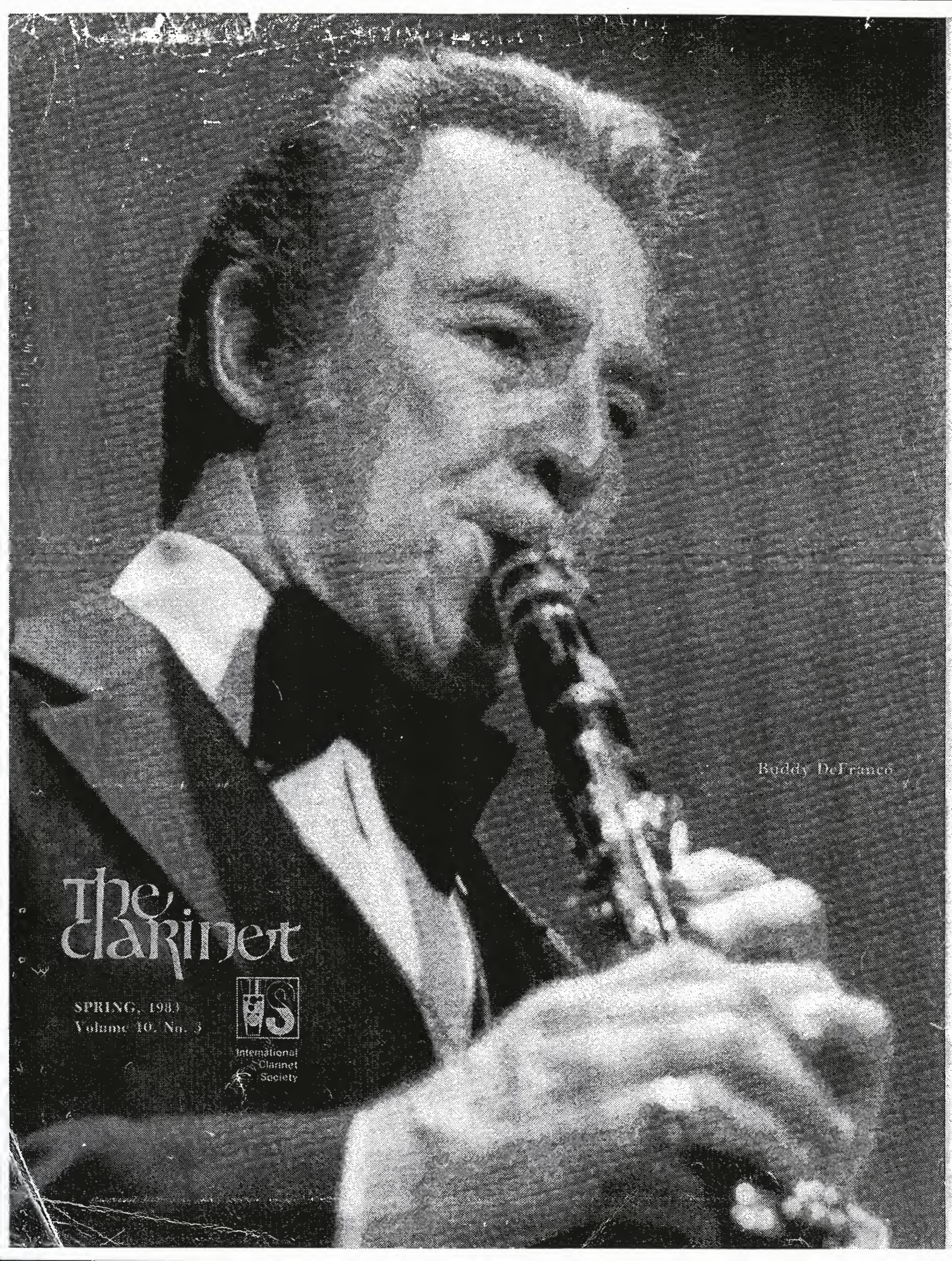


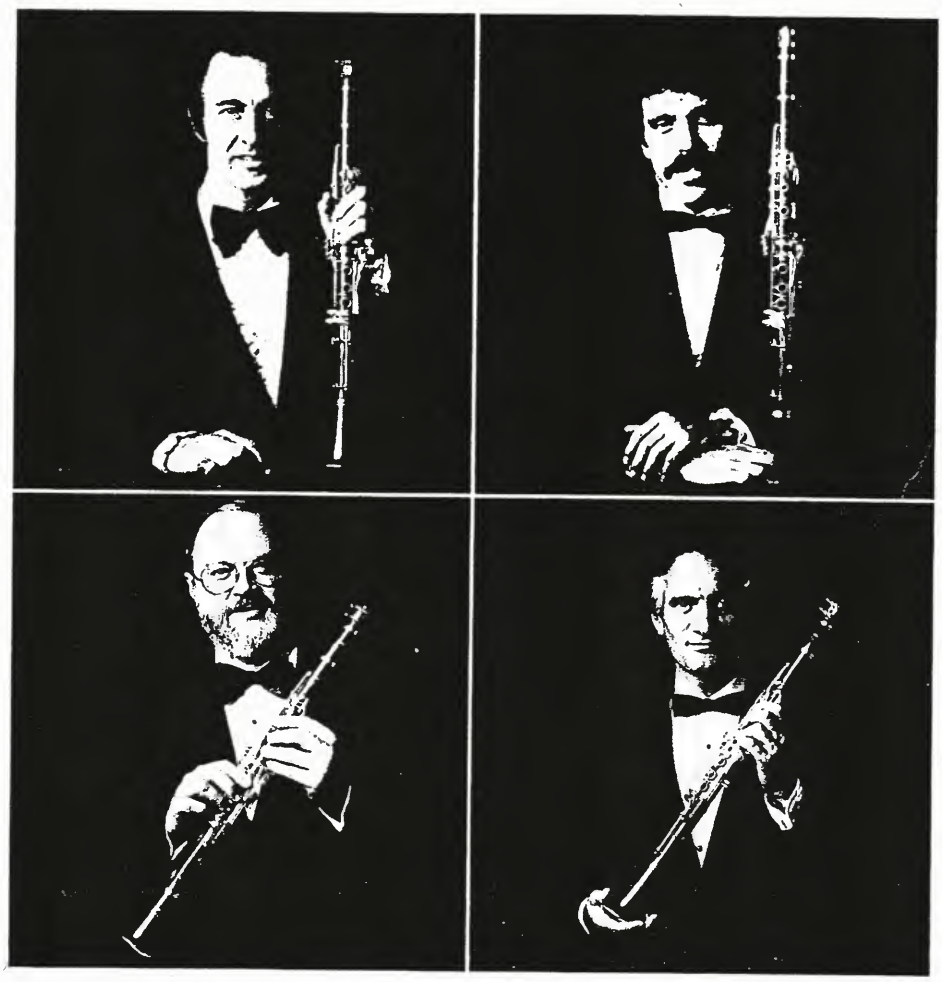
The Clarinet

SPRING, 1983
Volume 10, No. 3

International Clarinet Society

Buddy DeFranco

Buddy DeFranco, Eddie Daniels, Gary Foster, and Ron Odrich. Making and breaking tradition.



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SPRING, 1983
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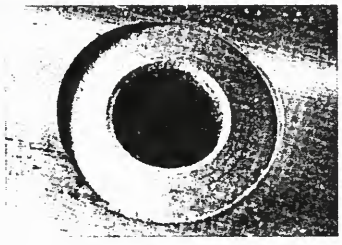

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About the cover: Buddy DeFranco, interviewed in this issue of *The Clarinet* beginning on page 12. Photo courtesy of Joyce DeFranco.

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New I.C.S. national chairman named for Spain

For the first time Spain will be represented by a National I.C.S. Chairman, José Tomás Pérez, solo clarinetist of the Spain National Orchestra since 1971.

José Tomás Pérez was born in Casinos (Valencia) where he received his first lessons in music at the age of eight with his brother Salvador and Amador Martinez.

After receiving his musical training in clarinet at the Superior Music Conservatory in Valencia with Lucas Conejero, he graduated "Summa cum laude" and was awarded first place among the graduating class of that year.

During the years 1968-1971, he belonged to the Municipal Band of the City of Madrid.

He is a member of the National Wind Sextet and has performed in chamber music concerts with members of the Spain National Orchestra. He plays on Buffet (RC) B-flat and A clarinets, a Selmer 120-C85 mouthpiece, and Vandoren 3 reeds.

1984 London Congress news

By Pamela Weston

The 1984 Congress is taking shape in a most exciting manner. New bookings since the last bulletin include the following: Graham Melville-Mason will do an extensive program in two parts on the basset horn — "1770 to c. 1850" and "20th Century," a large number of artists will be taking part in this, including Stockhausen and Suzanne Stephens. The Verdehr Trio will play music by women composers, including Yvonne Desportes, Grażyna Bacewicz, Poldowski (Lady Dean Paul) and Anna Amalia (Duchess of Weimar).

Then for the orchestral concert, besides the competition finalist, we shall have Alan Hacker playing the basset clarinet version of the Mozart *Concerto,* and Kalman Bloch with Michele Zukowsky playing Iwan Müller's *Duo Concertant,* Op. 23. Kalman and Michele will give a recital the next day of works for two clarinets.

The fine Hungarian clarinetist Béla Kovács will give a recital to include the Czervánszky *Serenade.* Kjell-Inge Stevensson of the Swedish Radio Orchestra gives a mainly Swedish program. We shall have a chance to hear Mitchell Lurie's beautiful playing with his wife Leona. Hans Rudolf Stalder will be assisting Graham and doing a program with the Zurich Trio. Duo Boemi will give a program which includes the *Concertino* for bass clarinet, piano and string quartet by Stepán Lucký. And there are still more delectables to come!

Pierce's potpourri

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

Jerry D. Pierce

There was an interesting study mentioned on Paul Harvey's newscast not so long ago. If memory serves me, a test in reaction time between a group of teenagers and a group of adults produced unexpected results. Using special timing devices on revolvers (the cowboy type associated with our old West), it was found that the group of adults in their 40s and 50s averaged a faster reaction time than did the group of teenagers. Perhaps this sheds some light on how Louis Cahuzac was able to play so marvelously until his untimely death at the age of eighty which was brought about when a car hit him on his Mo-ped in Paris. Certainly the three recordings that show some of Cahuzac's finest playing (the Mozart, Nielsen, and Hindemith concertos) give no indication that they are being played by a clarinetist in his 70s. Michael Bryant of Surbiton, England writes me that the Cahuzac recording of the Nielsen *Clarinet Concerto* is being re-issued by Danacord Records, Gennersgade 35, DK-1319 Copenhagen, Denmark. It is his understanding that the company also plans to re-issue the Mozart *Quintet* played by Cahuzac later this year.

Michael's correspondence to friends in Denmark has also turned up some interesting information about Aage Oxenvad, for whom Nielsen wrote his *Clarinet Concerto*. "Aage Oxenvad Pedersen was born on the 16th January, 1884, in a town called Cettrup, as the son of a village musician. His first teacher was C. Skjerne and later he was educated at the Royal Danish Conservatory. He became a member of the Royal Danish Theatre Orchestra 1909-1944 and was the solo clarinetist in the orchestra from 1919. Oxenvad was an active chamber musician and was co-founder of the Copenhagen Wind Quintet in 1921. From 1927 he was a teacher at the Royal Conservatory. He composed some chamber music and some songs. Aage Oxenvad died in Copenhagen in 1944 on 13th April." Contradicting the legend of Oxenvad's short temper characterized in the music for clarinet by Nielsen, a former Oxenvad pupil commented that he was a "kind and charming man who had many devoted friends and who was always eager to help his pupils." I also noted that Oxenvad was bass clarinetist in the Royal Danish Opera Orchestra at the age of 26 for 12 years before becoming soloist.

We all hear that our music should give us enjoyment, and I think it is most commendable that some players continue with the clarinet after they retire. I have a "new" student, John Sherry, who has been a cellist most of his life, but played clarinet back in high school. Now retired at 70 after years as a successful businessman in Muncie, Indiana, he finally has the time to undertake those things that interest him, including studying the clarinet repertoire.

Arthur Christmann, retired professor at Juilliard, still practices clarinet, violin, and piano daily and as readers of *The Clarinet* know, has been a most worthwhile contributor to the pedagogy of our instrument.

Recently I had a letter from Levin W. Foster (who, some of you will recall, wrote the most useful *A Directory of Clarinet Music,* published in 1940). He writes "at age 75 my clarinet playing days are coming to an end with stiff fingers, poor eyesight, and slow reaction time and memory. However, here at the Samarkand retirement community I have found a very good 92-year-old pianist and we put on little concerts for the Samarkand residents. Our next program will include the Schumann pieces and the Mozart *Concerto* — neither of us is satisfied with the quality of our playing but the audience loves it. I put on a music appreciation program once a week for an audience of people in the 85-95 year old group. The point is that music can be a great companion all one's life and the clarinet is still my good friend even if I have to play with music-minus-one records, tape same and listen to myself. While a summer student at the Cincinnati Conservatory of Music in the 1920s Burnet Tuthill helped me get interested in the clarinet and its music."

To have one's health is a marvelous thing, and it alone seems to be the determining factor as to how long a clarinetist may wish to go on playing. One thing is for sure, we are all either going to get older or die, and I much prefer the former choice to the latter.

As many of the readers of this column know, I have a deep interest in the repertoire of the clarinet, both old and new. Mentioning Levin Foster's book and Burnet Tuthill made me think back to the short list of clarinet music in Cobbett's *Cyclopedic Survey of Chamber Music* (1929), for which Tuthill was responsible. Outside of the most obvious Brahms, Mozart, and Weber, how many clarinetists today know about Tuthill's comments on the music, or even the pieces mentioned by Tuthill as being of value? It is a safe guess to say that over 50% of the music mentioned is now out of print (and this from a list of some thirty-three sonatas and fifteen suites or extended movements for clarinet and piano)! The same can be said for much of the music that received praise in Oskar Kroll's book, *The Clarinet* (1965). Students tend to play the literature that they studied with their teachers, so somewhere along the way it seems that we teachers have certainly let our pupils down. Publishers cannot afford to keep inventory of music that does not sell, regardless of the music's worth, so those who wish to perform less well-known music are caught in the squeeze.

Perhaps one publisher, Boosey & Hawkes, has an answer to this age old problem. Ewart Willey of Shenfield, England has sent me a copy of *If It's Out of Print — We'll Sell You a Copy!* This is a brochure put out by Boosey & Hawkes Music Publishers Ltd. which states that any music that was published by B & H that is in their archives can be purchased from them in an *authorized* (stamped) photocopy. For more details or the cost of a particular work write: *The Archivist* at Boosey & Hawkes Music Publishers Ltd., 295 Regent Street, London, W1R 8JH, England (phone 01-580 2060, Ext. 260). I'm sure that many of us will welcome this service. They do ask that you deal direct if possible, and though I haven't checked as to the conversion of dollars and all, I would imagine that one would be dealing in pounds sterling in this case.

While I'm on the subject of repertoire, Michael Bryant (whom I have mentioned earlier in this column) has brought to my attention four new important quintets by British composers which have appeared recently. They are the Canon "Logos" (1977) published by Kronos Press, 25 Ansdell St., London W8 5BN, the Blake (1980) published by Novello, the Skeptoe (1980) published by Basil Ramsey Ltd., 604 Rayleigh Road, Eastwood, Leigh on Sea, Essex SS9 5HN.

and the Birtwistle *Quintet* published by Universal Editions.

Ted Planas (that British w/w repair whiz) has written an article in the recent *Clarinet & Saxophone* (Vol. 8/1, February 1983, pp. 9-11), the official publication of CASS, in which he gives the scientific reasons for not oiling the wood in modern clarinets. Those of you who do oil should read what he has to say as it seems the thorough drying of the moisture, the avoiding of extremes in temperatures, etc., are the ways to keep your clarinet happy rather than dabbing the bore with oil.

The ICS officers have received many favorable comments about the advanced planning of the International Clarinet Congresses which will be taking place in Denver from August 8th through the 12th in 1983 and in London, England from August 11th through the 17th in 1984. Knowing the exact dates and location of upcoming ICCs seems to be greatly appreciated by the membership. With this in mind, the officers would like very much to receive input from the membership as Toronto, Canada, has expressed a desire to host the 1985 ICC. Many may recall the very successful ICC held in Toronto in 1978. Early planning needs to be undertaken if it is the members' desire to avail themselves once more of the Royal Conservatory of Music's fine offer.

News just received from our good friend Neville Thomas, President of the Clarinet Society of New South Wales (and our ICS National Chairman for Australia), states that this year's winner of the coveted Mitchell Lurie Clarinet Award is Miss Anne Brisk, a 13-year-old student at the Conservatorium High School. Congratulations to Miss Brisk are certainly in order.

The golden year of North America's Senior Principal Clarinetist

By Sherrick S. Hiscock II, I.C.S. Foreign Liaison

Ronald Phillips

For Ronald Phillips, this is a very good year. Ronald is rounding out this season with the Seattle Symphony Orchestra completing his fiftieth year as the orchestra's principal clarinetist and his fifty-sixth year with the same orchestra. We believe this is a tenure record in the United States for a principal clarinetist with a major symphony.

At the conclusion of the 1982-1983 season with the Seattle Symphony Ronald Phillips will retire. A fitting culmination to his career and a tribute to his fine performance was given to Ronald on March 7 and 8, 1983, when he was featured as soloist playing the Mozart *Clarinet Concerto* on a pair of subscription concerts of the Seattle Symphony Orchestra.

Ronald was born into a musical environment. His father was a fine cornetist who encouraged his son musically. Young Ronald at the age of four pleaded with his father to let him play the family's C clarinet. The senior Phillips told his son "no," but that on his fifth birthday he could begin clarinet lessons. So on the first of January, Ronald Phillips began his career on an Albert system 11-keyed C clarinet. His father devised a velvet-covered hook which extended from the music stand aiding Ronald's attempts to hold his clarinet. Young Phillips' first orchestra piece was Faure's *Palms*. His love for orchestral music was nurtured by his father who led a small neighborhood orchestra.

By the time he was six, Ronald was the proud owner of a set of Buffet Crampon clarinets (1911). (This may very well be another record.) Because Buffet Crampon included two wood mouthpieces, he thought he needed to use both mouthpieces when he played. When he was sixteen, Ronald changed to the common Chedeville mouthpieces. He now uses one Opperman mouthpiece.

Beginning his professional career early, Ronald played his first opera (Flowtow's *Martha*) at fourteen. By sixteen he was playing with the Seattle Civic Symphony. At eighteen young Phillips was principal clarinetist in the Colossium Theatre Orchestra, and also played in Seattle's Olympic Hotel Orchestra.

Although his father started him on clarinet, Phillips was largely self-taught in his early years. Always interested in personal development in the art of clarinet playing, Ronald continued to study when his busy schedule permitted. His list of teachers include P. Perrier, D. Bonade, G. Hamelin, and U. Délecluse. When Ronald studied with Daniel Bonade in the summer of 1947, he noted that not only was Bonade a fine teacher, but was quite a commanding figure of about 6 feet 2 inches who would "turn heads" as he walked down the street.

In fact, Ronald Phillips is quite well known as a professor of clarinet. Some of his former students include Loren Kitt, Richard Shanley, and Eugene Zoro. Loren Kitt, principal clarinetist of the National Symphony Orchestra, told me several years ago that as a student of Ronald Phillips you weren't just a number to be put through a strict regimen of study. He personalizes his lessons, I was told, helping you develop in just the way you need.

Phillips mentioned some chamber works he played: *Trio* in B minor by Edourd Destenay (ob, cl, pf), *Leaves At Play* by Gabriel Marie (ob, cl, pf), *L'Encore* by Victor Herbert (fl, cl, pf), and *Fantasie Italienne* by Marc Delmas (cl, pf). (For more information concerning repertoire write to Ronald Phillips in care of The Seattle Symphony Orchestra.)

Ronald has performed with an all-star cast of personalities such as Martha Graham, George Gershwin, Basil Cameron, Sir Thomas Beecham, Igor Stravinsky, Dorothy Maynor, Milton Katims, W. Sokolov, and Rainer Meidel, to mention only a few.

Having secured the principal clarinet desk with the Seattle Symphony Orchestra with the start of the 1933-1934 season, Ronald Phillips has been the featured soloist numerous times with the orchestra. We clarinetists of the ICS and many others wish to *salute* him for his dedication and performance by which he has influenced so many lives around him. BRAVO! Ronald Phillips.

(Having produced 318 concerts as artistic director of the Seattle Art Museum, Ronald will likely continue in that capacity. Undoubtedly, his golf clubs will be warmer.)

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Tonal damping in woodwind instruments

By Lee Gibson

In physics, at least, damping may be defined as a means of decreasing the amplitude of a wave. A damper of sounds usually acts selectively upon the various frequencies produced by a generator. In woodwind instruments some damping of a tone may actually occur over the full range of a tonal spectrum, but it is most often noted as an ingredient which provides a low-pass filtering action. Presumably the design of a good instrument assumes the presence of a normalized amount of damping by various parts of its system. The choices which the clarinetist makes in the selection of equipment and its maintenance are important to the performer's peace of mind, and good control of acoustical damping should be a factor in these choices.

Damping by Wind Pressure (or its lack). We know that the timbre of a reed instrument is strongly dependent upon wind pressure, and that in pianissimo playing of a clarinet in its first mode (the chalumeau register) it may produce a spectrum consisting almost entirely of the fundamental component and non-periodic noise, while fortissimo playing may produce a spectrum that is quite different by virtue of its strong and numerous upper partials. One of our challenges is frequently the production of low-sound-level tones of sufficient brilliance, i.e., tones which are not excessively damped.

Damping by Temperature and Moisture. Although these do affect not only the vibrational frequency of a tone but its spectrum as well, neither is subject to much control by the performer, of course.

Damping by the Embouchure. One may believe, in spite of a lack of support by experiments with artificial embouchures and differently-shaped artificial throats, that the position of the tongue and the shape of the throat importantly affect timbre, pitch, and sound levels apart from their undeniable association with embouchure. One very influential teacher may say that every tone that we play upon a clarinet has its own proper position of the tongue; another may be fully as insistent that for good tone production the throat should remain fully open at all times. Be that as it may, having settled upon suitable equipment for a performance, the lips and the tongue (and the teeth, perhaps!) are almost the only remaining affective variants of timbre and pitch.

We are all familiar with a beginner's complete damping out of some second-mode tones by enveloping the reed with inert, untensed lips (and biting near the tip). The resultant undertones sometimes range between a third and a fourth above true chalumeau pitches for these fingerings. Normally the embouchure can be allowed to provide some damping of high partials, of course, but it has to be axiomatic that the softer the lips become, the greater the damping, and the less the remaining, effective range for lipping of pitches.

Damping in the Clarinet, the Barrel, the Mouthpiece, and the Reed. Second only to embouchure damping is that provided by the inner surfaces of the instrument. Rough interior surfaces cause selective damping, the nature of which depends upon the quality of these roughnesses. Serrations and any appreciable graininess cause losses of clarity and responsiveness through absorption and dissipation of wave energy which emerges as noise. Tone holes which are roughly fraised also lower vibrational frequencies, particularly those of the second and higher modes. It is a logical conjecture that a wooden instrument which because of inner surface roughness absorbs enough energy to vibrate appreciably will to that extent be a less satisfactory one, particularly when it is played at lower sound levels, although it might present a mellower, woodier, and appealing tone at moderate sound levels.

It is the opinion of some who ought to know, such as W. Hans Moennig, that the new wooden instrument which is not oiled will be better than the one which is oiled. If in such a case cracking is miraculously avoided (e.g., by never playing it over two or three hours per day and never playing it in a cold room or storing it in the cold after playing it), there may still be deterioration of interior surfaces which can be much worse with some players than with others. In my case cracking has always occurred during the clarinet's first or second season of sustained use, in the middle of winter, during or after a long rehearsal or practice in a cold hall or room. Even when cracking has been avoided, instruments which I have not oiled regularly have suffered interior surface damage.

Primarily because of the absorptive quality of its surfaces, the boxwood clarinet had a gentle, unobtrusive, and sweetly damped tone which was quite appropriate for small orchestras having boxwood oboes and flutes or recorders, a harpsichord, and thick-walled, damped brass instruments.

Frequently an accurately bored and finely finished ebonite barrel may be found to improve clarity and responsiveness of

a clarinet; this I noted when I borrowed my students' Springer barrels!

Certainly the quality of the interior finish of the mouthpiece is quite important; it is one of the best-kept secrets of the fine mouthpiece. A sad result of the ever-present need to lower unit production costs has been the omission of the fine reaming and finishing operations in the clarinet mouthpiece, which now is only too often molded to its final dimensions. One should refuse to seriously consider any such mouthpiece, regardless of its other possible excellencies.

In finishing the reed, where every new start might be the best ever, rough exterior surfaces dampen a reed's tone by adding mass and absorbing or cushioning higher frequencies. It is well known that a reed which is too thin at any point near the tip may complain by whistling, that a reed with a thick tip and a long vamp may be not only intractable but quite dull, etc., etc. Perhaps it is here that the art of selective damping can rise to its highest level!

This year's Vandorens

In *The Clarinet* (Vol. 8, No. 4, Summer 1981) Claranalysis it was noted that many of us believe that the base of the soprano clarinet reed should be as thick at either end as .125" (3.17 mm.) to .135" (3.43 mm.), and that the possibility of obtaining a serviceable, longer-lived reed decreases rapidly when this base diminishes in thickness. More recently some bases of Vandorens have yielded thicknesses of as much as .12" (3.07 mm.); these have been excellent reeds that have lasted much longer.

Vandoren's offering of a standard but selected reed at a higher price is not the solution for which we had hoped. Do a real favor for the professional clarinetist, Vandoren: Continue your present reed for those who are happy with a quick fix; for the increasing numbers of us who have gone to Olivieri and Morré please (1) provide a base within the limits proposed above, and (2) terminate your surface cut at 33 mm. from the upper end of the reed. Or, take the Morré No. 2½ French pattern reed as your model, and sell these at the price of your selected reed. Please!

The Mitchell Lurie Premium

The Mitchell Lurie Premium clarinet reed differs from its predecessor chiefly in its adaptation of a surface file cut at the base of the vamp, à la Vandoren. I do believe that the vamp of the clarinet reed needs to begin at a straight line drawn across the surface of the reed, and when I played the previous Mitchell Lurie reeds I had always first to make this cut myself. Again, the best models here are the Olivieri and the Morré, one believes, but the Premium cut does make an exceptionally well-graded, uniform, and dependable reed better. We had hoped that the new Mitchell Lurie would be 2 mm. longer, as are most reeds for the French model mouthpiece. If the cane is good and holds it shape we can sometimes put those two millimeters to good use.

International Clarinet Congress

Denver, Colorado
August 8-12, 1983

The International Clarinet Congress presented by the Lamont School of Music of the University of Denver is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals, and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style, and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays by Luyben Music Co. of Kansas City will be valuable in locating "hard to find" publications and in discovering new works. Many sessions require the use of several instruments (master sessions, clarinet choirs, etc.), so be sure to bring your clarinet.

Fees and Housing: The enrollment fee is $125.00 if paid before July 30. After that date, the fee is $145.00, which may be paid at registration the morning of August 8. In an effort to encourage students to attend, a special group rate of $98.00 per person is available to any group of five students from the same high school or college. Group forms must be received by July 30. Husbands and wives wishing to register together may do so for a single fee of $170.00. This plan is not available to other relatives.

The University of Denver provides room and board facilities for individuals and families. Housing reservations should be made in advance of the opening of the Congress and are independent of registration procedures. For information write:

University of Denver
Summer Conference Housing Program
2050 E. Evans Avenue, Denver, Colorado 80210
or call (303) 753-2246

Exhibits: Persons wishing to exhibit at the Congress may do so by forwarding the exhibit fee of $150.00. Set-up time is scheduled for Sunday, August 7, 1983 at 1:00 p.m. Specification of the number of 2 feet by 5 feet tables and other needs should be included with the fee.

Master Lesson and Symposium: This year's Congress will be preceded by a three-day private and group instruction symposium August 5-7 headed by faculty members Thea King and Marcel Ancion. Each registrant in this special class will receive two private lessons and attend two group seminars. The symposium will be held at the University of Denver.

— Registration Form —

Name _____

Address _____

City _____ State _____ Zip _____

Phone _____ (Please include area code)

☐ Enclosed is the International Clarinet Congress registration fee of $125.00 (paid before July 30).

☐ Enclosed is the International Clarinet Competition registration fee of $50.00.

☐ Enclosed is the Master lesson-Symposium fee of $200.00.

Please check artist-teacher of your choice: ☐ King ☐ Ancion

Make check payable to the University of Denver and mail with registration form to:

Dr. Ramon J. Kireilis
University of Denver, Lamont School of Music, Denver, CO 80208

ROSARIO MAZZEO

BUDDY DE FRANCO

KJELL-INGE STEVENSSON

University of Denver's new Houston Fine Arts Center will be 1983 ICC headquarters

The 1983 ICC will be held in the University of Denver's new facility — The Houston Fine Arts Center on the old Colorado Women's College campus at Montview Blvd. and Quebec. The complex consists of a 300-seat recital hall, a 700-seat auditorium, exhibit areas, and many private rooms which can be used for exhibits, mouthpiece makers' exhibits, etc. Dormitories with dining facilities are located directly across the street. Maps and schedules will be sent to all people who pre-register.

International Clarinet Competition

August 7th and 8th, 1983

Eligibility: The competition is open to anyone 30 years of age or under, from the United States or any foreign country. Former first prize winners are not eligible to compete again.

Awards: The top three finalists will have their choice of professional-line clarinets donated by Buffet, Selmer, Conn or Yamaha and will receive full scholarships to the 1983 International Clarinet Congress. The first place winner will appear as soloist with the Colorado Philharmonic.

Applications: The following must be submitted by July 15, 1983:

1. Registration form.
2. A non-refundable $50.00 application fee.
3. A monaural tape, recorded in one direction only, at seven and one-half inches per second, or cassette of professional quality. Tapes not meeting these requirements will be eliminated at the preliminary judging. All tapes become the property of the University of Denver.

Requirements: Submitted tapes must include the following:

1. Weber, *Concertino* with piano.
2. A one-sentence statement confirming that the performance on the tape is that of the contestant and indicating the date of the recording.

Competitors should be prepared to perform the Debussy, *Première Rhapsodie* for the final round of competition.

Preliminary Judging: Tapes will be judged by a professional committee and eliminated if requirements for the competition are not met. Candidates accepted for the semifinal competition will be notified as soon as possible after the preliminary judging. Candidates must notify the International Clarinet Competition of their intention to compete in the final competition within ten days after acceptance.

Final Competition: All semifinalists will be heard Sunday, August 7, at the Congress site. At that time, finalists for the Monday, August 8, final round will be chosen.

At the Monday concert, which is open to the general public, the finalists will perform. Winners will be announced at the conclusion of the concert.

Judges will be members of the 1983 International Clarinet Congress Faculty. Programs need not be memorized, and accompanists will be provided for contestants not bringing their own.

TED JAHN

RONALD MONSEN

PAMELA WESTON

FRANK COHEN

CARL TOPILOW

MARCEL ANCION

— DAILY SCHEDULE —

	9-10 a.m.	10-11 a.m.	11-12 a.m.	12-2	2-3 p.m.	3-4 p.m.	4-5 p.m.	8 p.m.
Mon. Aug. 8	Registration Opening Remarks	KIREILIS Recital	CHICAGO Demonstration John Yea & Laurie Bloom	LUNCH	MAZZEO Musings	LUDEWIG Recital	COMPETITION FINALS	DE FRANCO Concert
Tues. Aug. 9	HEFFERNAN Demonstration	LUDEWIG Ensemble	WEST Lecture		MAZZEO Musings	LARRY COMBS & CHICAGO SYMPHONY ORCH. SECTION RECITAL		STEVENSSON Concert
Wed. Aug. 10	8:30 - 10:00 International Clarinet Society Meeting	PAMELA WESTON LECTURE With THEA KING			MAZZEO Musings	STEVENSSON Recital Lecture	MONSEN Lecture	Colorado Philharmonic w/COHEN
Thurs. Aug. 11	DE FRANCO Lecture	STANEK Recital	KING Lecture		MAZZEO Musings	JACKSON Recital	STEVENSSON Lecture	ANCION Concert w/ LICHTMAN
Fri. Aug. 12	JAHN Lecture	WEST Recital	ANCION Lecture		MAZZEO Musings	MONSEN Recital	JAHN Recital	KING Concert

THEA KING

ELSA LUDEWIG-VERDEHR

— Faculty of the 1983 International Clarinet Congress —

MARCEL ANCION: Professor of Clarinet at the Conservatoire Royal de Musique de Bruxelles ond President of the Belgian Association of Clarinetists. (tentative)

FRANK COHEN: Principal Clarinetist with the Cleveland Orchestra.

LARRY COMBS: Principal Clarinet with the Chicogo Symphony Orchestra (and the entire Chicago Symphony Orchestra clarinet section including: Laurie Bloom and John Yea. tentative.)

BUDDY DE FRANCO: One of the all-time greot jozz clarinetists. (sponsored by Yomoha International Corporation.)

JAMES HEFFERNAN: Doctoral Student of Elsa Ludewig-Verdehr at Michigan State University.

BIL JACKSON: Principal Clarinet with the Denver Symphony Orchestra.

TED JAHN: Professor of Clarinet, University of Georgia.

THEA KING: Member of the Melos ond Versuvius Ensembles, the English Chamber Orchestra and The London Mozort Players; Professor at the Internotional Summer School for Wind Players in Kent.

RAMON KIREILIS: Director of the Internationol Clarinet Congress ond Competition ond Profassor of Music at the University of Denver. Principal Clarinet with The Colorado Springs Symphony Orchestra.

ELSA LUDEWIG-VERDEHR: Profassor of Music at Michigon State University, member of the Verdehr Trio and the Richords Wind Quintet.

ROSARIO MAZZEO: Musicion, executive, educotor, author, inventor, photographer, ond ornithalogist. (Not available for privote teaching during the Congress.)

RONALD MONSEN: Associote Professor of Music at the University af Kentucky and member of the Kentucky Wind Quintet. (Sponsared by the G. Leblanc Corporotion.)

ALAN STANEK: Chairman of Music ot Idoho State University and Secretary of the International Clorinet Society.

KJELL-INGE STEVENSSON: Principal clorinet with the Swedish Rodio Symphony Orchestro.

CARL TOPILOW: And The Colorado Philhormonic.

CHARLES WEST: Professor of Music, New Mexica State University.

PAMELA WESTON: World renawned authoress, lecturer, teocher; hostess of the 1984 London-based Internotional Clarinet Congress.

JAMES HEFFERNAN

CHARLES WEST

LARRY COMBS

Annual Meeting

The annual meeting of the International Clarinet Society will take place at the International Clarinet Congress in Denver, Colorado, on Wednesday, August 10, 8:30-10:00 a.m. Meeting room to be announced.

RAMON KIREILIS

BIL JACKSON

ALAN STANEK

Clarinet talk

By Arthur Henry Christmann

It has always seemed strange to me that so little has been written about the *principles* of clarinet fingering, or even about woodwind fingering in general. Years ago Alexander Selmer touched on this subject in relation to the use of one individual key, in one of his "Talks to Clarinet Players," and more will be said about this later in this column. However, except for an article of my own in the old *Woodwind Magazine* and the above Selmer reference, I have seen nothing. Of course, I make no claim to having read everything ever written about the clarinet or about woodwinds, and I might just be in error on this point, due to inadequate sampling.

Actually, the principles of fingering should be the same for all woodwinds. The clarinet, for instance, has comparatively few choices, but for the few there are, there should be some guiding principles. Some woodwinds may have more, many fewer.

For the majority of pitches on the clarinet there is but one regular fingering available. (For the moment, false fingerings and special fingerings for trills are not included in this statement.) In addition, there seems to be absolutely no equality in the way the fingerings are laid out. Middle C and D (low register), G and A (clarion register), have but one legitimate fingering, yet the low D-sharp/E-flat, high A-sharp/B-flat, have no fewer than five, if we consider legitimate the three positions of the forked fingering 1-1, 1-2, 1-3 (to say nothing of a false trill fingering to connect these with A-flat in the high register.) Naturally, as the range of the instruments ascends into the third register, the overtones come closer together and every reasonably advanced player knows the really great number of fingerings available for the highest G.

Granted this uneven distribution of fingering possibilities, it is still surprising that so many otherwise advanced players are guided by so few principles which might help them to make the very best choice where the possibility exists.

Keyboard and string instruments have a truly vast possibility of choice, and advanced players of these instruments know very well what principles they follow in making their selections. Many, many books have been written, which include plenty on fingering systems, beginning with such as Carl Philip Emmanuel Bach's, Leopold Mozart's, and the various violin books of Geminiani and later authorities.

On the piano, every scale and chord has its own fingering. Without these the scales in the middle sharps and flats would end in disaster. Simpler scales are not quite so critical, but even here the "thumb under" rule for the particular scale must be observed in each register if confusion is not to result in the fingering. True, in the scales heavy with sharps and flats, the problem somewhat solves itself, for the three longer fingers remain on the black keys and the thumb must decide which white keys are to be played for that particular key, the little finger being reserved for final notes of scales or motives.

The violin and viola do all their wonderful technical work with only four fingers of the left hand, but the 'cellist is better off, for in advanced practice he may use the "thumb position" which opens up an entire new area in the fingering system. However, the strings all do have four strings and a vast number of positions and half-positions, and to manage all these an underlying system of fingering principles is absolutely essential. The string player who shifts in a different place, or uses a different string each time he plays the same passage will make slow progress indeed in technical mastery.

Enough of other types of instruments! I trust I have made my point. Let us return to the woodwinds and to the clarinet in particular.

In my teaching, I have always tried to give my students a few basic principles which lie behind fingering choice. However, before the principles I define two general considerations which underlie all fingering practice. Broadly, all fingerings may be classified into two groups. First, those which are most in tune and sound best on a particular instrument, and secondly, those which are mechanically the most expeditious, which cut down extra motion, so that a more efficient, fleeter passage technique will result. The first group of fingerings will, of course, be used for slow and exposed passages especially of a solo nature; the second group of fingerings pays less attention to quality and intonation and is, of course, used in rapid passages, especially of a covered nature. (To the latter group belong, of course,the three positions of what I always called the "forked fingerings" for E-flat/B-flat, namely 1-1, 1-2, 1-3.) In chordal passages of a rapid or covered nature these three fingerings combine into all sorts of combinations which simplify and speed up technique. I grant, of course, that especially in the low register, 1-1 and 1-2 produce a D-sharp/E-flat very sharp and out of tune, and I always tell my students to use their musical judgment in deciding whether or not to use them. The fingering 1-3 in the high register is very useful in leading to or coming from the third register D-sharp/E-flat taken with the third ring, right hand, certainly, in itself a very good fingering. Sometimes the same fingering will be good for either of the two categories of fingering, but, more often, different fingerings will be indicated.

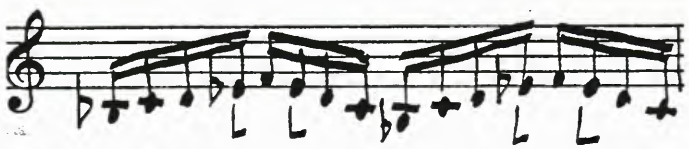
It hardly need be added that I have told my students that for the first category, fingerings for slow and soloistic passages, convenience makes little difference; even an awkward motion or a slide is permissible in the interest of the sound and intonation. Not so, of course, with the second category of fingerings; here everything is for speed and efficiency.

Now to get down to specifics. Even superficial thought will suggest to anybody that a first principle of modern woodwind fingering should be to avoid sliding. On modern instruments, this should hardly be a consideration, for, in general, most sliding has been eliminated. This, however, is not actually true. Some modern woodwinds still employ rollers; I have seen even a Boehm 17-6 clarinet with rollers on some of the keys for the little fingers. As every good clarinetist knows, even on the 17-6 Boehm clarinet some sliding (involving the little fingers) is necessary in order to avoid a fingering trap. Were one to play the Full Boehm clarinet, it is true that virtually every bit of sliding can be eliminated, unless engaged in purposefully to achieve a better sound or better intonation in a solo passage. (However, I, and I am sure many other professional clarinetists, do not play the Full Boehm, for other reasons.)

Little more need be said about sliding; I am sure that clarinetists and other woodwind players will agree that it is not a desirable expedient, but that it needs to be used occasionally and that it should not be overused.

The next principle is, I believe, more significant physiologically, and it is commonly violated unthinkingly by many good players. It was first suggested to me (as noted above) in an article by Alexander Selmer in one of his "Talks to Clarinet Players," which were carried in Selmer's early advertising booklets. The principle is merely this: when other things are equal, choose a fingering which can be taken by one hand rather than one which requires the use of the opposite hand for the modifying key. (We all know, of course, that two hands are required to control portions of the clarinet's basic scale; this use of the two hands is not referred to here.) This would immedi-

ately suggest a preference for the left hand D-sharp/E-flat, A-sharp/B-flat key, worked by the ring finger of the left hand, over the lever at the end of the right-hand row of "trill keys." If one doubts the fact that the right and left hand are activated in different locations in the brain, he or she need only observe an elderly person who has suffered a stroke, leaving one side of the body paralyzed. The left-hand E-flat/B-flat key seems a bit crowded and awkward when first used. I and others have even seen second-hand clarinets on which this key has been blocked by a piece of cork, and I have heard unenlightened players say, "You never use that key." My father, normally playing second clarinet, was asked by Mahler to cover E-flat clarinet (probably for his *Fourth Symphony*). Father had rather short, heavy fingers and he found the left-hand E-flat/B-flat key too thick to be comfortable on the E-flat he purchased, and which I still own. He had it thinned considerably by a woodwind instrument maker. If one's student is not advised to use this key when it is indicated, he will never get the habit of using it easily, for to everybody at first it feels a bit crowded, awkward, too near the middle finger. however, in a passage such as



the use of this key will bring a built-in evenness, partly because of the oscillating action of the ring finger itself and partly because the whole passage is controlled by the same part of the brain. Of the three famous repetitious clarinet cadenzas in Rimsky-Korsakoff's *Scheherezade,* I have always used this key for the first and third one, and used the right hand lever for the second. The result is that I have never played any of these cadenzas other than evenly, and I have performed in the work scores of times. Moreover, because a single finger is doing all the work in the first and third cadenzas, the player is given a very good argument to keep the tempo sensible and not let his nervousness cause him to rush ahead and spoil the passage. Also, in the long F-major solo-cadenzas of the slow movement, I have always taken the left hand B-flat key.

Related to the above, I have always insisted that my students use this left hand key in scales up to two flats, and in the low register of the E-flat major and C-minor scales. When worked out, this leads to an absolutely even scale. I hope I am not belaboring an obvious point, but I take a great deal of this argument from Alexander Selmer, a master technician. The rest is common sense.

This "keep it in one hand wherever possible" rule also applies to some extent to the right-hand alternate keys for low E/F-sharp (clarion B/C-sharp) for the little finger. I have told my students to use these right-hand keys whenever possible in skipping, chordal passages, but I am not rigid in this rule. Every passage must be analyzed for fingering in terms of itself. Occasionally one finger will be overworked, and occasionally, for lightness of stroke, it is easier to use the long F-sharp/C-sharp on the left in a G — F-sharp — G (clarion D — C-sharp — D) group.

A third principle of fingering is to avoid as much cross-fingering as possible. In her book, *The Clarinet Teacher's Companion,* Pamela Weston calls this "swopping of fingers." We might define cross-fingering or "swapping" as the act of closing certain holes at the exact instant of opening others; it requires very fine coordination. Whenever possible, a direct fingering is preferable to a cross-fingering, but it is absolutely impossible to avoid all cross-fingering. Whenever we go from C — E-flat, low register, G — B-flat, high register, we are using cross-fingering, but we do this so often that the action improves to the extent possible. Humorously, I prefer to call this action not cross-fingering but fingering-and-a-half. Whenever one goes into the third register and opens the first hole covered by the left index finger, he or she is cross-fingering. However, as every clarinetist knows, this cross-fingering is inevitable. Personally, in my own playing, in passage work covered by other tone I prefer to avoid it, and take a *single* note in the third register by means of extension keys of the clarion register, thus avoiding a cross-fingering in both directions.

My second and third principles of fingering are mutally exclusive. Often one cannot satisfy both of them; he must decide to follow one or the other. I have always thought it important to have some kind of basis upon which to make this choice, and I have recommended this to my students. So many clarinetists (and I believe this includes good ones in good orchestras) have allowed their fingering habits to grow "like Topsy."

There are a few more peripheral considerations in regard to fingering. When fingering for the mechanical best, not for the tonal or intonational best, I do not like to make a complete change of fingering (one involving many fingers) for one note. Where there is one available, I prefer a false fingering or a trill fingering for that single note. It is hardly necessary to cite examples of such phrases. In the give-and-take of passage work which is covered by other tone or is at such a rapid tempo that one can "get away" with fingerings which are less than the best tonally or intonationally there are countless ways in which the fingering problem may be simplified. I have discussed this with top woodwind players of other instruments, and in general they agree with me.

One of my illustrious colleagues, I am told, recommends to his students that in slow soloistic passages one key or its alternate should be preferred for purposes of intonation alone. If, for instance, on a particular instrument, the left-hand lever E-flat/B-flat were of a very slightly different tuning from that on the right, one should make a choice of fingering for this reason alone. This implies, of course, a very intimate knowledge of the tuning setup of the instrument being used. This, I would say, is an entirely legitimate consideration, for, above all things, we need to play our instruments in tune.

Don't neglect the use of the throat keys of G-sharp and A as a means of extending the clarion register into the third register. All are familiar with the throat G-sharp key as a trill key from high C to D. Fewer, perhaps, are aware that the throat B-flat with thumb ring closed gives a serviceable high E-flat and with the thumb hole open (as for throat B-flat, the "problem" note) gives a very useful high E, which is usually fingered in the third register.

I hope that my readers will not think me too fussy on the subject of fingering, or that I have made a mountain out of a molehill, but in my teaching I have always been very precise in my demands on sensible and logical fingering. I have heard of teachers who say, "Finger it as you wish, or whichever way is the most convenient." With my earlier discipline on other types of instruments, I cannot subscribe to this easy-going policy in regard to fingering. The few principles of woodwind fingering which there are cannot compare with the complexity of the subject on keyboard and string instruments, but I feel that they should be kept in mind in the comparatively fewer instances in which they do apply. I have never known one of my former students who did not appreciate this insight into fingering principles, and many have turned out to be better technicians because of it.

A conversation with Buddy De Franco

By Henry Duckham

Buddy De Franco was born in Camden, New Jersey February 17, 1923. His first professional job was with "Scat" Davis in 1939. He played with many big bands including Gene Krupa in 1941-1942 and Tommy Dorsey in 1944-1946. De Franco was a member of the innovative Boyd Raeburn band in the mid-forties. He won the *Down Beat* poll for 9 consecutive years from 1945-1954, and from 1966 until January 1974 was leader of the Glenn Miller Orchestra.

He has many notable recordings including those made with Art Tatum (Verve 8229) and with Oscar Peterson (Verve 8210). He published *Buddy De Franco on Jazz Improvisations* (Famous Solos Enterprises, Dept.-A, Box 567, Saddle River, N.J. 07458). Recent recordings include "Like Someone in Love" (Progressive Records 7014) and "First Time Together" (with vibist Terry Gibbs) (Palo Alto Jazz PA 8011).

> "De Franco is a musician with a phenomenal technique, great scope, tone, fire and imagination. His poll winning achievements were accomplished with relatively little help from the critics, many of whom criticized his work as overtechnical, mechanical, cold and unemotional. Musicians know better . . . De Franco's work is not the result of mere cerebration and automatic key pushing; it represents one of the high points in modern jazz improvisation."
>
> From *The Encyclopedia of Jazz* by Leonard Feather, 1960.

Henry Duckham: Who was your first teacher?

Buddy De Franco: The teacher who was really responsible for my early formal training is a man by the name of Willie DeSimone. He used to play in the Earl Theatre pit band. He lived near my neighborhood. When I first met Willie, I said, "Where do you play?" He said, "I don't play, I work." "Work? Where do you work?" He said, "Oh, I'm at the Earl Theatre." I said, "Oh, no kidding — what do you do?" and I meant what did he play — saxophone, clarinet, or first alto, or tenor? He said, "I'm an usher." My brother and I, we were kids you know, I was nine years old or so — we believed him. We thought he was an usher at the Earl Theatre for a long time until we finally got close enough to the pit band one day when we went to see one of the big bands at the Earl Theatre, and there was Willie in the pit playing alto and clarinet. And so I asked Willie if he'd teach me and he said: "Okay, we'll see how you do, if you're worth it."

HD: So how old were you when you first started taking the instrument?

BDF: About nine years old. Willie taught me for about three years. For almost two years he taught me for nothing. He knew we were poor. Then I began to work a little bit, play the Italian serenades and block parties and stuff. I would make two or three dollars on each job.

HD: How old were you when you really started gigging?

BDF: Oh, I was about thirteen or fourteen. Then I got my own big band in south Philadelphia in the ballroom every Sunday.

HD: Something you organized?

BDF: My brother and I did. We organized it and we had such luminaries in our band as Elliot Lawrence, who played tenor sax in those days, and Al Alberts, who later became the lead singer with the Four Aces. He played piano. He alternated on piano with his brother, Angelo. Quite a few good players in that band. We'd play every Sunday and pack the joint. The music was for dancing . . . My brother and a few of the other guys that we knew around town, plus some of the guys in the band, would transcribe from the big charts, the big arrangements from Benny Goodman, Tommy Dorsey, Artie Shaw; and we'd play those arrangements. Or we'd buy the stock arrangements.

HD: So this is back in the late thirties, early forties?

BDF: Ah, let me see. Circa nineteen . . . thirty seven, thirty eight. Had to be, because the last part of 1939 I went out on the road, I joined my first road band. But now Willie taught me for quite some time and so I went to a vocational

school (Mastbaum school) instead of high school. They had the most marvelous music course there. It was free. Meyer Levin was the orchestra conductor and the principal teacher there, and Ross Wyre was the band director. Two very dedicated men. And we idiolized Levin. While it was in existence that music department could boast practically somebody in every major symphony in the United States. It's just amazing. Plus the jazz guys like Red Rodney and Joe Wilder and Walt Stuart came out of the same class. Red was a little younger, he came in the year I graduated. Very fine players. And it was all study and rehearsing. No marching band. No pep band. And few concerts. We studied harmony and theory, too.

HD: It was like a conservatory, really. Did you have academic work besides that?

BDF: Yes, yes. We had to have so much academic work. But that was in place of high school. And I graduated there. Graduated in two years. Actually, it was a three-year course. I liked Mr. Levin and Mr. Wyre and liked the whole idea. I had done very poorly in school until that point but once I came to Mastbaum, I came to life. Then I finally got to play first clarinet in the orchestra and I joined the Junior Symphony in Philly, and then went on to the Symphony Club in Philadelphia.

HD: What was that?

BDF: Well, it was like a symphony club for teenagers, for young people.

HD: Oh, like a youth orchestra —

BDF: Like a youth orchestra. Luigi Carneval — he has a pretty fair reputation as a director. And I took almost six or seven months of post-graduate there at Mastbaum and then a fellow by the name of Johnny "Scat" Davis had a big band . . . In fact, if you remember the song "Hurray for Hollywood," Johnny "Scat" Davis made that popular in a movie with Benny Goodman. He sang it in a picture called *Hollywood Hotel,* or something like that. Johnny had a big band on the road. He was one of maybe four hundred big bands traveling. And I sneaked up once in a while to Billy Krechmeyer's jam sessions to play when it was a slow night and they didn't have any names in there. Or Nat Segal's Downbeat Room — also a clarinet/sax player who had a jazz room. And both Billy and Nat Segal would let me sneak in there, ('cause I was really under age), to sit in once in a while. And I happened to be sitting in one night when Johnny "Scat" Davis came in. He heard me play, and said, "Join my band." So then he signed papers for me to join, guardianship papers, and he became my legal guardian, and I went on the road in '39 and I guess I really haven't gotten off the road since then.

HD: How did your parents feel about that? Were you a big family? Did you have lots of brothers and sisters?

BDF: I had two brothers, one sister. My dad was a blind man, piano tuner; and my mom was a very sensitive, bright lady who unfortunately left the rails — she had to be confined to a state hospital when I was very young. So she spent thirty-five years in the hospital. She died there. But my dad was really remarkable also. Played guitar and ukelele and banjo — corny stuff, but always managed to play for us or sing for us or tell us a story. All the great men of my recollection and influence and the first jazz we heard was from my dad. He got records of Art Tatum, he got records of the Hot Club of France, and then he used to have his guitar repaired at a little music store called DeLucia Music Store in south Philadelphia. And he was quite a violin maker and guitar maker, and one time my brother and I went there with my dad and we met this fine guitarist, you may have heard of him — Denny Sandole. Very well-known for his avant-garde music and his writing. And we heard him play and we were overwhelmed by Denny's playing. He got friendly with my dad, and he brought guitar players home. Another time we went to this DeLucia Music Store and we heard Joe Venuti and Eddie Lang playing. If you remember Eddie Lang, he was the guitarist for Bing Crosby.

HD: And also with Bix Beiderbecke?

BDF: That's right, and they were jamming in the DeLucia Music Store. And that was my first exposure to jazz. Just loved it because up to that point I had been playing all legit stuff . . . Hate to use the term but — you know.

HD: Yeah, I know! It's a code, isn't it?

BDF: So those were interesting times; and then my father got a little band organized of blind people — harmonicas and banjos and stuff. They were called "The Jovial Nightowls." My brother and I, we played with them. They'd come over and rehearse, or we'd go to someone's house or play someplace for new people.

HD: So then your first job was with Johnny "Scat" Davis?

BDF: Yes, professional job. And then Gene Krupa, then Charlie Barnet, let's see, Ted Fiorito, Tommy Dorsey. Then Count Basie.

HD: Were you doubling clarinet and sax in those days?

BDF: Clarinet and alto, yeah. In fact, Willie, when I wanted to play sax, decided that I should play alto and he taught me the basics. And so I doubled those instruments in all the bands . . . and I even played flute for a while. I wanted to see what that was like. Played oboe also for a short while in Mastbaum. Just to see . . . But I was never too comfortable with oboe. Really never that comfortable with alto either. Clarinet was it. Then I heard Benny Goodman and Artie Shaw and Johnny Mince.

HD: Mince is an underrated player —

BDF: Very underrated . . . Actually, Mince was the first guy I heard play jazz clarinet that I liked. I had heard the other guys play clarinet, the traditional guys, but I never liked that thin sound, you know, real thin tone production, and also Mince was one of the few guys, he was like Artie and Benny, whose time concept got to me. They played right in the groove. Even when it was something technical, it was in the groove. Whereas some of the other clarinet players, they'd show off playing fast notes, but it was that false technique; you'd hear a lot of notes and it reminds me a lot of the avant-garde guys of today.

HD: Yeah, it seems there was a certain style of playing that never really propelled the music forward. An awful lot of aimless noodling.

BDF: I never went for that, although I liked Buster Bailey. I think he was a good legit player, more so than he was a jazz player. In fact, I have a feeling he would've made the symphonies if blacks had been accepted at that time.

HD: He had a wonderfully centered sound.

BDF: Good sound, and good control. But Johnny Mince and Benny and Artie determined that I was going to play jazz clarinet. Mr. Levin felt that I should go to the Curtis Institute and eventually be with the Philadelphia Orchestra. So when I started playing jazz, he had a fit. Then he finally permitted a jazz band in our school. (Now we call them stage bands.) If we played in the concert band and orchestra first, then you could get in the jazz band but it was extracurricular activity.

HD: So did you study the Baermann *Method* and that kind of thing?

BDF: Yeah, I studied Klosé, basically. In fact, for centuries I carried around my first forty pages of Klosé that my teacher gave me and used it faithfully. It got so tattered that I keep it at home now. I still play it. Yesterday, for instance, I played at the Portland Jazz Festival. So I practiced the first few pages of Klosé — scales, basic scales. And legit. I don't play them in a jazz style. Absolutely straight tone, absolutely legit, even. In fact I call it "cleaning out."

HD: "Cleaning out." That's a good phrase.

BDF: Yeah, because my experience is that if you play jazz, every night, without practicing legit fundamentals, you'll erode your technique. But if you stay with those basics, those scales and thirds and chromatics and everything, and tonguing exercises, your jazz is better. Easier to play.

HD: Yeah. I find that jazz helps my notated playing. By giving the flexibility . . . And also stretching your ears; you don't get so locked in.

BDF: That's true, but you can really erode your legit approach. You need the other. In fact, Artie Shaw had a routine of about forty-five minutes or so where he did scale exercises and so did Benny. I wound up really liking Artie's jazz better, I'd say, than Benny's.

HD: Why is that?

BDF: More linear approach, a more modern concept, a harmonic concept. But there again it's a question of taste. Without Benny and Artie, none of us would be playing jazz clarinet.

HD: Where did you first get into the bop thing? Your roots were pretty traditional in terms of whatever the jazz was in those days, you were contemporary with that. How did you first get into bop?

BDF: Well, I joined the bands and I was referred to in a lot of the write-ups when I played a solo as "Goodmanesque" or a "Shaw-type," depending on my mood, you know I'd copy from either Benny or Artie. Whatever I liked. And I played with different bands. My first musical jazz acquaintance was Dodo Marmarosa.

HD: The piano player?

BDF: Right. And he at fifteen was one of the best jazz piano players in the world. Unfortunately he had many problems in his life and went into obscurity. But he was a remarkable jazz musician. At fifteen.

HD: He was before Bud Powell, even.

BDF: Oh yeah, absolutely. And his friend was Errol Garner. They were in high school together. He was influenced some by Errol but a lot by Teddy Wilson and Art Tatum. And then we both heard Charlie Parker together.

HD: You and Marmarosa?

BDF: Yeah. Actually, Charlie Shavers first recommended that I listen to Charlie Parker. I remember Shavers saying "I heard a guy up in Harlem who's playing far-out music, it's strange, I don't know what it is, but it's something fantastic. It's different and I'm going to go up to hear him. His name is Yardbird Parker." Then Dodo Marmarosa said "This guy Bird is really doing something." So Marmarosa and I went to hear him.

HD: Where did you hear him?

BDF: Up in Harlem.

HD: At Minton's?

BDF: No, I don't think it was Minton's; it was some other club. He had been sitting in; he wasn't working there. And I remember four or five guys that I knew, we were waiting all night. We had heard the rumor that he was going to sit in again. And he showed up finally, and borrowed a horn and played. A strange looking skinny guy with a big mop of hair. Wore dark glasses.

HD: Parker was thin then?

BDF: Yeah, very thin. And when he played it was like turning my head completely around, as they say in common parlance. And Dodo and I flipped over it. We really did, and I stayed awake two nights listening and trying to figure out what in the world this guy was doing on the horn. As opposed to a lot of my friends, who said "This guy's nuts!" "He's crazy!"

HD: So was this in the forties?

BDF: Mid-forties. And then he caught on to recording, and Dizzy was also gravitating toward a modern concept. Dizzy played at first like Roy Eldridge, but he was trying to harmonically change. And I was trying to get away from Benny and Artie. But didn't know quite where to go. Didn't know. And same with Diz. I felt a rapport. (I like to put myself in his league anyway, you know; sure is good company!) And

Bud Powell was a little younger but he was also trying to go somewhere. Now the only guy that was really on his own at that time, head and shoulders above and separate from the whole world, was Art Tatum. And he went so fast you couldn't pin it down. Harmonically he was up to a lot of things that Bird and Diz were doing. So when I heard Bird articulate on the alto I said, "I've got to do that on clarinet. It seems like the way to go." So I tried it, and it was like . . . very natural feeling.

HD: You mentioned earlier that your approach to the instrument was more of a saxophone approach —

BDF: Saxophone approach, yes. Then I became kind of the first guy to do that on clarinet. Some of the other guys around at that time were good clarinet players; they weren't that successful doing it. Tony Scott, even Ronnie Odrich who is younger than I, but he had that in mind. He was just too late. He wanted to do that, but he didn't. The Swedish clarinet player, Stan Hasselgard, trying to play some of the modern stuff, but he didn't play bop. So I was first. I was lucky enough to get there first.

HD: It's also enormously difficult, I mean, I'm not a saxophone player very much, but I know that just trying to play a simple head like "Donna Lee" on the clarinet is like trying to play the Fraingaix *Concerto.*

BDF: Yes, it's very hard. It requires — there again, see, I realized the secret of that technique was fundamental studies. I mean, that control. To control that articulation you had to have fundamental studies under your fingers. Even now, if I let a few days go I can't stand up and play a jazz solo with that bop articulation. It doesn't come out right. And I found out that Bird actually did — he was really self-taught — but he studied, and his fingering was absolutely perfect. And his technique, his embouchure was great; it was a natural embouchure, and you barely saw his fingers move. You know he had absolutely marvelous natural technique.

HD: Which he honed . . . I've heard stories —

BDF: That he practiced and practiced — and played and played.

HD: But when he was younger in Kansas City they wouldn't even let him sit in in places, you know, and then there was the story, or maybe this is part of the myth, but that he went off to the mountain, so to speak, for a year or two and suddenly emerged with his way fully developed. I have also heard other stories that he had been washing dishes for six months in a place where Art Tatum was playing at the time —

BDF: That's what *he* said — he said that a lot of his harmonic concept and runs came from Tatum —

HD: — that he picked that up from hearing him —

BDF: But of course even now, Tatum is apart from anything else.

HD: We were talking a little about this earlier — did you ever experiment with any of the new direction stuff? Multiphonics and all that?

BDF: Not really. I think music does determine or mirror social times. Social events, the times, eras. But to me, only in musical ways. The romance of a song or a piece must come out in the musical concept — not in a real sense. In other words, if I wanted to witness a street riot, I'd go to Miami or some other place and watch one. I don't want the music equivalent of that or barnyard noises either from an instrument. It's like painting to me. I like the idea of modern painting or traditional painting, but the inference of nature is there, done with a formal background. And to me, you throw away too much formal training in order to make the multiphonics and make noises. And it's also, Henry, I mentioned this before, too much of an excuse not to really play your horn. Guys in jazz get away with it. I mean, to me, there's a tremendous difference between Chick Corea and Gary Burton *really* playing what they're playing and knowing where they are and being outside in a sense, or some nitwit who doesn't know where he is, telling you that he plays like Chick Corea. Not too long ago, I had a clarinet player tell me that he was into Coltrane. Well, you know, when he picked up the clarinet, he was into . . . throwing up was what he was into. It wasn't Coltrane. Because Coltrane, in spite of how far out he got, you never lost sight of the fact that *he knew what he was doing* with that instrument. And the first three-fourths of his career proved what he did with his instrument, his technique and his ability, his harmonic concept. Now later on he got spacey because of mystical and religious reasons. More so than musical. That's something else again.

Trane once told me that he felt an energy source from the cosmos and allowed that to filter through his brain and nervous system and onto the keys, rather than consciously trying to do anything. He liked that approach better. Well, that may sound ludicrous in a sense, but I really feel he meant it. He felt it. To me, it's like a religous experience that someone goes through that I can't relate to, but I know they're really feeling it. See what I mean? That to me is different than some guys jumping in on the bandwagon and trying to be hip. There's a big difference.

HD: Well, I think Cecil Taylor has said that, too, that his music is something that is really, when it boils down to it, a religious experience. It's not a purely aesthetic experience.

BDF: Music started in churches, anyway. Sure I think sounds of music can be a religous experience, although I'm not religious. But I can see the thing that they get; I can understand it.

HD: Let me ask you about your equipment. Yamaha. What model is it?

BDF: Model 62. Used that for a long time now.

HD: And you use a Denman reed? What, 4½?

BDF: A #3. Which is about 4½ on any other reed. It's a very strong reed. The Denman reeds are excellent.

HD: You use a Woodwind mouthpiece?

BDF: They were Woodwinds, I changed them over pretty much.

HD: You use *two* a night?

BDF: Yeah —

HD: Why is that?

BDF: One has a little brighter sound, one is a little more — a little more legit. It changes my mood right in the middle of the evening. But if I am into something with the mouthpiece I am using I stay with it. As the saying goes, "If it ain't broke, don't try to fix it." But if I feel that I'm bogging down a little bit, or if I want a change of mood, I'll change mouthpieces. It gives you a little difference . . . It's like playing some tune in a new key. I do *that* a lot. I love to do that — play in a different key. Because then it forces you *not* to reiterate. I mean, we're all victims of patterns anyway. But to use the *same* pattern, in the same place, at the same

time, to me that is devastating.

HD: Are there any particular keys that you prefer to improvise in?

BDF: No, not now. And now with the polychordal devices that we use, if you play in C, you play in all the keys anyway.

HD: Ligature — you use just a regular metal ligature?

BDF: No. I use a Luyben ligature. Have for many years. That's a clear plastic ligature, with the screws on the top. It seems to be the best for me.

HD: Well, I remember reading John Wilson's article on you in the *New York Times* and you talked about the difficulty of the instrument and how it's been sort of in eclipse. I think you referred to the amount of energy it took just to project over amplified instruments and crowds.

BDF: Well, yes. You think in terms of the clarinet with its partials, and overblown twelfths, the resultant tones, the overtones of the clarinet, single beating reed, and then when you have to battle a strong drummer who's amplified and a bass player who can't resist turning up the knob. Then add in a piano with two or three mikes, well, you could be just swallowed up with all that. Or a heavy brass section. So I had to get stronger and stronger. When I finish a concert, I'm pooped. I've had it because I work hard and I push on that thing. I've got an open mouthpiece, a big reed, and it really makes a noise. You and I could sit here with say a medium reed or soft reed and it could sound fairly well in here. Very confident. And then you get on that dead stage with those guys and their weapons, and all of a sudden the confidence goes out the window. So I had to overcome that.

HD: I have had a little experience playing with amplified guitar and bass and I know what you mean. You even begin to worry it will affect your hearing.

BDF: In fact, not long ago, I acquired a constant ear ringing. Hissing and ringing which is always with me — even now. Well, I learned to play over it, disregard it. My cousin, my wife and I were out — we have some property in Florida and we were testing guns. You know, twenty-two's. It was just one twenty-two bullet that went off, and I had neglected to wear anything protective and my ears rang that evening something fierce . . . It would've happened anyway, really because of the nerves in my ears being assaulted for many years by brass and rhythm sections. I went to the doctor and I said "A twenty-two bullet did that," and he said, "No, it really didn't. That may have triggered it," he said, "but the problem began a long time ago." He was a fairly hip guy; he tested my hearing; he said "your hearing is good, but you're going to have to live with that ringing. It's going to be intense sometimes or subdued others." Then he asked, "Who's your drummer, Philly Jo Jones or Art Blakey?" I said, "Art Blakey, for three years." He said, "There you are."

HD: So did you usually work with a quartet or a quintet? I think I remember you had a quintet when I heard you down at the High Hat in Boston years ago.

BDF: Yes, a quintet, I usually had a guitar player. I had piano, bass, drums, and guitar. And in those days I had guys like Jimmy Owens and Tal Farlow, pretty wonderful players.

HD: I remember when I was studying in Boston and my roommate, Ronnie White, and I, we were both clarinet players, went down to hear you there and we both sat there with our mouths open. Not only because of your overall playing but also your command of the high notes. We had never heard anything like that.

BDF: That I got from Artie Shaw. He had a really great control of those highs. Of course, I might have gone a little more technical than Artie, but that was the nature of our playing.

HD: There was a fluidity up around those high B's and A's.

BDF: But Artie was the first guy that I was really impressed with — the way he played up on the stand — I watched him. I used to observe players, and I watched Artie, watched how he played. Also what was impressive to me about Artie was he and Art Tatum had something in common. Benny has it occasionally, but Artie Shaw and Art Tatum and Charlie Parker melted into the instrument. I mean, they seemed like they were one unit. Artie and the clarinet were one unit. Art Tatum was one thing with the piano. And the same with Bird. And Trane had that also. To me, that also was a tip-off.

HD: As though you're pouring yourself through the instrument.

BDF: Yes. I consciously tried to emulate or manufacture that feeling, to make it become a part of me. Instead of the brain here, and the feeling there, and the concept here, and the foot tapping over there, to fuse all those things into one unit. That's the way Artie played. That's really why he played so fluently, I think. And also he had that control of the high register because everything was always working together, pulsating together and almost automatic.

HD: Do you think there was something about the clarinet after the big bands in the fifties and sixties, that people weren't interested in hearing it, or was it just that nobody was practicing it?

BDF: Oh I think it was a combination of everything you said because first of all, every instrument, especially in the jazz field, has had its popularity, its peak, and low level, as well. Every instrument. Guitar was not a *jazz* instrument for a long time. It was a jazz instrument only from the point of the Hot Club of France. Django Rinehardt — *he* began creating the interesting guitar. But then the big bands came along and there really was not that vital interest in jazz guitar. Oh, there were fine rhythm guitar players, but it wasn't until Charlie Christian started playing amplified guitar with Benny that the guitar started to get popular again. Saxophone — soprano sax was a no-no; that was the dumb instrument for a long time. Electric organ was a dumb

instrument for a long time. And certainly the flute was not very popular. So clarinet had to take its turn. Plus the fact that young guys got impatient, they didn't want to practice and develop the tone and squeak and fight it. You can pick up a sax (and I know because I've played sax) and you've got something going in a week. You can't do that with a clarinet. So the young guys wanted it *now* and they abandoned the idea of playing the clarinet. And also it wasn't "sexy," you know like "sexy sax." A deeper sound. However, that's changing. There are guys playing good jazz clarinet now. It is coming back. My popularity has improved over the last four years, especially overseas. I seem to be very well known over there. And I'm looking to Eddie Daniels to bring back the clarinet. I think he'll do it. He would be my favorite, now. And Ronnie Odrich could do it, but he's busy with his dental practice.

HD: What about Tony Scott?

BDF: I saw Tony four months ago in Holland. I was taping a broadcast with a big orchestra . . . great orchestra by the way, great players. Terrific.

HD: Was it a symphony orchestra?

BDF: Yeah, well kind of a jazz band augmented with a full string section. French horns, woodwinds. And Tony came in to say hello. And I hadn't seen him, well I hadn't seen him in a year. We saw each other in New York the year before that. He's been living in Italy, outside of Rome. Now Tony is an enigma to me, because he has all the ingredients of a terrific jazz clarinet player. But he won't hold still. He wants that freak-out, that far-out, bananas stuff.

HD: Well you know I have a recording; it's actually a very interesting recording that he made with a Shakuhachi player.

BDF: *Meditation*? Yeah, I have it. I think it's interesting. It's not jazz clarinet as we know it, but it is a form of jazz.

HD: No, no. It's rather relaxing to put it on.

BDF: Oh yeah, if you approach it in a certain way. To me it's like "rock music." Rock is not music. It has nothing to do with music. It's an entertaining rhythmic experience for dancers. Orgasmos abnormalis. But you must approach it from that point of view. Or like watching TV, right? Television has nothing to do with art. So if you want to see a dumb show, watch it as a dumb show. Unless you turn on some of the educational channels, or HBO, and see *maybe* what you want to see. I approach Tony's playing that way. Terry (Gibbs) and I have had a lot of fun times with Tony. Tony is friendly with both of us, we love him. If you know Tony, he's absolutely a great guy. But he's totally erratic; he won't behave, you know. And Terry can't understand what he's doing. Terry is a little more conservative minded than I am. Like you say, you turn it on, you listen to it from that point of view. It's something else to listen to.

HD: It's a wholly different thing —

BDF: Yeah, completely. Now I wouldn't tolerate that from Eddie Daniels. Because Eddie is a clarinet player. Know what I mean? He makes the changes and he plays . . .

HD: How do you feel about some of the newer kinds of post-bop or "modal" music?

BDF: Oh, I frankly like it all. Absolutely. *But,* I'll qualify that by saying if I am going to play a program that's like a music festival where you know less than one-third of the audience will know anything at all about harmony, theory, counterpoint, clarinet playing, legit technique or multiphonics, I will program more standard music, more songs that they are comfortable with. We did the Johnny Carson show the other night and we played "I Got Rhythm" because we know that most people watching that show will know "I Got Rhythm." They're not going to know "Giant Steps."

HD: Do you do any writing yourself, Buddy?

BDF: Quite a bit.

HD: Original tunes —

BDF: Original tunes, books, and many big band charts. Quite a bit. There again is something I like to do. For instance, I have a couple of what I consider real contemporary pieces. But also I have charts on "Yesterdays" and "More Than You Know" and Bossas.

HD: Do you play a little piano?

BDF: Not well. I know the keyboard fairly well, but I don't play too well. I can comp a little bit, with somebody.

HD: Piano is great — I wish I had taken more piano.

BDF: Me, too. I've often thought if I ever pack away the clarinet, I'm going to take piano lessons. Just for me, and nothing else. No performance —

HD: Do you do any teaching?

BDF: I don't have time. Now and then, if I see an exceptional guy, I'll give him a few lessons. The time isn't there, and I spend about five months out of the year traveling — mostly overseas. When I go home, I really like to be with my family and not be encumbered with too many jobs. When I go home, if I have three weeks at home, I will not practice the first week I'm there. Just *forget* I own a clarinet. And two weeks before I begin a tour again, I'll start woodshedding. And there again, the first week I *won't* play jazz. Absolutely *not.* I'll play all the scales, all the arpeggios, and then, devise some of my own scale technqiues, and then I'll play some standard work. Mozart or something. Or I'll use the Paganini *Caprices.* But then maybe three or four days or five days before I go out, I'll put on Jamie Aebersold's background records and play jazz.

HD: Oh, I see.

BDF: Or I'll have Jim Gillis play his guitar, he only lives forty-five miles or so from me. Jim will come, and we'll spend all Sunday just playing tunes and trying out different ideas. And then I'll go out.

HD: You've been to Australia —

BDF: Australia, and Argentina. I've an album out in Scotland with Argentine players, "Made in Argentine."

HD: Is that the one on Pablo that's just coming out?

BDF: No. Pablo is one that I did with Art Tatum. I recorded with Art Tatum seven months before he died. That was a fantastic experience.

HD: How did that come about? That session?

BDF: Well, Norman Granz always had a sixth sense about recording important jazz people. He seemed to know they were going to be important jazz people. He seemed to sense that. And he felt that very strongly about Art Tatum. He wanted to record as much as he could with Art. And he also wanted to couple players who he thought were the top musicians at that time with Art on a session. So I was one of the guys he picked to play with Art Tatum. It turned out great. Even though we were both very sick, by the way, on the record session. Art was feeling very poorly and I had probably the worst virus that I had contracted in a couple years:

but I loaded up with pills for the virus and was determined to make it. And I played the whole session sitting down because as soon as I stood up, I'd feel dizzy. But still it was worth it, because he was absolutely fascinating.

HD: How did it feel playing with him? Did the limits go out?

BDF: Well I was really too shook to feel anything for the first hour.

HD: You had never played with him before?

BDF: I never played with him before, and, my gosh, when you're in that deep water, all of a sudden you find yourself yelling for help. And he was great because his humor came through. He loved the music game. He liked to play stump the experts. He liked that. And it was a game, apart from the real intrinsic value of music. I mean, even during the session, he put his hand on his knee and he played a couple of choruses with one hand. And he gave me a "How 'bout that?" smile. It was great. And a lot of people accused him of showing off, I guess. But what else is music? It's imparting a feeling, depicting something, and also *showing your musical prowess.* You *like* it when someone says "Hey, *yeah*," you know. And Art had that. That's why he was so great. So did Bird. Bird certainly — even in his mixed-up, strange way, he knew. He had a tremendous perception about the value of playing *for* people.

HD: Dick Wellstod, the pianist, maintains there is no such thing as "jazz." There's no corporate body of jazz, but only vice-presidents, presidents and chairmen of the board. You know the *players* are what's important. Style is something secondary.

BDF: Yeah, I think so too. There again are the various approaches to playing. There are the non-playing players who play jazz, and nobody can say they do not. I can cite Thelonious Monk as a great example who wasn't a great piano player, but who played jazz. No question about it. Creative jazz. Miles Davis, in my estimation, couldn't hold a candle to Dizzy Gillespie as a trumpet player. Or Fats Navarro or Clifford Brown or Freddie Hubard, or the new guy — marvelous player, Art Blakey discovered him.

HD: Oh, Wynton Marsalis?

BDF: Marsalis. Miles Davis couldn't come close to these guys as far as playing trumpet. However, he's a creative jazz artist. And the feeling that he got with his group, if you remember, especially when he had Cannonball, Trane, that group, and what he said with the trumpet was not trumpet playing but it was great jazz music. Pee Wee Russell, a great example, a terrible clarinetist by traditional standards played interesting jazz. From my point of view, though I would rather hear the guy encompass everything. I want to hear Oscar Peterson. Want to hear him as opposed to Thelonious. But that is *not* to say that these guys were not playing jazz. And there again, it's the concept and approach. Now, if a guy is not playing his horn, and he's not saying anything either, then goodbye. Know what I mean?

HD: Have you ever gotten an audience that just doesn't seem to respond? That just don't catch fire?

BDF: Oh yeah. Couple of times a year. It's gotta happen. For no reason. There is big energy out there, and you can see that. When they're with you, that whole thing comes right up on the stage. And you feel it. We had it last night, fortunately, in Portland. Terry and I. Standing ovation, oh it's just like, you know, whew, felt that wave of acceptance. But sometimes you'll hit an audience and you can think that you're playing okay, too. That has nothing to do with it. It's just whatever energy potential there is or vibes, or whatever they call it; it's not right. And they sense it. Then you play the shortest concert possible. (laughs) Don't push it. I used to fight it, you know, but you won't win them, it gets worse. In fact, you may win them if you don't fight them. You may. But I used to panic. Harder! Faster! Longer! Higher! (laughs) They'll turn you off worse. And then, too, your panic throws you into your own cliche bag, which I hate. How 'bout that — tricks, all the tricks, how 'bout this one? One foot!

HD: So, in what direction do you see yourself moving now?

BDF: Well, I'd like to be able to play today what I thought of last week, and couldn't. For some strange reason, the brain is always way ahead of your real ability at any given time. Your destiny in life is to try to catch up with what you're thinking. Maybe, just maybe, if you ever do catch up to what you're thinking, you will have to quit then. When I hear an album I made and a lot of clarinet players say, "hey yeah, that's great," they like it; but *I* know that I could've done something else on that album. I knew I was thinking more than I really did. And that's really what you try to do.

HD: I studied with Keith Stein for a short while and he liked to point out that we all had far more music inside than we could ever get out. He stressed removing as many impediments as possible.

BDF: Get it out — that's really what you strive for, so that you can play jazz. To me it's like creating a picture without editing. Without that instantaneous editing. In fact, Conrad Gazo was a well-known first trumpet player of the studios, a great trumpet player. Did all the top work with you know, Sinatra, Tony Bennett, all of them. I had him on many of my albums. He didn't play jazz, but he loved it and he had a great instinct to know who was doing what with jazz. The one category he hated was "the fail-safe jazz players," he called them. He said, every night you go in, you would know, you could almost sing what they were going to play. And as soon as the tempo goes up a little bit, they'll cut it in half. He said, "Fail-safe guys — I have no time for them." He would say, "I'd rather hear a guy jump in there, maybe goof a little bit, but jump right in there, and try, try for that something extra." And really, that's what you do, you try to sort without editing.

HD: I often think that when you're playing "legit," you have a milli-second, a split-second longer to kind of adjust things as you go along compared to jazz.

BDF: Oh sure. Not only that, if you have — I'm not belittling it — but if you have a good repertoire, and have studied and practiced, you'll get through pretty well. Sometimes bet-

ter than others. But you're not nearly as naked as in jazz. Jazz is going to show you what you're doing. And there again, one point I think is important is that too many times, people will tolerate too many mistakes in jazz players, because they'll give them that edge. They'll say, well, he's playing jazz, so we'll allow it. I don't hold to that. I don't want to hear a lot of goofs. I want to hear a guy who can really lay it in. Naturally, all of us make mistakes. There isn't a clarinet player in the world who doesn't squeak sometimes. But if a guy's playing jazz, even if he's playing what I consider good jazz, if he's goofing a lot, it's annoying and bothersome.

HD: Missing changes —

BDF: Yeah, or flubbing a phrase. But that to me, to arrive at the point where you can play, as I said, unedited, but also execute what you set out to execute without goofing, that to me takes some doing. You don't hear too many guys doing that. I think Phil Woods' playing is a great example of non-edited, flowing jazz.

HD: Do you find that if you're off on a tour for awhile and then you get back in, it starts to flow more as you do it, or is it at this point for you pretty well from the beginning?

BDF: No, no. You're slow in starting, no matter what's your experience. I don't know, it seems to me it's like practice — there's not that much residual benefits from practicing.

HD: You're not storing money in the bank?

BDF: No, there's very little money in the bank. Even though you've had experience and everything, you've got to practice. Now there again, that has to be explained. Physically some guys operate as a unit and their coordination seems better. It's probably that way with athletes too. Other guys *must* practice more to get to the same point. And I'm in that category. I don't have fast fingers. And I can play fast. But it takes hours of practice for me to get to that point. Now if I lay off for four or five days and I start playing again, I sound like a ninny, it's terrible. It's embarrassing. But there *are* guys who can pick up the instrument and feel very comfortable. Tommy Dorsey was a great example. You'd have three weeks or two weeks vacation, and his trombones would be taken care of by his valet, who would take them away. He didn't want to even know he owned one. And he'd come back and opening show, (not even rehearsal but *opening show*) he'd grab the instrument, make sure the slide was clear and away we'd go. And he'd play the darn thing like it was yesterday. He was notorious for that.

HD: Many thanks, Buddy for taking a day off from your busy schedule to do this interview and be with us at the Clarinet Conference in Denver.

About the writer . . .

Henry Duckham is Director of External Affairs for the Oberlin Conservatory of Music and Lecturer in Clarinet. A student of Rosario Mazzeo and Keith Stein, he was principal clarinet with the North Carolina Symphony Orchestra and holds B.M., M.M., and M.B.A. degrees.

The clarinet section of the Pittsburgh Symphony Orchestra

Left to right: Thomas Thompson, Co-Principal, E-flat clarinet; Richard Page, bass clarinet; Louis Paul, Principal Clarinet; Bernard Cerilli, second clarinet.

Photograph by Ben Spiegel

(The assistance and cooperation of Louis Paul in the preparation of this article is gratefully acknowledged. Ed.)

Louis Paul: Louis Paul joined the Pittsburgh Symphony as principal clarinet in 1956. His outstanding solo appearances with the Orchestra have included performances of Debussy's *First Rhapsody for Clarinet,* Mozart's *Sinfonia Concertante* and Robert Starer's *Concerto a Tré* for clarinet, trumpet and trombone. In May 1979, he was soloist in the Pittsburgh première of Thea Musgrave's *Concerto for Clarinet and Orchestra*, with André Previn on the podium. Born in Newark, New Jersey, Mr. Paul moved as a young boy with his family to Cleveland. His father was an amateur violinist who encouraged his son's musical talent at an early age. As a high school student, Mr. Paul entered the preparatory department of the Cleveland Institute of Music, where his teacher was James Rettew, a member of the Cleveland Orchestra. He went on to Juilliard, studying clarinet with Daniel Bonade and Augustine Duques, and conducting with Jean Morel. After graduation, Mr. Paul played principal clarinet for six years with the Dallas Symphony Orchestra before coming to Pittsburgh. In addition to performing, he is a member of the music faculty at Carnegie-Mellon University and teaches privately. Mr. Paul's diverse interests include tennis, painting in oils, and Indian classical sitar music. He plays Buffet and Selmer clarinets, Vandoren reeds, a Hite mouthpiece and a Buffet ligature.

Thomas Thompson: Thomas Thompson, the Pittsburgh Symphony's co-principal clarinetist, studied clarinet at the American Conservatory of Music with Jerome Stowell of the Chicago Symphony, and earned a Master's degree in Music from Northwestern University. He continued private studies with then principal clarinetists Clark Brody of the Chicago Symphony and Robert Marcellus of the Cleveland Orchestra.

From 1962 to 1968, Mr. Thompson was a member of the Grant Park Symphony, which presents outdoor concerts for Chicago residents in the summer. He also performed for two years with Ruth Page's Chicago Opera Ballet Orchestra, and toured for a season with Arthur Fiedler and the Boston Pops Tour Orchestra. Mr. Thompson joined the Pittsburgh Symphony in 1967. In addition to his post as co-principal clarinetist, Mr. Thompson is also the E-flat clarinetist and alto saxophonist with the Orchestra.

He has held faculty positions at Oberlin College Conservatory of Music, Lamar College in Beaumont, Texas, and Carnegie-Mellon University. He currently teaches at Carlow

College and Duquesne University.

He plays Buffet clarinets, Morré reeds, a Kaspar (Cicero) No. 13 mouthpiece, and a Bonade ligature. On E-flat clarinet he plays a Buffet with Morré reeds, a Kaspar No. 11 mouthpiece, and a Lurie ligature. His saxophone is a Selmer with a Selmer C* mouthpiece, Morré reeds and a Lurie ligature.

Bernard Cerilli: Bernard Cerilli's 34-year tenure with the Pittsburgh Symphony Orchestra carries on a family tradition: his uncle, Ottavio Ferrara, was former principal trombone with the Pittsburgh Symphony. Mr. Cerilli's younger brother, Daniel, joined the trombone section of the Pittsburgh Symphony at the age of 18, when Fritz Reiner was Music Director. In addition to family predecessors, Mr. Cerilli's clarinet teacher, Domenico Caputo, was the Pittsburgh Symphony's first clarinet until his retirement in 1947 — the year Mr. Cerilli joined the Orchestra. Born and raised in Coraopolis, where he still makes his home, Bernard Cerilli attributes his early enthusiasm for music to his family — his uncle Ottavio "was always an inspiration," and another uncle, Secondo Ferrara, was a bandmaster in Italy. He was influenced, too, by attending Pittsburgh Symphony concerts in his youth, and by listening to the Toscanini-New York Philharmonic radio broadcasts on Sunday afternoons. Mr. Cerilli received his B.A. degree in Music Education from Carnegie-Mellon University (then Carnegie Tech). After graduation, he played with the staff orchestra of radio station KDKA, as well as the Pittsburgh Symphonietta under Victor Saudek. His World War II service was spent at Ft. Bragg, North Carolina, where he played solo clarinet with the 94th Army Ground Forces Band, made up of players from many different symphony orchestras. Mr. Cerilli is on the faculty at Duquesne University as instructor of clarinet and saxophone. For relaxation he enjoys swimming, reading and playing golf.

He plays Buffet clarinets with Vandoren reeds, a Kaspar (Ann Arbor) mouthpiece and a Selmer ligature.

Richard Page: Pittsburgh-born and educated, Richard Page started musical studies at about eight years of age with his mother, and at 14 he began lessons with Pittsburgh Symphony principal clarinet Louis Paul, with whom he continued to study during his college years at Carnegie-Mellon University. After graduated from CMU with a bachelor's degree in clarinet performance, Mr. Page taught at the Centers for the Musically Talented and the Jewish Community Center. In 1973, he served as principal clarinet with the National Symphony Orchestra in El Salvador, Central America. He joined his former teacher, Louis Paul, in the Pittsburgh Symphony clarinet section in 1978. Like so many members of the Pittsburgh Symphony, Mr. Page is a chamber music lover. Two years ago, he and a group of Orchestra colleagues organized the Pittsburgh Chamber Soloists — "For the sheer enjoyment of playing." The group holds a series of free concerts throughout the year at Carlow College's Kresge Theatre. Mr. Page is also a member of the Pittsburgh New Music Ensemble, with whom he has appeared on several occasions as soloist. On the sometimes controversial subject of contemporary music, he says; "We have a responsibility as professional musicians to play new music, much of which is very good." In addition to performing, Mr. Page is a member of the faculty at Carlow College. His interests include tennis, skiing, and, most of all, motorcycling. He shares the latter hobby with some half-dozen cross-country motorcyclists in the Orchestra.

He plays Buffet soprano clarinets with Morré reeds, a Borbeck No. 11 mouthpiece and a Selmer ligature. His bass clarinet is a Selmer with a Selmer mouthpiece, Morré reeds, and a Selmer ligature.

Baroque music and the C clarinet

By Henry Gulick,
Indiana University

In our continual search for good recital literature, the Baroque era is certainly one possible source. But in listening to presently available transcriptions I feel a vague unease: the B-flat clarinet sound is not quite appropriate. Perhaps one of the higher-pitched clarinets would fit better. I realize that the word "appropriate" is nebulous at best, due to individual taste, and to changes in sound since the Baroque period. We do have the examples of the higher-pitched trumpets, and the alto saxophonist who begins a recital with a Baroque transcription played on the B-flat soprano saxophone.

This has led me to experimentation with the C clarinet. The one at hand is Indiana University property, a Buffet in the 137,000 series. It is designed to be played with a B-flat mouthpiece and reed; however, the reed needs to be just slightly stiffer than normally used on the B-flat clarinet. The barrel is surprisingly short — I assume that this compensates for the longer-than-C standard mouthpiece. Just how these factors affect tone and intonation would be a question for the Buffet engineers; does the B-flat mouthpiece make the tone less shrill? Or, is it possible that C clarinets have always taken a B-flat mouthpiece? That strikes me as a dubious assumption.

Be that as it may, the intonation is good, with the barrel pulled about two millimeters, except for chalumeau E and F and altissimo F: all flat. It is not difficult, however, to find sharper fingerings for high F.

Obviously use of the C clarinet opens up an incredible amount of violin, flute and oboe literature without transposing. Range is no great problem, with little writing above altissimo E. The lowest notes are usually: Flute D, Oboe C, Violin G, fortuitously avoiding the lowest E and F.

It is not an easy change from B-flat to C, due to the difference in hand spread. The C feels closer to an E-flat than to the B-flat clarinet. One may wish to permanently close the left hand ring finger E-flat/B-flat key. A slight repositioning of the left hand little finger C-sharp/G-sharp and F/C keys would be an improvement.

Reaction has been rather evenly divided. Some say "sounds much better on the C — I like it!" Others say "No advantage. Might as well play it on the B-flat." As to composers, I think that Telemann comes off the best; Handel goes fairly well. Bach is the most difficult to bring off successfully, partly because of endurance problems resulting from his longer works, partly because of his convoluted phrases. With any Baroque composer the old problems are still there of course: endurance, breathing, removal of spit from the reed, etc.

As to C clarinet with harpsichord, I have not yet tried it. I would think that since two clarinets blend so well, Baroque trio sonatas would be effective: either two clarinets in C, or first in C and second in B-flat.

At the very least, it is another possible way of adding variety to a recital. And whichever clarinet is used, and whatever the period of music, a good transcription from a first-rate composer is preferable to a mediocre original!

Swiss kaleidoscope

By Brigitte Frick, Arlesheim, Switzerland

This isn't going to "degenerate" into a literary column, I promise you. However, as I was leafing through old school magazines with my daughter, Heidi, she suddenly let out a yell of surprise. "Hey, Mummy! There's a poem about a clarinet here. — I bet you wrote it!" I looked, and there, sure enough, was my name in black and white. I was fifteen at the time it was written, and first clarinet in the school orchestra. I had about six second clarinets next to me. Boy, was it strenuous! But my enthusiasm didn't seem to have wavered one little bit. Such is youth.

Ode to a Clarinet

Fair cylinder! and yet a comely shape,
On which those glistening keys abound,
One would not think to see thee lying there,
That thou coulds't utter such a heavenly sound.
Composers joy: Thou work of art!
Even when this very world is dead and gone,
And music to its worthy end is come,
Yet shall thy liquid melodies live on!
Giving joy to all immortal souls;
For music is the food of love — Play on
Sweet clarinet until all life is done.

Youth isn't the only time for enthusiasm — witness two of my adult pupils who went to extraordinary trouble beyond the call of duty to arrive (if not on time, at least *arrive*) for a practice of the Frick Formation before their Christmas concert. The first pupil got stranded in the evening shopping rush in Basle. In a panic she called a cab threatening the cab driver if he didn't put his foot on it, stopped off at her home to collect her clarinet and arrived red-faced and panting forty minutes in arrear. If you knew how fantastically expensive cabs are here, you would appreciate the story better. My second pupil fared worse. Arriving home from work, he discovered that his wife had somehow left a key in the lock when she closed the door to go off with the children. The only way he could get in to collect his clarinet was to break a large double-glazing window. He did! Damages: several hundred dollars! If he had waited for his wife to come back, he would have missed the practice. He didn't dare to stop to clean up either!

For a long time I have been trying to catch hold of Hans Rudolf Stalder for you. I promised you all the "inside" story in one of my previous articles. Luck at last was on my side, and we dined together several evenings ago. But you nearly had to go without again. After chatting a bit, Mr. Stalder thought it might be a good idea if he wrote about *me* instead!

It's amazing how many of the world's fine musicians had a really tough start in life and had to overcome many obstacles. Or are they fine just because of this very fact? Mr. Stalder and I both agreed that students have far less determination to be a musician at all costs. There are so many escape hatches nowadays, and lots of students take up music merely because they can't quite decide what else to do. This, added to the fact that very few of them can accept authority of any kind, advancing with such comments as, "I heard this phrase played by X that way on record Y, but I wasn't sure if record Z was a better interpretation." makes the pedagogical confusion complete.

Brigitte Frick

Mr. Stalder feels that *one* course of study should be followed through right to the end without constant sidestepping. *And then*, go away. Start something new, get a different outlook.

He himself started his clarinet study with a flute teacher. "And you can imagine my embouchure," was his added comment. He also played piano and accordion and enjoyed Swiss folk music. He didn't have an easy time, by any means. His parents weren't all that enthralled by his love of music, and so he was forced to train as an insurance salesman (those were the days!). At nineteen and a half, he went for an audition with Emil Fanghänel at the Zürich Conservatory. Mr. Fanghänel wasn't all that impressed and told him to go home and forget it, but the young Hans-Rudolf pleaded, saying he only wanted lessons in order to play properly in a wind band. Within six years, he had taken over Fanghänel's position in the orchestra when he retired.

When Mr. Stalder obtained his post in the St. Gallen Symphony Orchestra, his parents were horrified. "You can't go and be a penniless musician!" When they heard his monthly salary, they were stunned. It was much more than they were earning together — so he joined the orchestra.

Other teachers of Mr. Stalder were Gustav Steinkamp, successor of Robert Stark in Würzburg and, of course, Cahuzac in Paris. The experiences with Cahuzac have influ-

enced his playing most of all. He said that Cahuzac would often take all of forty minutes over two lines in a Jeanjean study. The training as a soloist really took place there, and his interest in contemporary music was expanded. All this time Mr. Stalder had been playing a German system clarinet. Cahuzac did not encourage him to change, but since the Wurlitzer establishment was not yet in existence and no high quality new instruments were to be obtained anywhere else at that time, Mr. Stalder changed to Buffet and, of course, Boehm system.

News Flash! For all you fans who believe in what mouthpieces and reeds can do to an individual, Mr. Stalder has a Vandoren B45 mouthpiece and plays Vandoren reeds. When asked what number reed he plays, he replied, "I've no idea!" We all understand, don't we?

Once very late at night, the phone rang and some clarinetist asked, "Mr. Stalder, I have just been listening to your latest record, and have had an argument with someone as to whether you were playing a German system because of the *sound*?" Being rung up late at night with silly questions is what one has to contend with if one is a prominent player, and the gentleman was told *just* what kind of clarinet had been played!

I'm so glad Mr. Stalder agrees that the *sound* is in the head of the player, both physically (nasal/oral cavity, etc.) and mentally (conception of tone) and that the mouthpiece and clarinet should be what *you* think are "good" for you. For example, many teachers around here *forbid* their pupils to play a glass mouthpiece. One of my colleagues from the States once said, "You'll ruin your embouchure with one of them!" But none of us can really *feel* what the other feels when tonguing or breathing, so why do we presume to prescribe the patent medicine all the time? If I went out and bought a pair of shoes for a pupil and said "Here you are, wear these when playing, they are really comfortable." She/he would look in amazement and say, "But I don't have the same size and shape of feet as you do!"

This wasn't an interview of cold facts. It really lived with memories . . . In Switzerland, we have a very famous circus clown called Dimitri. He plays practically every instrument. He had lessons with Mr. Stalder. His speciality was an act with the contrabass clarinet, (now wouldn't that liven up one of our Congress events!) which he would then lend Mr. Stalder if he needed it in orchestral work.

I expect you have heard of a walking-stick clarinet? (Stockklarinette). Both Mr. Stalder and his wife (a flautist) had walking stick instruments. That must have made a surprising entrance on stage — both with walking sticks and then "Hey presto" . . . A flute and a clarinet! Picture this one, the Stalders sitting at the breakfast table listening to the radio. A clarinet concerto is being played. H.R.S. "Hey! He stole my cadenza!" Mrs. Stalder, "He plays with a better tone than you do anyway." — and similar comments. At the end of the performance the announcer says, "And that, ladies and gentlemen was Hans Rudolf Stalder playing . . .". That's life!

As far as records go, I'm sure my dear friend Jim Sauers will keep you plied with information — but there is another one of the Virtuosi series coming out (Virtuosi III — Disco — Jecklin) and Mr. Stalder promises some really unusual pieces on it. The first record he ever made was with the accordion. Changed days!

Second news flash for fans who collect the names of clarinet manufacturers! Mr. Stalder plays a Buffet (or sometimes a Wurlitzer Boehm) soprano clarinet, a Uebel basset clarinet and a Leblanc basset horn. He also has quite a collection of historical instruments of considerable value.

His parting comment was, "Tell everybody, I have three Alphorns at home." — but I think that must just be a Swiss joke.

* * *

Stephen Bennett's recording mentioned in the Fall, 1982, issue (Vol. 10, No. 1, page 21) is available on cassette, not an LP, for $11.50 (including packing, postage, and program notes) or £5.50 British. The pianist is Joyce Riddell, and the works included on the recording are the *Drei Phantasiestücke* by A. H. Winding, *Fantasy Sonata* by John Ireland, *Première Rhapsodie* by Claude Debussy, the *Sonatina* by Joseph Horovitz, *Vocalise* by Rachmaninov, and *Pièce en forme de habañera* by Ravel. It may be ordered from the performer: 47 Hambalt Road, London SW4 9EQ, England.

Current pedagogical techniques of bass clarinet playing — a survey summary

By Michael W. Roberts

As may be indicated by the title, this article is a brief condensation of a survey questionnaire administered in December of 1981 as a part of a thesis project. The purpose of the project was to assimilate information about the bass clarinet and bass clarinet playing in a form that might prove useful to public school instrumental directors and private instructors who may work with young bass clarinetists. Although the survey used in the project was designed primarily to generate ideas about teaching bass clarinet to younger students, more advanced players, both professional and amateur, may find the information of some interest.

The particular ideas of interest were those problems encountered by young bass clarinetists including correction of faulty embouchure and tone production, improper articulation techniques, poor intonation, special and alternate fingerings for the altissimo register and recommended courses of study. The thesis also contains brief sections on the bass clarinet history and literature.

A survey in the form of a questionnaire was administered to 112 bass clarinetists in the U.S.A., Great Britain, Canada and Germany whose performing concerns ranged from professional through semi-professional to amateur. Of the 112 surveys dispatched, thirty-nine were completed and returned (fifteen from the U.S., twenty from Great Britain and one from Canada. None were returned from Germany.)

A word about the abstract and information printed here may be necessary. Although thirty-nine completed surveys were received, some of the responses do not total thirty-nine. This is due to many individuals making more than one response per question or stating preferences in addition to those listed on the questionnaire. The actual survey abstract with all comments to each question listed is considerably lengthy. Rather than again enumerate all of the quotes, this article will present each of the major questions and the pertinent results used as supporting data in the thesis project.

Question One and its sub-parts inquired of the participant his preference regarding brands of instruments and equipment or accessories. The Selmer (Paris) model bass clarinet proved to be the most popular among the respondents, with twenty-two of thirty-nine stating that they owned or used that particular brand. Nine owned Leblanc bass clarinets, four owned Buffet and four used Noblet instruments. One respondent mentioned a brand of bass clarinet known as the Lafleur, and two respondents indicated that they preferred an instrument manufactured by a German firm, A. F. Uebel.

With respect to the use of a peg or neckstrap, twelve players revealed that they utilized both a peg and a neckstrap in combination; nineteen used a peg only and eight used only a neckstrap.

Register mechanisms and extensions to the lower range of the instrument were also equipment considerations. Twenty-nine participants used instruments with an automatic register mechanism, eleven preferred double register keys and two did not respond to the question. The low c extension proved to be the most frequently employed with twenty-nine participants using an instrument with this note present. Seven used instruments with low e flat only; low d was the lowest note on three participants' instruments and two had instruments that extended only to low d flat.

An obviously important piece of equipment is the mouthpiece. Question Two dealt with this aspect of bass clarinet playing, covering mouthpiece brands, design specifications and ligatures. The most popular brand names by far were Selmer and Vandoren, receiving twenty-two and eleven responses respectively. Bay, Kaspar, Lafleur Artiste and Uebel each were mentioned twice. Others, including Woodwind, Borbeck, Sumner, RVS, Lelandais, Riffault, Gregory, pre-war Buffet and Peter Eaton were mentioned only once. Facing and tip opening preferences on the mouthpieces were as follows: Tip opening; close (three), medium (twenty-two) and open (eleven). Facing length; short (two), medium (twenty-nine) and long (five). Many others gave their own specifications and alterations which are too numerous to mention here.

Since there were no brand name choices given in the section on ligatures, most of the responses came in the form of suggestions or special alterations made to personal ligatures. Of those brands named by respondents, Lurie (or Mitchell Lurie) was given twice; Harrison, Sumner, Buffet, Noblet metal, Kaspar and "a strap made of Velcro" were mentioned once. Others given were Rovner, which was mentioned six times; Bonade, three; Selmer, ten; and "metal," four times. Eight individuals did not respond to the question.

The reed plays an important part in tone production and considerations of brand and strength are of concern to the player. The considerations (and the use of tenor saxophone reeds on the bass clarinet mouthpiece) were covered in the third question of the questionnaire. The most frequently employed brand of reed was the Vandoren, which received thirty-two responses. Rico received ten responses; LaVoz and some form of hand-made reed each earned three responses. Morré and Selmer Omega both received one response each. One participant stated that he used a small Viennese reed unavailable in the United States.

The responses to reed strengths were equally as varied, with twenty of thirty-nine respondents favoring a strength of three to three and one-half. Eleven used a strength of two to two and one-half and eight stated a preference for strength four to five.

When asked about using tenor saxophone reeds on a bass clarinet mouthpiece, twenty-four of thirty-nine participants responded "no" to the question; nine gave a "yes" answer and six remarked that they used tenor saxophone reeds only occasionally. A number of British participants also noted that although they did not presently use tenor saxophone reeds, they used them in the past when bass clarinet reeds were scarce.

The next body of questions dealt with playing techniques, namely embouchure, playing angle and tonguing. The question on embouchure was concerned with playing in or approaching the high register. Three choices were given: Em-

bouchure loosens, decreased (lip) pressure; embouchure tightens, increased pressure; embouchure remains basically the same. Ten participants favored the loose embouchure approach, four used a tighter embouchure for the high register and twenty-three surmised that the embouchure for the high register remained the same as that used for the low register. The second part of the question referred to a teaching practice of using a concert pitch to ascertain the correct embouchure when the mouthpiece is played alone. Very few of the participants were familiar with the method and only a few definite answers were obtained. The concert pitches a^2, b^2 and c^3 all were named twice, with concert g^2 and g-sharp^2 to b-flat^1 mentioned once. Other comments and suggestions concerning the actual value of this practice were also given.

Question Five asked the player to choose the playing angle which he preferred. Three choices were given as 1. Acute angle (bottom of instrument in toward player), 2. Right angle (bottom of instrument perpendicular to the floor) and 3. Obtuse angle (bottom of the instrument out away from the player. Most favored an acute playing angle (eighteen responses) or a right angle (seventeen responses). Two participants favored the obtuse angle and two also wrote in that they played "somewhere in between" an acute angle and a right angle. One participant returned the survey without responding.,

Articulation and tonguing method was the topic of the sixth question. Ten participants stated that they tongued with the tip of the tongue to the tip of the reed. Twenty-three used a portion of the tongue slightly back of the tip to tongue against the tip of the reed, while five adhered strictly to "anchor" tonguing. One other respondent gave a detailed account of his tonguing technique in response to the choice of "other."

The second part of the question asked if the participant recommended "rebound" staccato. This was probably a poor question and should have been omitted, since few of the participants were even vaguely familiar with the terminology. More familiar to bass clarinetists was the third part of the question which dealt with the most frequently used syllable for tonguing. *Tah* and *dah* ranked highest on the list, receiving fifteen and twelve responses respectively. *Too* and *doo* were less favored, having nine and eight responses respectively and *lah* and *loo* both received two responses each. Four syllables were mentioned as a response to "other" on the questionnaire: *Thudth, yuh, duht,* and *nu.*

Alternate fingerings other than the normal ones were considered as the next topic. The side key trill fingerings for b^1 natural and c^2 were given as choices on the survey. Sixteen of thirty-nine specialists who responded indicated they used the b^1 trill fingering (A-key plus RSK 4) and twelve noted that they used the c^2 trill fingering (A-key plus RSK 3 and 4). The side b-flat^1 fingering (A-key plus RSK 3) was mentioned by twenty-seven specialists. The overblown throat register notes for c-sharp^3 through f^3 were given as the remaining choices. Twenty-six specialists endorsed the use of the first finger of the left hand, or thumb, register key and RSK 1 and 2 for c-sharp^3. Fifteen advocated the overblown open g^1 (or register key only) for d^3. For d-sharp^3, fourteen specialists indicated that they used an overblown g-sharp^1 and thirteen used the harmonic e^3 fingering (A-key, overblown). Nine respondents said they used the register key and the A-key to produce f^3. Others mentioned many trill and special fingerings useful for tuning, general purposes and more specific passages.

The topic of vibrato in bass clarinet playing, as it is with soprano clarinet playing, is controversial at best and elicits some rather strong opinions, either for or against it. Of the specialists who responded to the questionnaire, eleven advocated the use of vibrato, seventeen did not prefer its use and eleven indicated that circumstance would prevail over its use. Among those who left vibrato to circumstance, several

noted that it would be suitable only in solo passages and only with great discretion. Among those who favored vibrato, either all of the time or only occasionally, the jaw vibrato was most popular, mentioned by sixteen individuals. Six specialists used abdominally generated vibrato exclusively, whereas two indicated a preference for a combination of abdominal and jaw vibrato. Two others suggested that the vibrato emanated from the throat, not the jaw or abdominal region.

Question Nine on the survey inquired of the participant his preference for personal study and teaching materials. The choices and responses are listed as follows: Reddie, B., *8 Etudes,* (1); Rhoads, W., *Advanced Studies for Alto and Bass Clarinet,* (4); Rhoads, W., *Baermann for the Alto and Bass Clarinets (Third Division),* (3); Rhoads, W., *Etudes for Technical Facility for Alto and Bass Clarinets,* (1); Rhoads, W., *18 Selected Etudes for the Alto and Bass Clarinets,* (3); Rhoads, W., *21 Foundation Studies for Alto and Bass Clarinets,* (3); Rhoads, W., *35 Technical Studies for Alto and Bass Clarinets,* (6); Saunders R. and E. Siennicki, *Understanding the Low Clarinets,* (2); Weissenborn, J. — Rhoads, *Advanced Studies,* (6).

In addition, several useful and practical suggestions were made by those who preferred to write in their responses. Many specialists noted that the normal clarinet methods may be employed in the course of study because the bass clarinet is often required to play passages just as difficult as some written for the soprano clarinet. Among the clarinet studies recommended were the Rose etudes, the Opperman studies, the Baermann studies, *Bach for the Clarinet,* Part II (edited by Eric Simon) and any of the large body of studies by H. E. Klosé. Some orchestral excerpts mentioned were *Symphonic Repertoire for Bass Clarinet* by Michael Drapkin and *Bass Clarinet Orchestral Passages* by Rankin-Franscotti. With regard to orchestral bass clarinet playing, which may require reading parts that are written in bass clef, several specialists suggested any of the cello suites by Bach and the original Weissenborn bassoon studies for bass clef reading practice.

An examination of previously published materials used as sources in this project revealed the idea of starting a beginner on bass clarinet versus transferring to bass clarinet from the soprano clarinet. This is the subject of Question Ten on the questionnaire. The argument for transferring from the soprano to the bass clarinet is quite strong and many professional bass clarinetists who responded to the survey used in this project made statements on this point. Twenty-nine of the thirty-nine who completed and returned the surveys favored transferring. Six indicated that they had no preference and the remaining four did not respond to the question. Among those favoring transfer, several noted that the fundamentals of good bass clarinet playing are first learned by mastering the clarinet. Others commented that circumstances and the age of the student should dictate when a transfer can be made.

Some of the circumstances mentioned by the participants were the desire of the director for a student to change to bass clarinet, the instrumentation of the ensemble, and the desire of the student for further study and experience. Age limitations given by the participants ranged from grade six (approximately twelve years of age) to the second year of college study. The state of the economy was given as an additional reason for transfer, the logic being that a bass clarinet was much too expensive an instrument to be given to a beginner. Finally, a most startling comment in opposition to beginning on the bass clarinet was that no beginner should ever be subjected to an entire year of band only to sit and play an occasional "oom-pah."

The following list acknowledges those who generously donated their time by completing their surveys and returning them. They have also graciously consented to their names being printed here. Without their assistance this project could not have been completed. Derek Bester, Denis Bloodworth, Lawrence M. Bocaner, Michael Borschel, Russell Denwood, Peter Fielding, James E. Follan, H. M. Frankton, Leonard Foster, Angela Fussell, Malcolm Green, Oliver A. Green, Paul Harvey, Frederick Hedling, W. A. Helmers, Loel T. Hepworth, S. Hill, David Howard, Derek Kirkby, Gregor Laing, Frederick Lowe, Larey McDaniel, Donald Martin, Alastair Milne, J. F. Moffitt, Malcom Moore, Robert Neil, John P. Newhill, A. F. Newman, Edward S. Palanker, Linda Pierce, Douglas Smith, John R. Snyder, Mark Walker, J. S. Wright.

About the writer . . .

Michael Roberts is a native of the North Texas area. He completed his B.M. at West Texas State University in 1978, where he studied with Rowie V. Durden and was a member of the Symphonic Band, Orchestra and University Wind Ensemble, as well as the Amarillo Symphony for a short time. He has also earned the M.A. in Music Education from W.T.S.U. (1982). Since January, 1979, he has served the Guymon Public Schools in Guymon, Oklahoma as Assistant Band Director in both junior high and high school and clarinet instructor.

UNIVERSITY OF MICHIGAN
SCHOOL OF MUSIC

JANNA SKAATES CLARINET
ANDREW ANDERSON, PIANO

Victoria Mishalcey, Viola
Doug Storey, Clarinet

Friday, April 1, 1983
Rackham Assembly Hall
8:00 p.m.

Sonata in B-flat, opus 120, No. 2 . . . . . Johannes Brahms
Allegro amabile
Allegro appassionato
Andante con moto - Allegro

Sonata for Two Clarinets . . . . . Francis Poulenc
Presto
Andante
Vif

- Intermission -

Capriccio . . . . . Heinrich Schmedtner
for solo clarinet in A

Double Concerto for Clarinet and Viola, opus 88 . . . Max Bruch
Andante con moto
Allegro moderato
Allegro molto

Two Hundred and Sixty-first Concert, 1982-1983

In Memoriam: Robert Bretall
Devoted Friend of Chamber Music

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present

BERKSHIRE CHAMBER PLAYERS

Herbert Tichman, Clarinet and Flute *Ruth Tichman, Piano*
Bruce Berg, Violin *Maxine Neuman, Cello*

Tuesday, February 10, 1981 **Crowder Hall, 8:00 p.m.**

Thirty-third Season

THE BERKSHIRE CHAMBER PLAYERS

PROGRAM

(The Artists will select a program from the works listed below and all program notes will be supplied verbally.)

"Conrasst" for Clarinet, Violin and Piano (1938) . . . . . *Béla Bartók (1881-1945)*
Verbunkos (Recruiting Dance)
Pihenö (Relaxation)
Sebes (Fast Dance)

Duet for Violin and Cello,
Opus 70, #1 in D Major (1808) . . . . . *Ludwig van Beethoven (1770-1827)*
Subtitled "The Ghost"
Allegro vivace con brio
Largo assai ed expressivo
Presto

Quartet for Flute, Violin, Cello and Piano . . . . . *Georg P. Telemann (1681-1767)*
Adagio
Allegro
Dolce
Allegro

Trio in Bb Major, Opus 11,
for Clarinet, Cello and Piano (1797) . . . . . *Ludwig van Beethoven*
Allegro con brio
Adagio
Allegretto

Trio in Eb Major, K. 498,
for Clarinet, Viola and Piano (1786) . . . . . *Wolfgang A. Mozart (1756-1791)*
Andante
Menuetto
Allegretto

Bagatelles, Opus 47,
for Flute, Violin, Cello and Piano (1878) . . . . . *Antonin Dvorak (1841-1904)*

Trio in C Major, Opus 71, #1,
for Flute, Violin and Cello . . . . . *Franz Danzi (1763-1826)*
Allegretto
Larghetto
Polacca

(Taking photographs or making recordings prohibited during performances)

Trio in Bb Major, Opus 29,
for Clarinet, Cello and Piano (1887) . . . . . *Vincent d'Indy (1851-1931)*
Ouverture
Divertissement
Chant elegiaque
Finale

The Jet Whistle for Flute and Cello (1950) . . . . . *Heitor Villa-Lobos (1887-1959)*

Fantasy Trio for Clarinet, Viola and Piano (1971) . . . . *Robert Muczynski (1929-)*
Allegro energico
Andante con expressione
Allegro deciso

Introduction and Finale: Andante molto e sostenuto—allegro

Trio in A Major, Opus 264,
for Clarinet, Viola and Piano (c. 1903) . . . . . *Karl Reinecke (1824-1910)*
Moderato-Allegro
Intermezzo-Moderato
Legende-Andante
Finale-Allegro moderato

Mark Records
Manufactured Keyboard Concerts Inc
646 The Parkway Mamaroneck, NY 10543

BERKSHIRE CHAMBER PLAYERS

The Berkshire Chamber Players was founded, as its name implies, in Lenox, Massachusetts in the heart of the Berkshire mountains.

The guiding force behind this organization is Herbert Tichman, one of the outstanding clarinetists of our time. The four performers are able to present music from the baroque era to the present and the informality of their concert performance has won them friends from coast to coast.

1981 - 1982 Season

Guarneri String Quartet	Thursday evening October 27, 1981
Borodin Piano Trio	Thursday evening January 14, 1982
Aeolian Chamber Players	Thursday evening February 25, 1982
Banoi String Quartet	Thursday evening March 11, 1982
Tokyo String Quartet	Thursday evening April 22, 1982

WESTERN ILLINOIS UNIVERSITY
COLLEGE OF FINE ARTS
DEPARTMENT OF MUSIC

presents

GEORGE TOWNSEND, CLARINET

in a

Faculty Recital

Assisted by:
Michael Campbell
Piano

Browne Hall Theater
Wednesday, January 19, 1983
8:00 o'clock p.m.

PROGRAM

Fantasiestücke, opus 73 - - - - - - - - - - - - - Robert Schumann
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

Study for Clarinet Solo, Opus 17 (1968) - - - - - Vincent Frohne
I. Allegro
II. Andante
III. Allegro giusto

Vier Stücke fur Klarinette und Klavier, Opus 5 - - - - Alban Berg

Sonate, Opus 107 - - - - - - - - - - - - - - - - - - - Max Reger
Moderato
Vivale-Adagio-Vivace
Adagio
Allegretto con grazia

INTERMISSION

Animus III, for clarinet and electronic tape - - -Jacob Druckman

Grand Duo Concertante, Opus 48 - - - - - - Carl Maria Von Weber
Allegro con fuoco
Andante con moto
Rondo

North Texas State University
School of Music

Faculty Recital

JOHN C. SCOTT, Clarinet

with

Stavan Harlos, Piano
Laura) Miller, Soprano
Susan Calabaugh, Flute
Sue Schrier, Bassoon

Monday, February 14, 1983 8:00 p.m. Recital Hall

Sonata in E-flat Major, Op. 120, No. 2. . . .Johannes Brahms (1833-1897)
Allegro amabile
Allegro appassionato
Andante con mote - Allegro

Drei Morgansternlieder for Soprano
and Clarinet. . . . . Mátyás Seiber (1905-1960)
Die Trichter
Das Knia
Das Nasombön

Solliquias for Solo B-flat
Clarinet (1978). . . . . Laslie Bassett (b. 1923)
Fast, aggressive, driving, dramatic
Flowing, singing
Fast, abrasive, contentious
Slow, lyrical, expressive

Intermission

Recitativo et Airs de Ballet, Op. 115. . . . . Joseph Jongan (1873-1953)

Three Pieces for Flute, Clarinet,
and Bassoon. . . . . .Walter Piston (1894-1976)
Allegro scherzando
Lento
Allegro

Sonata for Clarinet and Piano (1962). . . . .Francis Poulanc (1899-1963)
À la mémoire d'Arthur Honegger
Allegro tristamente
Romanza - très calme
Allegro con fuoco - très animé

HASTINGS COLLEGE MUSIC DEPARTMENT
Hastings, Nebraska
PRESENTS

The Second Annual
LICORICE STICK FESTIVAL

Faculty Recital

Saturday, January 15, 1983
French Memorial Chapel
11:30 a.m.

PROGRAM

Introduction, Theme and Variations (1809) Gioacchino Rossini (1792-1868)

Duo Concertant Darius Milhaud (1892-1974)

Oisne Craycraft, Clarinet
Ruth Moore, Piano

Sechs deutsche Liedar, Op. 103 (1835) Louis Spohr (1734-1859)

Sei still mein Herz
Zweigesang
Sehnsucht
Das heialiche Lied
Wach Auf

Two Nursery Rhymes (1920) Arthur Bliss (1891-1975)

The Ragwort
The Dandelion

Dr. Melvin Cooksey, Clarinet
Patrice Pedersen, Soprano
Ruth Moore, Piano

Clarinade

Selected Jazz

Del Gardner, Clarinet

Sonata, Op. 120, No. 2 (1890) Johannes Brahms (1833-1897)

Allegro Appassionata--Sostenuto
Andante con moto--Allegro

Gene Williams, Clarinet
Cindy Morin Murphy, Piano

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

Ted Lane, Clarinet
Patricia Will, Piano

Concert Piece No. 2, Op. 114 (1832) Felix Mendelssohn (1809-1847)

Allegro

Ted Lane and Gene Williams, Clarinets
Patricia Will, Piano

This event is made possible with support
from the Nebraska Arts Council

College of Fine Arts
SCHOOL OF MUSIC
Arizona State University, Tempe, Arizona

WOODWIND TRIO

BETSY FELDMAN, FLUTE
PHYLLIS HILTON, CLARINET
NATHAN HANNAH, BASSOON

RECITAL HALL

Friday, December 3, 1982

5:00 P.M.

PROGRAM

Divertimento, Op. 13a . . . . . *Joaquin Extenchea (b. 1906)*
I. Allegro
II. Allegretto
III. Larghetto
IV. Allegro moderato
V. Presto

Three Pieces (1926) . . . . . *Walter Piston*
I. Allegro scherzando
II. Lento
III. Allegro

Trio (1928) . . . . . *Willem Pijper*

INTERMISSION

Trio II (1804) . . . . . *Ignace J. Pleyel*
Allegro
Romance, Andante
Rondo, Allegretto

Music for Wind Instruments (1938) . . . . . *John Cage*
I. Trio

Trio (1936) . . . . . *Antoni Szalowski*
I. Allegro
II. Andante
III. Gavotte-Musette
IV. Allegro

* * * * * * * *

CONCERTS & RECITALS

The University of Wisconsin/STOUT, SCHOOL OF MUSIC presents

HARRIET PETRUCY

in a

STUDENT CLARINET RECITAL

with

Melinda Moore, piano
Rachel Rizzo, soprano
Candida Wiley, violin

Sunday, October 17, 1982 4:00 P.M. Harriet Recital Hall

Pastoral (1916) — Arthur Bliss (1891-1975)

Pulcinella (1944) — Ingres Berm (b. 1905)

Suite (1937) — Darius Milhaud (1892-1974)
Ouverture
Divertissement
Jeu
Introduction et Final

* * * INTERMISSION * * *

Three Songs of Innocence (1937) — Arnold Cooke (b. 1906)
Piping Down the Valleys Wild
The Shepherd
The Echoing Green

Sonata, Op. 120, No. 2 (1895) — Johannes Brahms (1833-1897)
Allegro amabile
Allegro appassionato
Andante con moto

* * *

American Conservatory of Music

NEW MUSIC FOR CLARINET AND FRIEND

PHILIP REHFELDT, Clarinet
BARNEY CHILDS, Piano/Reciter

118 South Michigan Avenue
Chicago, Illinois 60603
(312) 263-4161

Saturday, October 16, 1982
1:00 P.M.
Collins Hall

I

Presentation by Philip Rehfeldt and Barney Childs

II

Marshall Bialosky
TETRA-MUSIC (1982)
clarinet and piano

Barney Childs
A CLARINET PIECE (1978)
sole clarinet

Christopher Hobbs
RITES OF PASSAGE (1982)
clarinet and piano/tamtam

INTERMISSION

Jonathan Kramer
RENASCENCE (1974)
clarinet, tape delay and recorded tape

William O. Smith
FRAGMENTS FOR DOUBLE CLARINET
double clarinet

Edwin London
PSALM OF THESE DAYS IV (1978)
clarinet, reciter and tape

MUSIC AT MARYLAND

Recital Hall, Tawes Fine Arts Center

MARYLAND CLARINET ENSEMBLE

David Chadwick, Norman Heim, Robert Petrella

assisted by

Peter Distler, bass clarinet
Charlton Meyer, piano

Monday, March 7, 1983, 8:15 p.m.
Recital Hall

PROGRAM

Trio Op. 8 No. 1 . . . . . J. Bouffil
Andante-Allegro
Allegretto
Allegro
Allegro
Three B-flat Clarinets

Concerto . . . . . G. F. Telemann
Largo
Allegro
Two B-flat Clarinets and Piano

Quartet in Five Pieces . . . . . Ferdinand Weiss
Introduction-Allegro molto moderato
Walking-Andante
Rushing-Allegro molto
Languishing-Adagio rubato
Farewell-Molto vivace possible
First Performance
Three B-flat and Bass Clarinet

INTERMISSION

Concertpiece No. 2 Op. 114 . . . . . Felix Mendelssohn
Presto-Andante-Allegretto grazioso
Two B-flat Clarinets and Piano

Duo Sonata . . . . . Gunther Schuller
Adagio
Allegro
B-flat Clarinet and Bass Clarinet

Suite . . . . . Arnold Cooke
Allegro con brio
Allegretto scherzando
Andante Pastorale
Allegro Vivace
Three B-flat Clarinets

Department of Music Division of Arts and Humanities University of Maryland College Park 20742

FACULTY RECITAL SERIES

Wednesday, February 23, 1983
8:00 P.M.
Weigel Auditorium

JOHN NORTON
clarinet
assisted by
ROBERT COCHRAN, *bassoon*
DONALD GREN, *piano*
GORDON WILSON, *harpsichord*

PROGRAM

Sonata No. 5 — Xavier Lefèvre (1763-1829)
Allegro ma non troppo
Adagio
Rondeau - Pastorale

Flammes (1978) — Jenes Komives
I. Impétueux et brusque
II. Fébrile, nerveux, traqué
III. Cafoleux, un peu mélancolique, parfois plaintif
IV. Criard, hectique, essoufflé; calme, simple, régulier
V. Très rapide, très pointu, très incisif

Sonata for Clarinet and Bassoon (1922) — Francis Poulenc (1899-1963)
Allegro
Romanza
Final

INTERMISSION

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

OSU
The Ohio State University College of the Arts School of Music

Department of Music

NEW YORK STATE UNIVERSITY

presents a

GUEST RECITAL

DAVID ETHERIDGE, Clarinet
PIERRE D' ARCHAMBEAU, Violin, Viola
TODD WELBOURNE, Piano

Tuesday, March 29, 1983 8:00 p.m. Hardman Hall

PROGRAM

Trio No. 7, K.V. 498 — W. A. MOZART
Andante
Menuetto
Rondo-Allegrecto

Trio — ARAM KHACHATURIAN
Andanca con dolore, con molto espressione
Allegro-Allegretto
Moderato-Presto

INTERMISSION

Pieces for Clarinet, Viola and Piano Op. 83 — MAX BRUCH
No.2 Allegretto con moto
No.6 Nachtgesang. Andance con moto
No.5 Rumanische Melodie. Andante
No.7 Allegro vivace, ma non troppo

Contrasts — BÉLA BARTÓK
I. Verbunkos
II. Pihenö
III. Sebes

HASTINGS COLLEGE MUSIC DEPARTMENT
Hastings, Nebraska

PRESENTS

The Second Annual
LICORICE STICK FESTIVAL

Stanley Hasty
Professor of Clarinet
Eastman School of Music

Cindy Marie Murphy, Piano

Saturday, January 15, 1983
French Memorial Chapel
4:00 p.m.

PROGRAM

Hillandale Waltzes — Victor Babin
Theme
I. Valse Élégante
II. Valse passionée
III. Valse sombre
IV. Valse volante
V. Valse triste
VI. Valse de bonne humeur
VII. Valse brillante et joyeuse
VIII. Valse oubliée

Rhapsody — Willson Osborne
for clarinet alone

Sonata — Francis Poulenc
I. Allegro Tristamente
II. Romanza
III. Allegro con fuoco

This event is made possible with support
from the Nebraska Arts Council

The University of Oklahoma
School of Music

presents

PROGRAM

CHARLES WEST
Clarinet

WILLIAM LELAND
Piano

Fantasy-Pieces, op. 73 — Robert Schumann
Zart und mit Ausdruck
Lebhaft, leicht
Rasch und mit Feuer

3 miniature — Krzysztof Penderecki
1. Allegro
2. Andante cantabile
3. Allegro ma non troppo

Sonata — Arnold Bax
I. Molto moderato
II. Vivace

— INTERMISSION —

Peregi Verbunk, op. 40 — Leo Weiner

Première Rhapsodie — Claude Debussy

Hillandale Waltzes — Victor Babin
Tempo di Valse. Con garbo
I. Valse élégante
II. Valse passionée
III. Valse sombre
IV. Valse volante
V. Valse triste
VI. Valse de bonne humeur
VII. Valse brillante et joyeuse
VIII. Valse oubliée

Thursday Evening
January 27, 1983
Fine Arts Center 305
8:15 p.m.

The Swiss-British Society Basel

presents

ENGLISH CHAMBER MUSIC

for soprano, clarinet and piano

in the Grosser Saal der Musikakademie, Leonhardsstrasse 6
on Friday, 21st January at 8.15 p.m.

Soloists

Brigitte Frick-Higgins soprano
Lux Brahn clarinet
Hanni Schmid-Wyss piano

Programme

When Daisies Pied — Thomas Arne (1710-1770)
clarinet, soprano and piano

Three Songs — Gordon Jacob (1895)
clarinet and soprano

What then is Love? — Carey Blyton (1932)
four modern madrigals for clarinet, soprano and piano

Sonata for Clarinet Op. 129 — Charles V. Stanford (1852-1924)
dedicated to Oscar Street and Charles Draper

* * * * * * * * * * *

Songs for soprano and piano:

O Mistress mine — Roger Quilter (1877-1953)

Where Corals Lie from "Sea Pictures" — Edward Elgar (1857-1934)

The Plague of Love — Michael Head (1900-1976)

Symphony in Yellow — Carey Blyton (1932)
clarinet, soprano and piano

Two Nursery Rhymes — Arthur Bliss (1891-1975)
The Ragwort - clarinet, soprano and piano
The Dandelion - clarinet and soprano

From Ganges Beauteous Strands — Bernhard Crusell (1775-1838)
aria for clarinet obbligato, soprano and piano (Edited, Pamela Weston)

Admission: 12.—; 6.— for members of the Swiss-British Society, students and pupils

Tickets available: through Musik Hug, Freie Strasse 70, Tel. 22 23 23;
Sekretariat des Englischen Seminars der Universität Basel,
Nadelberg 6, Tel. 25 26 81; or at the door.

Book reviews

By Ann McCutchan

Leon Russianoff, *Clarinet Method.* Schirmer Books, New York, 1982, Volumes I and II, $14.95 each, 416 pages.

"The success of a clarinet-player depends mostly upon a suitable reed." How many of us unconsciously nod in agreement with this quote from the Gospel according to Klosé? That familiar volume was "revised and enlarged" by Simeon Bellison, first clarinetist of the New York Philharmonic for 27 years and teacher of Leon Russianoff. Now, this former pupil in the prime of his teaching life has given us a method twice as thick as Hyacinthe's and a philosophy of music-making that is "concerned neither with the *science* of clarinet-playing, nor with the traditional obsession about reeds, facings, baffles, chambers, mouthpieces, reed-holders, and mouthpiece cushions." How can this be? It sounds subversive. After all, what is there to discuss if we eliminate the topic of Karl Leister's set-up? Perhaps the task of this review should be passed on to someone who does not have dreams that her mouthpiece keeps falling off a table onto a terrazzo floor and doesn't feel the need to have an unlisted phone number so that no one can find out where she lives and rip off her only Kaspar.

Mr. Russianoff holds the premise that the basis for the creative process lies in how the musician values and trusts him/herself and accepts natural gifts of perception, intuition, and growth. Along with these elements come freedom and the love of performing, mistakes and all. When these are not balanced, a clarinetist may wind up with a severe ligature fetish, substituting an "outer game" for the "inner" one. The Russianoff lessons are designed for the player who is of at least imtermediate standing and who is able to learn the art of teaching him/herself.

Given, then, that the two inner selves (student and teacher) required for self-teaching are ready to work and are on speaking terms (if not drinking buddies). Mr. Russianoff's books can facilitate the process extremely well. Each chapter in the two volumes contains two sections: 1) theoretical commentary, drills, suggestions, and non-playing learning devices, and 2) studies and repertoire. The text must be read carefully, taken to heart, and ruminated over. The music in each chapter is from the "bread basket" of the study stock: Baermann, Cavallini, Rose, et al, along with generous orchestral excerpts which include more than the "famous" solos and encourage the player by their presence to learn the whole part, the whole *piece.*

The Russianoff books are a bargain from the standpoint of the music consumer: the two volumes together hold over $175 worth of standard works for the clarinet. But more important are the words of the text which are worth a thousand pictures, diagrams, and rumors about how to play the instrument. For instance, in Lesson 17, "Fingers: Further Analysis," the worn-out problem of "crossing the break" is addressed as a simple technical matter called "refining the register change." Instead of exhorting us to close our eyes, move fast, and blow, Mr. Russianoff identifies the source of unease and provides a practical way to relieve the discomfort:

> The problem is mainly with the A^2 finger — a finger fault so slight that it is easily overlooked in one's attempt to solve the problem of going from A^2 to B^2 and from B^2 to A^2. When you slur . . . the first finger of the left hand (the A finger) will land on the appropriate spot on the key if your placement is correct. Don't allow your finger to slide up on the slippery A key after your finger hits it. Get the feeling that you are gripping the A key with the side of that finger.

This analysis is followed by several exercises which lead the player systematically to smooth sound and motion in the previously damned area, and a two-page excerpt from Stravinsky's *Fireworks* is employed in the final step, "Using the A^2 Key in the Literature."

It is impractical here to list all of the aspects of clarinetistry Mr. Russianoff deals with. His is a complete method, ranging from the subjects of legato fingers to ornamentation to interpretation. It should be stressed that the author's psychological approach to playing and self-teaching is as important as the lucid physical instructions he presents. After reading Penelope Russianoff's book, *Why Do I Think I Am Nothing Without A Man?* (Bantam Books, 1982), I am convinced that her husband's method should be subtitled "Why Do I Think I Am Nothing *With* A Clarinet?" Both works deal with unnecessary obstacles to the achievement of desirable results. The Leon Russianoff *Clarinet Method* will be a major contribution to the clarinetist's library; in years to come, it will be just as dog-eared and marked-up as Klosé's valuable tome.

By Alan Stanek

Graham Melville-Mason, ***A Checklist of Single-Reed Woodwind Instruments in the Edinburgh University Collection of Historic Musical Instruments.*** Reid School of Music, Teviot Place, Edinburgh EH8 9AG, copyright 1982, 20 pp. £1 in the U.K. or £1.50 outside the U.K., ISBN 0 907635 06 7.

The list refers to 146 European single-reed instruments (apart from bagpipes) including clarinets in Ab, F, Eb, D, C, Bb, A, walking-stick clarinet, clarinet d'amore, alto and tenor clarinets, basset horns, bass clarinets, soprano, alto and tenor saxophones, oktavin, caledonica, alto fagotti and mouthpieces. (It is thought that the caledonica and the alto fagotto were played at the time with a small clarinet-type mouthpiece. They are also listed in the author's *Checklist of Double-Reed Musical Instruments.*) An index of names of makers, dealers and trade names is also included.

The name of F. Geoffrey Rendall appears frequently in the list, for it is upon his collection, given to the author by Mrs. Rendall in 1967 for housing at the University of Edinburgh, together with that of the Reid School of Music (University of Edinburgh) that the basis of the present collection was founded in 1968.

A typical entry includes a fairly detailed description of the instrument, including the maker or dealer, place of manufacture, approximate date, number and shape and material of keys (flat, round, square metal-silver-brass-etc.), length and bore measurements, type of material (boxwood with ivory mount), number of joints, and other markings. Instruments in the catalogues of the Galpin Society exhibitions of 1951, 1958, and 1968, as well as illustrations in the *Grove Dictionary of Music* (sixth ed.) and F. G. Rendall's *The Clarinet* are so noted. Names of former owners where known are given.

The entire collection of musical instruments at Edinburgh University is quite substantial numbering at least 1796 acquisitions as noted in this checklist.

Graham Melville-Mason, you may recall, is the author of the excellent article, "The Role of the Basset Horn in Middle Europe — 1770-1830 — A Short Survey," *The Clarinet,* Vol. 10, No. 1. Honorary Curator of the entire Collection of Historic Musical Instruments is Arnold Myers. Telephone 031-441-3133.

Karl Ventzke, ***Boehm Woodwinds: A Factbook on Theobald Boehm and Woodwinds on his System, Part I, Theobald Boehm 1794-1881, Court Musician, Flutemaker, Ironworks Technician in Munich.*** Translated by Dietrich Hilkenbach, Verlag Das Musikinstrument, Kluberstrasse 9, D6000, Frankfurt/Main 1, copyright 1982, 80 pp. Subscription price 60 DM, ISBN 3 920 112 30 X.

On the celebration of the 100th anniversary of Theobald Boehm's death, this series of historical essays is meant to furnish material that will hopefully result in a comprehensive and critical biography of the Munich court musician, flutemaker, composer and inventor/technician. Headlines, key words and terms in charts, legends to illustrations, and descriptive sections are offered in an English translation side-by-side with the German text. Part II, in preparation for publication in 1983, promises to explore in more detail Boehm's influence on the flute, oboe, bassoon, clarinet, and saxophone.

The contents of Part 1A reflects facts of Boehm's life including biographical chronicle, participation in exhibitions, and biographical data on Carl Emil von Schafhäutl (1803-1890) who, with Boehm, made significant contributions to the iron puddling process. "With the aid of their improved methods a forge iron was produced without preparatory smelting that showed quite excellent properties when processed to sheet as well as to rod iron."

Part 1B includes a list of Boehm's works and summaries of his achievements. Of particular interest to this writer were the remarks about his performing and teaching career. Reviews of various performances from 1823 illustrate that "he was a superior flutist, with an excellent tone, and his compositions (were), comparatively speaking, highly respected." After listing fifteen flute virtuosi who are known to have been trained by Boehm, a short but excellent description of his style of teaching is given. From his book, *Die Flöte and das Flötenspiel,* Boehm is quoted concerning his belief that "the player must learn to sing on his instrument." As a teacher, in order to train himself in good delivery, he had taken singing lessons "under an excellent Italian singer" when he was young. (Perhaps some singing lessons might help all of us as wind performers.)

Most pictures and illustrations are clear and very readable. The xeroxed copies of some pages from Boehm's works are very dark and difficult to decipher. *Boehm Woodwinds, Part I* is part of the holdings of the Research Library of the International Clarinet Society.

The order form/brochure that arrived with this "factbook" included fifteen other titles by Ventzke and others. Those in English translation include Jürgen Meyer's, *Acoustics and the Performance of Music* and Herbert Anton Kellner's, *The Tuning of My Harpsichord.*

Letters

Dear Jerry:

Unfortunately Sir William never did get to my piece and certainly he was a great loss to the music world. As far as myself is concerned, in the classical repertoire, I'm playing the Hindemith *Concerto* with Andre Previn and the Pittsburgh Orchestra on May third and playing the Brahms *Quintet* at Yale with the Muir Quartet and also playing the Brahms with the Ridge Quartet at the Morgan Library. All within the time span of a couple of weeks. I have my wood shedding cut out for me.

Regards,

Benny Goodman
200 East 66th Street
New York, NY 100021

(Sir William is Sir William Walton. I'd written to ask if before Walton died he had completed the clarinet concerto for Benny, as Sir William had passed on a short time ago. Jerry Pierce.)

Sir:

It has been most interesting for me to read recent articles about my late husband's career, including the complete list of his recordings made in London and New York. These are unfortunately out of print now.

I noticed there was no mention of his musical publications, so I am taking the liberty of adding a list of them for those readers who may be interested. They are:

Boosey & Hawkes Inc., 24 West 57th St., New York, NY 10019

Kell Method for Clarinet (A Comprehensive course in 3 volumes)
Book 1
Book 2
Book 3 — Clarinet Staccato from the Beginning

Jamaican Rumba, by Arthur Benjamin, edited and transcribed by Reginald Kell

International Music Co., 545 Fifth Ave., New York, NY 10017

1. *17 Staccato Studies for Clarinet* by Reginald Kell
2. *30 Interpretative Studies for Clarinet* by Reginald Kell
3. *Three Pieces* by Handel, transcribed for clarinet and piano by Reginald Kell
4. *Gigue* by Corelli, transcribed for clarinet and piano by Reginald Kell

Sincerely,
Diana Kell

(See also Lee Gibson's article, "Reginald Kell: The Artist and His Music," in The Clarinet, *Vol. 5 No. 1, p. 8. Ed.)*

Dear Mr. Gillespie:

I was slightly dismayed to open my new Clarinet Magazine (Vol. 10, No. 1). On page 36, "Letters" Mr. John P. Newhill makes the untrue accusation that "David Smeyers, . . ., is wrong when he says 'It seems that Leblanc makes a basset horn that descends to written E-Flat, not C.' "

I was under the naive impression that writers were allowed to defend themselves in the manner that Mr. Dan Leeson replied to my letter in Vol. 9, No. 4.

I have enclosed a photocopy of a page from Leblanc's catalogue. I received this catalogue, incidentally, in February of 1982. On this photocopy it is plain to see that Leblanc does indeed advertise a "F wood Basset-horn to low Eb". As stated in my "Letter to the Editor," this is not a true basset horn, but it does seem to exist.

I hope that you will take the soonest possible opportunity to set this matter right, once and for all, in the pages of the next Clarinet Magazine.

Thanking you for your cooperation,

I am,
Cordially,
David Smeyers
Brüsseler Strasse 24
D-5000 Köln 1
West Germany

Dear Mr. Gillespie,

In Vol. 10, No. 1, you kindly published a letter of mine, in the last paragraph of which I referred to the Leblanc basset horn.

Mr. David Smeyers has pointed out to me that I misunderstood his statement in Vol. 9, No. 4 (to which my letter referred). I would therefore like to put matters straight.

In his letter in Vol. 9, No. 4, Mr. Smeyers in fact referred to the alto clarinet in F (to low E-flat), which the Leblanc catalogue wrongly describes as "basset horn". The alto clarinet in F (to low E or E-flat) was fairly common east of the Rhine up to the end of World War II, but it seems to have died out as the true basset horn (to low C) has become more popular over the last 30 years or so. The sole remaining example seems to be the narrow-bore instrument by Leblanc. Although it is featured in their catalogue, it is made only in response to rare special requests.

Yours sincerely,
John P. Newhill
25, Amberley Road
Sale
Cheshire M33 1QP
England

Announcements

Second Annual Licorice Stick Festival draws participants from 58 schools

On Saturday, January 15, 1983 over 370 5th through 12th grade clarinetists and their directors participated in the Second Annual Licorice Stick Festival at Hastings College, Hastings, Nebraska. Artists/faculty for the day-long festival of masterclasses and recitals consisted of six professional clarinetists and four pianists. A special series of masterclasses and a recital were given by Stanley Hasty of the Eastman School of Music in Rochester, New York. Other artists/faculty from Nebraska included: Melvin Cooksey from Hastings College; Diane Craycraft from Lincoln; Del Gardner, jazz specialist from Kearney; Ted Lane from the University of Nebraska of Omaha; and, Gene Williams of the Omaha Symphony.

The participants came from over 58 different schools. Their day included masterclasses, recitals, and participation in a clarinet choir concert at the end of the day. The 7th-8th grade clarinet choir had more than 100 clarinetists.

Youngstown State University to host Keith Stein Memorial Clarinet Clinic

Youngstown State University will host the first Keith Stein Memorial Clarinet Clinic on June 17 and 18, 1983. The Clinic will be open for participation by performers, educators, composers and authors from across the United States. For more information contact Dr. John R. Loch, Director of Continuing Education, Youngstown State University, Youngstown, Ohio 44555.

SMC solicits original compositions

Southern Music Company of San Antonio, Texas, is requesting composers to submit original compositions for clarinet, both accompanied and unaccompanied, to be considered for the Indiana University International Clarinet Series. The series is selected by Bernard Portnoy, Professor of Clarinet at Indiana University.

Designed to enhance the clarinet performance and teaching literature, the series includes previously unpublished works approximately 10-15 minutes in length. Composers whose works are selected will be awarded a standard publication contract by Southern Music Company.

Interested composers should send their compositions to Bernard Portnoy, School of Music, Indiana University, Bloomington, Indiana 47401. Your manuscripts must be accompanied by a reel-to-reel or cassette tape recording.

Lawrence McDonald announces upcoming performances

Lawrence McDonald, Professor of Clarinet at Oberlin College Conservatory of Music, announces three upcoming performances. On June 10 and 11, the Mozart *Quintet* with the Smithson String Quartet, Hall of Musical Instruments, Smithsonion Institution, Washington, D.C.; on July 8 and 9, a performance at Aston Magna Academy, Great Barrington, Massachusetts, which will include the Beethoven *Septet*; and on July 15 and 16, also at Aston Magna Academy, a performance of the Mozart *Quintet*.

Saxophone seminar to be conducted at University of Southern Mississippi

The internationally recognized saxophone artist, Sigurd Rascher, will conduct a one week saxophone seminar at the University of Southern Mississippi, June 6 — June 10, 1983. Enrollment is limited to thirty persons. High school and college students and professional teachers/performers are eligible to apply. For additional information contact: Kenneth N. Deans, Coordinator, Sigurd Rascher Saxophone Workshop, Box 9229, Southern Station, Hattiesburg, MS 39406 (601) 266-4164.

Third Annual Clar-Fest to be held at Towson State University

Clari-Network InterNational, Inc., announces the third annual Clar-Fest to be held at Towson State University, Baltimore, Maryland from June 26 to 30, 1983. This five-day clarinet festival will feature programs, recitals and masterclasses for clarinetists of all ages and abilities. This year's festival faculty includes principal clarinetists from many of the country's major orchestras, noted clarinet soloists, composers, university instructors and jazz and studio musicians. Premieres and performances of new music are scheduled as well as many compositions from the standard clarinet repertoire. Masterclasses will emphasize student participation, and college instructors will be on hand to meet and discuss career opportunities with high school students and teachers. Housing for Clar-Fest participants is available in air-conditioned Towson University dormitory rooms. For complete registration and fee information write: Helen Short, Executive Secretary, Clar-Fest '83, P.O. Box 2093, Columbus, OH 43216, or call (614) 237-2020.

Michael Webster to present master class

Michael Webster will be presenting Clarinet Master Classes and a three-week clarinet course at the Johannesen International School of the Arts to be held at St. Michael's University School in Victoria, B. C., Canada July 14 — August 3, 1983. Contact Michael Webster for more details: 281 Barrington St., Rochester, NY 14607.

Classified advertising

All ads submitted for *The Clarinet* should be:

1. Typewritten, double spaced
2. As concisely worded as possible
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.

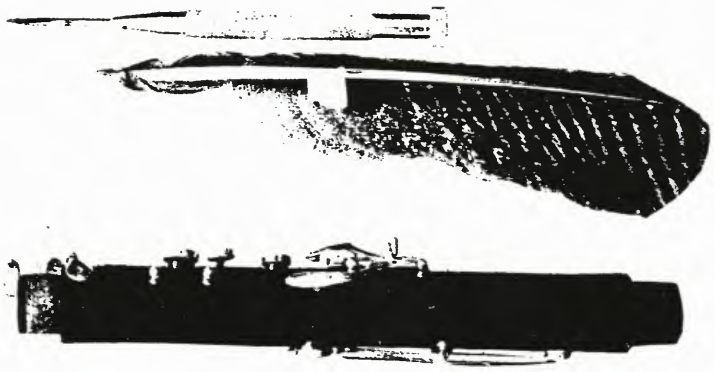
FOR SALE: Used PerfectaReed device (by Ben Armato). Perfect condition. $45 postpaid. Please write to Carolyn Simpson Harpster, 717 10th Street North, Columbus, MS 39701.

FOR SALE: Wood Buffet. 3 months usage. With case and cover. $650. Call: Pascal (702) 735-0784 (Las Vegas).

Care and repair

Waxing tone holes

By Robert Schmidt, Ithaca College



Clarinets whose pads seal well when new may develop minute leaks on tone hole surfaces as the inevitable process of erosion from moisture takes its toll. The interior of the instrument and each tone hole (as its note is played) are bombarded by warm, moist air (the player's breath). Eventually the grains of even the hardest wood become "washed out."

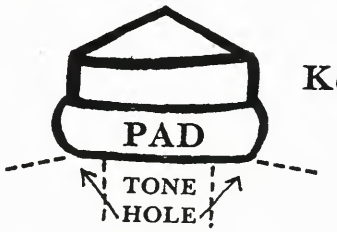
Clarinets of 2-4 years of age begin to show this wear. Look for lighter areas on the tone hole surface, a granular appearance of these lighter patches, and a rough or worn tone hole edge. The grains wash out inside the tone hole also so that even if a pad seats perfectly, the tone hole can leak by itself! The arrows in Figure 1 indicate the possible path of leaking air.

(Note: The differences between Photos A & B are extremely subtle. I've asked *The Clarinet* not to reduce its magnification. You may have to spend a few minutes to see the flaws in A as well as its duller, lighter appearance.)

Carefully examine Photo A. This is the sliver E-flat/B-flat key tone hole shown close-up. Note the slightly pitted tone hole surface, an uneven interior bevel on the tone hole edge, and even a nick in that bevel. (The nick is at 12 o'clock if you think of the tone hole as a clock face.)

Photo B shows the same tone hole corrected. It's now darker and smoother, as melted paraffin has sealed any washed out pores and even mended the small nick. (Larger nicks would require more comprehensive repair, the topic of another article.)

Figure 1



To accomplish this:

Step 1. With your screwdriver, scrape a small piece of candle wax and place it on the tone hole in question.

Step 2. Heat the blade of your screwdriver on an alcohol lamp and melt the wax into and all around the top surface.

Step 3. While the screwdriver is still warm, make certain some wax seeps into the interior walls of the tone hole near its edge. This insures that no air will circumvent pad closure, preventing the trouble described in Figure 1.

Photo A

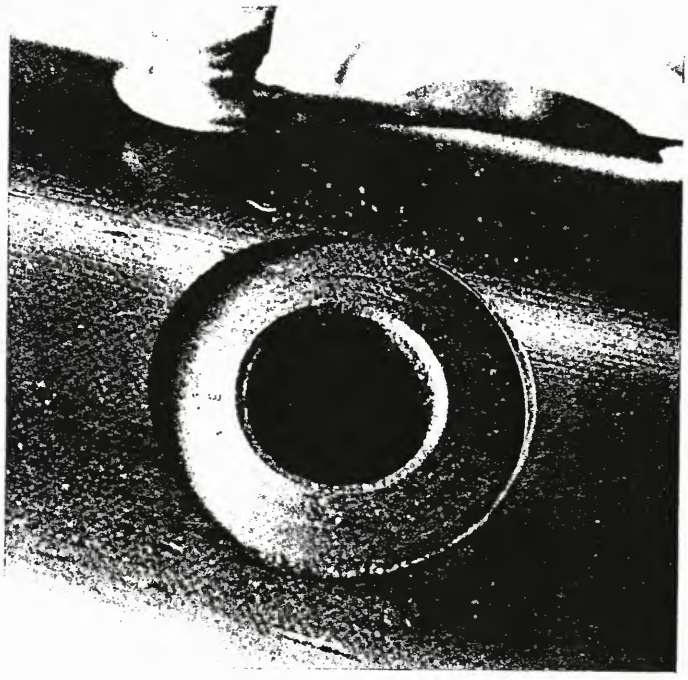
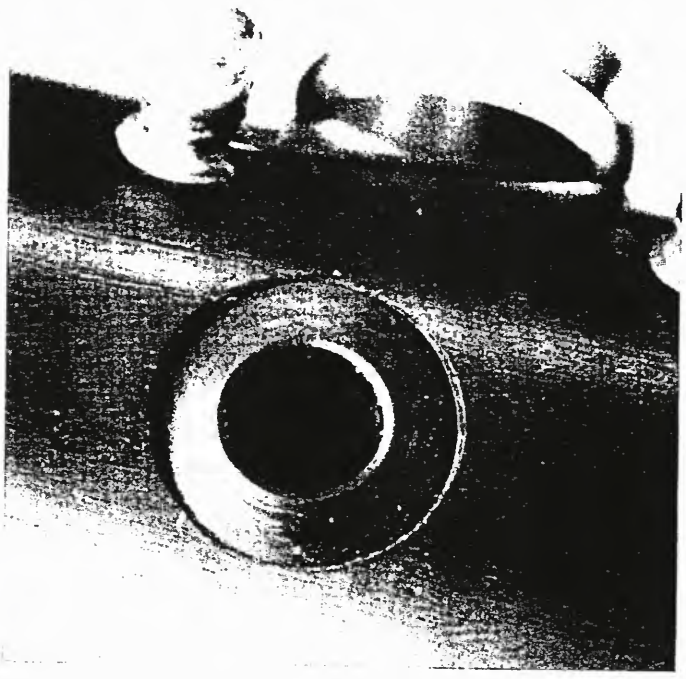


Photo B

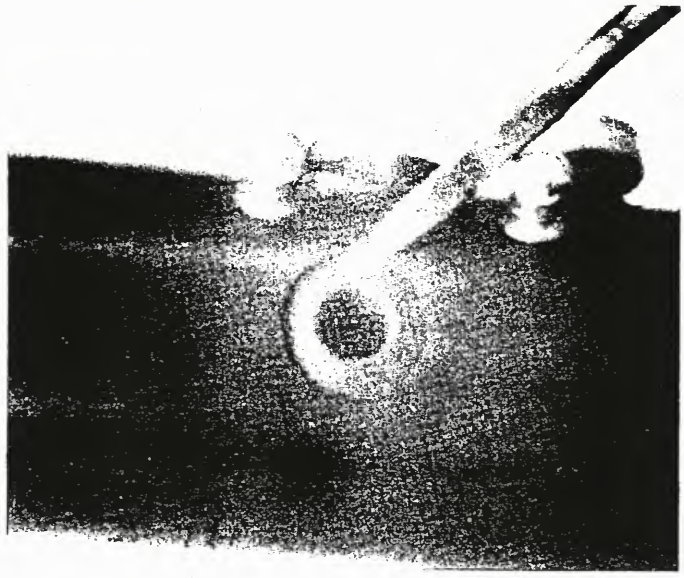


Step 4. Examine the surface to be sure all areas have been covered and the wax has melted in. You may have noticed that a dripping candle on your pants or skirt shows wax has seeped effortlessly to the underside of the garment. The melting paraffin should work a similar magic in the pores and washed out grains of grenadilla. This photo shows an extra ridge of wax on the left surface.

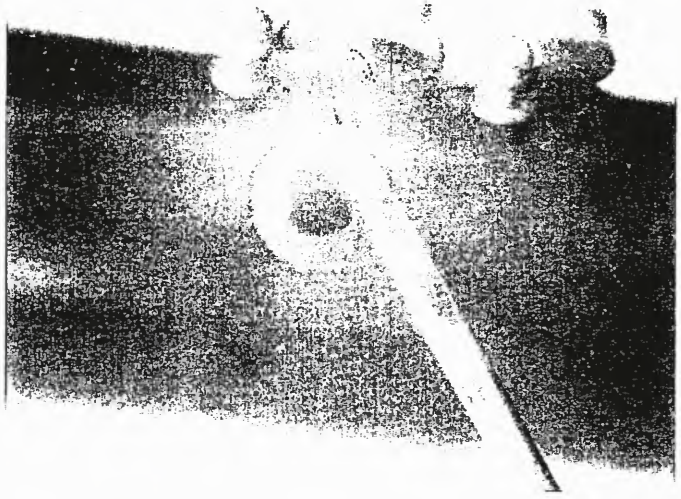
Step 5. Scrape any excess wax off the tone hole with a pheasant feather. The feather tip (turkey and pigeon feathers work also) is cut cleanly on the bevel and wax scrapes into as well as around that opening. With a reasonable facsimile of a flute embouchure you can forcibly blow away small wax particles. I like to rub my finger tip around the tone hole edge to make sure the wax is in and the tone hole is level.

When applied to all needed tone holes of the upper joint, I've seen this process turn troublesome clarinets into instruments of superb response.

Step 1

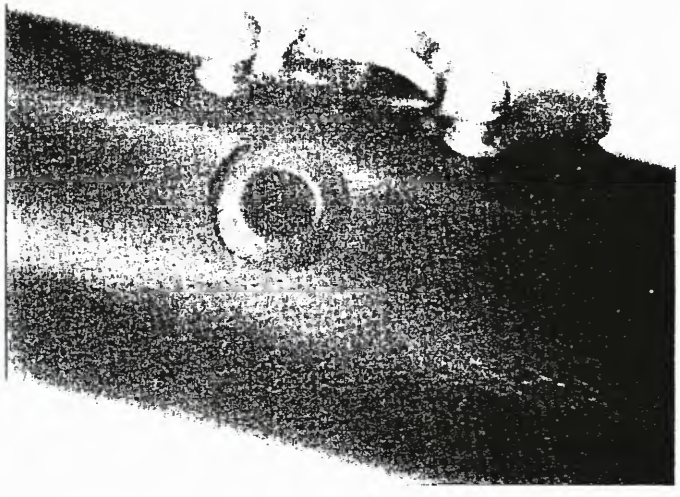


Step 2

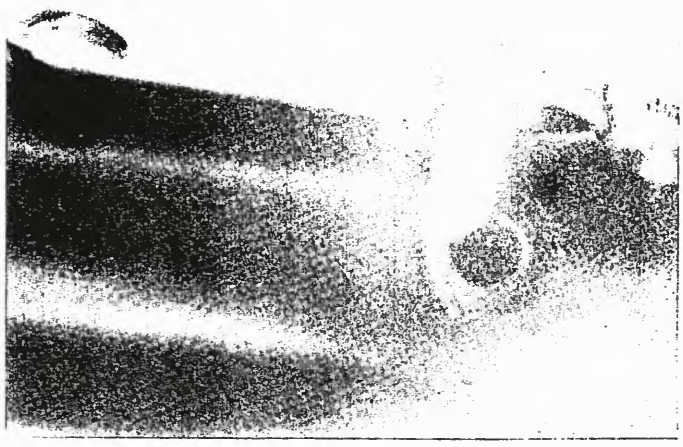


Step 3

Step 4



Step 5



Eric Simon interviews himself

(Dr. Simon has graciously consented to be interviewed by Eric, his alter ego. *Dr. Simon, internationally known clarinetist and conductor, acquired a law degree at the university of his native Vienna. He never practiced law, preferring to practice the clarinet, although the law study helped him to understand insurance policies, union contracts, and, in general, the fine print of life. E.S.)*

E.: Dr. Simon, how long have you been teaching?

Dr. S.: I started teaching at the age of 18. Recently I sailed more or less unscathed through my 75th birthday. Basic arithmetic will answer your question.

E.: Who were your teachers?

Dr. S.: First, my beloved teacher Victor Polatschek, who for 18 years was principal clarinetist of the Vienna Philharmonic, then, equally long, until his untimely death in 1948, with the Boston Symphony. After Polatschek's departure from Vienna I studied with his successor, Leopold Wlach. After Polatschek and I were reunited in this country, in 1938, he insisted on checking my playing whenever I happened to go to Boston or Tanglewood, or when he came to New York. He would never charge me for these invaluable lessons.

Moreover, I owe a great debt to my "informal" teachers: Great musicians with whom I had the privilege to make music. To name a few Béla Bartók, Alban Berg, Arnold Schoenberg, Rudolf Kolisch, Rudolf Serkin, Adolf Busch, Pablo Casals, George Szell, and Dimitri Mitropoulos.

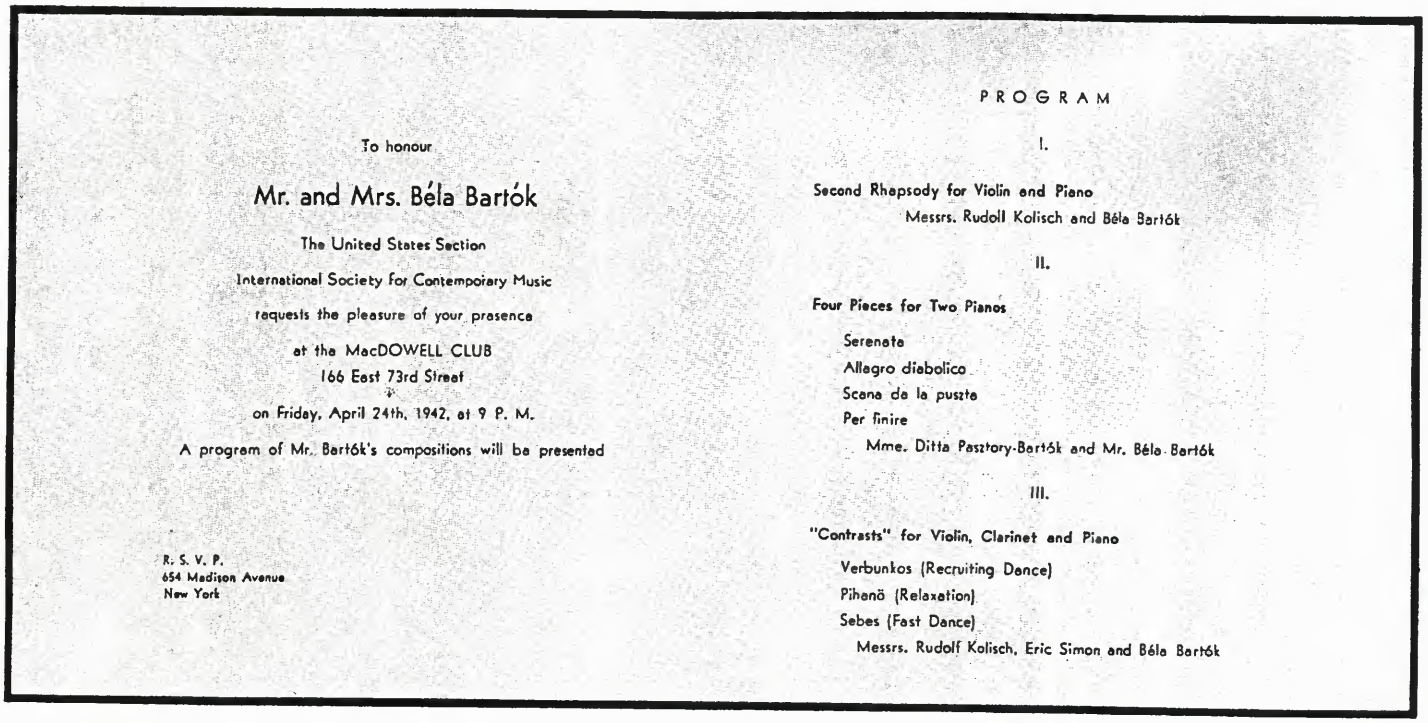
E.: Do you teach beginners as well as advanced students, younger as well as older ones, talented as well as untalented ones?

Dr. S.: To me, there exists no difference. A young beginner needs the best available teacher and a serviceable instrument to be helped over the first hump. I think it is more important to lay a solid foundation than to shore up a poorly built house. The age of pupils is irrelevant to me, with one reservation: No one should start off on the clarinet before his or her fingers are able to handle the instrument. Tiny fingers are the source of much frustration. — I do not believe in so-called talent, nor in the lack of it. Among hundreds of students there may be one genius, and one hopeless case. It is not my primary aim to breed contest winners. I try to develop an adequate technique, and at the same time a sense for musical values. Teaching requires two kinds of patience: One has to last 60 minutes, the other one four, five or six years, before tangible results become apparent. This awakening of the student sometimes literally happens overnight — like a flash. It is most rewarding.

E.: How do you develop the recognition of musical values, or "taste?"

Dr. S.: By exposing the student only to the best that musical literature has to offer, and, conversely, to avoid poor or even mediocre music. Gambaro, Cavallini, Rose, and Jeanjean, for example, I consider harmful. Pianists are lucky. They can use a wealth of easy and intermediate material: Bach, Schumann, Mendelssohn, Bartók, and many other great and excellent composers. I found out, mainly through my piano students, that in due course they learn to distinguish good from mediocre and poor, without me trying to influence their judgment. I attempted to fill this gap by transcribing pieces that are suitable for the clarinet, as for instance in my *First Solos for the Clarinet Player, First Classics for the Clarinet* and *Master Songs.* It is my principle to leave the length and texture of the original intact — no "easy" versions. Furthermore I always clearly identify the original source.

Incidentally, I never teach by rote. My teacher, Victor Polatschek took out his instrument only to show me finger positions, never to tell me how a piece "should be played." I follow his example. Even worse is the habit of playing records for students. When I have to study a piece that is new to me, I figure it out for myself by counting right and by following all signs. Only then, when I have made up my mind, and after I have formed my own opinion, I may put on a record



To honour

Mr. and Mrs. Béla Bartók

The United States Section

International Society for Contemporary Music

requests the pleasure of your presence

at the MacDOWELL CLUB

166 East 73rd Street

on Friday, April 24th, 1942, at 9 P. M.

A program of Mr. Bartók's compositions will be presented

R. S. V. P.
654 Madison Avenue
New York

PROGRAM

I.

Second Rhapsody for Violin and Piano

Messrs. Rudolf Kolisch and Béla Bartók

II.

Four Pieces for Two Pianos

Serenata
Allegro diabolico
Scena de la puszta
Per finire

Mme. Ditta Pasztory-Bartók and Mr. Béla Bartók

III.

"Contrasts" for Violin, Clarinet and Piano

Verbunkos (Recruiting Dance)
Pihenö (Relaxation)
Sebes (Fast Dance)

Messrs. Rudolf Kolisch, Eric Simon and Béla Bartók

Eric Simon at his home in Sherman, Connecticut.

in the hope that I may be able to learn something from it. Of course I went to many, many concerts in which I heard my teacher, and also lesser clarinetists. Then I compared notes with the help of the critical sense I had developed — a sense that I want to instill into my pupils. It goes without saying that this sense should be self-critical, too.

E.: What technical aspects of clarinet playing do you consider most important?

Dr. S.: Four aspects are equally important: tone, legato, tongue, and counting. All of them should be taught simultaneously, virtually from the first lesson on.

Tone: There is no "beautiful" tone *per se*. All I aim for is a continuous tone (without bubbles), control of pitch, particularly in crescendos and decrescendos, and the planning of dynamics within a given amount of measures. This will lay the foundation for the ultimate purpose of tone: Phrasing.

Legato. Connections between tones, whether they be easy or difficult, should be so close, that you could not insert a fine razor blade between them. Be economical in your finger movements. Listen to yourself. Some simple exercises, which space keeps me from explaining in detail, will prove very helpful.

Tongue: Tongue and start of the tone should be exactly synchronized. This is not easy to achieve and requires quite a bit of practice. You must realize that staccato is neither a needle prick, nor a hammer blow, but nothing but a short long note. Don't kill it with your tongue.

Counting: From the very beginning, COUNT. For example: Hold a note for four slow beats, through the end of the fourth beat, or in other words up to the next downbeat. Don't count tapping your foot, or else I will step on it. Your foot is not more rhythmical than your fingers, and it will slow down in difficult passages.

I repeat: Tone, legato, tonguing, and counting should be taken care of in the same lesson.

E.: Finally, Dr. Simon, I hope that you don't mind a personal question: Do you or did you suffer from stage fright?

Dr. S.: Yes. Of course. That is, up to a certain point. Stage fright should create a certain tension before a performance. Once you sit or stand on stage, and the moment of truth arrives, you should forget the audience, and you are alone with your music. At rare occasions the music seems to play *you*, not you the music.

E.: I thank you, Dr. Simon, for giving me part of your valuable time.

Dr. S.: And I thank you, Eric, for asking me intelligent questions which inspired me to give answers that are not too foolish, I hope.

Concert review

An important new work for bass clarinet performed at Parish Church of St. Olave

Stephen Pierce (clarinet and bass clarinet) and William Blezard (piano)

By Paul Harvey

Hard by the ancient Tower of London, the Parish Church of St. Olave is the venue for a number of interesting Lunch Hour Recitals; a striking feature of which is the provision of a modest but wholesome lunch for only 50 Pence, which has to be the best value in London. It was a new experience for me to sit in a well worn pew of this beautiful old church consuming curried spaghetti, cheese on toast, ginger cake and coffee. I was just wondering whether I could afford a second helping when the performers entered, lunch hour concerts having to be exactly timed so that the audience can return to their offices at 2 o'clock, so I had to forsake my gastronomic musings and concentrate on the music.

Stephen Pierce is Professor of Clarinet at the London College of Music; he gave an immediate impression of a fine clear sound and confident, even technique in the *Four Characteristic Pieces* of William Hurlstone. It was also evident that here was a very well-rehearsed partnership with William Blezard, especially in such flexible passages as the rubato sections of the *Intermezzo.* William Blezard then played two sharply contrasted piano solos; the quiet contemplation of Debussy's *Clair de Lune* bursting into the pianistic ebullience of the Dohnanyi *Rhapsody.*

Stephen Pierce returned with his bass clarinet to give the first complete performance of William Blezard's *Concertino,* commissioned by Stephen Pierce for bass clarinet and strings, the composer playing his own piano reduction on this occasion. It struck me immediately that it was the only original work for bass clarinet that would have been suitable for this type of audience composed mainly of music-loving office workers. All the other such works I have heard were all written for Spaarnay or Horàk, and are, without exception, written in a contemporary language incomprehensible to this type of audience. William Blezard's work, however, is finely crafted by an experienced professional composer, nicely balanced in form, passing through a wide gamut of moods, maintaining interest throughout. The full four-octave range is utilized to great effect, but an immediate appeal was made to the audience by its many attractive themes and developments. It is in three movements and should really be classed as a concerto. The composer tells me he called it a concertino because it is in a lighter style; personally I think this is a sad case of a composer being brain-washed by such epithets as "conservative" and "light" when actually his music is of much greater practical use to the performer and gives audiences more pleasure than much which is considered "serious" and "worthwhile." I would love to hear this work with strings and consider it to be just the kind of work which should be played to represent contemporary British composition at the London Clarinet Convention next year. Stephen Pierce's bass clarinet playing was extremely impressive; a rich full sound in the low register, confident control and intonation of the altissimo, and unusually clean articulation. The *Concertino* is an exciting new work which was brilliantly played!

The recital ended with Billy Amstell's *Stick O'Liquorice* for clarinet and piano. I played this 1940s "novelty" piece at several recitals last year after not hearing it for some twenty-five years, but seem to have made it "trendy," because I have since heard it finishing some three other recitals! I think some publisher should think of republishing it because this same thing has happened every time. After I have battled through some weighty, significant, and intellectual masterworks (such as my own *Sonata*), and then twiddled through "Liquorish" as icing on the cake, people from the audience say, "Oh, I did like that last piece," and clarinetists say, "Where can I get the music of that *Stick O'Liquorice*?"

If it becomes even trendier and everybody's encore piece, then I can see two schools of thought arising as to its speed. Personally, I feel it to be a moderately paced, swingy little tune, not a top speed Olympic record *Dizzy Fingers* type of thing. However, the Pierce-Blezard speed certainly had a spectacular effect on one member of the audience who leapt out of his pew at the end, exclaiming, "Blimey, mate, I never thought I'd hear anything like that in church!" or words to that effect, and proceeded to leap up and down in the aisle, which may have been the after effects of a surfeit of curried spaghetti.

It occurred to me that in times gone by Messrs. Pierce and Blezard might well have been frogmarched away to the nearby Tower and thrown into a deep, dark dungeon for causing people to enjoy themselves in church!

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

Record rumbles

By Jim Sauers

Now I know where I can obtain records on the Swiss *Pick* label; in answer to my question in the last issue, Lux Brahn supplied the name of Swiss Music Line, Inc., P. O. Box 398008, Miami Beach, Florida 33139. Besides her recording on Pick 70-117 (the Mozart *Clarinet Quintet*), they also have available Pick 93-095, called *The Stalder Quintet,* with Hans Rudolph Stalder, clarinet, playing Beethoven's *Quintet in E-flat* (arranged from the *Sextet,* Op. 71) and *Duo No. 3 for Clarinet and Bassoon;* it also includes Rossini's *Woodwind Quartet No. 6 in F* and Danzi's *Quintet in G minor,* Op. 56, No. 2. Also included in their catalog is a number of records featuring various Swiss clarinetists playing *Schweizer Volkmusik.*

As if that were not enough, David Latto from Luxembourg writes ". . . a reliable source of Swiss recordings . . . Musik Hug A. G., CH-8022, Zurich Postfach, Zurich, Switzerland."

Another note — the Robert Marcellus recording of John Lessard's *Concerto for Flute, Clarinet, Bassoon, String Quartet and String Orchestra* is CRI 122. I omitted the number.

More about Music Minus One — last May (1982) they did file for Chapter XI, and, according to Irv Kratka of MMO, they expect to move out from under Chapter XI next year. In the meantime, they are in business with their entire catalog available, and I can verify that their service is better than it used to be. They also have a considerable listing of jazz records, including some by Bob Wilber, Sidney Bechet and Mezz Mezzrow — with one, CJ 33, featuring Buddy DeFranco and guitarist Jim Gillis titled *Ten Jazz Etudes.* To get their catalog, write them at 423 West 55th Street, New York, NY 10019.

Golden Crest has two new recordings of interest; the first is RE 7075, *Music for Clarinet,* with Keith Wilson, clarinet. It includes the Hindemith *Sonata,* Elliot Carter's *Pastoral for Clarinet and Piano* and also Quincy Porter's *Quintet for Clarinet and Strings.* The other is CRS 4191, titled *The American Music Project,* with the Clarion Woodwind Quintet, Robert Listokin clarinet. The music includes *Diversions for Oboe, Clarinet, and Bassoon* by Peter Schickele; *Quintet for Winds* by Robert Gibson; *Woodwind Quintet No. 3* by George Perle; *Divertimento for Woodwind Quintet* by Walter Ross; *A Little Suite for Woodwind Quartet* by Jordon Cho-Tung Tang and *Parodies for Woodwind Quintet* by Anthony Iannaccone.

The 15 record set of Brahms' *Chamber Music,* DG 2740 117, is available now from Blue Angel, 1738 Allied St., Charlottesville, VA 22901. The recordings were made in the 1960s and feature Karl Leister in the works which include clarinet. These are excellent recordings even by today's standards. Another recording by Karl Leister is Camerata CMT 1058, with Crusell's *Quartet No. 1 in A for Clarinet and Strings,* Op. 2 and Mozart's *Quintet in E-flat for Clarinet and Strings,* with the Vienna String Quartet.

If you don't have recordings of Gounod's *Petite Symphonie* and d'Indy's *Chanson et Danses,* Supraphon 1411 2844 QG has both these works and, as a bonus, the unfamiliar *Petite Suite Gauloise* by Louis-Theodore Gouvy, which might be the highlight of the record. These are played by the Collegium Musicum Pragense, with clarinetists Vaclav Kyzivat and Antonin Myslik.

Calliope 1668 has familiar fare with Guy Dangain, clarinet, and Jean Koerner, piano. This record includes Schumann's *Fantasy Pieces,* Op. 73 and his *Three Romances,* Op. 94; it also has Debussy's *Premiére Rapsodie* and the *Dance Preludes* of Witold Lutoslawski. This record is obtainable from International Book and Record Distributors, 40-11 24th. St., Long Island Center, NY 11101. Also obtainable from them is Philips 6507 043, *Contemporary Music from Norway,* with the Norwegian Wind Quintet. The clarinetist is Erik Andresen. This includes the *Wind Quintet,* Op. 34 by Johan Kvandal; *Suite for Three Woodwinds in Five Small Movements,* Op. 10 by Sparre Olsen; *Serenade for Wind Quintet* by Bjarne Brustad and *Sonatine 2A, Astrale for Wind Quintet* by Antonio Bibalo.

Do you have a recording of Stravinsky's *L'Histoire du Soldat*? RCA Red Seal ARL1-4354 contains the complete version, with soloists of L'Ensemble Intercontemporain, with Alain Damiens, clarinet. If you just want the *Suite*, then Records International has Eurodisc 201 234-405, together with Stravinsky's *Pastorale for violin and four woodwinds,* with Karl Leister, clarinet. The rest of the record has violinist Gidon Kremer playing another work by Stravinsky and Alfred Schnittke's *Concerto No. 3 for Violin.*

Several other records available from Records International include Vogue SLD 790, a recording of Ara Bartevian's *Trio for Piano, Flute and Clarinet,* with Andre Boutard, clarinet. This is light music, but full of melody, and with the expected driving rhythms.

Tom Foolery

By Tom Ridenour

How did you get in the symphony if you can't play *Stranger on the Shore*?

Something else a little different is *Musica de Camara Brasileira, Music of Claudio Santoro.* University of Brasilia P/81-1109. This has his *Duo for Clarinet and Piano* (9'15''), with clarinetist Wilfried Berk and pianist Elisabeth Berk, and also his *Wind Quintet. Quinteto de Sopros,* with Luiz Gonzaga Carneiro, clarinet.

From Finland, Love LRLP 228 has *Three 20th Century Chamber Concertos.* These are Anton Webern's *Concerto for Nine Instruments,* Op. 24; Erik Bergman's *Concertino da Camera,* Op. 53 and Aarre Merikanto's *Concerto for Violin, Clarinet, French Horn and String Sextet.* Reino Simola is the clarinetist, and Antti Koskela also plays bass clarinet in the Bergman piece.

They also have a record that I have seen advertised with "Karl Leister, clarinet." However, the clarinetist is one of his students, Christian Auer. The record is Thorofon Capella MTH 237, which contains Ermanno Wolf-Ferrari's *Kammersymphonie,* Op. 8, scored for five strings, five woodwinds and piano. Pianist is Horst Gobel, and the remainder are students at the Orchestra Academy of the Herbert von Karajan Foundation in Berlin. The clarinet is not prominent, except for a lovely opening section.

Another pleasant listening surprise were two records called *Naive Music,* with Music by Johann Sklenka, and played by the Vienna Wind Quintet. These are on the Austrian label — Preiser 0120 386 and 0120 388. The first record includes the *Trio for Flute, Clarinet and Horn, with Intermezzo for Oboe and Bassoon; Duo for Flute and Oboe; Duo for Bassethorn and French Horn* and *Trio for Clarinet, Horn and Bassoon.* The second includes his *Woodwind Quintet with Intermezzo for Solo Horn; Trio for Flute, Oboe and Bassoon; Trio for Flute, Clarinet and Bassoon; Duo for Oboe and Horn* and *Duo for Clarinet and Bassoon.* This is very nice playing of some melodious, charming wind chamber music. However, it is quite irritating to find NO jacket notes, or inserts, with either record.

The Donemus Composer's Voice series is now available from Records International; this features works of 20th-century Dutch composers, and has several recordings of chamber music for woodwinds, bass clarinet (Harry Sparnaay) and includes recordings of the Netherlands Wind Ensemble and the Netherlands Saxophone Quartet.

Finally, to fill a request by Elsa Ludewig-Verdehr, here is a list of Richard Stoltzman's recordings.

Richard Stoltzman, *Clarinetist*

RCA ARC-4246	Brahms, *The Sonatas for Clarinet and Piano,* Op. 120. Richard Goode, Piano
RCA ARL1-2449	*Tashi plays Stravinsky* *L'Histoire du Soldat* *Pastorale for Violin and Piano* *Three Pieces for Clarinet* *Suite Italienne* for Cello and Piano
RCA ARL1-2217	*Tashi plays L. v Beethoven* *Quintet for Piano and Winds in E-flat,* Op. 46 *Trio in B-flat,* Op. 11
RCA ARL1-2863	*Tashi plays Mozart* *Quintet in A,* K. 581 for Clarinet and Strings *Quintet in E-flat,* K. 452 for Piano and Woodwinds
RCA ARL1-3934	Mozart, *Concerto in A* for Clarinet, K. 622 Mozart, *Concerto in B-flat* for Bassoon, K. 191, arr. for clarinet with the English Chamber Orchestra, Alexander Schneider, Conductor
RCA ARL1-1993	Brahms, *Quintet in B minor,* Op. 115 with the Cleveland Quartet
RCA ARL1-4328	With Tashi, Weber, *Quintet in B-flat for Clarinet and Strings,* Op. 34 Dahl, *Concerto a Tre* for Clarinet, Violin and Cello Douglas, *Celebration II* for Clarinet and Strings
RCA ARL1-1567	*Tashi Plays Messiaen — Quartet for the End of Time*
Desmar DSM 1014G	*The Art of Richard Stoltzman,* Irma Vallecillo, Piano Saint-Säens, *Sonata,* Op. 167 Honegger, *Sonatine* Poulenc, *Sonata* Debussy, *Petite pièce* and *La Fille aux cheveus de lin*
Orion ORS 73125	*Arpeggione Sonata,* Schubert Berg, *Vier Stücke* Douglas, *Vajra* and *Improvisations* III Bennett, *Song*
Vanguard VSD 71269	Peter Schickele *Elegies,* with Peter Schickele, Piano *Summer Trio* for Flute, Cello and Piano *Songs from the Knight of the Burning Pestle* (for this work, the clarinetist is Alfred Loeb, as part of the ensemble)
Musical Heritage Society MHS 4467	Schubert, *Octet in F,* D. 803, with the Chamber Music Society of Lincoln Center. This probably is part of a set issued by a record club a few years back.
Columbia M33527	*Music from Marlboro,* Beethoven, *Quintet for Piano and Winds,* Op. 16. (Other side has *Octet for Winds,* Op. 103 with Richard Lesser and Harold Wright, clarinets.) This record is no longer listed in the Schwann catalog.
RCA ARC-1 4599	Mozart, *Andante for Flute and Orchestra;* Rossini, *Theme and Variations for Clarinet and Piano;* Weber, *Clarinet Concerto No. 1.* This is a new release.

Record reviews

By Rosario Mazzeo

Music for Clarinet and Piano, Volume 2. Herbert Howells, *Sonata;* Sir Arthur Bliss, *Pastoral;* Franz Reizenstein, *Arabesques,* Op. 47; Arnold Cooke, *Sonata in B-flat,* Hyperion Records Ltd., P.O. Box 25, London SE9 1AX. Record -A66044.

Thea King is a well-known and respected player.

The performance of the Howells *Sonata* is a valiant effort by two fine artists, but it comes nowhere near the puffed-up description of the record jacket. Both players give forth with great conviction which, in the case of the clarinet, often produces some unnecessarily harsh tones despite the fact that King is playing on an A clarinet (the composer's originally intended instrument). There is no excuse for having the clarinet part published in B-flat, since only a player worth his salt could produce a real performance, and such players have A clarinets.

The Bliss is a rather charming, unassuming piece written during the first World War, excellently scored for both instruments, particularly the clarinet. The performance is a very sensitive one.

The Reizenstein *Arabesque* (There is only one despite the title.) is an engaging little piece which, together with the Bliss, makes this record worth having. It is beautifully played by King with real panache and fine turnings of phrase.

It would seem that Cooke, an admirable composer in his own right, heard the Hindemith *Clarinet Sonata* and others of his pieces, and then decided that there should be another Hindemith *Clarinet Sonata.*

Now, of course, there is everything right about being inspired by a wonderful composer. Often there is ample excuse for occasionally quoting (with credit given) or at least giving some shadowy reference by the music itself, but if one were to write a piece so much like the work of the admired composer (as in this instance), it would have been better to have asked Hindemith to have done so. Cooke has written a good deal of very fine music (witness his clarinet concerto); therefore it is sad to hear of this departure.

The artists, Thea King, clarinet, and Clifford Benson, pianist, are a pair of artists to be much admired.

Musique Française Du XX^e Siècle: Jean Françaix, *Concerto for Clarinet and Orchestra,* and *Concerto for Bassoon and Orchestra.* Maurice Gabai, clarinetist, Gilbert Auding, bassoonist; Orchestre KOVALDY, conducted by Jean Françaix, CYBELIA CY 650. Disco Shop, 22 Rue de la Republique, 94160 Saint Mande, France.

It is all in the point of view, but somehow this clarinet concerto leaves one with the clear impression of a very considerable to-do about something which seems hardly worth the effort. But, to clear the air a bit, the concerto cleanly identifies Gabai as a very superior clarinetist and it proves that a clarinet can navigate with considerable ability in what is considered to be a very awkward key signature for the instrument. To give Françaix full credit, one must assume that he felt the music in these keys, and that's that! On the whole, however, it seems not at all a strong piece of music, nor one necessary for every library of records. It is fairly safe to believe that it will turn up generally as an examination or competition requirement despite the fact that any number of other compositions would better reveal musicianship and cleanliness controls. We had better prepare ourselves for a good many fumbling performances of this music. One might say that it is offered to a clarinetist as a bull is offered to a toreador!

Maurice Gabai, principal clarinetist at the Paris Opera, clarinetist of the ENSEMBLE ARTE DA CAMERA, and Master at the conservatory in Montreui, however, is in a class by himself and only occasionally gets thrown off balance. Even so, I am afraid that most of the responsibility for less-than-accurate rhythmic delineation and steadiness is principally the orchestra's. Probably, as in many similar circumstances, there was not sufficient rehearsal time available, thus making Françaix's task very difficult. Gabai seems a modernized updated example of the Cahuzac-Hamelin-Bonade French school of clarinet playing of the earlier part of this century but lacking some of their finesse. But he contributes major talents: enthusiastic phrasing, extremely fine articulation, great elasticity of tone, and digital technique. All in all he performs with great panache. He has all the flash for the flashiness needed.

Though this record concerns us mostly for the clarinet side it is wise to turn it over. You will hear a truly fine bassoonist, Gilbert Audin (principal bassoonist at the Paris Opera), who plays Françaix's *Concerto for Bassoon.* This is a much more agreeable composition, more musically palatable. The performance is splendid; it also gives us an opportunity to hear the beautiful and mellow tone of the French-system instruments. Somehow they seem to have a more limpid sound, one more capable of more subtle dynamic colouring than its German (Heckel-type) counterparts. It is this latter type which we mostly hear in the United States.

Musique Française Du XX^e Siècle: Françaix-Milhaud. ENSEMBLE ARTE DA CAMERA. Jean Françaix, *Quintet for clarinet and string quartet.* Darius Milhaud, *Suite for clarinet, violin and piano.* Maurice Gabai, clarinet, with members of the ENSEMBLE ARTE DA CAMERA. CYBELIA CY 648. distribution: Disco Shop, 22 Rue de la Republique, 94160 Saint Mande, France. Available also from Records International, POB 1140, Goleta, California 93116.

Here Françaix again writes with a commanding knowledge of the clarinet and its potential. Gabai's commanding knowledge of the clarinet makes for a very agreeable experience. The *Quintet* can much more readily be felt as being something of a concerto for clarinet and strings, at least that is the impression given. Translated into another time, it may be said to be today's counterpart of the Weber *Quintet for Clarinet and String Quartet* which has long been noted for its dominating clarinet voice (as well as for its delightful music).

Gabai performs splendidly with the same fine qualities displayed in his recording for the Françaix *Concerto.* In the absence of a score or earlier knowledge of this piece, I venture to say that it is probably among the stronger of recent music for this combination. Time will tell us. It does not seem to have an over-burden of musical attractiveness, and it will be interesting to see how well it weathers the years ahead, and how well it takes its place in the repertoire for the classic combination of instruments.

The real charmer on this record is the superb performance of the popular *Suite for Clarinet, Violin and Piano* by Milhaud.

This is a real winner, easily winning anyone not previously won. The performance is first class in just about every sense except that the melodic qualities of the last movement are somewhat overly pointed, not possessing the somewhat relaxed, carefree atmosphere which Milhaud himself used to request. This piece certainly has become a Latter-20th-Century-Standby.

By Anthony A. Pasquale

(Mr. Pasquale studied at the Eastman School with Stanley Hasty. His other teachers include Ignatius Gennusa, Loren Kitt, and Richard Waller. He has presented recitals at Pacific Union College, Harvard University, Atlantic Union College, Cincinnati Conservatory, and the University of Nebraska at Lincoln. In addition, he has appeared as soloist with the Eastman-Rochester and Dayton Philharmonic orchestras and the Nebraska Chamber Orchestra. He is currently on the faculty at Union College and performs as principal clarinetist with International Institute of Orchestral Conducting directed by Herbert Blomstedt.)

Chamber Music Northwest, Collector's Recording Series, Number 1 (CMNW001). Toby Appel, violist; Theodore Arm, violinist; Ik-Hwan Bae, violinist; David Golub, pianist; Lucy Shelton, soprano; Fred Sherry, cellist; David Shifrin, clarinetist. *Trio in E-flat Major* for piano, clarinet, and viola, K. 498, W. A. Mozart; *Der Hirt auf dem Felsen,* D. 965, Franz Schubert; *Trio in G* for violin, viola, and cello (an arrangement of the keyboard sonata in G, Hob. XVI;40). Chamber Music Northwest, P.O. Box 751, Portland, Oregon 97207, $10, plus $1 handling.

Mr. Shifrin, clarinetist on this album and music director of Chamber Music Northwest, states in the introduction to this limited edition recording that "the essence of C. M. N. is an outstanding group of performers who pursue diverse and impressive careers and are able to meet each summer in Portland, Oregon, for a short but intense time of wonderful music making." All the performers in this album, if not recognized as artists nationally as yet, are well on their way. The strongest recommendation for this record comes not, however, from the individual artistry of the performers, but from the marvelous sense of ensemble which they have been able to muster from their brief stay together. Take the Schubert, for instance; there are at least a half-dozen recordings currently on the market, all by well-known artists or featuring established chamber ensembles. None of these achieves the homogeneity that is readily apparent here. This reviewer feels that this record will be considered a landmark in years to come.

From the standpoint of clarinet performance, Mr. Shifrin is a clarinetist's clarinetist. There is no need for him to indulge in display. The listener instinctively feels that he is able to do all that is required. More importantly, he has a musical reserve that is comforting while at the same time exciting. The surface quality of the recording is excellent. This reviewer recommends this recording most strongly.

By William E. Grim, Jr., St. Andrews Presbyterian College

Crusell Clarinet Concertos: No. 1 in E-flat, Op. 1, and No. 3 in B-flat, Op. 11. Thea King, clarinet, with the London Symphony Orchestra, Alun Francis, conductor. Hyperion Records, Ltd. A66055 P & C 1982. Available from Records International, POB 1140, Goleta, CA 93116-1140, $10.98 plus $1.75 shipping for first record, .25 for each additional record.

I found listening to this record one of the most aesthetically satisfying experiences I have had in a long while. Every aspect of the album is a sheer delight: the compositions, the performers, the program notes (expertly written by Pamela Weston), even the painting on the record sleeve.

Bernhard Henrik Crusell (1775-1838) was one of the foremost clarinetists of his day and a very competent and assured composer as well. He wrote three concerti for clarinet, three quartets for clarinet and strings, three duets for clarinets, numerous arrangements of wind music, and some outstanding vocal settings of Swedish and Finnish poetry. Crusell's music was very popular during the first half of the 19th century and was published by Peters, one of the few Scandinavian composers to be represented in the catalog of that famous publishing house. The clarinet concerti are very definitely within the mainstream of early romantic formal schema, yet Crusell achieves a quite judicious balance between lyrical melody and virtuoso passagework and is more successful in this regard than Spohr, in particular, and, to a lesser extent, Weber. Crusell's compositional craftsmanship is unusual for a wind virtuoso, most of whom at this time resorted to crude variations of popular aria tunes. If you are not yet convinced that Crusell was an extremely talented individual, please keep in mind that in addition to his performing and composing, he was also a brilliant linguist who translated for the Swedish stage such disparate works as

Fidelio, Robert le Diable, and *The Barber of Seville.* For more information on this fascinating individual I would encourage everyone to read Pamela Weston's account of Crusell's life and career in *Clarinet Virtuosi of the Past* (pp. 67-76).

England has produced a number of truly outstanding clarinetists in this century: Frederick Thurston, Jack Brymer, Alan Hacker, to name a few, and Thea King is a very worthy successor to this line. In this age of rapid communication and transportation it seems as though clarinetists worldwide have become homogenized, and with the differences between national schools of performance gradually diminishing. What impresses me so much about many British clarinetists, and Thea King especially, is their unique and highly individual approach to the interpretation of clarinet literature. King's performance is at all times acutely sensitive to nuances of dynamics and rubato. Unlike so many other recordings of clarinetists, I felt that she was actually engaged in a live performance, so vivid were the shadings and phrasings. One may not always be in total agreement with King as to articulation or tone color, but when it comes to sheer musicality one cannot deny the electricity which her performance elicits.

Thea King is doing a great service by recording works for clarinet that are not in the standard repertoire, such as these two concerti of Crusell. In addition she has recorded Crusell's *Variations on a Swedish Air,* Op. 12, for clarinet and orchestra and the little-known Bruch *Concerto for Clarinet and Viola,* Op. 88 (both on Hyperion A66022). If this recording whets your appetite for more Crusell, you are fortunate because the record jacket states that King's recording of the *Concerto No 2 in f minor,* Op. 5 will be forthcoming.

Nineteenth Century Nonets. Josef Rheinberger, Op. 139, and Jeanne-Louise Dumont Farrenc, Op. 38. The Bronx Arts Ensemble, (Leslie Scott III, clarinet). Leonarda LPI 110 Stereo. P & C 1981. (Available from Records International, P.O. Box 1140, Goleta, CA 93116-1140, $7.98 plus $1.75 shipping).

There is a great amount of romantic music for larger chamber ensembles which employ clarinet. One has only to think of the works of Strauss, Mendelssohn, Moscheles, Kalkbrenner, and Spohr to be reminded of a few of the most obvious examples. This recording by the Bronx Arts Ensemble of the *Nonets* of Rheinberger and Farrenc provides an entertaining and historically important addition to the discography of large chamber ensembles, an area that should be of greater interest to performer and listener alike.

Joseph Rheinberger (1839-1901) was one of the most respected composers of his day. He wrote a large number of compositions in almost every genre; however, it is his organ works that have received the most attention from succeeding generations. In addition to the *Nonet,* one work of further interest is Rheinberger's *Clarinet Sonata,* Op. 105a.

The *Nonet* of Rheinberger is a good example of both the virtues and shortcomings of late romantic chamber music. It is for the most part a very lovely work full of subtle modulations and exquisite combinations of instrumental timbres. Its chief fault is that it is much too long. With the exception of the first movement, the composer could have very easily disposed with sections of repetition, especially where no developmental process ensued. This is most noticeable in the second movement in which the contrast between the two sections does not warrant seven minutes of playing time. The work also suffers from a stylistic discrepancy among its movements. It seems as though Rheinberger could not make up his mind whether to write in the harmonic idiom of Wagner and Strauss or to adopt a more Brahmsian approach. The eclecticism of style is somewhat disconcerting and reflects not only Rheinberger's problems but also those of his generation to come to grips with the myriad styles that were developed during the romantic era. Added to the stylistic problems is also the fact that I do not really think that Rheinberger thought in terms of chamber music when he composed. If this work had been written for orchestra it might have been more successful in that the sections of repetition may be less noticeable with the possibilities of additional instrumental colors. As far as the clarinet part is concerned, there are few instances of solos, the winds generally playing a secondary role to the strings.

Far more pleasing and successful is the *Nonet* of Jeanne-Louise Dumont Farrenc (1804-1875). This composer was the only woman to hold a permanent chair at a major conservatory in the 19th century (Paris Conservatoire, 1842-73). She was the scion of a very artistic family (the sculptor Auguste Dumont was her brother) and was married to the well-known music publisher Aristide Farrenc. Therefore,

this work has historical significance that extends far beyond the purview of this review. It is a finely crafted composition which exploits all of the instruments to their fullest potential. Farrenc obviously understood the strengths and weaknesses of wind instruments and wrote in a very idiomatic style which helps the work as a whole. It is quite probable that Farrenc's empathy with the winds derives from her study of composition with Anton Reicha. The problems of length and stylistic disunity which so sorely plagued the Rheinberger work are avoided by Farrenc. The first movement, in sonata form, is by far the weightiest, giving way to a delightful second movement theme and variations, a short third movement scherzo, and a fourth movement rondo-like finale in which each instrument is given ample solo opportunities. The *Nonet* is a very fine composition deserving wider recognition and performance. Da Capo Press has begun to reissue some of Farrenc's music. It is hoped that more of her works will soon be available on recordings.

The Bronx Arts Ensemble is to be congratulated for their fine performance on this album and also for bringing two relatively unknown compositions to light. The clarinetist with the ensemble, Leslie Scott-Hl, is a fine musician with an excellent tone and artistic approach to playing chamber music. He is a graduate of the Juilliard School and Washington University, St. Louis, and has performed with the St. Louis Symphony, the Symphony of the Air, the American Symphony of the Air, and the New York Philharmonic. He has recorded for the TV show *Sesame Street,* for Judy Collins, and the cast albums of the Broadway musicals *Annie, Sweeney Todd* and *Nine.* The blend and balance of the ensemble is superb. Hopefully, listeners will be encountering their recordings with a greater frequency in the near future.

By Jim Loomis

(James Loomis received a Music Education degree from Bowling Green State University, Ohio, and Master of Music and Doctor of Musical Arts degrees from The University of Michigan. He has been on the faculty of Bowling Green State University. Formerly clarinetist with the Toledo Symphony Orchestra, he is currently studio teacher of woodwinds in Fort Wayne, Indiana, and does free-lance work including serving as principal clarinetist with the Fort Wayne Area Community Band. Ed.)

Anton Reicha, Klarinettenquintett B-dur and Johann Nepomuk Hummel, Klarinettenquartett Es-dur. Anton Reicha, *Quintet in B-flat Major.* Op. 89 for clarinet and string quartet; Johann Nepomuk Hummel. *Quartet in E-flat Major,* Op. s78/w5, for clarinet, violin, viola and violoncello. Lux Brahn, clarinet, with the Neues Zurcher Quartet. Pan 130060, Zurich, Switzerland.

This is another recording welcome to the clarinet community in view of the fact that there are very few recordings available with this instrumentation with the exception of the few masterworks by major composers. Both Reicha and Hummel excelled at turning out direct, lovely melody and were fine craftsmen in writing for the chamber music medium. Of course one doesn't find the depth of expression or the same developmental facility of Mozart or Beethoven.

Reicha, a native Czech who later made France his home, was also a flutist as well as a composition teacher of Berlioz and Liszt. He was an intimate friend of Beethoven and his reputation is based primarily on his chamber music compositions, including twenty-four extant woodwind quintets. Along with Franz Danzi, he established the concept of the woodwind quintet as we know it today.

The *Quintet in B-flat,* composed in 1809, is in the typical sonata design with an opening Allegro in sonata form followed by an Andante, then Minuet (with Trio) and the Finale, entitled Allegretto, in sonata form. The clarinet has the lead, sharing it at times with the first violin. There are many classical mannerisms such as alberti-type accompaniment and echo effects. Some of the passagework of the Finale is reminiscent of that in the Rondo from Mozart's *Clarinet Concerto.* It contains some delightful fugal writing; Reicha was a master and innovator of fugal techniques.

The performance by the now well-known Swiss clarinetist, Lux Brahn, is notable for the pure and compact clarinet sound which is just dark enough to enhance the charm of these fresh and tuneful melodies. There is a consistent dedication to appropriate musical style; for example, the ornamentation is handled beautifully and unobtrusively. Brahn has a wide range of articulative styles and nuances at her command. Tempos are generally effective and the clarinet is delineated, yet properly integrated with the strings. The Neues Zurcher Quartet play together with sensitivity; a fine sense of ensemble is ever present.

Hummel (1778-1837) was an Austrian composer and pianist who, incidentally, studied with Mozart for two years. Like his contemporary, Reicha, he employed classical forms and techniques, although before he died he had expanded the size of the formal structures. His typically Italinate melodies, recalling Mozart, are often more ornate than those of Reicha, and in general his writing tends to be more rhythmically complex than Reicha. Like Reicha he often builds tension in a phrase by use of alberti accompanimental figures. At times his use of harmony is progressive and points toward Schubert.

The *Quartet in E-flat*, composed in 1808, is in the usual four movements, though after the opening Allegro, in sonata form, there occurs the *Seccatura*, which is in the style of the Scherzo associated with the works of Beethoven. The slow movement is third, Andante, and is a brief sonata design. The final movement, Rondo, is characteristic but there are a few moments when it appears a bit ponderous with excessive rhythmic and ornamental "busyness." The clarinet plays the role of the first violin, and as in the Reicha, the clarinet part is not particularly technically difficult by today's performance standards.

Here again Brahn's fine tone quality, shading, and keen sense of ensemble are outstanding, This work is played expressively with a deft technique that produces a sheen and elegance. The tempos are effective and, incidentally, coincide pretty well with an earlier recording of this work with David Glazer as clarinetist. It did appear that there might have been more incisiveness in the clarinet staccato and a bit more "bite" in some string attacks to bring out the obviously very robust quality intended in the Allegro molto (*La seccatura*) movement. Nonetheless, the movement was well played.

This recording is uniformly good with excellent balance and fidelity.

The unusually interesting album cover contains a reproduction, in color, of the painting by Johannes Reekers: *Interieur mit Klarinettenspieler, 1813. (See the cover of* The Clarinet. *Vol. 8, No. 2, Winter, 1981. Ed.)*

By John Anderson, University of Minnesota

The York Winds. Brian Cherney, *Notturno* (1974); Bernard Heiden, *Sinfonia* (1949); John Rea, *Reception and Offering Music* (1975); Elliott Carter, *Woodwind Quintet* (1948). Melborne SMLP 4040M $10.98. Available from Melborne Records, Box 250, Waterloo, Ontario, Canada N2J 4A5.

The York Winds is a Canadian based woodwind quintet, currently Artists-in-Residence at Toronto's York University. The performers are Douglas Stewart, flute; Lawrence Cherney, oboe; Paul Grice, clarinet; Harcus Hennigar, horn; and Gerald Robinson, bassoon. This recording was made in 1980, their recording debut. Although the record is marked "New Music Series 16," two of the four works are well known twentieth-century "classics" for woodwind quintet. This does provide a nice balance with the more recent styles of the remaining two compositions.

Piano is added to the ensemble in Cherney's *Notturno.* This eighteen-minute work is loosely divided into six sections to feature each of the instruments. The composer states that the piano was selected to create a mood relationship between this work and the eighteenth and nineteenth-century piano nocturnes. The work is performed well with wonderful glissandi and pitch scoops in the somewhat jazzy clarinet section. Soft whispers create an eerie effect toward the end of the composition. One wishes the composer had ended there rather than continued with the chordal/unison passage which follows. Side one is completed with a good performance of the well known work by Bernard Heiden, *Sinfonia for Woodwind Quintet.*

A large part of side two is taken by John Rea's *Reception and Offering Music.* In this work the composer attempts to assimilate (or express) Tibetan ritual music. I asked Dr. Alan Kagan of the University of Minnesota's Ethnomusicology faculty to assist with this review. Dr. Kagan related the following comments: "The first movement, 'Reception,' is patterned after Tibetan Buddhist monastery ensemble compositions and emulates the texture, timbres, melodic and rhythmic characteristics effectively. The impression ought to be one of chaos, with apparently unrelated percussion, brass, and oboe parts. These sound images are intended to portray the chaos and evil of the world and our unenlightened minds. Rea's composition evokes this image but the performers are uneven in carrying out his intent. While the percussion and horn parts are extremely effective, the woodwinds are far too restrained. On the other hand, the composer omits an essential element everpresent in Tibetan performance, a sustained mid-range pedal tone which provides a focus for meditative concentration and represents the purity of Budda.

"The purpose for the ceremonial Tibetan 'Reception Music' is to welcome lamas who are reincarnations of saints (bodhisattvas). John Rea uses this concept of a musical invocation which communicates with super-normal beings as a premise for his second movement, 'Offerings.' He wishes to render homage to composers of the European heritage. The movement's content is based on musical citations, which Rea believes conveys magic through reference to their supernormal creators. It alternates sections of more pseudo-Tibetan monastic music, now adding vocal parts, with quotes from Mozart (*Dissonant Quartet*), Beethoven (*Eroica*), Wagner (*Tristan*), Debussy (*La Mer*), and others." Dr. Kagan felt that this generated more distraction than the mystic communication intended for the composition.

Elliott Carter's *Woodwind Quintet* completes side two. This very difficult quintet was played accurately by The York Winds but seemed to lack excitement and drive. The ensemble had excellent intonation and precision but the dynamics seemed very reserved. The tempo in movement II was considerably less than Carter marked. Nevertheless, the recording is recommended and this reviewer hopes more will be forthcoming from The York Winds.

By Robert Chesebro, Furman University

Bernhard Crusell, *Sinfonia Concertante.* Olle Schill, clarinet; Albert Linder, horn; Arne Nilsson, bassoon; Gothenburg Symphony Orchestra with Zdenek Macal, conductor. Caprice Records, CAP 114 stereo. Available from Records International, POB 1140, Goleta, CA 93116.

This disc is intended to promulgate the works of three Swedish composers. The flip side features Albert Linder performing horn concertos by Kurt Atterberg (1887-1974) and Hans Eklund (b. 1927).

Bernhard Crusell (1775-1838) was born in Finland but spent most of his productive life in Sweden. He was regarded as one of the finest clarinet virtuosi of his time and held the position of clarinetist with the Royal Orchestra of Stockholm. Other works for the clarinet by Crusell include his concerti and the quartets with strings. The *Sinfonia Concertante* was composed in 1808. The music is closely akin to the late Viennese Classical style. The work is lengthy and its three movements encompass nearly thirty minutes on this recording. The first movement begins with a double exposition and is lyrical in nature. The second movement is slow and features cantabile lines. The last movement is an effervescent rondo with coruscating variations which are sure to galvanize the listener. In many ways the piece is reminiscent of Mozart's K. Anh. 9 (K. 297^b). Any clarinetist looking for a novel work with virtuoso parts will find this work a bonanza.

The performance of all three soloists is exceptional. The phrasing is superb while the technical passages are played with remarkable ease. Olle Schill has been the solo clarinetist of the Gothenburg Symphony since 1974. After receiving his musical education at the Gothenburg Conservatory, he did further study with John McCaw in London, and Roger Hiller of the Metropolitan Opera Orchestra in New York. Schill's tone is beautiful and his technique and articulation are impeccable. The only noticeable flaw is that there are occasional balance problems between the horn and clarinet. Messrs. Linder and Eklund deliver their parts with equal skill. The orchestral accompaniment is carefully tailored to support the three artists and is never overbearing. The pressing is excellent and Caprice Records has included interesting and informative program notes by Rolf Haglund. Any clarinetist wishing to delve further into the clarinet works of Crusell might wish to procure a copy of Lyle Barkhymer's doctoral treatise (Indiana University, *ca.* 1970).

By Phillip Rehfeldt

The Da Capo Chamber Players' 10th Anniversary Celebration. Patricia Spencer, flutist; Laura Flax, clarinetist; Joel Lester,

violinist; Andre Emelianoff, cellist; Joan Tower, pianist. Composers Recordings, Inc., 170 West 74th St., New York, N.Y. 10023; CRI SD 441.

This recording is unusual in that it consists entirely of works that were commissioned by (or arranged for) the Da Capo Chamber Players for a special anniversary concert which took place on March 23, 1980, at Alice Tully Hall in New York. A unifying element is that the composers were asked to work the "da capo" idea into their music. The program offers variety in contemporary styles ranging from Joseph Schwanter's evocative *Wind, Willow, Whisper . . .* Shulamit Ran's difficult and formally complex *Private Game* (for clarinet and cello), George Perle's more traditional *Scherzo* (for flute, clarinet, violin and cello), and Charles Wuorinen's austere *Joan's,* to Philip Glass' light minimally-styled *Modern Love Waltz,* arranged for the group by Robert Moran. Of special interest is Joan Tower's *Petroushskates,* inspired by *Petroushka* and Olympic figure skating, which, successfully and in an entirely original manner, combines themes from Stravinsky in a setting intended to depict a "carnival on ice."

The album presents an impressive blend of recent musical thinking in America at performance levels which exemplify New York's highest artistic standards; clarinetists will particularly enjoy the playing of Laura Flax. My needle skipped a bit before the end of the second side but, except for that, the record quality is totally satisfactory. All of the works except George Perle's *Scherzo* are available in published editions.

By Frank Ell

(Frank Ell is Assistant Professor of Clarinet at Michigan State University, a founding member of the American Reed Trio with Richard Killmer, oboe; and John Miller, bassoon; and Music Director/Clarinetist of the Swannanoa Chamber Players, a summer chamber music festival situated at Warren Wilson College, Swannanoa, N.C.

A graduate of the Curtis Institute of Music, the University of Minnesota and a Fulbright Scholar, Ell is a former first clarinetist of the Rotterdam Philharmonic and member of the New Orleans Symphony. He has appeared with the St. Paul Chamber Orchestra both as a soloist and in the orchestra. During his Fulbright year in Holland he performed frequently with the Netherlands Wind Ensemble.

Frank Ell has held teaching positions at the Interlochen Arts Academy, The University of Delaware, and the College of St. Benedict/St. Johns University.)

Claremont Woodwind Quintet with Steven Smith, piano. Jean Françaix, *L'Heure du Berger;* John Beal, *Sextet;* Albert Roussel, *Divertissement;* Wallingford Riegger, *Blaserquintett.* Overda Page, flute; Monte Bedford, oboe; Smith Toulson, clarinet; William Dole, bassoon; and Christopher Callahan, horn. Crystal Records. Stereo S255.

The recording was a pleasure for this reviewer to audit for three reasons. I didn't know any of these works and have heard pieces I now look forward to performing. The Claremont Quintet and Smith reflect the good ensemble attributes of a seasoned group: clear voicing, smooth transitions and very good intonation. Lastly, the performances are musically satisfying, each piece having its own distinct personality.

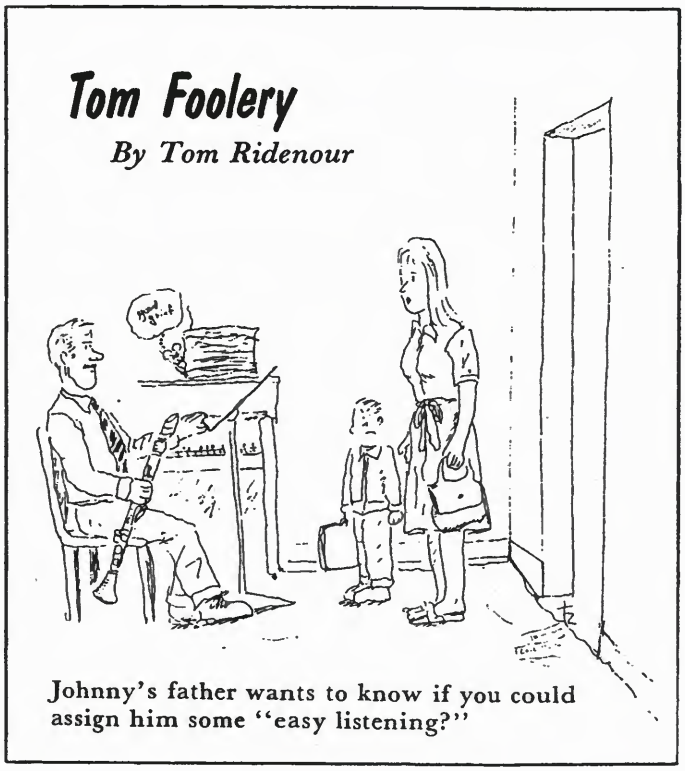
Roussel is probably best known in the United States for his orchestral piece *Bacchus and Arianne.* The *Divertissement* is Roussel's Opus 6. It is a nice little romantic piece that wears its heart on its sleeve. While no masterpiece, it is warm, expansive, and certainly deserving of performance.

The Riegger *Blaserquintett,* a rather dry piece, was excellent programming, being stylistically between the Roussel and Françaix. The Claremont changed their style most admirably to meet the performance needs of this work. Rhythmic tautness, clipped articulation, and strong and sudden dynamic changes all contributed to a good performance. I wonder that they didn't keep the recording all sextets and perform Riegger's piece for this number. I find it superior to the quintet.

The Françaix was the most pleasant surprise for me. This is an absolutely charming work! The Claremont and Smith have given an enthusiastic and spirited performance. Toulson's playing is marvelously liquid and free in the second movement where the clarinet is featured. He is a sensitive musician.

The Beal *Sextet* was commissioned for the Claremont and Smith. This piece is a major work on the recording. Beal has composed two movements that are a *tour de force* for the group. The first movement is in sonata form and, in the words of the composer, "large-scaled and powerful." The second movement is a set of variations on *Amazing Grace.* These variations present quite a challenge of ensemble playing and the Claremont and Smith are more than up to it. They give a strong and vital performance.

The Claremont Woodwind Quintet, in residence at Pennsylvania State University since 1974, are to be thanked for bringing these pieces to our attention. At last, some viable alternatives to the Poulenc *Sextet*!



New music reviews

By Dan Leeson

Heinrich Baermann (ed. John Newhill), *Quintet No. 3 in E-flat,* Opus 23, for clarinet and string quartet. Musica Rara, Monteaux, France, 1981, price unstated.

An interesting work from both an historical and musical point of view! This is the composition which contains the movement known for years as "Wagner's" *Adagio for Clarinet and Strings.* Alone this would be cause for interest among clarinet players (although it must be said that for several years Newhill has pointed out the fact that the work attributed to Wagner is really by Baermann.)* However, because this is the first modern publication of the entire quintet, the famous movement may be examined in musical context, and it is very enjoyable to study a familiar work in its complete environment.

Musically, the composition may be compared to the Weber clarinet quintet in that one is presented with what amounts to a concerto for clarinet accompanied by string quartet. But the analogy may be continued even further: the clarinet part is equally as florid, not surprising if one considers that (1) Baermann was a virtuoso writing for himself, and (2) the two men were contemporaneous, and this was the style of music popular during their lifetimes. A difference exists in the fact that the Baermann quintet also includes a pair of optional (but extremely rudimentary and primitive) horn parts which have been omitted in this publication. The loss of notes is irrelevant, but the loss of musical texture is measureable. In my opinion, the parts should have been included and the performer given the option of including or excluding them.

The publication is considerably better than many of the Musica Rara editions I have had occasion to own and review. Since they moved from London to central France, a positive change has occurred with many of their publications: fewer errors, better page turns, clearer copy, and, in general, much more attention to detail. Their prices, however, have not improved and their editions remain among the most expensive one can buy. On the other hand, what they make available is often so very interesting that the expense can be very much worth it.

In the case of this edition, one has to look long and hard to find an error. I suspect this is because the editor, John Newhill, is a very meticulous workman. In the first movement, the clarinet solo at m. 201 should be "F", not "E." That is the only error in text that I came across. On the back cover of the publication the work is identified as "Opus 28" instead of the correct "Opus 23." Pretty small things to harp about, though.

Personally, I have always found the entire Weber/Baermann era for the clarinet to be one where the music brings service to the performer instead of the other way around. It is for this reason that I have never developed a passion for this kind of music. It is very pleasant, to be sure, but my attention flags after one or two hearings. I find this Baermann quintet to be NO exception. It is a musical placebo which will neither hurt nor help anyone musically.

**(See John Newhill's article, "The Adagio for Clarinet and Strings by Wagner/Bärmann," in* Music and Letters, *April, 1974, pp. 167-171. Ed.)*

By John Mohler

Kummer Etudes (MB 93873) and *Wohlfahrt Etudes* (MB 93874) *for Clarinet* (arr. Harry Bleustone). *Solo Plus Series:* Mel Bay Publications 4 Industrial Drive, Dailey Industrial Park, Pacific, Missouri 63069, copyright 1982, $9.95 each book-tape set.

Solo Plus is a series of recorded orchestral accompaniments designed to develop a student's or amateur musician's performance skills through chamber music experience as well as exposure to artist performance on the solo instrument. Each set is a combination of study book and cassette. In these two examples the clarinetist is Mitchell Lurie. On each cassette, an oboe "A," quite unsteady on several different decks, is followed by two versions of each selection, the first at a slow tempo, the second at "normal" tempo. Choices available in the former are to hear and/or play along with either the solo line, the accompaniment, or the two combined by adjusting volume settings of the two tracks. At the "normal" tempo only the accompaniment is heard.

Selections "have been treated as sovereign vehicles, and endowed with finely-honed accompaniments calculated to engage the student's total involvement and sharpen his entire gamut of musical perceptions." The accompaniments are indeed interestingly arranged and beautifully performed, especially for the Kummer solo parts which are rhythmically slower and more sustained.

Use of these materials will be only as effective as the playback equipment available. With my very average Panasonic portable tape recorder, the tapes play too sharp for practical use. With my Technics M45, however, I was above tape pitch and could adjust.

A *Mel Bay Music Books '82* complete listing is available showing an extremely wide range of offerings (guitar, country, autoharp, piano, liturgical, etc.).

By Phil Rehfeldt

Johann Wenzel Kalliwoda (1801-1866), *Heimathlied* (*Homesong*), Op. 117; **Conrad Kreutzer** (1780-1849), *Das Mühlrad* (*In Yonder Valley*); **August-Mathieu Panseron** (1795-1859), *Tyrol qui m'as vu naître (Tyrol, My Fatherland*); Musica Rara Publications, Le Traversier, Chemin de la Buire, 84170 Monteaux, France, 1981 and 1982. James Gillespie, editor.

Here are three recently resurrected early 19th-century works for soprano, clarinet, and piano. Written by composers from Poland, Germany, and France respectively, each is about three minutes in length and each exhibits musical characteristics typical of the prevalent style of the period. The editions are clearly printed, intelligently edited, and include English translations. The most attractive of the three is *Heimathlied* by Johann Kalliwoda. Each work is published separately.

Howard J. Buss, *Coexistence* (1979) for clarinet and percussion quartet; *Dialogue* (1981) for clarinet and piano; *Nocturne* (1978, revised in 1982) for clarinet alone. Composer, 311 East Belmar St., Lakeland, Florida 33803.

Coexistence is a one-movement dodecaphonic work.

Although I thought the police whistle used by the conductor to "referee" the confusion at the work's center a bit silly, there are many interesting timbral effects in the percussion writing and the solo part is particularly well-suited to the clarinet. *Dialogue,* in three movements (fast, slow, fast), is almost neo-classical in style; the use of wind chimes to accompany the clarinet in the slow movement is unusual and surprisingly effective. *Nocturne,* lasting only 3½ minutes, explores subtle changes in mood. The style of all of these works is contemporary and the clarinet writing is challenging and interesting but without extreme virtuoso requirements, making them useful for instructive purposes as well as for professional programming.

Howard J. Buss received his B.A. in Applied Music (trombone) from West Chester State College in Pennsylvania, M.M. in Composition from Michigan State University, and D.M.A. in Composition and Brass from the University of Illinois. He studied composition with Larry Nelson, Llwelyn Gomer, H. Owen Reed, Thomas Fredrickson, and Salvatore Martirano. He currently teaches at Florida Southern College.

By James Luke, Drake University, Des Moines, Iowa

Joseph Haydn (arr. Wadham Sutton), *Four Clock Pieces for Three Equal Clarinets.* Novello, London (U.S. agent: Theodore Presser), 1978.

These charming melodies were originally written by Haydn in 1772 and 1792 for barrel-and-pin clockwork instruments. Each piece is a delight, though brief. Total duration for the set is approximately three minutes. Wadham Sutton sensitively edited these, providing historical information in a preface. Moderato, Minuetto and two Allegrettos constitute the tempo indications. Key signatures of G, C, and F are used with an instrument range from C^1 to D^3. Clarinets I and II require modest technical resources while III demands even less dexterity. A score and separate parts are published. The *Four Clock Pieces* are colorful and enjoyable for both players and listeners.

C. P. E. Bach (arr. Wadham Sutton), *Six Little Marches for Three Equal Clarinets.* Novello, London (U.S. agent: Theodore Presser), 1975.

The editor has included an informative preface in the score. These marches are from a septet for pairs of oboes, clarinets, horns, and one bassoon. Approximate performance time is nine minutes.

This pleasing set is meticulously edited by Sutton and includes material necessitating neat, clear articulation and secure rhythm. Although all are in 2/4 meter, there are contrasts in mood. Key signatures are C, F, and G with instrument ranges from E to D^3. These may be played effectively with moderate technical resources and would serve as excellent routining in all aspects of ensemble playing.

Robert Schumann (arr. Philip G. Wilkinson), *A Schumann Suite for Four Equal Clarinets (Seven Pieces* from *Album for the Young,* Op. 68). Novello, London (U.S. agent: Theodore Presser), 1978.

This arrangement of selections from *Album for the Young* exhibits a variety of moods. Tempo indications (in German and English) include Moderato, Andante, Slow, and March. The duration of the complete set is approximately 13 minutes. Meter signatures are 6/8, ¢, and 2/4 and the range of the instruments extends from E to E-flat^3 in tonal centers of F, C, A minor, and B-flat. A score is provided.

Philip Wilkinson has been quite thorough in indicating dynamics and articulations. There is ample opportunity to stress listening and careful tuning to students in parallel octave passages as well as in the Chorale with its sustained chords. One can find sufficient technical interest and musical challenge in these for the junior-senior high school student.

Kerry Camden (editor), *Three Pieces for Woodwind Trio* (Oboe, Clarinet and Bassoon). Lindsay Music (U.S. agent: Theodore Presser), 1977.

Editor and bassoonist Kerry Camden, son of the internationally prominent bassoonist Archie Camden, teaches at the Royal College of Music, London, and performs with the London Mozart Players and as a member of the Camden Trio. Works by J. S. Bach, F. Couperin, and J. F. Dandrieu are included in this set.

Camden has tastefully balanced the contrapuntal lines between the instruments with thorough and sensitive transcribing in the Bach *Fugue in C Minor* (No. 2, *Well Tempered Clavier*). The instrumental demands are not great; however, considerable tonal, dynamic, and rhythmic control are necessary for this work.

Le Petits Moulin a Vent (*Little Windmills*) by F. Couperin with a tempo indication "Vif et très Légèrement," requires facile rhythmic passage-work on all three instruments. Again Camden has provided careful and explicit editing.

The Patrol on a theme of Dandrieu (*Les Fifres*), arranged by Jan Kerrison, is less technically taxing than the Couperin but nonetheless charming. The melodic and accompanying material is distributed among the instruments, providing a variety of texture with careful consideration of ranges and dynamics for each. This collection constitutes a valuable addition to the mixed woodwind trio literature in print.

Ernst Krenek, *Sonatina for Flute and Clarinet.* Bärenreiter, Kassel, 1980.

This Sonatina, Op. 92, No. 2B, is the same work as the *Sonatina for Flute and Viola,* Op. 92, No. 2A, written in 1942. It is a concise, melodically brittle, rhythmically vital composition in three movements: Allegretto comodo, 4/4 (♩ = 84); Adagio, 3/4 (♩ = 42); Vivace, 12/16 (♩. = 132). The rhythmic structure, while not necessarily complex, requires meticulous dovetailing throughout the entire work. The rather stark, somber Adagio is followed by a brilliant third movement with rhythmic drive, relieved twice by a brief, quiet grazioso section in 4/8. Technical security, dynamic control at various levels, and tonal projection are vital for both players. The flute range is between C^1 and C^4, while the clarinet range ascends from E to E-flat^3.

This is published in score only and two copies are necessary for performers since the first page turn is impossible for either player. The subsequent turn occurs between movements II and III.

John Biggs (editor), *Trios from the Spanish Renaissance* for Three B-flat Clarinets. Consort Press, Fullerton, California, 1981. $5.50.

Attractive works by one anonymous composer, Millan (might this be Milan, who is included in *Grove's?*), and Alonso are effectively arranged for three clarinets. Proper attention is given to articulation, phrasing, and voicing, but perhaps too little dynamic direction is provided in I and II. III, however, contains meticulous dynamic indications. Relatively brief, I is marked "Lilting" in 3/4 d = 72, obviously a typographical error (d. = 72 is probable). II is in 4/4, (expressive and sustained," mm ♩ = 60, while III, "Like a fast march," mm d = 144, appears to be another misprint, considering the eighths and sixteenths later. Most likely it should read ♩ = 144. The range extends from F to A^2. A score is included. These rewarding works enable clarinet students to broaden their musical backgrounds beyond the usual repertoire.

Jean de Castro (transcribed by John Biggs), *Three Flemish Duets* for B-flat Clarinets. Consort Press, Fullerton, California, 1981, $5.

This set contains pleasant and contrasting melodies with tempo indications of "Stately," "Sadly," and "Fast and Very Rhythmic." They are carefully edited in most respects; however, dynamic markings are somewhat sparse except in III, "Fast and Very Rhythmic." The modest range for the instruments is from D^1 to A^2, with key signatures of C and B-flat. A score is included.

These pieces acquaint young players with music which they otherwise might not encounter and are accessible to those who are not yet technically advanced.

Peter Spriggs, *What All Clarinet Players Should Know About Clarinet Care.* Peter Spriggs, Ottawa, Canada, 1982, $5.

The author is a Canadian clarinetist who specializes in repairs on that instrument. This is a paperback booklet of nineteen pages with illustrations, providing generally accurate basic information which might well accompany the student's first clarinet home from the retailer. There is much sensible advice on the care of the wood, springs, pads, mouthpieces, etc., presented in a straightforward manner which should be easily understood. The price of $5 does seem a bit steep.

By Jean Sell, Berkeley, California

Radu Negreanu, *Sonata* for B-flat clarinet and piano. (Manuscript) I.C.S. Research Center, University of Maryland, College Park, Maryland 20742.

During the summer of 1982 I met and played with Radu Negreanu, concert pianist and composer of Romania, in an afternoon of amateur chamber music. He brought a sonata for clarinet and piano, written in 1979, in the hope of interesting some Americans in performing or just hearing his music. It is not yet published. In fact, he cannot say when or perhaps if it will be available. The state does all the publishing. A committee determines these details. He gave me a xeroxed copy of his manuscript and a tape of the first Romanian performance. He is pleased that I want to share the music with the Clarinet Society's Research Library and hopes someone will be interested in playing it.

The fifteen-minute sonata is in three movements and is conservatively contemporary, utilizing no special effects other than glissandos. It ranges from the low E to A-sharp^4. The greatest demands are musical in nature with frequent changes of meter and shifts of tempo and mood. There are many ensemble challenges. The first movement is primarily lyric and is based on an opening theme which is later punctuated by a two-note repeated figure. The second movement is rather melancholy and requires much sensitivity. It is very free and without metric indications though notated irregularly with bar lines. The clarinet part is meticulously cued throughout. After a slow opening, the third movement is lively with interesting articulations. Like the first movement, a 2- or 3-note repeated figure punctuates the phrases. There is a cadenza-like passage for both instruments near the end.

By Alan Stanek, Idaho State University

(Alan Stanek, International Clarinet Society Secretary since 1978, is an Associate Professor of Music and Chairman of the Music Department at Idaho State University. He holds degrees from the University of Colorado, Eastman School of Music and the University of Michigan. Ed.)

Anne McGinty, *Rhapsody for Solo Clarinet and Band.* Hal Leonard Publishing Corporation, 8112 West Bluemound Road, Milwaukee, WI 53213, copyright 1982, 6 min.

McGinty's *Rhapsody* was specifically written to feature the high school clarinetist in concert. The scoring is consistently light when the soloist is playing, indicated by both dynamic markings and number of players per part. Accurate eighth-note subdivision in cut time is essential for the soloist and ensemble members.

Syncopated rhythmic motifs (♩ ♪♪) and melodic motifs based for the most part on the intervals of the 2nd and 7th are leading elements of the clarinet solo as well as accompanying parts. Contrasting polychord pyramids are used as introductory and transitional devices.

This 154-measure composition begins Allegro ritmico (d = 92) followed by an 18-measure Adagio (♩ = 54-56). A written cadenza maintaining the above mentioned rhythmic and melodic motifs serves as a bridge to a short return of the principal materials. After an Andante (♩ = 63) section played by a solo cornet with a solo clarinet obbligato, the work concludes with a *subito* return to the opening material.

The ensemble instrumentation is standard. Parts are included for string bass and the usual menagerie of percussion instruments (marimba optional). The work is accessible by most bands having a balanced and full instrumentation.

Rhapsody for Solo Clarinet and Band is dedicated to J. William King, III, a graduate of Arizona State Univesity. He is presently studying at Carnegie Mellon Univesity with Louis Paul, principal clarinetist of the Pittsburgh Symphony.

Anne McGinty is a flautist and freelance composer/arranger from Scottsdale, Arizona, She holds both the B.M. and M.M. from Duquesne University where she studied composition with Joseph Wilcox Jenkins. She has 26 published works to date.

Bernhard Crusell, *Clarinet Concerto No. 2 in F minor,* Op. 5, First Movement (Allegro), transcribed for clarinet and band by R. David Missal. Manuscript, 1981, score and parts

available from the arranger, c/o Music Department, Idaho State University, Pocatello, Idaho 83209.

Looking for a concerto to perform with band? David Missal's transcription of Crusell's *Clarinet Concerto,* written to enhance the solo clarinet literature with symphonic band accompaniment, is a welcome addition for those who don't have an orchestra readily available for concerto performance. In contrast to McGinty's *Rhapsody* reviewed above, this work is for clarinetists capable of playing works such as the Weber and Mozart concertos. The ensemble accompaniment in Missal's rearrangement, while thickly scored at times, comes off quite well in performance. Difficulty is in the grade IV-V range.

In a recent phone conversation, Rosemary Lang (Butler University), who has also transcribed this work for clarinet and band (Lang Publications, P. O. Box 11021, Indianapolis, Indiana 46201), speculated that because works such as this get so few performances publishers are inclined not to make them available.

Artist clarinetists, band conductors, composers and arrangers (Waln, Beeler, Bennett, Cailliet, Falcone, Gee, Mohler, Snavely, Reed and others) have sought to bring clarinet compositions to the public through the band medium. In Crusell's day, clarinetists had his arrangement with wind band of Krommer's *Double Concerto,* Op. 35 according to Dahlstrom (*The Clarinet,* Vol. 5, No. 3, p. 22). Hopefully more transcriptions such as the Crusell will enhance the band library and open new avenues of performance for clarinetists.

By John C. Scott, North Texas State University

Henri Vachey, *Neuf Croquis Faciles pour Clarinet seule (Nine Easy Sketches for Unaccompanied Clarinet),* A. Leduc, 1981 (American Selling Agent: Theodore Presser Company). 2 to 4 minutes each, range to f³, $2.75 per piece.

Each one of these short pieces is well written for the clarinet, and each explores a new problem in technique and style. Number 1, *Berceuse,* emphasizes lyrical style with a relatively conjunct line; number 2, *Tango,* is a rather clever piece in three part form which stresses rhythmic figures and varieties of articulation and accents; number 3, *Valse,* is written in a lyrical manner in the traditional waltz style. The composer has included easy scale passages, and some not-so-easy ascending slurs.

Cortège, the fourth piece, which features wide slurs and the juxtaposition of triplets and dotted rhythms, is quite challenging. The fifth piece, *Minuet,* is scalar and lyrical. This is followed by *Blues,* the weakest of the set. It gives the student clarinetist a chance to learn the difference between the flat and natural third scale degree in an unimaginative way. The last three pieces, *Aubade, Tarentelle,* and *Scherzo,* are all lively works that employ scale patterns and light staccato articulations. *Aubade* is a particularly inventive and capable piece of writing.

In summary, here are nine well-composed and overpriced pedagogical vignettes. Why not print them as a bound set on white rather than pink heavy guage paper and market them at a reasonable price? They could be worth it.

Paul M. Stouffer, editor, *Classics for Two Clarinets, Volumes 1 and 2.* Kendor Music, Inc., 1982, $4 per volume.

Mr. Stouffer must be congratulated on both his editorial work and choice of material. Volume 1 contains an *Allemand* by G. F. Handel, a *Prelude* by J. S. Bach, and the *Sonatina,* Op. 36, No. 2 by Muzio Clementi. Volume 2 includes a *Sonata* movement by Schumann and one by Beethoven, and an *Allemand* by Telemann.

The preservation of this genre of transcription is essential to teaching and studying of musical style.

Hyacinthe Klosé, revised and adapted by Guy Dangain, *Within Reach of the Young Clarinetist.* Books 2, 3, 4, and 6. Billaudot (U.S. Agent: Theodore Presser), 1981, $9, $8, $9, and $8.

All of the material presented in these four volumes is taken from previously published study material written by Klosé, much of which can be found in the Carl Fischer edition of the *Celebrated Method for the Clarinet.* The editor has made no substantive changes in the exercises; rather he has re-ordered the material and put it in larger, and not necessarily easier-to-read type.

Book 2, *295 Exercises De Méchanisme,* consists of one page of chromatic scales followed by 295 one-measure finger patterns on thirty-seven pages of print. The essence of these exercises can be found beginning on page 44 of the Carl Fischer edition.

Book 3, *20 Études Élémentaires,* are just that, twenty rather short and easy technique studies.

Book 4, *74 Études,* are re-prints of the *22 Exercises,* Carl Fischer edition beginning on page 203, the *12 Studies,* Carl Fischer edition beginning on page 208, and the *45 Exercises,* Carl Fischer edition beginning on page 76. Obviously, we have lost five studies in the editing. Book 6, 30 *Duos Faciles,* are taken, for the most part, from the *50 Progressive Duets* which begin on page 18 of the Carl Fischer edition.

Does one really want to pay $34 for a truncated version of the "Old Testament of Clarinet Playing?"

NB: Book 1 of the series of seven volumes was reviewed in *The Clarinet,* Vol. 10, No. 1, page 55.

By Henry Gulick, Indiana University

Hyacinthe Klosé (1808-1880), *Within reach of the young clarinetist: 16 Easy Studies on the musical language,* Book 5 of 7 from the *Method* (Revised and adapted by Guy Dangain). Billaudot (U.S. Agent: Presser, Bryn Mawr, PA 19010), 1982, $7.25.

Mr. Dangain says in the Foreword: "With some changes in order to simplify it, to make it progressive and accessible, the seven books of *Klosé within reach of the clarinetist* will permit students to find at the right time, the book the better adapted to their musical training." These "16 Easy Studies" were originally duets (only the first part is used here) appearing at the end of Volume I. The sequence is the same: 1. Legato 2. The Dot 3. Staccato, etc. Those in difficult keys have been transposed: No. 4 from E to F; No. 9 from D-flat to D: No. 10 from E-flat to F.

The translation of the commentary is, as in the Carl Fischer edition, more quaint than enlightening: No. 14. "The mordent. Ornament placed on a note indicating a s

of broken trill only one throb." Or No. 7, "Cut notes. When two notes are united beneath a slur, the second one is a cut not [sic]. One should pitch the first note and diminish the second one which should be shorter." Ah well! It is a minor point, considering the proven value of the Klosé *Method* so thoroughly steeped in the oral and aural tradition of pedagogy.

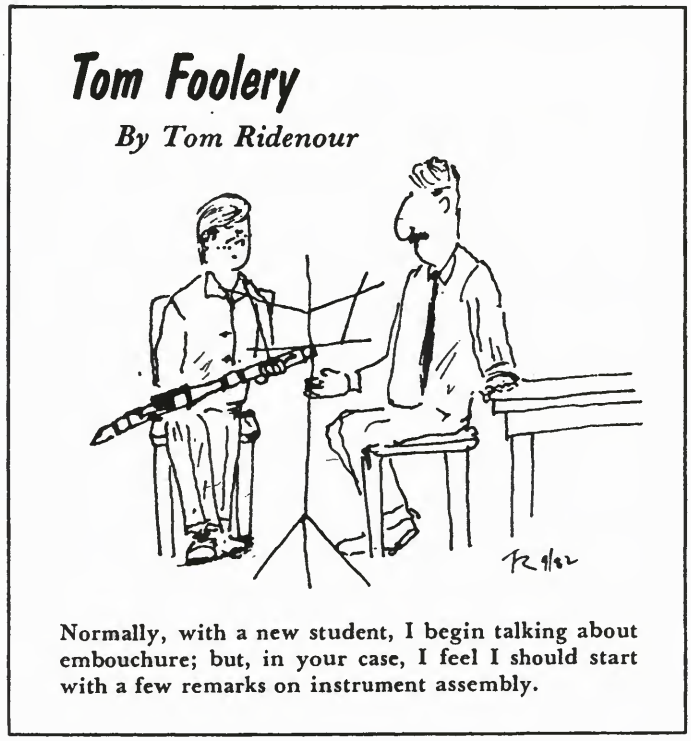
The important question is the expense of purchasing seven separate books which, so far as I can discern, do not include all of the original, although some material has been expanded.

Joseph Purebl, *Concerto in A Major* for A Clarinet and Orchestra or Piano, edited by William Martin. Musica Rara, Le Traversier, Chemin de la Buire, 84170 Monteux, France, 1981, 23 min. Range to altissimo G.

Editor Martin comments: "Joseph Purebl was probably a monk at the monastery named Old Brno. This concerto was discovered in a collection dated 1750-1840, housed at this monastery. The only other known compositions by Purebl are three Turkish marches. Nothing is known about Purebl's life." The three movements are Allegro, Adagio ma non troppo, and Rondo Allegretto.

I sincerely hope that Musica Rara is making a profit, but I feel slightly ambivalent: on the one hand, gratitude that someone is vigilant for the undiscovered pearls of the literature; on the other hand, wondering how many oysters must be opened, as we ask "Another one of those?" Or as my teacher, Mont Arey, was fond of saying, "Now I know why I never heard that piece before."

So, the clichés apply: third-rate music, fun to play, not for the sophisticated audience, naive, imitative of Mozart. The piano reduction is a bit awkward in spots. I do not find any appropriate places where the clarinetist could interpolate a cadenza.



Louis Spohr, (1784-1859), *Fantasie and Variations on a Theme of Danzi,* Op. 81, for B-flat clarinet and piano or string quartet, edited by H. Voxman. Musica Rara (see above), 1977, 7 min., range to the highest C.

This flashy, superficial work was written for the virtuoso J. S. Hermstedt. An Introduction, Allegro molto, is followed by the Danzi theme and four variations. Whether it is played with string quartet or piano, the clarinet part is the same. It may also be found in the Arthur Christmann album, *The Clarinet Recital* (G. Schirmer).

Pierre Yves Marie Camille Petit (1922-), *Bavardage* for B-flat clarinet and piano. A. Leduc (U.S. Agent: T. Presser), 1982, $9, 7½ min., range to Alt. F-sharp.

French composer and critic, student of Boulanger, Gallon and Busser, Petit won a Prix de Rome in 1946. The title translates as "babbling, prattling."

The work is mostly cadenza, with brief lyrical sections and brief Allegro's. There are some tricky technical patterns. The ending is a long, chalumeau G to A trill followed by a glissando to high C, and the words "Salut, Gershwin!" which is all very well, but out-of-style with the preceding material.

Dedicated to Guy Deplus and indicated as "Concours du Conservatoire National Superieur de Musique de Paris," I find it disappointingly thin.

By Leon Lester

Hans Huber (arr. James Collis), *Concerto in F* for Clarinet and Piano. Henri Elkan Music, 1316 Walnut Street, Philadelphia, PA 19107, $2.25.

This transcription by James Collis of Hans Huber's 19th-century student violin concert piece is just what the doctor ordered! We clarinet teachers are blessed with untold hundreds of pieces of good concert music for our advanced pupils, but what do we have for the occasional pupil we must teach who is not all that advanced? This little "poor man's" Weber *Concertino* is ideal for the talented young student who does well with scales, arpeggios, and some pre-Rose studies and who now plays musically enough to need a concert piece that is truly interesting and well constructed but not too difficult. Here it is, cadenza and all. I'll confess that I delete some of the staccato markings (possibly you will, too), but other than that this publication is just great! Try it; you'll like it. And for those of you who are fortunate enough to play the piano as a secondary instrument, this piano part offers no problems and is fun to play.

Those who like this piece are urged to purchase additional copies from commercial sources rather than photo copy the clarinet part. This should encourage composers and publishers to give us more like this.

By Bruce Bullock

Bob Lowden's Easy Play-Along Solos (ten pop-style solos with recorded accompaniment — for flute, B-flat clarinet, alto saxophone, tenor saxophone, trumpet, trombone). Kendor Music, Inc., Delevan, NY 14042, 1982, book and recording $8.

Separate books are published for each instrument.

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Although the recording is a plastic insert-sheet the quality of sound is quite acceptable. The same recording may be used with one instrument or by as many different instruments as desired. Tempi are brisk and rhythmic demands are not really easy for a very young performer. Range in the clarinet book (the only one available to the reviewer) is moderate, C^1 to c^3. Useful material for a student without access to a good pianist.

M. Hollós, ***Dúli-Dúli*** (1954) (Trio for clarinet: two B-flat sopranos, one doubling E-flat sopranino, and B-flat bass). Editio Musica Budapest, Z. 12 365, Budapest, Hungary, composer's facsimile score.

The composer states in the preface: "Dúli-dúli — you often sing words like these in Finno-Ugrian and Slavonic folk songs thinking them to be nonsense. It may, however, strike you that the words always occur under a melodic line. The Finnish word *fulli* means wind which suggests that the melodic lines accompanied by 'dúli' imitate the blowing of the wind." This short piece (eighty-eight measures) is an interesting timbral and rhythmic study within a rather static harmonic format. Range and technical demands are modest and no *avant-garde* techniques are required. The use of E-flat clarinet for only twenty-seven bars seems hard to justify. How many more playings this work might have it if were for two B-flats and bass?

Henri Lazarof, *Trio for Wind Instruments* for flute (doubles alto), oboe (doubles English horn), B-flat clarinet (doubles bass clarinet). Merion Music, Inc., Bryn Mawr, PA 19010, (Theodore Presser Co., Sole Representative), 1982, ca. 13 min., score and parts $15.

Mr. Lazarof, a professor at UCLA, writes in a highly chromatic and rhythmically complex style. Quarter tones, flutter tonguing, and glissandi are found, along with whole-tone harmonic elements. Range is not too extensive (to high 'g' for soprano clarinet), but rapid changes of register and dynamics are most challenging. Highly recommended, but one wonders (as in the Hollós trio) if the composer isn't drastically reducing the marketability of his work by requiring so much instrumental doubling. Of the three movements in the Lazarof trio, only the first (lasting 3'30") can be performed on flute, oboe, and soprano clarinet.

Gary White, *Convolutions* for Clarinet Choir (E-flat, 3 B-flat, E-flat alto, B-flat bass, B-flat contra, E-flat contra). Kendor Music, Delevan, NY 14042, 1982, 7 min., score and parts $12.

Dr. White is Professor and head of the Theory and Composition Department at Iowa State University. *Convolutions* was chosen as the winner of the Fifth Annual University of Maryland Clarinet Choir Composition Contest. While the work is fairly difficult it is not beyond the capabilities of an outstanding high-school group. Polyrhythmic effects which might be confusing to young players in another context are made more accessible here by a generally consistent meter and by the presumed use of a conductor. The biggest technical problems appear to be rapid-staccato passages, subtle dynamic shadings, and timbral trills.

NOTE: The Blago Simeonov *Three Bulgarian Dances* for clarinet and piano reviewed in *The Clarinet,* Volume 10, Number 1, will be available from Southern Music Company, 1100 Broadway, San Antonio, Texas 78292, by mid-1983.

Future issue features . . .

An interview with Louis Paul — Picture and biography appear in this issue on page 20.

The Clarinet Section of the Philharmonia Orchestra — London, England

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Example:

page 4. Clarinets in Italy. Jones.

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

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

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ILLUSTRATIONS

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

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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.

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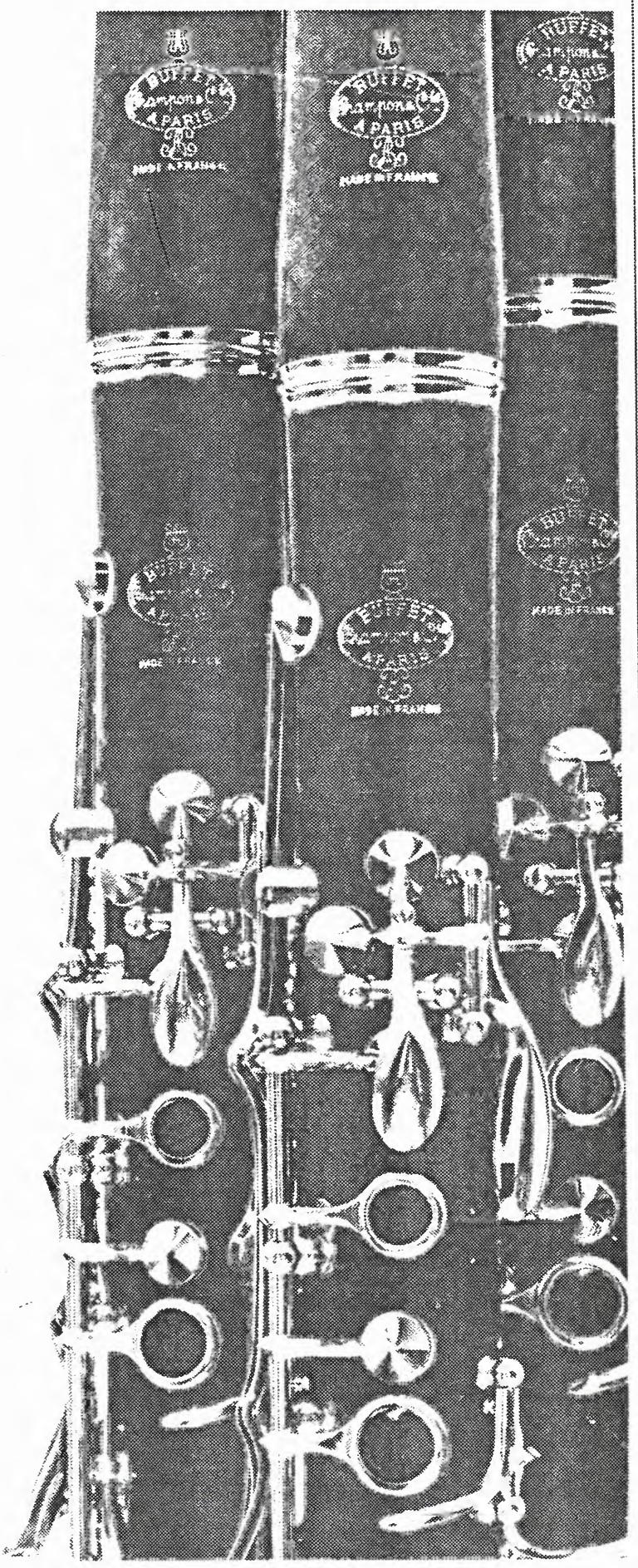

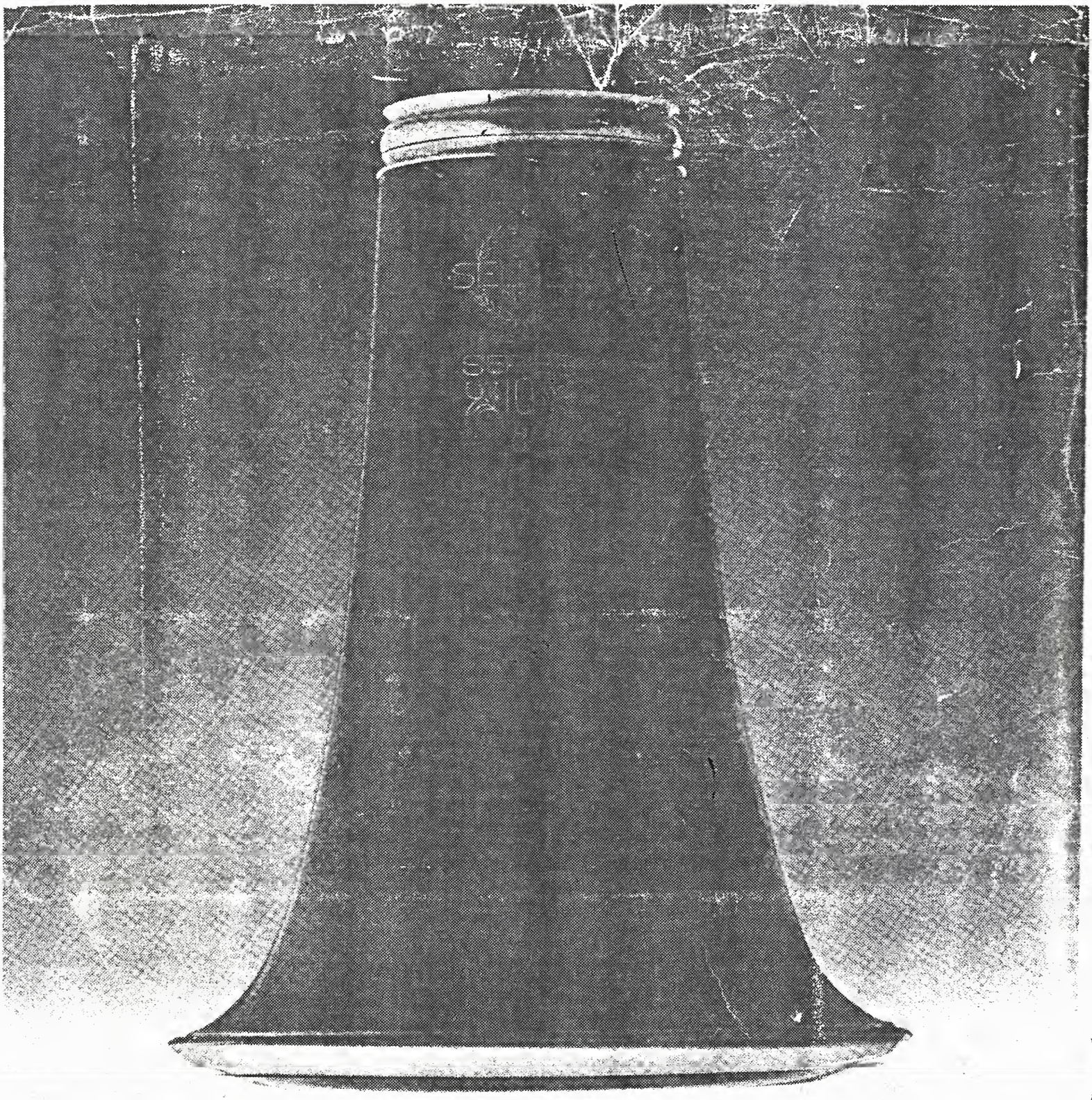

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