clarinet and Bassoon,* Sutermeister's *Capriccio* and the *Duo No. 3 in F for Clarinet and Bassoon* by Franz Tausch. John Russo has made two recordings for Contemporary Recording Studios First is CRS 8115, with Mendelssohn's *Concert Piece in F* (two clarinets), Rabaud's *Solo de Concour* and Rossini's *Fantasie in E-flat for Clarinet and Piano;* on CRS 8116 are Gordon Jacob's *Sonatina for Clarinet and Piano,* Alfred Uhl's *Concerto for Viola, Clarinet and Piano,* together with songs by Zottos and Russo. Also listed is Hungaroton 12286, Kalman Berkes, clarinet, playing the Beethoven and Brahms *Trios.* And for the Buddy De Franco fans, there is listed Palo Alto 8011, with Terry Gibbs and DeFranco playing a record made in October 1981, titled *Jazz Part — First Time Together.*

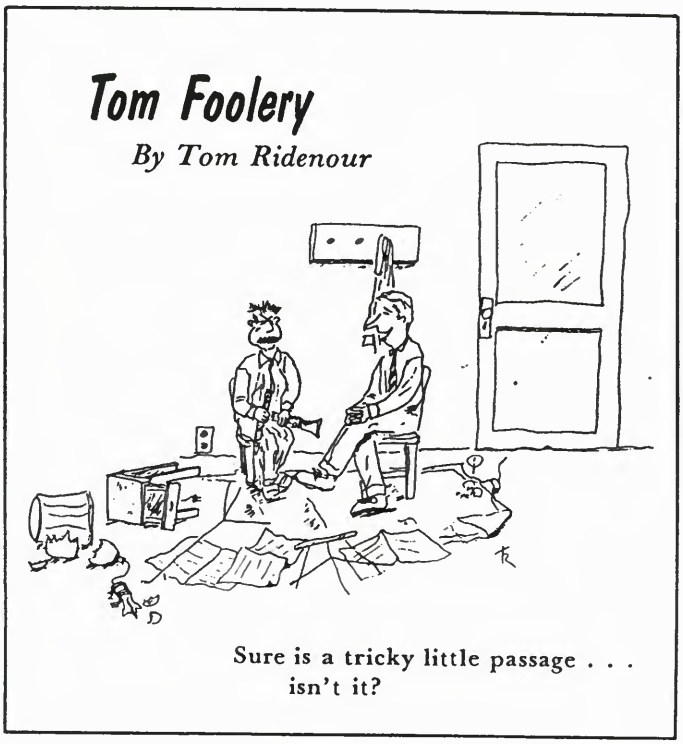
Not listed in Schwann, but recently released is Supraphon 1111 2658, with Musica Nova Bohemia playing Karel Reiner's *Drawings for Clarinet, French Horn and Piano,* with Jiri Stengle, clarinet, and also *Three Movements for Wind Quintet* by Pavel Blatny. On Peters PLE 048, the Bratislava Chamber Harmoney has recorded Hummel's *Septet in C Major,* Op. 114 and his *Octet-Partita in E-flat Major,* together with Juraj Druzecky's *Partita in E-flat Major, No. 4.* J. Pavlik and J. Luptacik are the clarinetists.

More Partitas — the Netherlands Wind Ensemble has recorded Franz Krommer's *Octet Partitas* in F, Op. 37, in E-flat, Op. 69 and in E-flat, Op. 79 with George Pieterson and Hens Otter, clarinets on Philips 9500 437. Also, Philips 9500 670 has Pieterson playing the Brahms *Trio in A minor* and Beethoven's *Trio in B-flat.* And on Deutsche Grammophon (Japan), Alfred Prinz has recorded the Weber and

Hindemith *Clarinet Quintets* on MG 2406 (old number 253 272), and this is available from Mode Record Service, P.O. Box 375, Kew Gardens, N.Y. 11415 for $10.99 plus $2 00 postage.

A while back I obtained from Records International two records with Elizabeth Ganter playing clarinet. These were Swiss recordings, Aloiv 4044 with Franz Schubert's *Der Hirt auf dem Felsen* — but with viola instead of soprano, and I was surprised how well it turned out. (This was their own arrangement.) On Aloiv 5055, there was the Joseph Lauber (1864-1952) *Trio for Clarinet, Viola and Piano,* Op. 18 played from manuscript. Each time I played these for knowledgeable clarinet players, they made similar remarks, such as "obviously a German clarinet, from the dark tone." Well, it turns out that this Swiss clarinetist studied with Rosario Mazzeo and Mitchell Lurie in the United States; maybe you have already guessed — she plays the Mazzeo System clarinet. She has also recorded the Brahms *Sonatas* on Rimaphon RILP 30-040.

Of the record numbers listed, I am certain that most are correct, having taken them directly off record jackets. However, a few are taken from catalogs, and this can lead to an occasional error. To circumvent any such possibility, I always try to note on any mail order that in case of conflict between number and content of the record, that the content takes precedence. For example, in a recent Schwann catalog, in the new listings section, two entirely different records were listed with the same number. Turnabout TVC 37018 was listed as the Mozart *Trio for Piano, Clarinet and Viola,* K. 498, George Silfies, clarinet. On the other side is Mozart's *Horn Quintet.* This number was also listed as an Eastman Trio recording of the Glinka *Trio Pathetique,* in error. Incidentally, the Eastman Trio recording is without clarinet. Subsequent catalogs list the correct number for this record — TVC 37016.



By Heribert Haase

(Heribert Haase was born 1952 in Ingelheim/Rhein. He studied music, musicology, and German literature at the Johannes Gutenberg University in Mainz; it was only then that clarinet became his first subject. After taking the teacher examination he taught at the music school in Frankfurt while continuing clarinet study with Heinz Hepp [Frankfurt] and Hans Deinzer [Internationale Ferienkurse fur Neue Musik in Darmstadt, 1976]. Since 1980 he has taught at a high school in Wolfenbuttel where he is a member of the Wolfenbutteler Ventus-Quintett and a contributor to the journal Das Orchester. *Ed.)*

Robert Schumann, *Fantasiestücke,* Op. 73; *Marchenerzahlungen,* Op. 132; *Romanzen, Op. 94; Marchenbilder,* Op. 113. Thomas Friedli, clarinet; Ingo Goritzki, oboe; Hirofumi Fukai, viola; Ricardo Requejo, piano. CLAVES D 8201. (Production Claves, Thun/Swiss 1982). In the United States, Claves records may be ordered from Serenade Mail Order Dept., 1713 G Street NW, Washington, DC 20006, or from Records International, Post Office Box 1140, Goleta, California 93116-1140.

This record contains four fanciful compositions of Robert Schumann written during the last years of his life. For the clarinetists' interest there is the well-known Op. 73 and the rarely played trio, Op. 132, for clarinet, viola, and piano.

The *Fantasiestücke* need a very intimate and sensible interpretation with delicate dynamic differences and much flexibility. Thomas Friedli realizes this convincingly with a slender and light timbre though his tone somewhat lacks intensity.

The *Marchenerzahlungen,* Op. 132, composed in 1853 are bizarre and not so easy to understand as Op. 73. Especially remarkable are the arrangements of generally brief phrases and a willful melodic structure. Thomas Friedli, Hirofumi Fukai, and Ricardo Requejo display some precision ensemble playing, but in the second and last movement there could be more passion and rhythmic tension displayed so that the listener would be completely convinced by this interpretation.

The other two compositions on this record are also very interesting works. The *Three Romanzen,* Op. 94, written for oboe and piano have a great similarity to Op. 73, while Op. 133, *Marchenbilder,* written for viola and piano can be compared in its expressiveness with Op. 132.

(See also James Loomis' review of this recording in Vol. 10, No. 1, page 40. Ed.)

Kammermusik für Blaser (Chamber music for Winds). Franz Danzi (1763-1826), *Quintet in d minor,* Op. 41, for piano, oboe, .horn, clarinet, and bassoon; Ludwig Spohr (1784-1859), *Quintet in c minor,* Op. 52, for piano, flute, horn, clarinet, and bassoon. Wolfgang Sawallisch, piano, with the Residenz-Quintett Munchen (Hans Schoneberger, clarinet); CLAVES D 8101.

At the beginning of the 19th century the less important composers (in German, *Kleinmeister*) initiated the rise of chamber music with wind instruments. That those works are worthy of regard is proved by the recording in question with two quintets by Danzi and Spohr, the established ensemble of the woodwind quintet with piano added and the flute and oboe respectively omitted.

Especially striking in Danzi's *Quintet* is the expressive in-

troduction which reminds the listener of Mozart. The dramatic tension of the following *Allegro* is rather remarkable also. The second movement has some tedious passages but the following *Rondo* is a convincing finale as the piano is put on the same plane as the winds.

No less interesting is Spohr's *Quintet,* Op. 52 (1820). Spohr, who was said to be the greatest violinist of his time except for Paganini, also shows much artistic perfection in his composition. The piano part, with its brilliant passages and many elements of virtuosity, is featured while the wind instruments are kept in the background.

The high level of the interpretation is essentially due to Wolfgang Sawallisch who presents himself as an outstanding chamber-musician. The *Residenz-Quintett Munchen,* with clarinetist Hans Schoneberger and consisting of first wind players of Munich's renowned orchestras, prefers a dark timbre and a straight, somewhat rigid tone. They play their part with great technical accuracy but with too great a reserve.

By David Smeyers

(David Smeyers, a graduate of The Juilliard School, is happily earning his living in Europe doing what he believes in: teaching clarinet and studying and performing the new music of today. In the last years he has especially devoted himself to the music of Karlheinz Stockhausen. Ed.)

Karlheinz Stockhausen, *Harlekin* and *Der Kleine Harlekin* (1975) for solo clarinetist/dancer. Suzanne Stephens, clarinetist/dancer. Deutsche Grammophon Gesellschaft 2531 006.

Harlequin and *The Little Harlequin,* both completed in 1975, are just two of several works with which the German composer Karlheinz Stockhausen has enriched the clarinet repertoire in the last few years. The inspiration for these works has been (and remains) the American clarinetist Suzanne Stephens to whom all the works are dedicated. Here she presents *Harlequin* and *The Little Harlequin* in their world premiere recordings made for DGG in 1978.

Suzanne Stephens has received music degrees from Northwestern University; as a Fulbright Grant recipient she studied with Hans Deinzer in Hanover, West Germany. From 1973-1975 Suzanne was the Principal Solo Clarinetist of the Stuttgart Radio Orchestra. She has been performing with Stockhausen since 1974, a fact that surely speaks for the authenticity of this record.

Unlike most other works for solo clarinet, the clarinetist in *Harlequin* (and *The Little Harlequin*) wears a costume, dances and mimes (all the while followed by a spotlight). It would seem a risky venture indeed to experience these works only through a recording, without the visual aspects present, but this recording succeeds in every manner in presenting the listener with this new *Harlequin.*

Suzanne Stephens is triumphant in showing us the seven personalities of Stockhausen's *Harlequin.* "Out of the enchanted dream messenger awake one after another the playful constructor, the enamoured lyric, the pedantic teacher, the roguish joker, the passionate dancer and finally the exalted spinning spirit with his bird cries." In all cases Suzanne Stephens' performance delivers to the listener *Harlequin*'s present "self." For all of the quite different characters Suzanne has found a fitting tone color and sensitivity. Her clarinet playing can be fluid and warm one moment, vulgar and aggressive the next. She has mastered all the technical problems presented in the work. We are treated to an astounding display of circular breathing, multiphonics, and difficult technical passages all played with astute musical judgment (and the whole time dancing!). Her stamina is invigorating; at no time do I feel that the intensity or attentiveness to detail falters during this 44 minute composition.

The Little Harlequin is a much shorter work (approximately nine minutes long) but all the more trying for the clarinet player/dancer. ". . . *The Little Harlequin* has a part in which the dance rhythms and the rhythms which are played by the clarinet are inseparably bound into a polyphonic unity and are equally important." Overcoming, once again, tremendous technical and musical hurdles, Suzanne Stephens invites us to enjoy her bubbly and exuberant *Little Harlequin.*

Great care was obviously taken in the presentation of this record. The multilingual program booklet (7 pages!) is filled with musical examples and clarifying notes pertaining to the creation and completion of the two compositions. In addition, the booklet contains a large grouping of photographs (18 for *Harlequin* alone) that, together with the many color photos depicted on the record jacket, assist the listener in more fully imagining the visual action. Due to careful microphone placement a fully three-dimensional soundpicture allows the discerning listener to follow *Harlequin*'s path over the stage (especially clear with good headphones).

All in all, this recording is so exceptional that one has to recommend it for every serious student of our instrument as an absolute must.

By David S. Lewis, Ohio University, Athens, Ohio

The Whispering Wind Band, conducted by Alan Hacker: Johann Nepomuk Hummel, *Partita in E-flat;* Claude Debussy, *Suite from Book 2* arranged by Roger Cawkwell, *Canope, La puerta del vino, Bruyères, General Lavine-eccentric;* Carl Davis, *The Searle Suite.* Music from York; HAR811 (record) and HAC811 (cassette). Order from Banks & Son (Music) Ltd.; 5 Stonegate, York Y01 2AN; England. (Attn. - Cyril Dalby.) Price for record or cassette is £3.50 plus postage and handling (approximately £1). All standard credit cards are accepted.

The formation of the The Whispering Wind Band in 1974 was inspired by the character of the court wind bands which flourished in the latter part of the 18th century. The Band consists primarily of pairs of oboes, clarinets, bassoons and horns, but can also include contrabassoon, soprano saxophone, English horn, bass clarinet, and can be further augmented with double bass and sometimes percussion. Some of these instruments are heard in the present recording. The players are drawn from leading orchestras and chamber groups in London, Scotland, and Wales. In addition to the repertory of the 18th century, the ensemble performs arrangements of 19th century literature, and commissions works from contemporary composers. It has participated in festivals, toured England and Scotland, and made London appearances at the Round House, The Wigmore Hall and St. John's Smith Square.

This recording was produced on a private basis in Heslington Church, York following a five-day tour. According to

correspondence from Margaret Shilling, "The church is extremely active, and the recording sessions were sandwiched in between play-groups, Brownie meetings, lectures by civic dignitaries — etc. The final session was held from 10:30 p.m. to midnight!"

One is immediately impressed by the sensitive playing, the regard for musical detail, adherence to style characteristics, consistent sound quality, and excellent intonation. There is a real unified ensemble feeling in this group: no ragged edges, much attention given minutia of ensemble performance. For the cognoscente, this is wind chamber performance at its highest.

The Hummel (also known as the *Octet-Partita*) is performed with the original instrumentation except for the addition of the contrabassoon, to account for the composer's suggestion that a ninth instrument ("serpent ad lib.") be added. The concept of style is jocose, light, and musical. The group is balanced tonally and plays with a real fervor especially in the tutti passages.

Roger Cawkwell's arrangement of the Debussy is beautifully conceived, and exploits a spectrum of colors with imagination and creativity. This instrumental ensemble seems perfectly suited to express the intriguing impressionism of Debussy. In *La puerta del vino* one hears *subito* "color-splashing" effects and use of extreme instrumental ranges, while *Bruyères* contains cleverly orchestrated passage work which is cleanly executed. These two arrangements are particularly appealing.

Carl Davis was born in New York in 1936. He moved to England in 1960 where he is best known for his television and film scores. His symphony, *Lines on London,* was premiered in 1980. *The Searle Suite* was commissioned by The Whispering Wind Band, and grew out of a score originally written as incidental music to a BBC television documentary on cartoonist Ronald Searle. The inclusion of the Suite on this recording is unfortunate, for while the movements are entertaining (blues, ragtime, etc.) and well performed, it is not of the same musical quality as the other selections on the recording. A serious contemporary work of more depth would have provided a better balance.

This reviewer would be remiss were he not to mention the lovely clarinet playing contained throughout. The darkish sound is consistent in all registers, the playing is sensitive, the execution is clean, and above all there is musical direction and nuance to the phrases and lines. Orchids also to the outstanding oboe playing (especially in the Hummel), and to the delightful bass clarinet solo in *General Lavine-eccentric.*

The recording is very clear with excellent fidelity and practically no surface noise. It is a "must" for all of us interested in excellence in chamber wind music and performance. Judging from the quality of the ensemble and the music they perform, it sounds like the type of group that would give pleasure and satisfaction to both the musicians who play in it, as well as to those who listen. Finally one must note that it is most refreshing to hear a wind ensemble in which the soprano voices are those of clarinets and oboes, rather than flutes and piccolos. *(The clarinetists on this album are Philip Edwards and Nicholas Bucknall. Ed.)*

By Robert Chesebro, Furman University

Donald Francis Tovey, *Sonata,* Opus 16; Norbert Burgmüller, *Duo in E-flat,* Opus 15; Darius Milhaud, *Duo Concertante,* Opus 351. David Harmon, Clarinet; John York, Piano. Crystal Records, Recital Series, S337.

Clarinetist David Harmon is a faculty member at the University of Connecticut at Storrs. After receiving degrees from California State University at Sacramento he earned the Doctor of Music Arts degree from The Eastman School of Music. His former teachers include Frederick Westphal, Ulysse Délecluse, and Stanley Hasty.

Sir Donald Francis Tovey is primarily known for his writings anent music history. He was also a pianist of note, a conductor, and the composer of a small number of works. The *Sonata,* a three-movement work (*Allegretto-Allegro-Andante*), was written in 1906 and shows an affinity to the late works of Brahms. The clarinet writing is very melodic in nature and is supported by a virtuosic piano part (as suggested by Mr. Harmon in his well-written program notes). The last two movements end quietly, a trait which is often typical of English music. The work is nearly 27 minutes in length.

Both performers play the music with élan. The faster movements are executed with smooth dynamic contrasts and the tempo variations are interesting and imaginative. In comparison, the concluding movement sounds somewhat dull; the careful phrasing is missing and the tempos are stagnant.

Norbert Burgmüller is not a well-known musical personality as evidenced by the short shrift given him in *Grove's Dictionary.* His early death at age 26 truncated what might have been a promising career. His *Duo* is a three-movement work (*Allegro-Larghetto-Allegro*) performed without pause. An Italianate lyricism pervades each movement and the faster sections contain passages which are technically challenging. Mr. Harmon and his colleague meet these demands with considerable fluency. The phrasing is performed eloquently and the tempo fluctuations are interesting. It is curious that the two *Allegro* sections begin with identical material, yet the tempo of each is noticeably different.

The *Duo Concertant* by Milhaud is a delightful, vivacious piece of music. It is short (just over six minutes) and written in a three-part form. A slow lyrical section separates two faster sections. The work contains rapid arpeggios and scales typical of Milhaud's ebullient style.

This disc features three comparatively unknown works for the clarinet. Overall, Mr. Harmon displays virtuoso technique, a mellifluous tone, and beautiful phrasing. He does tend to play sharp, especially in the *clarion* register, and some of his high notes are insecure, palpably in the Milhaud. The pressing has some surface noise, and there are occasional problems in balance and pickup.

By William E. Grim, St. Andrews Presbyterian College

The Empire Trio. Ernst Krenek, *Trio for Violin, Clarinet and Piano*; Francis Poulenc, *Sonata for Clarinet and Piano;* Darius Milhaud, *Suite for Violin, Clarinet and Piano;* also Anton Webern, *Four Pieces for Violin and Piano* and Benjamin Folkman, *Micropartita for Piano Solo.* Ethan Sloane, Clarinet, Joanna Jenner, Violin, and Paul Posnak, Piano. Crystal Records S645, 1982.

This recording is excellent for three reasons. First of all,

the members of the Empire Trio are first-rate soloists and play with a high degree of artistic sensitivity and technical finesse. Secondly, the performers seem to be equally at ease with works from both the tonal and non-tonal idioms. Finally, three of the five works presented in this album spotlight the very fine artistry of clarinetist Ethan Sloane.

An especially choice inclusion in this recording is the *Trio for Violin, Clarinet, and Piano* (1946) of Ernst Krenek. This trio is seldom performed, which is unfortunate, because it remains one of the most effective and affecting chamber works utilizing dodecaphonic techniques. Krenek's instrumental writing is thoughtful and idiomatic; he allows ample opportunities for the clarinet to engage in legato playing, something often lacking in modern works. This is not the composer's first use of the clarinet in a chamber setting. Predating it are the *Serenade,* Op. 4 (1919) for clarinet and string trio, and the *Little Suite,* Op. 28 (1924) for clarinet and piano. The performance by the Empire Trio is extremely musical and shows an acute awareness of dynamics and the nuances of articulation, aspects of performance sorely lacking in many recordings of modern literature. The recording of the Krenek alone is well worth the price of the album.

The *Suite for Violin, Clarinet, and Piano* (1937) of Darius Milhaud is one of the most popular compositions for this combination. The performers do a fine job of capturing the tongue-in-cheek quality of Milhaud's mocking the musical conventions of his day and the *gelernt* highmindedness of the Germans. Humor in music is a precarious thing; the musicians accomplish this without lapsing into banality or mere caricature.

As for the Poulenc *Sonata* (1963), one is tempted to ask, "Why another recording?" However, this is unlike any other recording of the Poulenc I have encountered Sloane and Posnak not only perform the sonata with impeccable taste and musicality but capture the urbanity and imperturbability of Poulenc's music. Their performance appears effortless, almost belying the difficulties of the composition. The third movement is taken at breakneck speed but is never out of control, and unlike some recordings, the abrupt pauses Poulenc intersperses throughout the sonata are truly performed as pauses, which give the jarring effect that the composer intended. Aside from a few intonation difficulties in the second movement, the performance of the Poulenc is marvelous, as is the entire album. Hopefully, the Empire Trio will release another album as soon as possible.

By Rosario Mazzeo, Carmel, California

Mozart and Beethoven: *The Quintets for Piano and Winds*, the Philharmonic Quartet (Sidney Sutcliffe, oboe; Bernard Walton, clarinet; Dennis Brain, horn; Cecil James, Bassoon). Mozart, *Quintet in E-flat,* K.452; Beethoven, *Quintet in E-flat,* Op. 16. Seraphim Mon #60368 (Capital Records, Inc.).

Bernard Walton, the well-known English clarinetist, was born in Manchester in 1917. At 19, he was engaged by Sir Thomas Beecham to play first clarinet with the London Philharmonic Orchestra, and continued a distinguished career with major London orchestras until his death a few years ago.

By all rules of the game this ought to be a splendid recording as performed by Walter Gieseking and the Philharmonia Wind Quartet, a group of outstanding British players. But it is not. While the individual playing is often excellent, there is very little which could be called a well-integrated chamber music performance. The material is simply not tied together; it sounds like five excellent players who somehow do not achieve cohesion. To be sure, they must be handicapped by the tempi, some of which seemed to be incredibly slow (the opening measures of the Mozart were played at MM69 to the eighth, resulting in 40 to the quarter!). While there is not necessarily a fineal mathematical point at which each tempo is "right," it would be difficult to produce a reason where the main pulsing of the first movement, marked *Allegro moderato,* should be practically identical with the second movement's *Larghetto,* and both unbelieveably slow.

The overall balance is not good because attention seems not to have been paid to the differences in the resonances between instruments; instead, each plays his own version of (for instance) *forte.* Almost all of the *forte* markings are played as though they had an *sf* indication. This results in what seems an example of antiphonal playing instead of the give and take of a chamber music group. When the notes of a melodic line are divided between instruments, they often do not come together as an identifiable single line.

The spirit of Mozart's metric indications are obscured because, as in the opening *Largo,* subdivisions are quite emphasized, making for a heavy 8/8 sound. Even Gieseking did not produce anything like his usual beautiful melodic lines. It is sad to make such comments in connection with those we know as excellent players, but Mozart is Mozart, music is music, and these two are normally thought of as one.

The second side of the disc is given over to Beethoven's well-known *Quintet* for piano and winds. While there are many fine things about this performance, too many questionable matters remain. The tempi in general appear normal with the exceptions of the first movements's introduction and the second movement. In these there seems to be a relentless (though slightly less so with Gieseking) accent on each eighth note in the quarter-note meters. This produces a heaviness, especially in the *Andante cantabile.* This cannot have been intended judging by Beethoven's own indications: *Andante cantabile* in 2/4. The opening tempo, MM66 = an eighth note (33 to the quarter!) makes for a very stodgy effect.

There are too many deviations from the printed text as well as over-enhancements. *Sf* and *fp* appear to be treated alike, very often taken substantially out of a surrounding piano context. Beethoven carefully notes the need for remaining in *forte* when he means it, as in measure 55 of the first *allegro.* Supporting chords by the winds often obscure the melody instead of assisting in its *sfzs.* There was at least one important place where a diminuendo was used in approaching a *piano dolce* phrase where Beethoven clearly indicated a *subito piano.* Crescendi, especially in lyrical phrases, were expanded way out of context. These are only a sampling of deviations from the printed urtext.

Now, of course, interpretation is a very personal thing, but most artists are careful to use, or at least start with, the composer's printed text, particularly when he is such a giant as Beethoven. This reviewer can see no valid reason for producing performances like these which differ so substantially from the quality we have come to expect from our better chamber music ensembles. There were moments of real beauty and fine performance standard, particularly from Brain and Gieseking. But in the aggregate I found the total very wanting.

Book review

By Albert R. Rice

Colin Lawson, *The Chalumeau in Eighteenth-Century Music,* Studies in British Musicology, No. 6, Ann Arbor: UMI Research Press, 1981, 204 pp., $39.95.

Dr. Colin Lawson's revision of his doctoral thesis (1975) fills a gap in our knowledge of an instrument whose musical importance has been largely ignored. His first chapter offers a succinct summary of various single-reed instruments existing before 1700 and a description of the chalumeau family and its physical differences in relation to the clarinet. An important feature of this chapter is the separate discussions of the seven surviving chalumeaux in the museums of Munich and Stockholm. In chapters two through eight, Lawson illustrates and describes the various contexts in which the chalumeau was used in early duets by composers in Vienna and in works of Telemann, Graupner, Vivaldi, Handel, and others. These chapters are clearly the most important for both the player and the musicologist and provide us with much musical evidence which reflects the technical and musical development of this instrument over a period of 70 years in several different countries. Appendixes are devoted to specifications of the extant instruments and an extensive catalogue of music for the chalumeau.

An interesting practice used by Telemann in some of his works for the chalumeau is a transposition which enables alto and tenor chalumeaux to be played with one set of fingerings. Lawson states that this represents a step away from the old recorder notation towards present practices (e.g. on clarinets) in which the same fingerings are used for each instrument of a family, whatever the actual sounds. He also states that the chalumeau may have existed for as many as twenty years before the clarinet. This statement is given support by an invoice list of instruments from 1687 for Duke Heinrich of Sachsen-Römhild in which "Ein Chor Chalimo von 4. stücken" were purchased from J.C. Denner in Nuremburg.[1] However, these chalumeaux may also support the contention by Eric Hoeprich that the Denner 3-key clarinet in Berkeley was constructed in the late seventeenth century.[2] Lawson's section on the extant chalumeaux does not mention the auction in the Hague of a fine collection of music and instruments owed by Nicolas Selhof in 1759 (*Catalogue,* reprint edition, Amsterdam, 1973). In this collection, five chalumeaux were auctioned, one of which was made by Borkens (a 2-key clarinet is extant in the museum of The Hague), and another by deBye (Debey). Perhaps these instruments are existing in collections but are masquerading as clarinets!

Information taken from one theorist on the chalumeau mentioned by Lawson was garbled by later writers. Joos Verschuere Reynvaan included a description and a plate of a rather short, stubby 1-key chalumeau with fingering chart (reproduced in Adam Carse, *Musical Wind Instruments,* London, 1939, pp. 152, 334) in his *Muzijkaal Kunst-Woordenboek* (Amsterdam, 1795, plate 9). This chart includes *two* ranges of notes for the same fingerings, f^1 to g^2 and d^1 to e^2. Reynvaan explains, "One can also play it a third lower as can be seen by the lower scale. This enables one to play pieces for the violin or transverse flute on it without having to rewrite them. Actually, the scale really starts with f as its sounding pitch, one octave lower than the upper scale shows."[3] Thus, Reynvaan's instrument may now be understood as a tenor chalumeau rather than a soprano chalumeau. The well-known clarinetist, Mr. Charles, is mentioned in a section on chalumeau players in the first chapter along with two other players active in Vienna. What is not generally known is the fact that Mr. Charles, billed for some of his concerts as "The Hungarian," was a Frenchman. On 6 October 1733, the "Third Musick" of *The Relapse* at the Haymarket Theater included "I. Concerto by Charle and Giay lately arriv'd from Paris," and "III. Solo for French Horn by Charle."[4] Monsieur Charle's chalumeau was known in England and Scotland as the sharlarno (1737), sholarno (1742), shalmo (1743), and shallamo (1748).[5]

A probable error in measurement occurs with the length of Stuehnwal's soprano chalumeau (Munich 137). Baines and Lawson reported a length of 22.3 cm, while Young's measurement of 29.0 cm appears to be more exact by a comparison in his plate with the tenor chalumeau by J.C. Denner and a 3-key clarinet by J.W. Kenigsperger. A final point concerns the terms used for the embouchure of the clarinet and the chalumeau. As suggested by Dr. Heinz Becker, the old German terms, upper- (über) and lower-lip (*untersichblasin*) have been replaced by the more precise medical terms, "maxillary" (upper) and "mandibular" (lower).

Lawson's study is a valuable overview of the chalumeau and its music that includes several observations on the music written for the clarinet in the eighteenth century. His work clearly shows that "the chalumeau was not merely an important precursor of the clarinet, but a distinctive tone-color in the orchestra of the eighteenth century."

FOOTNOTES

1. Herbert Heyde, *Historische Musikinstrumente im Bachhaus Eisenach,* Eisenach, 1976, p. 193.

2. T. Eric Hoeprich, "A Three-Key Clarinet by J.C. Denner," *Galpin Society Journal* 34 (1981): 21-32.

3. Joos Verschuere Reynvaan, *Muzijkaal Kunst-Woordenboek,* Amsterdam, 1795, p. 119, translation by Dr. Roelof Wijbrandous, Defense Language Institute, Monterey, California.

4. P.H. Highfill, K.A. Burnim and E.A. Langhans, *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660-1800,* Vol. 3, Carbondale and Edwardsville, Illinois, 1975, p. 178.

5. Highfill, pp. 178-179; P.A. Scholes, *The Oxford Companion to Music,* 10th ed., ed. J.O. Ward, London, 1970, p. 190. See also, Pamela Weston, *Clarinet Virtuosi of the Past,* London, 1971, and Weston, *More Clarinet Virtuosi of the Past,* London, 1977, p. 70.

6. Anthony Baines, *European and American Musical Instruments,* New York, 1966, p. 112, Phillip T. Young, *The Look of Music rare musical instruments 1500-1900,* Vancouver, 1980, p. 26, no. 97.

7. Heinz Becker, *Das Grosse Lexicon der Musik,* ed. M. Honneger and G. Massenkeil, Freiburg, 1976, s.v., "Chalumeau" and "Klarinette."

Future issue features . . .

- **Interviews with David Glazer and Buddy de Franco**
- **The clarinet section of the Pittsburgh Symphony Orchestra**

Writers' Guidelines
The Clarinet

MANUSCRIPTS

Manuscripts should be typewritten, double spaced on standard 8½x11 typing paper with duplicate copies submitted. Typing on thin, onion skin, or tracing paper is more difficult to read and therefore should be avoided. Please indent at the beginning of paragraphs. Underline any word that is to be italicized. Add any diacritical marks in their correct positions. Footnotes should be grouped at the end of the manuscript. Please leave a margin at the bottom of the page as well as at the top and sides. *Copyread and correct your copy.* A short biographical paragraph on the author should be included with the manuscript. Each page should be consecutively numbered with a short abbreviated title and author's name at the top of each one.

Example:

page 4. Clarinets in Italy. Jones.

PICTURES

Pictures should be sharp contrast black and white glossies. Color prints can be used, but usually result in poor reproduction. Pictures that are clipped from printed publications are screened (made into little dots) so that they can be reproduced. These must be rescreened when used for another publication and are *greatly reduced in quality* the second time around and are therefore undesirable. Color transparencies (slides) can be utilized by having a professional photo developing lab make a black and white print from it for you. Tape *MUST NOT* be placed on a picture. Ideally, place your picture in a numbered envelope. Place a corresponding number on the back of the picture close to the edge and corner (occasionally the printer's camera can pick up writing on the back of a print.) On a separate sheet of paper, list your pictures' numbers and cutlines.

Example:

Picture 1. Daryl Jones in concert at Miami, June, 1981.

Picture 2. Daryl Jones repairing a clarinet in his workshop.

etc.

ILLUSTRATIONS

Illustrations should be submitted on a separate sheet of paper. Indicate in the article where the illustrations should be placed within the copy.

Example:

"One should express the musical phrase line in this manner:

ILLUSTRATION NUMBER 1

Thus, you will attain the desired effect."

Then, draw illustrations with black ink on white paper. India ink is the best — ball point usually skips and makes an uneven line. Artists' drawing paper made especially for India ink is ideal. Avoid tracing paper. Number the illustrations and space them so that there is enough white area around the drawings for the layout artist to cut them out without difficulty. Should the illustrations have captions, please type them separately, numbering them with the corresponding number of the illustration. Above all: *BE NEAT!*. Clean sharp illustrations will reproduce cleanly and sharply. Muddy, fuzzy illustrations sloppily drawn will reproduce just that way.

Should a drawing need a screened overlay (see Earl Thomas' article "Anatomical essentials in clarinet embouchure," *The Clarinet,* page 10 of Vol. 8 No. 2), the drawing must be done in two sections. The screened (gray) portion must be on a separate sheet of paper from the black (normally printed) portion. The printer will compose the words for you. Make a photo copy of the original drawing and indicate *on the photo copy* what words or numbers, etc. are to go where. Then submit the photo copy that can be used as a guide for the overlay together with the original drawing.

Following these simple guidelines will help assure that articles will look their best when published. All materials should be sent to the Editor, James Gillespie, School of Music, North Texas State University, Denton, Texas 76203.

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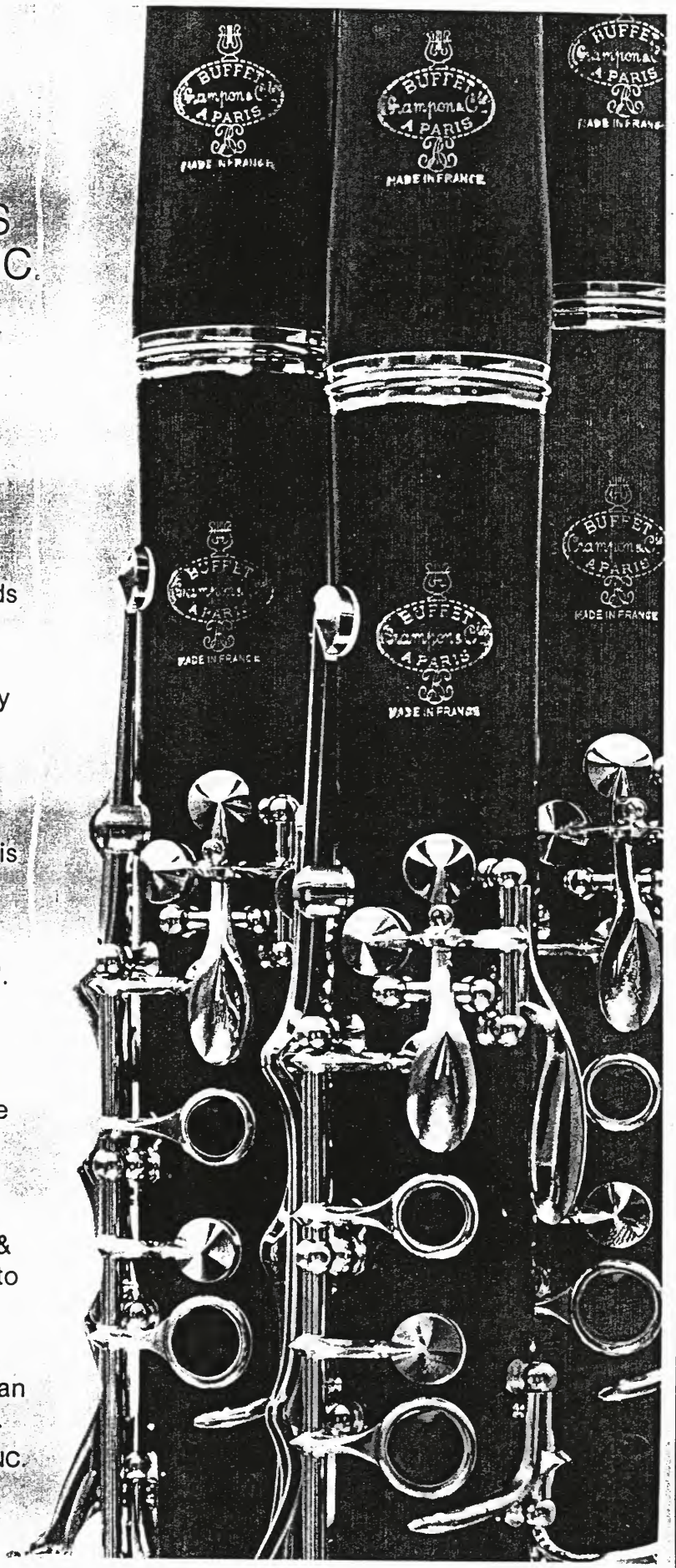

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