

# The Clarinet



SPRING, 1984  
Volume 11, No. 3

International  
Clarinet  
Society



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**LEBLANC** 

# The Clarinet

SPRING, 1984  
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## Further information on Rossini's works for clarinet

By John P. Newhill

In the fall, 1983, issue of *The Clarinet* I reviewed Rossini's works for clarinet. One of the works discussed was the *Introduction, Theme & Variations* in E-flat/B-flat, a work whose authenticity has been doubted by many scholars and players, firstly because the variations are completely unlike the writing for clarinet in Rossini's other works for the instrument, and secondly because the Breitkopf & Härtel edition of 1824, upon which all modern editions are based, seems to shed some doubt by having "Andante di Rossini" level with the first stave of the solo clarinet part, instead of a proper title. The work is also omitted from the list of Rossini's compositions in the *New Grove*. In view of the lack of information concerning the source of the Breitkopf & Härtel publication, I hazarded the theory that the piece was written by an unknown clarinetist probably in Dresden. I also mentioned that I had been unable to locate the *Variazioni* published by Cipriani in 1822.

After reading my article, Hans Rudolf Stalder wrote to me, pointing out that he had a photocopy of the Cipriani *Variations*, and that they were, in fact, identical with the Breitkopf & Härtel publication of 1824. This changes dramatically our view on the origin of the *Introduction, Theme & Variations*. The source of the Breitkopf & Härtel edition must be the Cipriani *Variations*; the focus of attention now switches from Germany to Italy. The title-page of the Cipriani *Variations* reads in full: "Variazioni per Clarinetto composte e dedicate al Sigr. Alesandro Abate, Professore di Clarinetto, dal Sogr. Giovacchino Rossini." (The price is interesting for an Italian publication being £5 sterling.) Rossini was in Naples for some years until April, 1822; it now seems that towards the end of his stay he combined two themes from his Naples operas to provide a show-piece for a clarinetist friend. I have not yet been able to find out any details of Alessandro Abate. The title-page of the Cipriani publication, with its specific dedication, must remove all doubts as to whether Rossini actually composed the *Introduction, Theme & Variations* in E-flat/B-flat. Although Rossini was a master craftsman, one can't help wondering whether the clarinetist Abate offered some suggestions which have made the work so different from Rossini's other compositions for clarinet.

# Pierce's potpourri

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

Several years ago Ernest Heighton of Halifax, Nova Scotia, Canada, sent me two analytical outlines, one of the Brahms *Clarinet Quintet*, and the other of the Brahms *Clarinet Sonata*, No. 1. I thought they were quite good. I don't recall if he revealed the book that he found these outlines in, but he was wondering if *The Clarinet* might not also want to do something like this involving other major works using the clarinet. I wrote Ernest that indeed we would be most interested in articles such as he had just sent me.



Jerry D. Pierce

Those who write for *The Clarinet* do so for the love of the art. Being a very non-profit organization, we are unable to pay any authors for their work, and so are dependent on articles from those who choose to write for us.

Looking back, I don't know why I didn't inquire further about the source of the above mentioned Brahms articles. Thankfully, these very same outlines were called to my attention by my good friend, Ewart Willey of Shenfield, England, several months ago. Ewart had just come across the *Handbook of Chamber & Orchestral Music of Johannes Brahms* by Edwin Evans published years ago by William Reeves of London. (There is no date or copyright in the second volume which covers Brahms' work from Op. 68 to the end.) The Evans comments on the *Clarinet Trio*, the *Quintet*, and the two *Sonatas* cover seventy-two pages. It is apparent from this that these works are treated in depth, and it is interesting that this rather major analytical work is almost unknown to clarinetists and not usually in some college libraries. Surprisingly, the book is available in many public libraries. Perhaps when many of these buildings were built in the USA through the auspices of Andrew Carnegie, this book may have been on a "suggested" list. Whatever the case, the Evans book is well worth knowing about.

I wish I could report here that I've had success in finding the Anton Reicha *Sextet* for two clarinets and string quartet, but so far the work has not surfaced. I can report that many, many players have been looking for the Reicha, including John Newhill, Dieter Klöcker (who is also hoping to check the Reicha clarinet music collection in Russia when he goes there next year), Dr. Milan Kostohryz, Prof. Mark Delaere of the University of Leuven in Belgium, and other excellent historians of our instrument, both here and abroad (the list being too numerous to mention here).

A work for clarinet and piano that turns out to be much easier to locate than I had realized is the excellent Chalmers Clifton *Interlude & Humoresque* (not *Intermezzo & Humoresque* as I was lead to believe from Tuthill's 1929 list of clarinet music for *Cobbett's Cyclopedic Survey of Chamber Music*.) Although these two pieces of Clifton may not have been published separately, they were included in book 3 of Henri LeRoy's *The Modern Clarinetist* which was once published by Costallat. Tom Ayres, Himie Voxman, George Mellot, Norman Heim, and Harry Gee all wrote with offers to help, but I be-

lieve that the most distant offer came from Dr. Jack Wolff in Johannesburg, South Africa. (Advertisers might want to take note of just how far *The Clarinet* does travel.)

Speaking of advertisers, Bob Lorenzini who has Sounds of Woodwinds, Inc. (which makes some excellent and innovative accessories for single-reed players) brought up an interesting point about clarinetists recently. It seems that few of us ever mention that we've seen ads in *The Clarinet*. This is indeed unfortunate because many advertisers evaluate effectiveness by responses from customers, and certainly the ICS can use all the revenue it would ever receive from advertising in our magazine.

Many of the "super players" of the past were daring and innovative. Stadler induced Mozart to compose for his "basset clarinet." Frederic Berr & Giovanni Gambaro did much to introduce the Mueller system clarinets to France while even the professor of the Paris Conservatory was still using a six-keyed clarinet. Later, Klosé certainly found some opposition to his "Buffet/Klose" system instrument, but this very clarinet has become the instrument used in most of the world today. There are certainly many others who were real "trend setters," but I mention the above players because what they played on was certainly apparent to even a casual audience.

Bellison, Bonade, Cahuzac, Kell, Langenus, and Goodman all have left a very personal touch in the equipment they used in performance. It seems that in the last couple of decades players have been less and less willing to "deviate from the accepted." Lowell O'Brien, now the manufacturer of Harry O'Brien & Son glass (crystal) clarinet mouthpieces, told me that when a former solo clarinetist of the Cleveland Orchestra tried his mouthpiece, he painted it black so that others would not notice the change. Another solo player with one of the "big 5" orchestras liked Bob Lorenzini's "string" ligature very much, but had a fear that it might unravel in a concert! I am told that many players will have friends buy accessories for them now so that their identity is not revealed. It seems that this trend is self defeating and hopefully is only a phase that will soon end. Whatever the case, publishers, the service industry, and manufacturers of instruments and accessories spend much time and money trying to please us, the customer. Though they certainly hope to make a profit through their products and services, their existence depends on pleasing us, and we must let them know if we are happy or unhappy with what they do for us.

Some interesting "tricks of the trade" have been used recently which I thought I might pass on to readers of this column. Jim Sauers has been using a Vandoren B-44 E-flat clarinet mouthpiece when he has had to perform on the E-flat. Much of the time he has noticed that the E-flat Vandoren reeds are just too skinny for his mouthpiece, but that the 2 1/2 and 3 Olivieri reeds made for the B-flat clarinet work very well on his E-flat with their heels cut off.

Just before Christmas I had several very good and very young (grade school) students who I thought could handle harder music than most of the solo material available for students who are not ready to go into the clarion register yet. I really wanted to wait a little longer before putting these students in the upper register, but I was at a loss as to what music I might use for them in the meantime. One afternoon while browsing through some clarinet music I noticed several French horn books had been misplaced in the clarinet rack, and as the saying goes, "what to my wondering eyes should

appear, but” perfect music for my students’ needs with a range from low E to B-flat, all in the chalumeau. These French horn “Head Start” solo books work with great success for my young clarinet students.

New recordings are normally brought to our readers’ attention through either Jim Sauer’s column or through reviews, but I can’t resist calling attention to Hans Rudolf Stalder’s newest record. Titled *Virtuose Klarinettenmusik der*

*Romantik III* (Jecklin-Disco 578), it contains some of the “war horses” our teachers used to play — Cavallini, Spohr, Berr/Fessy, Crusell, Boieldieu, and Ponchielli. Perhaps not everyone shares my tastes, but what enjoyable music to hear played in such an exciting and virtuoso style. This music is a real clarinetist’s delight without pretending to be profound. I found real charm in the selections on this record, and the music comes out fresh and enjoyable in the hands of Hans.

## The 1983 Solo de Concours

By Jerry D. Pierce

The 1983 Solo de Concours used at the Paris Conservatory is the first movement of *Concerto No. 10 for clarinet and strings* by Jacques Charpentier. The solo with piano reduction as used in the *concours* is published by Alphonse Leduc (A.L.26.272). Jacques Charpentier is probably best known to clarinetists here in the USA for his six-minute unaccompanied work titled *Antienne* written in 1978 (published also by Leduc.)

Guy Deplus, to whom the *Concerto* is dedicated (Professor of clarinet at the Paris Conservatory and ICS National Chairman of France), was kind enough to supply me with the following errata to the published part which I pass on to readers of *The Clarinet*.

On the clarinet part’s first page, first stave, a crescendo should appear under the quarter note G-flat and continue through the eighth note D-flat. Second stave: there should be a dot after the quarter note low F. Fourth stave: “Pesante” should appear above the low G-flat and “crescendo molto” should commence at this point.

Second page, first stave, final bar, the third note of the first triplet is G (not F). “Poco piu mosso” should appear on the second beat of this measure, and the last beat’s second sixteenth note is E-natural. Second stave: a dot should appear after the high E-flat eighth note followed by a sixteenth rest. Another sixteenth rest on the third beat of this bar changes the final five-note figure to sextuplets. Sixth stave: accents should appear over the quarter-note triplets. Seventh stave: the three, beamed sixteenth notes should have a “3” over them, making them triplets. Eighth stave: first bar, the eighth-note triplet is not slurred. Second bar: the D sixteenth note should have a dot over it (as in the piano part,) and the same applies to the following bar’s G-sharp.

Page three: the words “large et expressif.” should also appear at the *Tres lent*. A breath mark should follow the high F. Second stave: a hold should appear over the trilled G-sharp. Third stave: quarter note equals 80mm. Sixth stave: second bar is  $\frac{3}{4}$  and the final note of the triplet on the second beat is A-natural. On the final stave of page three the slur should extend to include the B, and the tempo marking is 120mm (not 96).

Final page, third stave: second measure is in 8/8. Fourth stave: the trilled B-naturals are whole notes and not half notes. At Tempo One the fifth note is a D-flat. Sixth stave: a crescendo starts on the D immediately after the rest, and no diminuendo should appear. Seventh stave: no crescendo on the first four notes, and a diminuendo should start on the D-flat. Eighth stave: ninth note is a C-natural (not a D). Ninth stave: the fifteenth note is a D-flat. On the last stave

the “pp” should not appear under the high F whole note (which should have a tenuto mark over it), but rather the final high F eighth note is diminuendo to “pp.” The piano score to the first movement will now need to be adjusted accordingly to the clarinet part.

### Winners announced for the First International Clarinet Competition of Paris



Dominique Vidal



Paul Meyer

(The Clarinet acknowledges the assistance of Guy Deplus in providing this report. Ed.)

The first *Concours International de Clarinette de Paris* was held on December 5-11, 1983. The jury consisted of Daniel Lesur, Guy Deplus (President of the Competition), Alfred Prinz, John McCaw, Milan Etlik, André Boutard, Jacques Lancelot, Henri Druart, Robert Fontaine, Henri Dionet and Italo Capriccioni. There were 58 competitors from the U.S.A., Great Britain, Switzerland, Belgium, Czechoslovakia, Poland, Japan, Australia, Hungary, Italy, Spain, and France. For the Final Competition on December 11, six contestants were selected representing Czechoslovakia, the United States, and France. No First Prize was awarded, but receiving the Second Prize was Dominique Vidal of France, presently a student at the Paris Conservatoire. Third Prize went to Paul Meyer of France who was awarded the First Prize at the Paris Conservatoire two years ago. Fourth Prize went to David Smeyers of the U.S.A. presently living in West Germany. A special Debussy Prize was awarded to Dominique Vidal. The required works for the final round of competition were the Mozart *Concerto*, the Stravinsky *Three Pieces* and the Debussy *Rhapsodie*.



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# Claranalysis

## The State of the Clarinet

By Lee Gibson

The International Clarinet Society was founded in 1973 during the August meetings of the International Clarinet Congress at the University of Denver under the aegis of Dr. Ramon Kireilis, who became the Society's first president. The Society listed among its initial goals that of providing direction for possible improvements upon our beautiful and vastly complex instrument.

Insofar as the history of western music is concerned, the clarinet has a chronology of less than three centuries. It became acceptable for indoor musical events of high quality about the middle of the eighteenth century. Of all the orchestral instruments the clarinet is the last to reach highly defined and standardized dimensions (unless one compares it with the viola, the problem child of the violin family, which is still made in such different sizes and shapes). As late as c. 1760 the Italian composer G. B. Sammartini, whose brother Giuseppe had been a professional oboist, advised composers to have little or nothing to do with wind instruments because they all behaved falsely. Sammartini erred, to be sure, though the clarinet of his time must have contributed to this opinion.

To what extent has this expressed goal of the International Clarinet Society been furthered by our manufacturers? If there has been improvement during the ensuing decade, has

the Society provided a liaison for it?

In considering the first question, there can be no doubt that the decade since the Society was founded has been most notable, not for any single, momentous invention, but for a by now quite widespread agreement upon the dimensions which are preferred by most clarinetists at this time. Since 1955, when the new Buffet Crampon design for soprano clarinets began to achieve world-wide preeminence, the firms of H. & A. Selmer and G. Leblanc have sought by the introduction of a succession of new models to provide answers to this dominance. During the decade since 1973 both of these celebrated firms have achieved their first completely successful answers to Buffet Crampon's challenge. The same may be said for Yamaha, particularly in reference to their very fine soprano clarinets in A. If Boosey & Hawkes have not yet responded to this challenge it can only be because their answer was to purchase the firm of Buffet Crampon, apparently eliminating any need of launching new designs under the Boosey & Hawkes name which would only compete with the products of another of their divisions. Each of these new soprano clarinets has utilized a cylinder very near to the 14.6 mm. of the Buffets, and each is intonationally compatible with the Buffets.

Within the span of my fifty-five years of clarinet playing there has never been such a fine time to be playing it. The Buffet Crampon R-13, S-1, and Prestige; the Leblanc L300; the Selmer 10-S and 10-G; and the Yamahas: they are almost an embarrassment of riches. These are unfortunately not going to be acoustically identical (unlike first-line flutes, which all play together without problems) until each of the makers perceives the line of ultimate perfection. However, the decade has brought all of these instruments about 75% of the distance which will be ultimately necessary to achieve intonational parity. Perhaps within this ensuing decade they will be brought the remaining distance! Compatibility of clarinets having the extremes of dimensions still existing between soprano clarinets of as disparate bores as 14.6 mm. and 15.2 mm. (for the B. & H. 1010) may never occur. We do not attempt to say that for a given player one of these extremes is necessarily better than the other. The writer, who at one time owned a set of new 1010s, coped frustratingly with this problem of 1010s with R-13s for an entire season. One or the other — we really never settled the question of who had the best pitch — but never the two in the same section! The standard which the best English players set with the 1010 is admirable. One still hopes, however, that Boosey & Hawkes will respond to the French challenge by producing an authentic British smaller-bored soprano clarinet with proper fraising. And, parenthetically, in bringing the French and Japanese clarinets together the remaining 25% toward intonational identity, it is time that each of these manufacturers abandons, at least in the matter of acoustical design, its principle of maintaining slightly errant dimensions which attempt to justify statements in advertisements like "the new \_\_\_\_\_ is still unmistakably a \_\_\_\_\_ in its \_\_\_\_\_." Buffet Crampon should lead the way in this. In his new design for Buffet soprano clarinets c. 1950 the great designer and factory manager for Buffet, Robert Carrée (whose



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Allen Sigel  
*author of The 20th Century Clarinet*

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death, c. 1981, was not noted by *The Clarinet*), incorporated what he called a "polycylindrical bore," which has since then appeared in every one of the Buffet clarinets revised by Carrée to have a smaller cylinder than had been the case. (The C soprano clarinet and the Bassett Horn were not revised, and these remain inferior Buffet clarinets.) While the polycylindrical bore provides for a smaller-bored clarinet a unique mellowness, this is obtained at the cost of unfortunately flat third-register notes, and if Buffet Crampon is to lead the way toward the ultimate acoustical solution they ought to use upon the B-flat clarinet the more evenly diminishing reversed cone that is presently found upon their clarinets in A. This is an area of the bore which is remarkably sensitive; a change of the bore in the region of the second-space A vent of *c.* .05mm. (smaller) would be sufficient to provide for the Buffet B-flat clarinets a standard high F fingering which would be satisfactory without any extraordinary addition of venting, particularly if the C#-G#-F vent were moved down the clarinet where it belongs, à la Selmer and Leblanc. As has been recently noted in "Claranalysis," if the pitch of the high F is lower upon the Buffet than it should be this is not because of the instrument's smaller bore; rather, it is because of the polycylindrical enlargement of the bore at a certain point, and by Buffet's insistence upon a uniquely high (and therefore smaller) vent for the F. The high F# will also be much improved by this slight revision of

the bore. Buffet should know that the flat high F was quite possibly the fault which led most directly to W. Hans Moenig's redesigning the R-13 for symphony orchestra clarinetists.

All of which brings us to the clarinets of Herbert Wurlitzer, possibly the finest and certainly the most expensive and difficult to obtain of all clarinets. It is to the clarinets of Wurlitzer, who believes that a fine artist is entitled to every possible acoustical and mechanical development of his or her instrument, that all makers, whether French, English, Japanese, or German, should be looking for state-of-the-art models. (More about Wurlitzer next time.)

The International Clarinet Society can hardly have had a notable impact upon the work of Herbert Wurlitzer (other than that of encouraging clarinetists to beat a path to his door). However, in regard to the leading French triumvirate of makers, there has been constantly increasing communication, sometimes by personal visits, at times by mail, and most frequently through distributors. We have been heard; every issue of *The Clarinet* is read at the factories. The present writer earnestly requests the submission to the Editor of more articles dealing with acoustical and mechanical designs. The designers have every right to know what clarinetists want and need in their instruments. This is your best way to let them know. Such articles will be published, when accepted, under the author's name and title.



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# New works to be premiered at the London Congress

## A sneak preview

By James Gillespie, Editor

One of the highlights of the Clarinet Congress in London in August will be the first performances of several new works, probably more premieres than at all other previous Congresses combined. With special thanks to the composers and performers who provided commentary and information, here's a brief look at what we'll be hearing.

Mitchell Lurie's recital will feature two new works, Ernst Toch's *Adagio Elegiaco* for clarinet and piano and Robert Muczynski's *Time Pieces* for clarinet and piano. Ernst Toch (1887-1964) left all of his materials to U.C.L.A. where they now form the Toch Archives. Mitchell Lurie relates how he learned of the piece: "Several years ago, his grandson sent me the manuscript of an *Adagio Elegiaco* for clarinet and piano that Toch had written in 1950, dedicated to his close friend from school days in Vienna, Joseph Fuchs. The opening measure in the clarinet part dedicates the piece thusly:

F u(nd)C H S

Klar. in B

The image shows a musical staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The first measure contains a quarter note F4, followed by a quarter rest, then a quarter note G4, and a quarter note A4. The second measure contains a quarter note B4, a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, a quarter note A5, and a quarter note B5. The fourth measure contains a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The notes are connected by a slur. Below the staff, there are two empty staves.

"Moving to Los Angeles in 1936, he lived here until his death on October 1, 1964. The scribbled pages found by his bedside contained the early drafts of a new string quartet, and two lines in a farewell to his wife:

I do not press, I am pressed;  
I do not write, I am written.

"During his last years, he would sometimes refer to himself wistfully as 'the world's most forgotten composer.' A painful validity to this melancholy joke is this piece, written in 1950, promptly forgotten and only now in 1984 to be given its first hearing."

Concerning *Time Pieces*, Muczynski (Professor of Music at the University of Arizona) composed the work in December, 1982 commissioned by Mitchell Lurie, to whom the work is also dedicated. The composer says that "it is a suite of four movements. The music alternates between moments of rhythmic energy and intensely lyrical statements with a number of cadenzas for the solo instrument throughout. At this writing, Mr. Lurie and I are scheduled to record *Time Pieces* for the Laurel Record label this May, and the disc will also contain *Sonata for Flute and Piano* with Julius Baker performing the leading role. I will serve as accompanist. The album is to be called 'Baker and Lurie play Muczynski.'" The composer will also perform with Lurie at the London premiere.

Three works by the English composer Arnold Cooke will

also be featured. These include his *Prelude and Dance* for clarinet and piano presently published by Josef Weinberger in the *Jack Brymer Clarinet Series, Advanced Book 2*. The work was written at the invitation of the publisher. Cooke's *Trio in E-flat* for clarinet, cello and piano was written in 1965 for the Hilary Robinson Trio, and the *Septet* for four B-flat, two bass and one contrabass clarinet was composed in 1971 for Terence Busby and his group. The latter two ensemble works will be published sometime before the Congress by Anglo-American Music Publishers, 4 Kendall Avenue, Sanderstead, Surrey, England.

Graham Melville-Mason, who has recently contributed articles on the basset horn published in *The Clarinet*, provides the following commentary on some of the new basset horn works to be performed during his programs:

Karl-Heinz Stockhausen: *Traumformel*. This was written for Suzanne Stephens, who is the basset horn soloist for whom Stockhausen wrote the extensive part in his opera *Donnerstag aus Licht*. *Traumformel* was written in 1983 and given its world premiere in January 1984. Suzanne Stephens will give the first United Kingdom performance at the 1984 Congress.

David Gow: *Theme and Variations*. David Gow, who celebrates his 60th birthday this year, wrote his *Basset Horn Concerto* for Stephen Trier at the suggestion of Graham Melville-Mason. Following the first performance of that work in September 1983, he was invited to write a work in a slightly lighter vein for basset horn trio for the 1984 Congress. His *Theme and Variations* is the result and will be played by Thea King, Georgina Dobrée and Stephen Trier. It is dedicated to G.M-M and will be published by World Wide Music Services in time for the Congress.

Hans Ulrich Lehmann: *Trio*. At the time of writing, this trio for basset horns is not yet complete and remains untitled. It is to be of about ten minutes duration and is being written for the Zurich Clarinet Trio of Hans-Rudolf Stalder, Heinz Hofer and Elmar Schmid, who will give its first performance at the 1984 Congress.

Although it will not be a premiere, another basset horn work of special interest will be Thomas Ayres' *Three Songs for Soprano and Basset Horn*. Ayres, Professor of Clarinet at the University of Iowa, presented its first performance at the University of Iowa during the summer of 1982, and he will be joined in its London performance by soprano Sylvia Eaves.

The Danzi Wind Quintet will premiere the newly commissioned *Concerto for Wind Quintet* by Richard Rodney Bennett scheduled to be published during the summer of 1984 by Novello. This new work represents the first joint commission of the various wind instrument societies: the National Flute Association, the International Double Reed Society, the International Horn Society, and the International Clarinet Society.

## Announcements

### ICS Research Center news

Recently Lee Gibson, former President of ICS, presented a copy of the *Concerto No. 2 for Clarinet and Orchestra* by Louis Spohr to the Research Center. This is the score and parts that were given to the Society by John Denman a few years ago. In addition, Lee also gave the Center the score and parts of the *Concerto for Clarinet and Strings* written for Lee Gibson by Halsey Stevens. The Research Center will benefit greatly by including these two works in the Catalog.

So that the original score and parts can remain in the Library, copies of the score and parts of both concertos will be available to Society members on a rental basis. The rental fee for one month will be \$25.00 and should be the work be performed and kept two months the fee will be \$50.00. All rental orders must be prepaid by check made payable to the International Clarinet Society. Send inquiries to Dr. Heim.

Also, the Research Center has about 40 copies of the score of the *Concerto No. 2* by Spohr for sale at \$12.00 per score. Interested members may write to Norman Heim, the Coordinator of the Library, for copies, with an accompanying check made payable to the International Clarinet Society.

### Musical chairs

The clarinet teaching position at The University of Michigan School of Music has been accepted by Fred Ormand, presently Professor of Clarinet at Florida State University. Mr. Ormand has also been on the faculties of Northwestern University, Michigan State University, and the Interlochen Arts Academy, and has performed with the Chicago Symphony Orchestra and the Cleveland Orchestra.

### Westwood Wind Quintet tours Alaska

The Los Angeles-based Westwood Wind Quintet continues its twenty-year affiliation with the State of Alaska when the group returns to Fairbanks for its second year of performing and teaching at the Fairbanks Summer Arts Festival July 23 — August 4, 1984.

The photograph below shows the Quintet's major source of transportation during a recent tour of Southeastern Alaska, when the itinerary included small native fishing communities accessible only by boat or plane.

Crystal Records, Inc. will be releasing two new records of the Westwood Wind Quintet this year, adding to the group's prodigious discography of nine albums. One new record will feature violist James Dunham with members of the Westwood Wind Quintet in works of Holst, Sapiyevski, and Plog. Samuel Barber's *Summer Music* and Gyorgi Ligeti's *Six Bagatelles* will be included on the second release.

Westwood Wind Quintet members are: John Barcellona, flute; Peter Christ, oboe; David Atkins, clarinet; Kenneth Meyer, bassoon; Calvin Smith, horn.



### New edition of *Composium* published

The 1982-83 edition of the *Composium Directory of New Music* was published in September of 1983 with the aid of a grant from the National Endowment for the Arts. Contact: Composium, 2235 Willida Lane, Sedro Wooley, WA 98284.

### International Clarinet Competition for Contemporary Music

The Association Acanthes, in conjunction with Radio-France, is sponsoring the *Concours International Pour L'Interpretation de la Musique Contemporaine* for clarinetists and pianists. The Competition will take place in Paris from September 24-29, 1984 and is open to all nationalities. The age limit is 35 years of age as of September 24, 1984. For details contact.

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August 12 at Manchester-in-the-Mountains, a resort village in Vermont. Clarinetist David Glazer will be on the faculty July 9 to July 30. Contact Manchester Music Festival, Judith Rudiakov, 93 Franklin Ave., Yonkers, NY 10705 (Phone 914/965-5533).

The **Johannesen International School of the Arts** will be held July 12 through August 23 at St. Michaels University School, Victoria, British Columbia, Canada. The clarinet faculty will include James Campbell for the first three weeks, and Larry Combs for the last three weeks. Contact The Registrar, Johannesen International School of the Arts, 103-3737 Oak St., Vancouver, B. C., Canada V6H 2M4 (Phone 604/736-1611).

Clarinetists Charles Russo, David Shifrin, and Keith Wilson will be the Faculty Artists at the **New College Music Festival** from May 27 to June 17. Contact New College Music Festival, 5700 N. Tamiami Trail, Sarasota, Florida 33580 (Phone 813/355-2116 or 351-1969).

The **Grand Teton Orchestral Seminar** will be held June 3 to July 14 as a part of the **Grand Teton Music Festival**. The clarinet faculty will include Richard Waller and George Silfies. Contact Grand Teton Orchestral Seminar, 2373 Terwood Dr., Huntington Valley, PA 19006.

Temple University will sponsor a **Woodwind Music Seminar** with study with the principal woodwinds of The Philadelphia Orchestra from July 2 to 7. Contact Temple University School of Music, Woodwind Music Seminar, Irene McKinney, Coordinator, Philadelphia, PA 19122 (Phone 215/787-8307).

The Clarinet

International Clarinet Society



*The Clarinet* is the official journal of the International Clarinet Society. Published quarterly, it is sent without charge to all members.

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# An interview with George Waln

By John C. Scott, North Texas State University

On August 11, 1983, during the International Clarinet Congress, it was my pleasure to interview George Waln, one of the most well known clarinet teachers in this country. Professor Waln was born on January 4, 1904, in Clarion, Iowa. From 1929 until his retirement in 1969 he taught at Oberlin College Conservatory of Music in Oberlin, Ohio. He and his wife, Elsa, now live in Laguna Hills California, in what can hardly be called retirement.

In a letter to me dated August 28, 1983 he expressed to me what he called "a touch of philosophy" regarding music education.

Budget cuts and shrinking school populations are beginning to have an impact in the fine arts especially in elementary, and secondary education. True, more affluent families who understand the value of music will provide music instruction outside of school, but the bulk of latent talent lies in the middle classes where family support will naturally diminish if not supplied in public education. This is of real concern!

**John Scott:** Tell me a little about your early background.

**George Waln:** Briefly, my background is as a farm boy in Iowa, close to Cedar Rapids. I went through the country school for eight grades and then to Cedar Rapids' Washington High School. After that, to the University of Iowa in a course that my father recommended; it wasn't music, it was in commerce with a major in accounting. This was my first degree from the University of Iowa. After Iowa, I went to New York to study with the clarinetist Gustav Langenus and from there to Northwestern to work on music degrees.

**JS:** With whom did you study at Northwestern?

**GW:** At Northwestern I studied practically all the woodwinds. I studied clarinet with Dominic DeCaprio, and then in one to two summers I studied with Herr Lindemann, who was a famous old clarinetist with the Chicago Symphony. He was known for how he would wrap the string around his mouthpiece and scare people by doing it when he had only a couple of measures before an important entrance. He always seemed to make it, bless him.

**JS:** You said that you had a background in multiple woodwinds. That's an area that I'm particularly sensitive in, having done a similar thing myself. Do you feel that that was beneficial?

**GW:** Very much so, and with me it was a necessity. I went to Oberlin College Conservatory of Music where I spent my long career. I was the woodwind teacher. For fourteen years I taught flute, oboe, clarinet, and bassoon. We didn't have much saxophone teaching at that time. So I made good use of them. If I'm not boasting I'd say I was awfully proud of some of the players on the other instruments who have been making their living performing and teaching throughout the country.

**JS:** What year did you go to Oberlin?

**GW:** I went to Oberlin in, it will scare you because readers will know that I'm one of these older guys now, I went to Oberlin to teach in 1929. I happened to be the youngest faculty member on the college staff for a while. I retired in 1969. So that adds up to forty years.



George Waln

**JS:** My teacher, Henry Gulick, at Indiana University was a student of Langenus. So I guess I got the advantage of you, and the generation before you.

**GW:** Yes, Mr. Langenus became a very dear friend. I enjoyed my study with him in New York. In later years not only did we visit Mr. and Mrs. Langenus in New York on occasion, but he came to Oberlin and taught for me when I was on a sabbatical leave. He was in semi-retirement at that time and seemed to be happy to come to Oberlin and teach my students. We felt very privileged to have him.

**JS:** Do you remember the year that he was there?

**GW:** The spring semester of 1957.

**JS:** It's interesting to me that at that time there was such a small number of teachers in the country. You went on sabbatical leave and Langenus came to teach for you. There was such an exchange of people, a smaller group of people.

**GW:** Yes, that's very true. How did I know Mr. Langenus? Here I was out in Iowa. Well, it happens that in Cedar Rapids before I went to the University of Iowa, this was through high school, I had a very good teacher who was using the Langenus *Clarinet Method* and got acquainted by studying out



NACWPI Workshop, Interlochen, Michigan, Summer 1955 performing Mozart's *Serenade No. 10 in B-flat*. Oboes: Herb Oberlag, Don Yeager. Clarinets: George Waln, Frank Lidral, Daniel Kyser, Richard Hills. Horns: Marvin House, Markiee Willis, William Baker, (unknown). Bassoons: Ron Waln, Gerald Corey, Karl Witzler.

of that book. So in the University, I mentioned that I was in the School of Commerce, but I was active indeed in music. I was playing in both the band and orchestra, and in a theater at night, but I decided in my senior year that I wanted to go on with the clarinet and with music, and decided to go to New York. The one teacher I wanted was Mr. Langenus because I knew about him.

**JS:** Did you employ, in your many years of teaching, his *Method* or methods?

**GW:** Very much so. I still believe very much in his approach. He always said to me, "The tone is the thing. You will acquire technique, but beautiful tone and phrasing are the most important aspects." So I always carried that theory in my mind, and found him to be a fine teacher in style and phrasing.

**JS:** Tell me a little about your career.

**GW:** After the graduation from Iowa and the study in New York, I felt I needed the degrees in music because I wanted to be a teacher as well as a player. I always loved playing, and I think that most young people, if they have a preference, they'd say, "Oh, I want to play. I don't necessarily

want to teach." I had that feeling too. The opportunities arose and these teaching opportunities came to me. I consider myself extremely lucky. I feel sympathy for the young players of today who are so talented; many of them won't have that opportunity. I started to go to Northwestern in the summers to work on first a bachelor's degree in music and then I went on to get a master's. The first summer that I was at Northwestern, I was fortunate enough to play in the Symphony Orchestra, and in the orchestra was a visiting faculty member, Max T. Krone from the University of Illinois. He was playing bassoon in the orchestra. He approached me and asked me if I would be interested in a position at the University of Illinois that fall teaching woodwinds and helping him in the public schools of Urbana. I directed the orchestra that year in the Urbana High School, and taught in the University. At that time it was a rather small department, and when I first went down to Urbana and went to the music building — lo and behold on the first floor in the big studio were two grand pianos, and on the door in gold letters was **George Waln**. Imagine, a young teacher coming to Illinois! My friends have told me that they went there and were put in the attic somewhere. That's an example of the size, not the



**Mr. Waln at Camp Pemi, Wentworth, New Hampshire in the summer of 1947.**

prestige, of the school. I stayed at Illinois one year. My good friend Neil Kjos was at Illinois that year, too. He was directing a Second Regimental Band for Dr. Harding. He and I were playing the first two chairs in the concert band. Neil was invited to come to Oberlin in 1928 to judge the first state orchestra contest in Ohio. He was there and they approached him about an opening they had. He said that he was more interested in the publishing business, but that he had a friend that might be interested. So, I was invited for an interview, and Oberlin looked like it had a brighter future for me.

**JS:** You've certainly produced a large number of fine students.

**GW:** Well, yes I have to admit. But you know how it is sometimes. I feel it isn't as much the teacher as it is the student. It depends on what you get and how dedicated they are. Of course I hesitate to mention names of students because I leave out so many dozens that I feel that if they read what I'm saying they would feel slighted. But right at the In-

ternational Clarinet Congress this August in 1983, I think most people were quite awed at the playing of one of my former students, Elsa Ludwig-Verdehr. Of course, she's a very unusual player. I was told here by Rosario Mazzeo that she must be one of the five best clarinetists in the world. That's quite nice coming from somebody like that. But more than a fine clarinetist; she's a real lady. A wonderful person. But there are a lot; Don McGinnis who conducted the University Band at Ohio State for many years. I'd better stop, there are so many.

**JS:** So, your job when you first went to Oberlin was to teach all the woodwind instruments?

**GW:** Yes, when I went there it was an old school. They had had a person before me who had taught all the woodwinds, but there were very few players on each one. Yet, Oberlin had a fine orchestra. We had an organist who would sit there and fill in the bassoon parts on the organ. For years before me they had fine strings, but the winds were just kind of coming into their own. I did it for fourteen years. We were growing all the time and began to bring in players. Robert Willoughby, who is well known as a flutist, came in soon after that. I would also invite players from the Cleveland Orchestra to come over and play and teach part time. Before many years we had our complete faculty of resident players. So, I suppose I'd have to be given credit for starting our own Oberlin Faculty Woodwind Quintet. They are a fine group. I've been away from them too long, and I miss them.

**JS:** Who were the personnel of the quintet?

**GW:** The personnel in the later years were Bob Willoughby, flute; on oboe, Wayne Rapiet who is in the Boston Symphony now; the horn player was Robert Fries, the bassoonist was Kenneth Moore. More exciting to me than the faculty quintet was the beginnings of student quintets, and that has been one of the joys of my life. In 1935, the Music Educators National Conference was meeting in New York. My student woodwind quintet was scheduled for it. We appeared at the Metropolitan Opera, if you please, and on the same program with us was my esteemed Gustav Langenus. This was the first really prominent appearance of a student woodwind quintet. That day after we had appeared at the Met, I went in the big Selmer store and who did I meet but Rosario Mazzeo from the Boston Symphony. We were introduced and he was rather lavish in his comments about my group.

**JS:** I'm sure that someone like you who has spent so many years at Oberlin finds teaching as a profession to be rewarding.

**GW:** Indeed it's rewarding! I have no regrets. I know of nothing that I would rather have done. Oberlin provided a fine place to teach. One might surmise that one would grow stale in a position like mine at one school. I hope not so! You see my Oberlin position required that I be there only during the school year, thus allowing free summers to go elsewhere. My good fortune to be on the staff of many universities from New York University in the east to the University of Southern California in the west gave me constant freshness for my coveted position at home. Then, too, the spring schedule of contest adjudication kept one alive as to standards and repertoire. Many memories of working on committees in the National School Band and Orchestra Association and the Ohio Music Education Association with my esteemed colleagues continue to give me a lift. Likewise, between my many



Mr. Waln performing Strauss *Duo Concertino* with Ron Waln, bassoon; and Margaret Strahl, piano.

woodwind ensembles and our Oberlin Faculty Quintet our performances took us to many parts of the country. Attendance at this Clarinet Congress makes one realize how many fine clarinet performers and teachers we have in our educational institutions, and how many talented young players they are graduating. I'm a firm believer in music education, and I was extremely active in MENC and in the Ohio Music Education Association until we moved to California.

**JS:** You've also been very active in editing and the publications of music.

**GW:** Yes, that's been part of it. You heard me mention earlier about Neil Kjos. Neil went into the publishing business in a big way. His firm is very well known. I give him credit for accepting for publication arrangements I made. I have about forty items published. They are more the type of things that are used in school contests, both solos and ensembles.

**JS:** They filled a real need in that particular area.

**GW:** I've been very happy that they have been accepted.

**JS:** You were also the woodwind editor for *The Instrumentalist* were you not?

**GW:** *The Instrumentalist* magazine was founded in 1946.

From then until now, I'm still at it. It's been a wonderful association. I don't write much now but I do edit articles that come to me. My relationship to that magazine has been very vital to me.

**JS:** If you could sum up your basic philosophy of teaching, what would it be?

**GW:** I think for me, the music education as such has given what I most desired. In my association with players in the Cleveland Orchestra, many of them have told me, "George, I'd change places with you in a minute." And I said that I'd trade places for two or three years in the orchestra, I'd do it, too. But in the long run, the type of teaching position where you have an opportunity to play, and where you can work with fine students... it's a wonderful life.

**JS:** Do you still play?

**GW:** Yes, I do.

**JS:** Do you play every day? You can tell the truth.

**GW:** Well, not every day, but I do practice. I'm performing quite a bit on solos. I have played in a few orchestras in free lance jobs and in chamber ensembles, and scads of solo performances, particularly at Leisure World in Laguna Hills where we live. This particularly secure area of 21,000 citi-



Mr. Waln with his wife, Elsa.

zens is asking for music all the while for their many clubs. There will be a solo appearance with a string orchestra coming up soon, and then I will play the Poulenc *Sonata*. We have an octet group in nearby Newport Beach called the Newport Woodwinds in which I play and coach. The Los Angeles Solo Repertoire Orchestra has been a nice outlet. Yes, I love the clarinet just like I love my wife.

**Elsa Waln:** (laughter) I doubt that.

**JS:** I noticed you mentioned the clarinet first. (laughter) How old are you? Dare I ask?

**GW:** Dare I tell: I'm going on eighty.

**JS:** Sometimes I wonder if I'll make it to the end of the day. But I suppose that if you can play the Poulenc *Sonata* when you're eighty, I can do that too.

**GW:** Thank you.

Following the interview Professor Waln communicated to me his personal philosophy relating to performance.

1. I believe that memorization of at least part of one's recital program creates closer communication with the composer's music, and with the listening audience. Furthermore, memorization nearly always necessitates a more thorough preparation.
2. To acknowledge audience applause just a relaxed head bow — not a full body bow — is more graceful.
3. When approaching the stage and during tuning, avoid turning one's back to the audience.
4. My preferred position on the stage is in the wing of the piano at an angle partly toward the pianist. This allows eye communication.
5. A common nervous condition just prior to the performance is to have cold, sweaty hands. A remedy to avoid slimy fingers on the keys is to use a powder puff.

6. It is important to have one's instrument swabbed out, and at room temperature for better tuning, and to avoid water condensation. Warm the clarinet with dry heat — perhaps body heat under one's coat — and not by blowing breath through the cold tube. Oiling the barrel will lessen the chance of water running into the holes.
7. Try to assume a relaxed appearance on the stage. It will do much to put the audience at ease. Take a few deep breaths before you begin.
8. Good program building for a woodwind soloist will probably be aided by having an ensemble number added for variety and interest.
9. Long programs, and long intermissions are a detriment. Only last week I heard a beautifully played concert by a young Juilliard friend, which, with intermission, lasted over two hours. I'm sure most of us left the hall tired and bored. Long intermissions are not really to rest the players and the audience. Instead, at public concerts they are too often used to exploit the dollar — selling cocktails or popcorn — and to furnish time for meaningless small talk. In most cases intermissions could wisely be eliminated.
10. In program building for solo recitals, my preference is to start with something from the Classic or Baroque period, then move to the Romantic and Modern. An exception might be if an ensemble number is to be used, in which case it might best fit in the last portion of the concert.

Communications may be directed to:

George E. Waln  
3224-B Via Carrizo  
Laguna Hills, California 92653  
or (714) 586-5527



John Scott (right) interviews George Waln, August 11, 1983, ICC, Denver, Colorado.

## WALN WOODWIND ARRANGEMENTS & EDITIONS

Composer		Publisher	Grade
<b>Methods and Studies for Clarinet</b>			
Waln, George E. . . . .	<i>Elementary Method for Clarinet</i> . . . . .	Belwin	
Demnitz . . . . .	<i>Melodious Etudes and Chord Studies</i> . . . . .	Kjos	
<b>Solos for Clarinet and Piano</b>			
Andersen, J. . . . .	<i>Scherzino</i> . . . . .	Belwin	IV
Aubert, J. . . . .	<i>Aria and Presto</i> . . . . .	Kjos	III-IV
Cavallini, E. . . . .	<i>Adagio-Tarantella</i> . . . . .	Kjos	V
Godard, B. . . . .	<i>Legende Pastorale</i> . . . . .	Kjos	IV
Handel, G.F. . . . .	<i>Concerto in g minor (from Oboe Concerto)</i> . . . . .	Kjos	III-V
Hofmann, R. . . . .	<i>Polonaise</i> . . . . .	Kjos	III
LeClair, J. . . . .	<i>Musette and Scherzo</i> . . . . .	Kjos	III-V
Mazellier, J. . . . .	<i>Fantaisie-Ballet</i> . . . . .	Kjos	IV-VI
Moszkowski, M. . . . .	<i>Etude Caprice</i> . . . . .	Belwin	V
Mozart, W.A. . . . .	<i>Waltz Fantasy</i> . . . . .	Kjos	III-IV
Vinci, L. De . . . . .	<i>Adagio and Allegro from Sonata I</i> . . . . .	Kjos	III-IV
Weber, C.M. von . . . . .	<i>Concertino, Op. 26</i> . . . . . (shortened tuttis for contest use)	Kjos	V
<b>Solos for Flute and Piano</b>			
Platti, G. . . . .	<i>Adagio and Allegro (from Sonata in G major)</i> . . . . .	Kjos	III-IV
Lefebvre, C. . . . .	<i>Piece Romantique</i> . . . . .	Kjos	IV
<b>Collection of Duos for flute and clarinet</b>			
Waln selected . . . . .	<i>Unaccompanied Duos for Flute and Clarinet</i> . . . . .	Kjos	III-V
Waln selected . . . . .	Collection, Waln selected for 2 clarinets and piano (classical) . . . . .	Kjos	III-V
<b>Trios</b>			
<b>Three Flutes</b>			
Waln . . . . .	<i>Classical Fantasy</i> . . . . .	Kjos	III-IV
<b>Three B-flat Clarinets:</b>			
Dancla, C. . . . .	<i>Tuneful Trio</i> . . . . .	Kjos	III
Beethoven . . . . .	<i>Adagio Cantabile (from Op. 87</i> for 2 oboes and English horn) . . . . .	Kjos	III
Beethoven . . . . .	<i>Presto Finale, Op. 87</i> . . . . .	Kjos	IV
Boccherini, L. . . . .	<i>Terzetto (for flute, oboe,</i> clarinet, or flute and 2 clarinets) . . . . .	Kjos	IV
<b>B-flat Clarinet Quartets</b>			
Dont, J. . . . .	<i>Larghetto and Scherzo</i> . . . . .	Kjos	III-V
Lefebvre, C. . . . .	<i>Intermezzo from Suite, Op. 122</i> . . . . .	Kjos	IV
<b>Mixed Clarinet Quartet — 2 B-flat, Alto, Bass</b>			
Balay, G. . . . .	<i>Sarabande and Menuet from</i> <i>Petite Suite Miniature</i> . . . . .	Kjos	III-IV
Lefebvre, C. . . . .	<i>Prelude from Op. 122</i> . . . . .	Kjos	IV
Mozart . . . . .	<i>Allegro (from String Quartet K. 464)</i> . . . . .	Kjos	V
<b>Standard Woodwind Quintets — Flute, Oboe, Clarinet, Horn, Bassoon (all with full scores)</b>			
Balay, G. . . . .	<i>Menuet and Rondo (Petite Suite)</i> . . . . .	Kjos	III-IV
Bach, J.C. . . . .	<i>Classical Quintet</i> . . . . .	Kjos	III
Barthe, A. . . . .	<i>Passacaille</i> . . . . .	Kjos	IV
Danzi, F. . . . .	<i>Quintet, Op. 56, No. 1</i> . . . . .	Kjos	IV-V
Danzi, F. . . . .	<i>Quintet, Op. 56, No. 25</i> (Allegretto — first movement) . . . . .	Kjos	V
Guion, D. . . . .	<i>The Harmonica Player (novelty)</i> . . . . .	Kjos	IV
Lefebvre, C. . . . .	<i>Prelude (Suite No. 122)</i> . . . . .	Kjos	IV
Mozart . . . . .	<i>Divertimento No. 14 in B-flat, K270</i> . . . . .	Kjos	III-IV
Mozart . . . . .	<i>Menuet from String Quartet in D Minor</i> . . . . .	Kjos	IV
Reicha, A. . . . .	<i>Quintet in C Major, Op. 91</i> (Andante and Menuetto Allegro) . . . . .	Kjos	III-V

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*Following are tributes to George Waln contributed by some of his many admiring colleagues and students.*

As a colleague of George Waln for some twenty years at the Oberlin College Conservatory of Music I am delighted to hear that you will be doing a feature on him for the next issue of *The Clarinet* magazine. As you perhaps already know George was for many years *the* woodwind department at Oberlin and I believe it was only after the Second World War that the Conservatory started having specialists on each instrument. To think that he was able to successfully teach all these instruments at the high standard required attests to his extraordinary ability as an all around woodwind performer and teacher. He also was very active as a woodwind ensemble coach and during his earlier years toured extensively with student woodwind quintets, as he was later to do as a member of the Oberlin Woodwind Quintet.

He seemed to have an inexhaustible supply of energy and must have discovered the fountain of youth, for when I last saw him a couple years ago he looked and acted as though he could step right back into the harness without missing a step.

**Robert Willoughby**  
**Robert Wheeler Professor of Performance**  
**Oberlin College**

\* \* \*

It is a great privilege for me to be able to write of my warm association with George Waln as a fellow faculty member at Oberlin. He served the Conservatory for over forty years and his contribution was inestimable. It may best be cited, I think, through the words of Willard Warch in his history of the Conservatory *Our First 100 Years*:

“... but the outstanding record of assistance to the Oberlin Orchestra and Bands belongs to Mr. George Waln, who at one time or another played: B-flat clarinet, E-flat soprano clarinet, alto clarinet, bass clarinet, flute, English horn, bassoon and contrabassoon.”

His versatility was only exceeded by his dedication and teaching skills and I am very pleased that *The Clarinet* has chosen to recognize this outstanding musician and teacher.

**Kenneth Moore**  
**Professor of Bassoon**  
**Conductor of Ensembles**  
**Oberlin College**

\* \* \*

As part of a student teaching assignment during my final year at Oberlin, I was informed that I would be teaching a class in Beginning Clarinet. Having only a vague idea, left over from my own beginning days, of what materials to use, I asked Mr. Waln at a lesson which Beginning Method he thought was best. He gave me that sly smile of his and answered, “Why, I think mine is pretty good.” I could have dropped on the spot from embarrassment. His! I thought his knowledge started with Lefebvre and D’Ollone (freshman) and went through Nielsen, Copland, Bartók to God knows where! (for upper classmen who could hack it.) What business does a Professor of Clarinet have writing a *Beginning Method*? It simply hadn’t occurred to me that in the interest of helping teachers, many of whom were his own students, he had written a minor masterpiece (with photographs, yet,

of correct embouchure and hand positions) that is still the best available.

We used most of the rest of the afternoon in a kind of crash course on Beginning Clarinet; getting the little tykes off on the right foot, as well as having fun (they and me). I was surprised by the amount of thought he had given the subject and the enthusiasm he brought to it, and it certainly put me in the right frame of mind to teach that class. I sometimes wonder if maybe one or two of those kids I started down there in central Ohio, way back when, could have gone on and entered his Clarinet Class at Oberlin; sort of full circle? A happy thought!

**Frederick Hedling**  
**Minneapolis Symphony Orchestra**

\* \* \*

In the course of a lifetime one is fortunate indeed to fall under the influence of so fine a teacher as George Waln. Mr. Waln, now retired, was an outstanding teacher not only because of his pedagogical expertise, but because of the example he set in his professional and personal life. As a teacher he set the goal of musical perfection for his students and his own performance, with seamless scales and absolute ease of execution, was the epitome of refined clarinet playing. As a person he was a supportive friend, a “father figure” in the best sense of the word. When one graduated from Oberlin Mr. Waln did not withdraw his concern or his friendship. He maintains to this day the wonderful student-teacher relationships he established during his active career. He will be remembered always with gratitude and respect.

**Ted Jahn**  
**The University of Georgia**

\* \* \*

I had the good fortune to begin my clarinet study with George Waln while still in high school and continued as his student until my graduation from Oberlin in 1964. He and my mother were faculty colleagues at Oberlin, and he had taught her clarinet when she was a student there in the thirties. I remember him as being both a tasteful performer and an excellent teacher, very patient, supportive, and generous with his time. Aided by his many years of teaching experience and a vast knowledge of the repertoire, he had developed a very logical, yet flexible sequence of study for the clarinet, and his methods have been of invaluable benefit to me in organizing my own teaching.

Through his varied activities as teacher, performer, clinician, editor for *The Instrumentalist*, and originator of many wonderful arrangements for the Neil Kjos Company, George Waln has made significant contributions to clarinet pedagogy and Music Education for which I and many others are deeply grateful.

**Konrad Owens**  
**Professor of Music**  
**Mansfield University**

\* \* \*

I was a student of George Waln more years ago than I’m ready to accept! Everyone else I knew then has aged — why hasn’t he? Having just seen him last summer at the International Clarinet Congress in Denver, I can testify he is active, vibrant and full of interest in life and music as I remem-

ber him those many years ago.

George Waln's life to me has always been a wonderful example of balance — he excelled not only as an outstanding clarinetist and inspiring teacher but also found time for editing music, writing articles, serving as editor of the woodwind column in *The Instrumentalist* and as President of NACWAPI, traveling as well as participating in church activities, various professional and social organizations — the list could go on and on. A thoroughly optimistic man, he was a painstaking, well-organized and patient teacher with a thorough knowledge of the complete repertoire of the clarinet. This included new music as well as the standard repertoire — for example, the first time I worked on the Etler Wind Quintets and the Osborne *Rhapsody* they were still in manuscript having recently been written and sent to him. He also championed somewhat out-of-the-way pieces as the D.G. Mason *Sonata* which has recently enjoyed a revival and is now performed as often as a clarinetist can find a pianist to acquit the difficult piano part, as well as the Nielsen *Concerto* which did not come into its own and begin to be widely played until the 1960s.

Those of us fortunate enough to work with him will always remember George Waln with great affection. We trace much of his influence in our own work and daily lives and will always be grateful for the example of living and working he set for us then and continues to set for us now.

**Elsa Ludewig-Verdehr**  
**Michigan State University**

\* \* \*

I am pleased to have the opportunity of conveying a few thoughts on the man that I, together with many others, look upon as mentor and friend, George Waln. It would be possible, I am sure, to put together a substantial volume of stories about Mr. Waln and his students. Many of the stories would be amusing, and many would be touching, but they would all reflect the character of a superb teacher, fine performer and, above all, an extraordinary person.

George Waln is a premier clarinet teacher. He is patient, demanding, and fair. Capitalizing on the strengths of each student, he tailors a course of study that not only addresses effectively a student's individual weaknesses, but at the same time exposes the student to the principal clarinet literature. Mr. Waln seems to know just how best to get at a problem. He is never locked in to one way of doing something but gives to each student latitude to experiment and to seek ways of solving both the simple and complex problems that are singular to each student-performer.

Mr. Waln is the complete professional: teacher, performer, composer, arranger, author. He loves what he does. He loves every minute of it. Whether it is in performance as a soloist with a junior high school band, coaching a talented student in a complex contemporary work, practicing in his Air Stream trailer for a community band concert, arranging a hitherto unknown piece for clarinet choir, or scraping reeds and shaving mouthpieces, George Waln loves his work and through his work loves life.

I was struck on one occasion just a few months before Mr. Waln retired from Oberlin when he came to Ohio University to perform with the Oberlin Woodwind Quintet. An old friend of mine and of Mr. Waln's had come to the concert and had commented that he too was preparing to retire. Our mutual friend and Mr. Waln were of the same age. The comparison between the two men was striking. Where one

was clearly begrudging the fact that the time for retirement had come, Mr. Waln was talking about selling his home in Oberlin, where he had lived for over thirty years, moving to California where he planned to teach at UCLA and to travel with Elsa, his wife, in their travel-trailer. There was to be no retirement for George Waln in the traditional way that we define retirement.

Nor did Mr. Waln age other than in years and maturity. Life still provides new joys and new challenges and I believe it is that quality of excitement and pleasure in life, even more than his outstanding teaching and playing, that influenced me the most. It is a *joie de vivre* that is special and rare. It is the singular quality of an individual who has positively influenced generations of clarinet performers, teachers... and even a Provost.

I am reminded of a comment Adlai Stevenson made when I was in Oberlin in 1955:

*It is not the years in your life  
but the life in your years that counts.*

Adlai Stevenson must have been thinking of George Waln.

**Frank Borkowski**  
**Executive Vice President for**  
**Academic Affairs and Provost**  
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# Repertoire for the C clarinet

By Theodore L. Jahn

In recent decades the C clarinet has fallen into a state of relative obscurity. Few clarinetists consider the C instrument as a piece of “standard equipment.” However, the instrument has a peculiar charm of its own which perhaps should not be lost to the clarinet world. It adds interesting tonal variety to solo concerts and provides a pleasant experience for those who enjoy hearing and playing concert pitch. Well-made C instruments, although somewhat difficult to find, do not necessarily live up to the genre’s reputation for producing strident, harsh tones. With careful selection it is possible to find an instrument which is a joy to listen to as well as to play.

Historically the C clarinet has played its most important role in orchestral literature, particularly in the symphonic and operatic repertoire. From its earliest use in the orchestra until around the middle of the nineteenth century the C clarinet was a permanent member of the clarinet section of the orchestra. During this period the choice of clarinet was determined largely by the key of the composition, as the clarinet key mechanism had not yet been developed to the point which allowed the performer to play in all keys with equal ease. Compositions in flat keys were played on the B-flat instrument; compositions in sharp keys generally were played on the C or A instrument. However, one might speculate that there were composers who preferred the instrument because of its unique tone color and used it for aesthetic reasons as well as to aid performance facility.

Composers of the eighteenth and early nineteenth centuries who used the C clarinet in their orchestral music include Vivaldi, C.P.E. Bach, J.C. Bach, Gluck, Mozart, Pleyel, and Hummel. Although Beethoven wrote many orchestral works calling for C clarinet, he also wrote as many or more for the B-flat and the A instruments. While key was probably still the major consideration in Beethoven’s choice of clarinets, there are some indications that the C instrument was consciously being used for its brilliant effect, as, for example, in the last movement of the *Fifth Symphony* and in the Scherzo of the *Ninth Symphony*.

Schubert used the C clarinet to some extent in the symphonies, notably in the *Great C Major* and in the *Octet*, which calls for the instrument in the Theme and Variations. In the *Octet* the composer evidently wanted that peculiarly Viennese quality which is created by the use of the C clarinet in combination with strings. This instrumentation is also used later with the same effect in the works of Johann Strauss and Richard Strauss.

By the mid-nineteenth century the improvements made in the mechanism of the clarinet made it possible to play in all keys on one instrument. At this point it became common to choose a certain clarinet mainly for its tone color. Berlioz in his *Treatise on Instrumentation* describes the tone of the C clarinet as “harder” and having “much less charm” than the B-flat clarinet,<sup>1</sup> and Richard Strauss in the revision of the *Treatise* cites it as “indispensable for pieces of brilliant character.”<sup>2</sup>

Throughout the remainder of the nineteenth century and into the twentieth century composers appear to have preferred writing for the B-flat or the A clarinet, since C clarinet parts became much less numerous. The C clarinet appears chiefly in the operas of Verdi, Rossini, Donizetti, Bellini,

Smetana, and Strauss and in the symphonic works of Dvorák, Brahms, Liszt, Mahler, and Richard Strauss. In the operatic literature the C instrument seems to have been used for reasons of both key and brilliant effect, while the symphonic composers seem to have preferred it chiefly for tone color.

There is very little available chamber music or solo music for the C clarinet, and it is safe to assume that relatively little was ever written. In addition, what does exist is difficult and time-consuming to locate. One must actually look at the music to determine whether it is indeed for C clarinet or perhaps was originally intended for the instrument. Composers of the eighteenth and nineteenth centuries who have written solo or chamber music for the C clarinet include C.P.E. Bach, Carl Stamitz, Pleyel, Devienne, Reicha, Wanhall, Hummel, Beethoven, Schubert, Rossini, and Lefèvre. In the twentieth century only a few isolated composers such as Strauss, Villa-Lobos, and Martinu are represented.

In perusing the works of these composers, it can be assumed that if the key of the composition was C Major the piece very likely was written originally for the C clarinet. This is even more likely to be true if it were written before 1800 or shortly thereafter, because the B-flat clarinet would have had to play it transposed to the key of D Major, or the A clarinet would have had to play it transposed to E-flat Major, keys which were playable but very awkward at best. A good case in point is the Beethoven *Duo No. 1 in C Major*, which is commonly played on the B-flat clarinet in the key of D Major. It is an absolute joy to play the piece on the C clarinet, while on the B-flat clarinet it is often awkward for the player, particularly because of the high C sharps and D’s which occur frequently.

The following bibliography was prepared to call attention to some of the repertoire written for the C clarinet and to suggest other literature which may be performed effectively on the instrument. It was also prepared to encourage the use of the C clarinet as a solo and ensemble instrument and to suggest that some good performances on well-made instruments might help dispel the rather bad name the C has acquired:

The reasons for abandoning the C, apart from the fact that it is comparatively seldom demanded, were firstly that its tone lacks the dignified mellowness of the Bb, being in comparison hard and chirping; and secondly that it needs a different mouthpiece, since its bore is over a millimetre smaller.<sup>3</sup>

The C suffers by its proximity in pitch to the Bb and the A. We are inclined to expect from it a tone not dissimilar in quality to these last, and are perhaps surprised to find it matter-of-fact, crisp, and frank, but lacking in mellowness and romance, invaluable for certain effects, but lacking in charm. Nor has it the individuality of the D. These slight defects, lack of charm and mellowness, with a tendency to harshness, no doubt account for it never having been adopted as the standard orchestral and solo clarinet... When it is brilliant it is apt to be hard and incisive... It can be hard and wild in tone, and frankly objectionable.<sup>4</sup>

However, for those of us who like the instrument, there are these words of encouragement:

... we see a recent tendency in West European and American orchestras to restore the smaller clarinets to the position allotted them by symphonic composers. The best makers now devote as much care to proper scaling and relative proportions in the C as in any other clarinet, and serious players give equal attention to appropriate mouthpieces and reeds.<sup>5</sup>

Rendall offers a further thought which deserves consideration. In speaking of composers who specify a particular clarinet for its tone color, he says:

Is it legitimate in such cases to replace the C with the Bb? The artistic conscience of player or conductor must decide.<sup>6</sup>

The bibliography is divided into four sections: solo and chamber works originally written and currently published for the C clarinet; solo and chamber works currently published for B-flat or A clarinet but originally published for the C clarinet; solo and chamber music not originally written for the C clarinet but recommended for the instrument (music for violin, oboe, and flute without extreme high register writing is particularly suitable); and selected orchestral music for the C clarinet. The annotations in parentheses either explain the origin of the music or make suggestions for performance.

#### ENDNOTES

1. Hector Berloiz, *Treatise on Instrumentation*, enlarged and revised by Richard Strauss, trans. by Theodore Front (New York: Kalamus, 1948), p. 206.
2. *Ibid.*, p. 201.
3. Anthony Baines, *Woodwind Instruments and Their History*, revised ed. (New York: W.W. Norton, 1963), p. 119.
4. F. Geoffrey Rendall, *The Clarinet*, third ed., revised and with some additional material by Philip Bate (London: Ernest Benn, 1971), p. 123.
5. *Ibid.*, p. 125.
6. *Ibid.*, p. 123.

#### I. Works presently published for C clarinet

##### A. Solo Literature

Hummel, Johann Nepomuk. *Introduction, Theme and Variations for Oboe and Orchestra*, Op. 102. London: Musica Rara, 1969. (Originally written for oboe or C clarinet.)

Kraus, Eberhard. *Sieben Choralearbeiten für Orgel und Melodieninstrumente*. Wilhelmshaven: Heinrichshofen Verlag, 1974.

Martino, Donald. *Babbitt for Clarinet in C with Extensions*. Boston: Ione Press, 1970. (Fingerings and extension dimensions are given for the B-flat clarinet, and therefore the piece is intended to be performed on that instrument.)

Poldowski, M. [Wieniawski, Irene R.] *Pastorale for Clarinet in C and Piano*. London: Chester, 1927.

Stamitz, Carl. *Concerto No. 1 in F Major*. Mainz: Schott, 1971. (Concerto is published with solo parts for B-flat or C clarinet.)

##### B. Ensemble Literature

Beethoven, Ludwig van. *Duo No. 1 in C Major for Clarinet and Bassoon*, WoO 27 (Op. 147). London: Musica Rara, 1969. (Edition is published with a B-flat clarinet part

also.)

\_\_\_\_\_. *Duo No. 2 in F Major for Clarinet and Bassoon*, WoO 27 (Op. 147). London: Musica Rara, 1969. (Edition is published with a B-flat clarinet part also.)

Carulli, Benedetto. *Trio in C Dur (oder B Dur) für zwei Klarinetten und Fagott*. Mainz: Schott, 1974. (Edition includes a bassoon part in either C Major or B-flat Major.)

Danzi, Franz. *Woodwind Quintet in F Major for Flute, Oboe or C Clarinet, Bb Clarinet, Bassoon and Horn in F*. Munich: F.E.C. Leuckart, 1966.

Devienne, Francois. *Duo Nr. VI für Klarinette und Fagott*. Zurich: Eulenburg, 1973.

\_\_\_\_\_. *Symphonie Concertante Nr. 2 für Oboe (oder Klarinette), Fagott und Orchester*. Budapest: Editio Musica, 1974.

\_\_\_\_\_. *Trio für Flöte, Klarinette (Violine) und Fagott (Violoncello)*, Op. 61, Nr. 3 in A Moll. Frankfurt: Peters, 1971.

Handel, George Frederic. *Sonata in D Major for Two Clarinets and Horn (Originally Corno di Caccia)*. Edited by J.M. Coopersmith and Jan LaRue. New York: Mercury, 1950. (Originally written for D clarinets, but will sound as originally intended if played on C clarinets.)

Martinu, Bohuslav. *Quatre Madrigaux pour hautbois, clarinette en ut et basson*. Paris: Editions Max Eschig, 1951.

Pleyel, Ignatius Joseph. *Cinquieme Symphonie Concertante pour flute, hautbois, cor, et basson principaux*. Reconstitution par Fernand Oubradous. Paris: Editions Transatlantiques, 1958. (Solo part is for oboe or C clarinet.)

Pregnitz, Hans. *Duettini: Acht Stücke für Flöte und Klarinette*. Frankfurt: Hansen, 1981. (Three of the duets use C clarinet.)

Reicha, Antonin. *Two Andantes and Adagio pour le cor anglais*. London: Universal, 1971. (Written for flute, English horn, clarinet in C and B-flat, horn, and bassoon.)

\_\_\_\_\_. *Woodwind Quintet in C Major for Flute, Oboe, Clarinet in C, Bassoon and Horn in C*, Op. 91, Basel: Edition Kneusslin Basel, 1960.

Schubert, Franz. *Octet in F Major*, Op. 166. New York: International 1948. (Fourth movement is for C clarinet.)

\_\_\_\_\_. *Totus in Corde Lanqueo. (First Offertorium)*. Op. 46. Contained in *Oesterreichische Kirchenmusik, Band IV*. Vienna: Doblinger, 1947. (Arrangement is for soprano and piano. C clarinet part must be read from the piano score.)

Strauss, Richard. *First Sonatina for Winds in F Major*. London: Boosey and Hawkes, 1964.

\_\_\_\_\_. *Second Sonatina for Winds in Eb Major*. London: Boosey and Hawkes, 1952.

Villa-Lobos, Heitor. *Fantaisie Concertante pour piano, clarinette, et basson*. Paris: Editions Max Eschig, 1956.

#### II. Works published for B-flat or A clarinet but originally published for C clarinet.

##### A. Solo Literature

Lefevre, Xavier. *Fifth Sonata from Methode de Clarinette*. Realization of the bass by Renee Viollier. Geneva: Siècle Musical, 1949. (Read from the piano score.)

\_\_\_\_\_. *First Sonata from Methode de Clarinette*. Realized and edited by Georgina Dobrée. London: Schott, 1974.

\_\_\_\_\_. *Seventh Sonata from Methode de Clarinette*. Realization by Marie Claude. Edited by Jacques Lancelot. Paris: Billaudot, 1973. (Transpose the piano part.)

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\_\_\_\_\_. *Sonata No. 3 for Clarinet and Bass* from *Trois Grandes Sonates, Opus 12*. Realization by Eugene Borrel. Geneva: Siècle Musical, 1951. (Read from the piano score.)

Pleyel, Ignatius Joseph. *Concerto in Bb Major*. Edited and arranged by Jost Michaels. Hamburg: Sikorski, 1974. (Originally published in C Major for C clarinet. Use clarinet part from this edition and the piano part from the Musica Rara edition.)

\_\_\_\_\_. *Concerto in C Major*. Edited by Georgina Dobrée. London: Musica Rara, 1968. (Same composition as above. Read from the piano score or use the clarinet part from the Sikorski edition.)

Rossini, Gioacchino. *Variations for Clarinet*. Arranged by John P. Russo. Philadelphia: Henri Elkan, 1973. (Edition is in the original key of C, but the solo part is for B-flat clarinet. Use the clarinet part from the Newfeld edition.)

\_\_\_\_\_. *Variations for Clarinet and Piano*. Transcribed and arranged by John Newfeld. Edited by Mitchell Lurie. Los Angeles: Western International Music, 1967. (Same composition as above. Edition is in the transcribed key of B-flat Major. Use the piano part from the Russo edition.)

Wanhall, Johann Baptist. *Sonata No. 2*. Edited by Lyle Merriman. San Antonio: Southern, 1968. (Transpose the piano part.)

### B. Ensemble Literature

Bach, Carl Phillip Emanuel. *Six Sonatas for Two Flutes, Two Clarinets, Two Horns and Bassoon*. London: Musica Rara, 1958. (C clarinet parts are in the full score.)

Cherubini, Luigi. *Ave Maria (Offertorium) for Soprano, Bb Clarinet and Piano*. Edited by Robin De Smet. London: Fentone Music, 1979. (Originally for soprano, C clarinet, and strings.)

Pleyel, Ignatius Joseph. *Quintet in C for Oboe, Clarinet, Horn, Bassoon, and Piano*. London: Musica Rara, 1969. (Probably originally for clarinet in C. Bb clarinet part must be transposed.)

### III. Works not originally written for C clarinet, but recommended

#### A. Solo Literature

Bach, Johann Sebastian. *Chaconne from Sonata No. 4 in D Minor*. Arranged by Gustave Langenus. East Northport, NY: Ensemble Music Press, 1953.

Bartók, Béla. *Sonatine*. Transcribed by György Balassa. Budapest: Vallalat, 1955. (Transpose the clarinet part.)

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##### Beethoven

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*Concerto for Piano No. 4 in G Major*, Op. 53

*Concerto for Violin in D Major*, Op. 61

*Consecration of the House Overture*, Op. 124

*Fantasy for Piano, Chorus, and Orchestra*, Op. 80

*Fidelio*, Op. 72

*Incidental Music to Egmont*, Op. 84

*Leonore Overture No. 2*, Op. 72a

*Leonore Overture No. 3*, Op. 72a

*Mass in C*, Op. 86

*Missa Solemnis*, Op. 123

*Namensfeier Overture*, Op. 115

*Prometheus Overture*, Op. 43

*Symphony No. 1 in C Major*, Op. 21

*Symphony No. 5 in C Minor*, Op. 67

*Symphony No. 9 in D Minor*, Op. 125

*Triple Concerto in C Major*, Op. 56

*Wellington's Victory*, Op. 91

##### Bellini

*Norma*

*I Puritani*

*La Sonnambula*

##### Berloiz

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*Corsaire Overture*, Op. 21

*Damnation of Faust*, Op. 24

*Les Franc-Juges Overture*, Op. 3

*Harold in Italy*, Op. 16

*King Lear Overture*, Op. 4

*Requiem*, Op. 5

*Symphonie Fantastique*, Op. 14

*Te Deum*, Op. 22

*Waverly Overture*, Op. 2

##### Bizet

*Symphony in C*

##### Brahms

*Symphony No. 4 in E Minor*, Op. 98

##### Bruckner

*Mass in E Minor*

##### Cherubini

*Les Abencérages Overture*

*Anacreon Overture*

*Faniska Overture*

*Lodoiska Overture*

*Medea Overture*

*Requiem in D*

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**CLARINET & FLUTE**  
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*Four Charades* (1959)\*

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*Duo Divertimento* (1947)\*

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*Soundspells #6* (1982)

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*A Spring Trio* (1981)  
*Windspells* (1982)  
 (also Picc., Alto Fl., Eng. Hrn.,  
 & E-flat Clarinet)

**CLARINET & STRING TRIO**  
*Poetics #5* (1983)

**TWO CLARINETS & PIANO**  
*Infinities #31* (1981)

**MIXED TRIOS**  
*Tunnels of Love* (1970)

a jazz concerto  
 (Clar., Bass & Drums)  
*Torchwine* (1982)  
 a secular cantata  
 (Basset Horn, Sop. & Piano)  
*Sound Objects #8* (1978)  
 (Clar., Viola & Bass)  
*Trio Concertante* (1948)  
 (Clar., Flute & Violin)  
*Poetics #6* (1983)  
 (Clar., Viola & Piano)

**MIXED QUARTETS**  
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*Creation*  
*Notturmo No. 1 in C*  
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**Liszt**

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*Festklänge, Symphonic Poem No. 7*  
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*Mazeppa, Symphonic Poem No. 6*  
*Prometheus, Symphonic Poem No. 5*

**Mahler**

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**Meyerbeer**

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**Mozart**

*La Clemenza di Tito*  
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**Schubert**

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*Bartered Bride Overture*  
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*The Moldau*  
*Richard III*  
*Triumphal Symphony*

**Strauss, Johann**

*Artist's Life*  
*Blue Danube*  
*Die Fledermaus*  
*Roses from the South*  
*Tales from the Vienna Woods*  
*Wiener Blut Walzer*

Strauss, Richard  
*Die ägyptische Helena*  
*Arabella*  
*Capriccio*  
*Daphne*  
*Die Frau ohne Schatten*  
*Friedenstag*  
*Die Liebe der Danae*  
*Der Rosenkavalier*  
*Die Tageszeiten*

Tchaikowsky  
*Mozartiana Suite*

Verdi  
*Aida*  
*Un Ballo di Maschera*  
*La Forza del Destino*  
*Luisa Miller*  
*Otello*  
*Requiem*  
*Rigoletto*  
*La Traviata*  
*Il Trovatore*

von Suppé  
*Poet and Peasant Overture*

Wagner  
*Der Fliegende Holländer*

Rienzi  
*Tannhäuser*

Weber  
*Abu Hassan Overture*  
*Preciosa Overture*

### About the writer...

Theodore Jahn is Professor of Clarinet and Chairman of the Woodwind Department at the University of Georgia School of Music. He received the degree Bachelor of Music in clarinet performance from Oberlin College with additional studies at the Mozarteum in Salzburg, the degree Master of Music in woodwind pedagogy from the Ohio State University, and the degree Doctor of Musical Arts in woodwind performance from Indiana University. He is presently a member of the Georgia Woodwind Quintet and has served as principal clarinetist for the American Wind Symphony and for several orchestras in the Southeast. He has performed extensively throughout the United States and most recently performed the American premiere of the William Mathias *Clarinet Concerto* at the University of Georgia. Dr. Jahn presented a Lecture/Recital on music for the C clarinet at the 1983 International Clarinet Congress.

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# Armand Angster: A clarinetist with multifarious talents



Armand Angster

By Jean-Marie Paul, Strasbourg, France

Armand Angster was born on January 20, 1947, in Strasbourg, France, and he presently serves as Professor of Clarinet in the conservatory there. (The two other professors are Marcel Allain and Etienne Bardon who are also clarinetists at the *Orchestre Philharmonique de Strasbourg*.) What is fascinating in the personality of this artist is both the variety of his artistic education and his musical interests.

This interview is reprinted from a conversation in French with the artist in March 1981. The translation tries to keep the spontaneous character of the dialogue.

**JMP:** Your musical career followed a rather unusual way?

**AA:** Yes. I studied the viola when I was between 12 and 17 years old. I began the clarinet when I was 18. It was a better means of expression for my personality. I also could participate in more various musical ways.

I was interested in the tone of the clarinet in jazz. After three months of clarinet training, I played in a "New Orleans" jazz group, *Les Célestins*. After three and a half years of clarinet studies, I got a *Médaille* [a French word equivalent to 1st Prize] while being interested in playing jazz: be-bop, then modern jazz.

I have done both general music studies at the university (*professeur agrégé d'éducation musicale*, the highest grade for teachers in France) and instrumental studies at the conservatoire. That is rather rare in France.

**JMP:** In the U.S., this is a common system. It's possible because there is no separation between the universities and the conservatories. The French system trains either professors of music (for high schools,) musicologists, or performers.

Who were your professors of clarinet?

**AA:** I had many, it's lucky. To surpass my *Médaille* in Strasbourg in 1968, I got a 1st Prize in Metz, which was already a *Conservatoire National*. Mr. Genvrin was a famous teacher. I also graduated in Basle in 1972. The *Solisten-Diploma* enabled me to play two concerts, one with the symphony orchestra and another in a recital with piano. It was an important experience.

I also took private lessons with Mr. Delécluse in Paris who taught me well in the technical areas; at the *Académie d'été* of Nice, both with Jacques Lancelot (interesting for the performance of classical works, such as the Mozart *Concerto*) and with Walter Boeykens, who taught me many tips, particularly in contemporary music (*Domaines* of Boulez, etc.) I have also attended the *Académie d'été* of Saint-Pré in Switzerland with Hans Rudolf Stalder.

As for the bass clarinet, I have worked during one year and a half with Jacques Millon, who plays at the Opéra de Paris. He is one of the rare specialists who has a personal view of the instrument. He teaches in the Conservatoire of Créteil, near Paris.

I also had a prize in bass clarinet of the *Conservatoires d'arrondissement de la ville de Paris*.

**JMP:** In the Paris Conservatoire, there is a professor of trombone and a professor of bass trombone. It could have a professor of bass clarinet.

**AA:** Strasbourg is one of the few towns in France where the bass clarinet is taught.

**JMP:** How can you explain your passion for the bass clarinet?

**AA:** It's a long love story between this instrument and me... I had been dreaming of it since the beginning. I had listened to the records played by Eric Dolphy (*Out to Lunch*, etc.), and it gave me the desire to play it. It's a challenging instrument: with such a long tube, the difficulties are much increased.

**JMP:** In fact, you have very varied activities?

**AA:** Yes. Besides teaching clarinet (the clarinets!) at the conservatoire, teaching music in the high schools (*solfège*, history of music,) I also teach the clarinet and saxophone at the *Théâtre National de Strasbourg* to actors to open up their artistry. I also give recitals with clarinet alone, concertos with orchestra, etc. (see *The Clarinet*, Vol. 7, No. 2, p. 31:2 programs; Vol. 7, No. 3, p. 36.) In chamber music, I play in a clarinet and piano duo, or in a larger ensemble whose name is *Studio 111 de Strasbourg*, which includes singers, strings and winds. For instance, we recently recorded the *Messe de la Réconciliation* composed by Detlef Kieffer and dedicated to Pope John Paul II. It is written for two sopranos, tenor, bass, clarinet, synthesizer, percussion, and organ (label record: SPM 084.506, available through Robert Baum, 21 rue Claire, 67300 Schiltigheim.) In jazz I play with the group Open Drive, a quartet with guitar, bass and drums. I play the bass clarinet and the soprano and tenor sax — never the B-flat clarinet. The concerts mix personal and traditional compositions (C. Parker, J. Coltrane, T. Monk, C. Mingus, etc.) with improvisations.

**JMP:** In France, the country of Descartes and rationalism, classics and jazz are much separated; ditto for clarinet and sax. What do you think of that?

**AA:** These distinctions must be transcended:

1. *Classics and jazz:* Among my plans, I'd want to do a

concert which would link the various styles of music I play, because I have different audiences and I'd want them more open to the other styles. I'd like to play classical, contemporary and jazz music in the same concert.

2. *Clarinet and sax*: It may be very interesting not only to study the clarinet, but also the bass clarinet and the sax, at least for pedagogical purposes. Many people say that clarinetists who play the sax "warp" their embouchure. I don't agree with that. Maybe there is an incompatibility only at a very high level and for some students. Let's take jazz: the clarinet has been the basic instrument of many saxophonists such as Lester Young or John Coltrane.

**JMP:** In France, Michel Portal is a clarinetist with a classical education. Today he also plays contemporary music and free jazz...

**AA:** I followed the same way as Portal. Not by imitation, but from inclination. Moreover, Portal is not the only one now. Other clarinetists also playing sax follow the same way: Jacques Di Donato, Jean-Louis Chautemps, etc...

I must also say that I don't play the B-flat clarinet in jazz and that I don't play classical pieces on the saxophone. Concerning jazz, I began on the soprano sax (the same air column as the clarinet), then the tenor sax. (I needed a lyrical instrument.)

**JMP:** Is there a clarinetist who influenced your playing?

**AA:** Not really. Sometimes I have learned more in touch with the other instruments, in chamber music, or in the orchestra (as soloist or in the clarinet section.)

**JMP:** Who are your favorite composers?

**AA:** According to the periods, I feel more or less at ease in the classical, romantic, or contemporary repertory. Anyway, a clarinetist from our time can't ignore a part of the repertory, from J. Stamitz to today.

Concerning contemporary music, there are more and more works which are worthy of performance, such as the *Three Pieces* of Stravinsky, *Ascèses* of Jolivet, *Madrigal* of Pousseur, *Sequenza* of Berio, *Domaines* of Boulez, the music of Stockhausen, etc...

We must stand up for these works by playing them in concert.

**JMP:** What are the pieces that your students work on, for instance, in contemporary music?

**AA:** In fact, really contemporary-styled and easy pieces are lacking. Ditto for *cahiers d'études* which would take up the new music from the medium level of difficulty.

The transition is already difficult between modern pieces (such as the concertos of Jeannine Rueff, Henri Tomasi, Ida Gotkowsky...) and resolutely contemporary pieces such as *Domaines* of Boulez.

I think about writing atonal etudes which would make this transition easier.

Concerning the bass clarinet, I have my students also work on the same pieces: *Sonatine* of Pierre Sancan, *Concertstück* of R. Gallois-Montbrun, *Solo de concours* of Messenger, *Bucolique* of Bozza... The *Solo de concours* of Rabaud itself was chosen as an entrance examination work for the job of bass clarinetist at the Paris Opera.



Armand Angster

The bass clarinet is difficult to play when it has big intervals which are legato and fast (octaves, etc.) Besides the manufacture can still improve; they should improve the ease of response as with the sax.

**JMP:** In the U.S., the contrabass clarinet is more common, for instance in the bands. Not in France, except particularly in the *Musique de la Police Nationale*. Should this instrument be more widely used?

**AA:** Certainly! But the possibilities are limited, both with the performance and the repertory. Georges Migot wrote an interesting piece.

**JMP:** What do you think about bands?

**AA:** I don't like the transcriptions. I don't like to see two clarinets playing the part of the orchestral clarinets, while the clarinet section plays the part of the violins.

**JMP:** In fact, what do you just think about changing clarinets in the orchestra?

**AA:** We must try to keep the same clarinet in a whole movement, a whole work and, if possible, in the whole concert. Changing clarinets is more often determined by problems of technique than by problems of timbre, except, for instance, in the *Three Pieces* of Stravinsky or the *Contrasts* of Bartók. But in the violin concerto of Beethoven, where the score is written for A clarinet, with using a C clarinet in the *Larghetto*, we keep the same clarinet. But it is evident that we play the concertos of Molter with a D clarinet, and those of Mozart and Hindemith with an A clarinet.

The second thing is that if we change clarinets, there are problems of accuracy; the A clarinet is generally too low at the beginning.

**JMP:** Must we play with a baroque clarinet? It's an old debate...

**AA:** The two solutions are good. But it's not the most important; the instrument is only the vehicle. The acoustics of a room may have more influence on the performance than the instrument itself.

Personally, I have chosen to play with instruments of our time, which make for better accuracy. Anyway, the performance of a work evolves with time.

**JMP:** What is your equipment?

**AA:** B-flat and A clarinets: Buffet S1, and Vandoren A2 crystal mouthpiece, Vandoren No. 3 reeds; a Leblanc bass clarinet with a Selmer G mouthpiece.

**JMP:** What is your type of tone? Do you think there are still "schools" of playing?

**AA:** From inclination, I like to hear (and to produce) a certain type of sound. That may come from any country. For instance, I like the tone of German-system clarinets. But there are only good clarinetists and bad clarinetists, not good systems and bad systems.

In fact, the differences between the schools of playing are becoming less distinct to the benefit of music, and it's a very good thing.

One further remark: the clarinet is difficult to be recorded because of the strength of its harmonics. So the best sounds on record are not necessarily true to the original. That's why we can't have an opinion about a clarinetist only from his recordings.

**JMP:** And your opinion about vibrato?

**AA:** Among the woodwinds, the clarinet has a particular situation because it doesn't vibrate, or very little. We must know how to make a sound live and evolve, to avoid monotony. At times, the tone of a clarinet doesn't need any vibrato; in other moments it may be useful, for instance, when a sound has to be expressive in the crescendo, or in high notes on held and singing notes (such as some held notes in the *Rhapsody* of Debussy or in the *Sonata* of Poulenc.)

**JMP:** Can you explain to the foreign readers the usual program of studies at the Conservatoire of Strasbourg?

**AA:** There is a first cycle with three levels:

- *probatoire*. Then, entrance examination for:
- *moyen* (three years maximum)
- *capacité*. If the level is satisfactory, the student can compete for the *médaille* (present name for a 1st Prize.)

This year, you had a choice between two programs:

- Three of the five *Ascèses* of Jolivet, and the first movement of the Mozart *Concerto*.
- Or: second movement of the *Duo Concertante* of Weber and the *Sonatina* of Sutter.

Second cycle — two grades:

- *accessit*
- *Prix interrégional* (for instance: J. Stamitz, first movement of the *Concerto*; Gallois-Montbrun, *Concertstück*).

Third cycle:

- Preparation to the international competitions, to the entrance examinations for orchestras, or the *Certificat d'aptitude* (Grade for teaching in the *Conservatoire nationaux de Région* and the *Ecoles Nationales de Musique*).

Eventually, students of the third cycle may be employed as

assistant teachers.

**JMP:** A last question: What about your plans?

**AA:** Firstly, I want to create in Strasbourg a link between the different styles of music: classics, jazz, contemporary music.<sup>1</sup> As I said a short while ago, I'd want to play them some time in the same concert. But it's difficult to knock down the barriers, the prejudices, both from the organizers of concert and from the audience. I'd want to draw the audience towards less conventional concerts which may also integrate other forms of art (visuals, theatre, etc.) For that purpose, I plan to create a place and a group of artists who live it up.

Secondly, I want to develop a way of teaching which will train harmoniously open-minded musicians, and above all, give them the possibility of playing more often in concerts. I want to expand the number of concerts in our region.

Among my next concerts, I want to set up a quartet of bass clarinets and ask composers to write for this new combination.

#### NOTES

1. Since this interview, A. Angster has achieved such concerts: for instance, a concert devoted to the bass clarinet in 1982: *Madrigal 1* (Pousseur), *Booker's Waltz* (E. Dolphy), *Circus Polka* (P.M. Dubois), *Goodbye Porkpie Hat* (C. Mingus), "Hommage à..." (T. Monk), *Variation* (J. Cage), *Suite* (A. Angster), and two creations of Angster, *Le fou saxophonisant* (bass clarinet and percussion), *Multiplay* (three bass clarinets).

Another bass clarinet concert was played in September 1983, with J. Di Donato, T. Perrou, G. Omeyer, bass clarinets: B. Ferneyhough: *Time & Motion study*; P. Blanc: *Enciente trois voix* (Premiere); P. Boulez: *Domaines*; A. Angster: *Multiplay*; V. Globokar: *Discours IV*.

A. Angster has also recorded new classics, with Helene Boschi, piano: Schumann: the *3 Romances* and the *Phantasiestücke* (LP record FY No. 106.) The two *Sonatas* of Brahms are planned, and also jazz recordings with personal compositions.



## In memoriam

### Clive Amadio

Clive Amadio, one of Australia's most prominent clarinetists, passed away on October 21, 1983. He was born into a family of woodwind players and began on the flute. After a short time he decided that he preferred the sound of the clarinet. At an early age he became Solo Clarinetist with the State Military Band, the Vice-Regal Band and the other municipal bands. When the Australian Broadcasting Commission formed its first Symphony Orchestra, Amadio became Principal Clarinet, and he was one of the soloists at the first studio broadcast on July 1, 1932. After the war he formed his own Light Music Ensemble comprised of four other doublers, and he began broadcasting a weekly program which lasted for twenty years — the longest running light music ensemble the A.B.C. has ever had. In 1941 he was invited to become Professor of Clarinet and Saxophone at the Sydney Conservatorium of Music, and during the following years he gave many solo clarinet and chamber music recitals and performed as soloist with all the major symphony orchestras in Australia. Performing also as a saxophonist, he performed the Debussy *Rhapsody* for saxophone and orchestra in November, 1946, the first time a saxophone was featured with an Australian symphony orchestra. He later gave the first Australian performance of many of the standard saxophone works. In 1954-56 he and his ensemble were invited to perform at all the official State functions associated with the visit to Australia by Queen Elizabeth II and the Duke of Edinburgh, and the Queen Mother. (Prime Minister Sir Robert Menzies was a regular listener to Amadio's radio program.) He recorded programs for the B.B.C. in London, Radio Madrid, Rot-Weiss-Rot in Vienna and Paris Radiodiffusion. He played a set of Boosey & Hawkes clarinets that were selected for him by Reginald Kell. In 1979 he was honored with a Life Membership in the New South Wales Clarinet Society, and in 1980 he was awarded the Order of Australia by Queen Elizabeth in her Birthday Honours List. For the past fifteen years or so, he was not able to perform in public due to arthritis, but he continued to concentrate on teaching and lecturing. At the conclusion of his funeral service, a recording he had made of the Adagio movement from the Brahms *Quintet* was played, which he had once given to his wife "with his love."

(Our thanks to Neville Thomas for the permission to excerpt this material from *Clarinet Scene*, December, 1983. Ed.)

### Dr. Bernard Linger

By Jim Sauers

I am sorry to report that Dr. Bernard Linger, Valdosta State College Fine Arts Dean and ardent clarinetist and teacher, was killed in an automobile accident near Valdosta,



Georgia, February 2, 1984.

Dr. Linger was a West Virginia native, and received Bachelor and Master of Music degrees from West Virginia University and his Ph.D. from Florida State University, and also attended the Music Executives Institute at the University of Rochester. Before serving at Valdosta State College, Dr. Linger was Dean of the Getty College of Arts and Sciences at Ohio Northern University, and also had taught at Florida State University, Maryville College in Tennessee and West Virginia University.

He is survived by his wife Doris, of Valdosta, two daughters, a son and a brother. Friends may make contributions to the VSC Foundation Bernard L. Linger Memorial Scholarship Fund, Valdosta State College, Valdosta, GA 31698.

We will miss you, Bernie.

## North American Saxophone Alliance

**THE NORTH AMERICAN SAXOPHONE ALLIANCE** is comprised of musicians, educators, and others who share in common their enthusiasm for the saxophone. The Alliance places great importance on the need to disseminate information which concerns the saxophone and to provide opportunities for music making by both student and professional saxophonists.

The organization, under its present structure, provides the findings of scholarly research and keeps its members updated on new music, new products, and new techniques. To accomplish its goals, the North American Saxophone Alliance publishes a quarterly magazine, **The Saxophone Symposium**, presents meetings and conferences at the state, regional, and national levels, and informs its members of saxophone news from around the world.

Both Full and Subscription memberships are available to prospective members. Full membership entitles a member to receive **The Saxophone Symposium**, entrance into meetings and events, and special rates for any materials the organization publishes. Subscription members receive **The Saxophone Symposium** magazine. Only non-saxophonist music educators and libraries are eligible for Subscription memberships.

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#### For membership, contact:

Michael Jacobson  
No. American Saxophone Alliance  
Mansfield State College  
Mansfield, Pa. 16933



# CONCERTS & RECITALS

## MUSIC AT MARYLAND

Thursday  
March 8, 1984  
12:30 p.m.  
Taves Recital Hall

### MARYLAND CLARINET QUARTET

David Chadwick Norman Hein  
Robert Petrella Edward Walters  
assisted by  
Kathy Kessler Price, soprano  
Peter Distler, bass clarinet  
David Fuhrmann, contra-alto clarinet

#### PROGRAM

- Quartet . . . . . Antonio Vivaldi  
Allegro maestoso transcribed by Jacques Lancelot  
Allegro moderato  
Largo  
Allegro  
Three B-flat clarinets and bass clarinet  
(Edward Walters, bass clarinet)
- Three Songs . . . . . Gordon Jacob  
Of All the Birds that I do know  
Flow My Tears  
Ho Who Comes Here?  
Kathy Kessler Price, soprano  
Robert Petrella, clarinet
- Prelude et danse . . . . . Marc-Claes  
Four B-flat Clarinets
- Elegy for J.F.K. . . . . Igor Stravinsky  
Kathy Kessler Price, soprano  
Norman Hein and Robert Petrella, clarinets  
Edward Walters, alto clarinet
- Fünf Canons Op. 16 . . . . . Anton Webern  
Rasch  
Ruhig  
Unsgam  
Sehr lebhaft  
Bewegt  
Kathy Kessler Price, soprano  
Robert Petrella, clarinet  
Edward Walters, bass clarinet
- Concert A Six . . . . . Serge Lancer  
Adagio-Allegretto  
Andantino  
Adagio  
Allegretto  
Maryland Clarinet Quartet  
and  
Peter Distler, bass clarinet; David Fuhrmann, contra-alto clarinet

DEPARTMENT OF MUSIC UNIVERSITY OF MARYLAND COLLEGE PARK 20742 (301) 454-2501

## A RECITAL

St. Paul's Church  
North McKean Street  
Butler, Pa.  
January 29, 1984  
8:00 PM

Velvet Shoes by Randall Thompson for organ

Etude for Clarinet by C. Roux

Bouree I and II from: Third Cello Suite by Johann Sebastian Bach arranged by Sol Schindler for Bassoon and Piano

Oh, Cease Thy Singing Maiden Fair by Serge Rachmaninoff  
for soprano, clarinet and piano

German Songs Opus 103 by Ludwig Spohr  
So Still Mein Herz, So Still My Heart  
Zurück zum Einsamen, I've come to the  
Wah' Aul' Awakening

Concertpiece No. 2 in D minor — Opus 111 for Clarinet, Bassoon  
and piano by Felix Mendelssohn

Claudette Santoni, Soprano and Piano  
Christina Santoni, Bassoon and Piano  
Vincent J. Santoni, Clarinet



COLLEGE OF ARTS AND LETTERS  
DEPARTMENT OF MUSIC

#### PRESENTS

PASCAL VERAQUIN, Clarinet

Student of:

Felix Viscaglia

in

Recital

Assisted by:

Paula Johnson, Piano

Nick Stamanis, Percussion

Friday, February 3, 1984  
4:00 P.M.  
Alta Ham Fine Arts Recital Hall  
Room 132

#### THE PROGRAM

Sonata . . . . . Johann Wanhall  
Allegro moderato (1739-1813)  
Adagio cantabile  
Rondo Allegretto

Sonatine . . . . . Arthur Honegger  
Moderée (1892-1955)  
Lent et Souffert  
Vif et Rythmique

#### INTERMISSION

Pas de Deux (1964) . . . . . Armand Russell  
Andante et March  
Scherzo

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

## Ohio University College of Fine Arts SCHOOL of MUSIC

#### ENSEMBLE SERIES

#### NEW MUSIC ENSEMBLES

James Chaudoir, musical director  
David Levie, guest artist

Tuesday, November 8, 1983  
8:00 p.m.

Recital Hall  
Athens, Ohio

#### Program

- Savan Images . . . . . Yau-Sun Wong  
Julia Finney, flute  
Nancy Vandaralica, oboe  
Lygia Lowe, clarinet  
Elizabeth Saul, bassoon
- Tricinium (1972) . . . . . Greg A. Steinhilber  
Marc Simpson, Trumpet  
Andy Men, alto saxophone  
Jennifer Scolnick, piano
- The Infinita Square (1975) . . . . . Aurelio de la Vega  
Julia Finney, flute; Nancy Vandaralica, oboe  
Elizabeth Saul, bassoon  
Heather Gullstrand, Katherine Stump, violin  
Cynthia Stoop, cello
- Sonata for solo clarinet (1983) . . . . . James Chaudoir  
Allegro assai  
Liberamente  
Vivacenza  
David Levie, clarinet  
Franziska Performance

#### Intermission

- The Far Theatricals of Guy . . . . . Marshall Bialosky  
(poems of Emily Dickenson)  
Vicki Pfeiffer, mezzo-soprano  
Sara Jones, flute  
Nancy Vandaralica, oboe  
Brandie Miles, clarinet  
Thomas Deagan, bass clarinet

(Walters courtesy of Sigma Alpha Iota and Phi Mu Alpha Sinfonia)



Division of Music

#### Faculty Recital

LARRY PASSIN  
Clarinet

assisted by  
Timothy Shafer, Piano  
Mika Talin, Bassoon

#### -PROGRAM-

GRAND DUO CONCERTANTE, OP 48 . . . . . Carl Maria von Weber  
Allegro con fuoco  
Andante con moto  
Rondo - Allegro

SONATA FOR CLARINET AND PIANO IN F MINOR,  
OP. 120, NO. 1 . . . . . Johannes Brahms  
Allegro appassionato  
Andante un poco adagio  
Allegretto grazioso  
Vivace

#### -INTERMISSION-

THREE PIECES FOR UNACCOMPANIED CLARINET . . . . . Igor Stravinsky

DUO FOR CLARINET AND BASSOON IN B-FLAT MAJOR . . . . . Ludwig van Beethoven  
Allegro sostenuto  
Aria con variazioni

SONATA FOR CLARINET AND PIANO (1962) . . . . . Francis Poulenc  
Allegro tristemente  
Romanza  
Allegro con fuoco

Indiana University-Purdue University  
at Fort Wayne

Recital Hall  
Thursday Evening  
December 15, 1983  
Eight O'Clock

## EAST CAROLINA UNIVERSITY SCHOOL OF MUSIC

presents in

#### Faculty Recital

### BRIAN SCHWEICKHARDT, Clarinet

Donna Coleman, Piano  
Harold Jones, Percussion

with  
Barry Shank, Trumpet  
Bill Compton, Korbbeck  
Reyn Montgomerie, and Sharon Ross, Percussion

#### Program

- THREE INTERMEZZI, Op. 13 (1900) . . . . . CHARLES STANFORD  
Andante espressivo  
Allegro pastorale  
Allegretto scherzando
- FLAMMES (1975) pour clarinète seule\* . . . . . JAXON KONIVES  
impetueux et brusque  
lyrique, nerveux, inquiet  
caustique, un peu mélancolique, parfois phant  
orné, technique, sûr, sûr, calme, simple, résolu  
très rapide, très pompe, très ouf
- SONATINE (1925) . . . . . ARTHUR HONEGGER  
Moderé  
Lent et soufert  
Vif et rythmique
- CARNIVAL OF VENICE: Theme and Variations\* . . . . . PAUL JEANJEAN
- A SHORT LECTURE ON THE CLARINET (1978) . . . . . WILLIAM BOLCOM
- ICE AGE (1984) for clarinet, Glockenspiel, xylophone, piano . . . . . HENRY BRANT  
No Jones
- RITMO (1980) (1980) (1980) . . . . . CARLOS SURINACH  
for clarinet, trumpet, xylophone, timpani, hand clappers  
Bulerias Allegro  
Sarta Terza  
Corrente Vivace  
Messrs. Shank, Jones, Compton, Beck, Montgomery and Ms. Ross

Monday, November 28, 1983  
8:15 P.M.  
A. J. Fletcher Recital Hall

\*Recorded on the Cleartone label by Mr. Schweickhardt

Particulars released during concerts may be submitted to the Dean of the School of Music for handling.

**WARNER PACIFIC COLLEGE**



PRESENTS IN RECITAL

RONALD J. DIEKER,  
CLARINET

MARY DIEKER,  
PIANO

Friday, October 28, 1983 7:30 p.m. McGuire Auditorium

\*\*\*\*\* PROGRAM \*\*\*\*\*

Suite for Clarinet and Piano Jean Phillippe Ranneau (1683-1764)  
From Pieces de Clavicin Arranged by Yona Ettlinger

Corante  
Sarabande  
Minuet  
Le Rappel des Oiseaux

Dance Preludes Witold Lutoslawski (b. 1913)

I. Allegro Molto  
II. Andantino  
III. Allegro Giocoso  
IV. Andante  
V. Allegro Molto

INTERMISSION

Six Studies in English Folk-song Ralph Vaughn Williams (1872-1958)

Sonance World Premiere Performance Dennis Esselstrom

Solo de Concours Henri Rabaud (1873-1949)

2219 Southeast 68th • Portland, Oregon 97215 • (503) 775-4366

The University of Minnesota

SCHOOL OF MUSIC

presents

JULIA HEINEN, Clarinet  
with

Celeste O'Brien, Piano

Sunday, December 11, 1983  
8:00 p.m.

SATEREN AUDITORIUM  
Augsburg College

University of Minnesota  
SCHOOL OF MUSIC

PROGRAM

A Set for Clarinet (1957).....Donald Martino (1921- )  
Allegro  
Adagio  
Allegro

Sonata for Clarinet and Piano Op. 167 (1921) Camille Saint Saëns (1835-1921)  
Allegretto  
Allegro Animato  
Lento  
Molto Allegro

INTERMISSION

Mini Concerto for Clarinet (1980).....Gordon Jacob (1910- )  
Allegro  
Adagio  
Allegretto Moderato  
Allegro Vivace

Capriccio for Solo Clarinet in A (1946) Heinrich Sutermeister (1910- )

Dance Preludes (1972).....Witold Lutoslawski (1913- )  
Allegro Molto  
Andantino  
Allegro Giocoso  
Andante  
Allegro Molto

This Recital is presented in partial fulfillment of the requirements for the degree of Doctor of Musical Arts in Clarinet Performance.

Ms. Heinen is a student of Dr. John Anderson

**Abilene Christian University  
Department of Music**

**Bruce Hurley, Clarinet**

Assisted by  
**Susan Boyd, piano**  
**Mark Riggs, viola**

Tuesday, March 6, 1984 6:45 p.m. Roxie Neal Recital Hall

PROGRAM

Sonata in B-flat Arnold Cooke (1959)  
I. Allegro Moderato  
II. Scherzando  
III. Adagio ma non troppo  
IV. Molto vivace

Trio W. A. Mozart, K. 498  
I. Andante  
II. Minuetto  
III. Rondo

Concerto I L. Spohr, Op. 26  
I. Adagio; Allegro  
II. Adagio  
III. Rondo



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Director: John Painter A.M.

TWILIGHT CONCERT

HEINZ DEINZER  
CLARINET

FRIDAY 5 AUGUST 1983

JOSEPH POST AUDITORIUM

6.0PM

PIERRE BOULEZ Domaines for solo clarinet

MOZART Quintet in A for Clarinet and String Quartet K.581.

Allievo  
Larghetto  
Menuetto - Trio 1 - Trio 2  
Tutti con variazioni

KAREN SEGAL Violin  
MARILYN MARSDEN Violin  
DEBORAH LANDER Viola  
ROSALIE SEGAL Cello

ADMISSION: Adults \$5.00 Concessions \$2.00  
Tickets available at the door

HEINZ DEINZER was born in Ndrnberg in 1934. He studied at the Ndrnberger Konservatorium and later with Rudolf Gail in Munich. For awhile he was a free-lance jazz musician before joining the Ndrnberger Synchroniker. From 1962 to 1971 he was a member of the N.D.R. Orchestra in Hamburg. Since 1971 he has been Professor at the Staatlichen Hochschule für Musik in Hannover.

He has also played as a member and soloist of the Kranichsteiner Chamber Ensemble under Bruno Maderna and Pierre Boulez. He was also a member and soloist of the Collegium Aureum, an ensemble which plays on original instruments.

He has appeared at many Festivals, including The Berlin Festival, Zurich Festival, Biennale in Venice and the Bergen Festival. Concert-goers not only in Europe and the USA but also USSR, North Africa and the Middle East have been able to hear him play and admire his great skill. He had made many gramophone recordings and won many awards for his recordings including a Grand Prix du Disque and Edison Award.

Hans Deinzer is an Alan C. Ross Visiting Artist in association with the Goethe Institute.

WASHINGTON STATE UNIVERSITY

DEPARTMENT OF MUSIC

- presents -

**H. JAMES SCHOEPLIN, CLARINET**

in

**FACULTY RECITAL**

assisted by

Alan Bodman, violin, and Christopher von Bayser, violoncello

Tuesday, March 20, 1984 8:00 P.M. Kimbrough Concert Hall

PROGRAM

Concerto a Tre (1947), for Clarinet, Violin, 'Cello Ingolf Dahl

"I Got Rhythm" (1930) for Clarinet alone Paul Heyerv  
from Three Etudes on Themes of Gershwin

INTERMISSION

Concerto in A Major, K. 622 Wolfgang Amadeus Mozart

Allegro  
Adagio  
Rondo

Gratitude is expressed to the following chamber orchestra members without whose assistance the presentation of the Mozart Concerto would not have been possible:

Violin I Alan Bodman Carol Perkins Nell Fowler Jefferson Schoepflin	Flute I Ann Yasintsky Flute II Rhonda Larson
Violin II Birgitta Howie Kathy Sands Deanna Schroetlin	Bassoon I John Reid Bassoon II Bob Richert
Viola Merk Owen Steve Meharg	Horn I Verna Windhem Horn II Maury Robertson
Violoncello Christopher von Bayser Linda Jovanovich	
Contrabass Eugene Jablonsky	

FACULTY RECITAL

Delta State University Department of Music  
Ziegel Auditorium  
Thursday, February 2, 1984  
8:00 P.M.

**JAMES CRAIG, clarinet**  
**JANE CURRAN, piano**  
**DAVID CAUDILL, tenor**  
**BRITT THEURER, trumpet**

Concerto in E Flat Major, Op. 74 Carl Maria von Weber (1786-1826)  
Allegro  
Romanze  
Polacca  
Dr. Craig  
Dr. Curran

Goodbye! Francesco Paolo Tosti (1846-1916)

From Carmen Georges Bizet (1838-1875)  
La fleur que tu m'avais jetée

From Manon Lescaut Giacomo Puccini (1858-1924)  
Donna non vidi mai  
Dr. Caudill  
Dr. Curran

Voices for Trumpet and Clarinet David Thomas  
Dr. Craig  
Mr. Theurer

Suite (1955) Ernst Krenek (b. 1900)  
I. Andante sostenuto  
II. Allegro moderato  
III. Andante  
IV. Vivace  
Dr. Craig  
Dr. Curran

# Fifth annual workshop: International Music Academy for Soloists — Reflections on the Master Class with Eduard Brunner

By Heribert Haase

Each year in the fall, the romantically charming city of Wolfenbüttel, West Germany, feels some of the flair of the international music scene. One is certainly accustomed to a high-quality and varied cultural offering here in Wolfenbüttel, due to the musically active Herzog-August-Library and other organizations; but the International Music Academy for Soloists (hereafter abbreviated IMAS), which has now taken place for five years, always presents itself as an outstanding event. First-rate international artists come to Wolfenbüttel for two weeks to give master classes and private lessons to aspiring young soloists. During this intensive training period, which includes daily lessons, the instructors offer the students pointers, as well as fundamentals if need be, for their approaching careers. The unique feature of this master class is that only five or six participants in each category are accepted; applicants are selected on the basis of taped auditions and/or transcripts. According to the director of the program, this sort of concentrated course is unique in Europe. One thing is for sure — the financing of the IMAS is certainly unique! The total of nearly 80,000 D-Marks (about \$28,000) is almost exclusively supplied by private contributions and endowments. This makes it possible for the deserving participants — most of whom are still college-age students — to have the course fees largely or completely waived.

The facilities in Wolfenbüttel also leave little to be desired. The tastefully and historically decorated Lessinghaus has accommodated the course every year.

The fifth annual IMAS Workshop took place October 29 — November 13, 1983. Birgit Nilsson and the Belgian violinist, André Gertler (one of the founders of the IMAS), served as instructors in the traditional categories of voice and violin. For the first time, a member of the woodwind family was represented; the clarinet master class was coached by the Swiss clarinetist Eduard Brunner, principal clarinetist of the Bavarian Radio Orchestra in Munich. The author was privileged to audit this course and would like in the following paragraphs to recount his impressions.

According to IMAS policy, the workshops begin with a series of open “presentation concerts,” in which the selected participants “introduce” themselves musically to their instructors, as well as to the local audience. The clarinetists — represented by two females from Japan and the U.S. and three German males — were all products of German “Hochschulen” (conservatories); they chose almost exclusively works from the traditional repertoire by Mozart, Weber, Rossini, Brahms and Stravinsky, which were presented with primarily solid technique. However, at the beginning of the master class, a new emphasis was discernible. Eduard Brunner, a former student of Louis Cahuzac, is quite well versed in the fields of French repertoire and contemporary music. The new tone was set with the Milhaud and Honegger sonatas, the sonatas by Poulenc and Reger, as well as the tricky Françaix *Concerto* and the Debussy *Rhapsodie*; Brahms and Mozart took a second seat.

The lessons themselves were quite lively; Brunner’s humor made for a loose, albeit extraordinarily concentrated and stimulating atmosphere. The problems of interpretation were always verbalized in a very distinct manner: “You



Eduard Brunner explaining a musical phrase.

have to play as if you wanted to tell somebody a story. So, start telling!” or “At this spot, you have to sneak in through the back door!” or “From far away, you hear a shepherd’s melody.” (The last example refers to the first of the *Three Pieces* by Stravinsky.)

Brunner is unrelenting — always paying close attention, always patting his foot in time — and violently opposed to any form of rhythmical sloppiness; absolute precision is the foundation of every good interpretation. “You’re always off on vacation there! It’s only an eighth rest!”

Regarding tone development, he constantly uses the example of the voice. Just as a singer develops a note, so should the clarinetist also shape and develop his tone. As far as Brunner is concerned, there is nothing worse than a “head note.” He also recommends playing *Lieder* to achieve a refined and variable palate of articulations by literally reading and articulating the text.

The interpretive work on every single piece is supported by Brunner’s comprehensive knowledge of the works and their background; he can always supply an analysis at the drop of a hat. Thus his idea of interpretation is always based exactly on the actual printed music, that being the only real



**Eduard Brunner with a student.**

authority, and guarding against excessive interpretive freedoms.

When words do not seem to suffice, then Brunner takes his instrument in hand and demonstrates what was intended. I will never forget how he once played the third movement of the Honegger *Sonatina* — with a sheer “scraping” tone, *molto vibrato*, and a howling glissando — in order to bring a very reserved and tone-conscious student out of his shell. Five minutes later, the success of this demonstration was audibly evident.

Climaxing two weeks of hard and effective work, two participants were able to present their results at the final concert. Werner Mittelbach exhibited a very sensitive and tender touch while playing the first two movements of the Reger B-flat Major *Sonata*, Op. 107; and the American clarinetist, Deborah Marshall, showed much temperament and flexibility of tone in the Poulenc *Sonata*.

Not to be overlooked is the excellent class accompanist, Julia Medatova Hanover, who was confronted with a barrage of pieces and had her hands full with lessons and outside rehearsals.

In conclusion, a brief statement from Deborah Marshall, an active participant, giving her impressions of the master class with Eduard Brunner:

In evaluating this two-week course, I definitely have to give plus-points for the choice of faculty. Not only was it a fruitful experience to work with a clarinetist who is such an active performer, but our class profited greatly from the loose atmosphere and the sheer fact that there were only five participants. We each had daily lessons, as well as the chance to sit in on others' lessons. If I ever were to pinpoint a “negative,” it would be the interaction of the three areas of emphasis — clarinet, violin and voice. Despite the fact that the course was officially for “soloists,” most of us will be doing the majority of our work with chamber groups.

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**BEETHOVEN**: Gassenhauer Trio; Duos for Clarinet & Bassoon #1-3—Eduard Brunner, Thunemann, Botcher, Leonskaya. Tudor TUD73042 **\$9.49**

**BRAHMS**: Clarinet Sonata op. 120 #1; **WEBER**: Grand Duo—Jack Brymer, Lloyd, Nimbus NIM.2108 **\$7.99**

**BRAHMS**: Clarinet Quintet op. 115—Karl Leister, Vermeer Qt. Orfeo S068 821 (Digital) **\$9.49**

**CRUSELL & WEBER**: Clarinet Concerti #2—Thea King/LSO/Francis. Hyperion A66088 **\$9.49**

**HINDEMITH**: Clarinet Concerto (George Peterson) + Cello Concerto—Concertgebouw/Kondrashin. Etcetera ETC1006; cassette XTC1006 **\$9.99**

**MAXWELL-DAVIES**: Alan Hacker plays Hymnos for clarinet & piano + Missa Super L'Homme Arme (Vanessa Redgrave, speaker); Antechrist; From Stone to Thorn. With the Fires of London/Maxwell-Davies. Loiseau Lyre DSLO 2 **\$8.49**

**NORGARD**: Spell for clarinet, cello & piano; Trio—Funen Trio. Paula 11 **\$9.49**

**WEBER**: Clarinet Concerti #1&2—Karl Leister/Gumma SO/Toyoda. Camerata CMT 1080 **\$8.99**

**ISANG YUN** (b. 1917): Eduard Brunner plays his Clarinet Concerto (Bavarian Radio/Thomas); Riul for clarinet & piano (Aloys Kontarsky); Piri for clarinet solo. Camerata CMT 1080 **\$8.99**

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# “On the clarionet” from the *Harmonicon*

By Albert R. Rice

From the pages of the British music magazine *Harmonicon* (1823-1833, reprinted 1971), we find what is thought to be the earliest magazine article in English concerning the clarinet, in volume eight (1830), pages 57-8. Aside from its historical importance, this article provides practical information on the difficulties of performance on a five key instrument, advice to young composers writing for the clarinet, and first-hand accounts of the playing of the famous virtuosi, Thomas Willman and John Mahon. Shortly after its publication this article was reprinted in two American music journals, *Euterpeiad: An Album of Music, Poetry and Prose 1/3* (May 15, 1830): 17-18, and the *American Musical Journal 1/8* (July, 1835): 181-2. Both of these journals may be found on microfilm in *University Microfilms' American Periodicals Series 1800-1850*, on reel numbers 769 and 771. The author of this article is identified only by the initials “J.P.”. He also contributed articles on other wind instruments, such as the trumpet, oboe and bassoon, in other issues of the *Harmonicon*. The original text is presented with my own comments in footnotes. A.R.R.

I cannot pretend to give any certain etymology of the name of this beautiful instrument, but as it was formerly only a degree softer than the *Clarion*, in point of tone, I conclude the name is derived from the latter. I conjecture, also, that it is of German invention, for I have heard that a native of that country played on a Clarionet with three keys only, many years ago, in this country.<sup>1</sup> Now, the keys on a complete instrument amount upwards of a dozen. (*Clarionet is, we believe, a diminutive of Clarion, a small, clear-sounding instrument of the trumpet kind. The clarionet was invented by John Christopher Denner, of Nuremberg, towards the end of the 17th century; but not known, or at least not used, in England till within the last sixty years.* — Editor of H.)

I should imagine that the first clarionet was what is termed a c one; that is, the note c in the third space of the treble staff was the same pitch as the c on the second string of the violin. With this instrument, music in the keys of C, F, G, and D, might be performed pretty perfect; but in order to perform in two and three flats, the B clarionet was introduced; the difference between the two is, that the middle c on the B clarionet, is the same as B-flat on the violin; so that while the violins, basses, &c. &c., play in B-flat or E-flat, this clarionet<sup>2</sup> plays in C or F. The B clarionet was used in military bands generally, having five keys, viz., A, B-flat (when pressed together), D-sharp, B-natural, and C-sharp;



or when used in what performers call *Chalumeau*, or below G on the second line, viz.,



the same keys produced two distinct notes, by merely pressing the left thumb key for the higher ones; this key produced G-sharp when pressed alone, and B-flat in conjunction with the A-natural key. When Mozart (who well understood the powers of the clarionet) and other composers wrote in A or E-natural, they found it very difficult to produce passages of any brilliancy that could be executed; even by the first-rate performers. In order to overcome this, another clarionet was made, the C on which was A on the violin, and consequently denominated an A clarionet, on which music written for the violin in three or four sharps, was played in C and G.<sup>3</sup> A smaller instrument in D (i.e., the C according with D), also two others in E-flat and F, used in military bands, were successively introduced, which afforded the performer an opportunity to play in most keys with facility, by changing his instrument.

The compass of the clarionet is from E third space bass, to C in altissimo, viz.,



and every semitone between the two notes can be produced easily, with the assistance of the extra notes which the improved instruments have.<sup>4</sup>

The C, B, and A clarionets are those chiefly used in orchestras; of these, the B-flat is the favourite with both composers and performers, for the tone is more mellow than the C, and the instrument not so large, or difficult to finger, as the A clarionet. I need only add, that WILLMAN, whom I look upon as the first performer on this instrument, always uses the B clarionet in concertos, solos, &c. &c., and all who have heard him, will bear testimony to the mellifluous, liquid, glassy quality of his tones. The celebrated song “*Gratias Agimus*,” is in E-flat; and the accompaniment in F for a B clarionet, to accomplish which, as written, requires a first-rate performer; but to execute it in any other key, is very difficult indeed.<sup>5</sup> What then must be the situation of the instrumentalist, when a vocalist turns round in an orchestra, requesting the song to be played in F (the key Miss Paton has sung it in), or in E with four sharps, or even D with two sharps? (Catalani’s key.) Were it not for the C or A clarionets being ready at hand, and the aptitude of the performer at transposition, the result must be anything but harmonious. Singers ought to be aware of this.

Great difficulty was always experienced in executing the following passage smoothly,



owing to the little finger of the left hand being used to touch

the B-natural, and then the C-sharp keys, to produce the two notes. The late ingenious Mr. James Wood invented two keys (for which he took out a patent) which laid one over the other, so that the finger glided easily along, and the notes were performed in a smooth unbroken manner.<sup>6</sup>

The following guide will, I trust, be serviceable to young composers, who should write for the clarionet from



in the keys of C, F, or G, making use of the instrument which will answer that purpose best, agreeably to the following table.

VIOLIN	CLARIONET
In C, F, G, . . . . .	C Clarionet the same
In B-flat, E-flat- A-flat. . . . .	B Clarionet in C, F, B-flat
In D, A, E-natural. . . . .	A Clarionet in F, C, G
With their relative minors. <sup>7</sup>	

I conclude that no one would attempt to compose a *concerto* for the clarionet, without being thoroughly acquainted with the instrument. Its tones assimilate so closely to a fine soprano voice, that a most beautiful effect is produced when imitative passages are given; or, indeed, when they move in 3rds or 6ths together. Mr. John Mahon (*This professor is still alive, and about 80 years of age. He resides in Dublin, and receives an annual allowance of Sixty Guineas, from the Royal Society of Musicians, to cherish the coda of his long life. — J.P.*) and his sister, Mrs. Second, used to perform some Scottish and Irish melodies in the most beautiful manner imaginable, the rich voice of the one blending sweetly with the mellow tones produced by the other from his clarionet.<sup>8</sup> A most charming effect is produced in Mozart's "*Parto! ma tu ben mio!*" and, indeed, in numerous other vocal compositions as well as in every modern symphony or overture, in which this delightful, and now almost perfect instrument, is introduced. J.P.

N.B. As the *tone* of the clarionet depends on the reed, which is only a piece of cane, shaped and tied to the mouthpiece, and very easily broken or injured, it would be a desirable thing if, in these days of invention, a reed could be made of some metal, or composition, that would bear a blow without breaking; for a clarionet player is in constant dread of an accident, and is frequently a whole day or more, in suiting his reed, so as to produce a good tone both in the high and low notes.<sup>9</sup>

*Response to this article from a clarinet enthusiast appeared in the next issue of the Harmonicon, volume nine (1831), page 193:*

SIR,

Allow me first to offer an Amateur's thanks to your correspondent, J.P., for his able and interesting communication relative to the Clarionet, and Trumpet, and then to add to his article on the first of these instruments, that in the German orchestras a clarionet, unnoticed by him, is used, viz., a clarionet in B-natural, or what the Germans call H. It will be found in the scores of Mozart's *Idomeneo*, in the quartett "*Placid e il mar,*" and in his *Così fan tutte*, in the aria "*Par pieta.*" I think, also, in Beethoven's *Fidelio* and Spohr's

*Faust.* In England the A clarionet is substituted for it.<sup>10</sup>  
I am, Sir, your's, S.D.

#### ENDNOTES

1. The German clarinetist and oboist, Carl Weischel (?-1811) played clarinet in the London performance of Arne's opera *Thomas and Sally* in the 1760s, and in the first production of J.C. Bach's opera, *Orione ossia Diana Vendicata* on February 19, 1763. See, Pamela Weston, *More Clarinet Virtuosi of the Past* (London: The Author, 1977), 267. It is of especial interest to note that the earliest clarinetists who we know by name, August Freudenfeld and Francis Rosenburg, held joint benefit concerts at Hickford's Great Room, London, on March 25, 1726 and March 15, 1727. See Weston, 104, 210.
2. Anthony Baines describes the usual English band combination of the eighteenth century as two B-flat clarinets, two horns, two bassoons, one trumpet, and a serpent *ad libitum*, in *Woodwind Instruments and their History*, 3rd ed. (London: Faber and Faber, 1967), 308.
3. Apparently, our author was unaware of the common practice, in the eighteenth century, of dividing the main joints into three pieces in order to use a longer one that would alter the pitch from B-flat to A. See, F.G. Rendall, *The Clarinet*, 3rd ed. (New York: W.W. Norton, 1971), 71.
4. The author must be referring to at least a nine key instrument. This is also one of the first instances that the entire range of the clarinet (E to c''') is presented in an English source. It had previously appeared in methods and books of other countries such as: Johann Georg Albrechtsberger, *Gründliche Anweisung zur Composition...* Leipzig, 1790; Jean-Xavier Lefevre, *Méthode de Clarinette* (Paris, 1802, reprint, Geneva: Minkoff, 1974); and Francesco Antolini, *La Retta Maniera di scrivera per il clarinetto* (Milano: Buccinelli, 1813).
5. Weston relates that Willman performed "Gratius Agimus" by Guglielmi at least twenty-eight times, and that in 1828 a writer for the *Harmonicon* called Willman "the best performer on the clarinet in the world," in *Clarinet Virtuosi of the Past* (London: Robert Hale, 1971), 201-13.
6. Wood deserves recognition for three patents: British Pat. 2381 (March 19, 1800) for his G sharp key on the clarinet and lining of holes with tubes; British Pat. 3797 (April 1, 1814) for additions to joints of flutes, clarinets and bassoons (butt) to raise or lower pitch by as much as a semitone; and British Pat. 4423 (December 18, 1819) for improved B natural and C sharp keys on the clarinet. See Lyndesay G. Langwill, *An Index of Musical Wind Instrument Makers*, (5th ed., Edinburgh: The Author, 1977), 192.
7. In 1764, Valentin Roeser had provided a similar guide for the composer in his *Essai d'Instruction a l'usage de ceux qui composent pour la clarinette et le cor* (Paris: Le Menu, 1764; reprint, Geneva: Minkoff, 1972), part eight, pages 6-10. For an English translation see the author's, "Valentin Roeser's Essay on the clarinet (1764), Background and Commentary" (M.A. Thesis, Claremont Graduate School, 1977), 93-115.
8. Weston quotes this passage and relates other instances when John Mahon and his sister Sarah performed together in *Clarinet Virtuosi of the Past*, 253.
9. This is undoubtedly one of the earliest references to a metal clarinet reed. Rendall, 59, stated that the use of metal reeds, silver in particular, had met with much success.
10. The B-natural clarinet is initially mentioned by Louis-Joseph Francoeur in his *Diapason général de tous les instruments à vent* (Paris: Des Lauriers, 1772; reprint, Genève, Minkoff, 1972), 21. He also states (p. 24) that this instrument is actually the B-flat clarinet which one changes by using another "corps" or middle joint. The complex questions of the notation of different clarinets in eighteenth-century French scores, and the transpositions commonly made by players are discussed by D. P. Charlton in "Orchestration and Orchestral Practice in Paris, 1789 to 1810" (Ph.D. thesis, University of Cambridge, 1973).



vard Johnsen's *Wind Quintet with Vibraphone* is somewhat striking with the unusual addition of the vibes, but at seventeen minutes in length is far too long given its limited area of originality. Folke Strøholm's *Noai'di* is based upon two monophonic chants or *joiks* of the Lapp shaman Noai'di who was supposedly able to get in touch with the spiritual world through ecstatic rituals. The performance of The Norwegian Wind Quintet is exemplary of all seven quintets, none of which are without demanding problems of technique, rhythm, and intonation.

Undoubtedly, the finest compositions for clarinet in these albums are the *Concertino* for Clarinet and Strings and the *Clarinet Quintet*, both of Conrad Baden. The *Concertino* is extremely reminiscent of Nielsen's *Concerto* even in the similarity of thematic material of both works. The first movement is a vibrant and nervous *Allegro amabile* which features the type of tremolo device that is a prominent feature of the opening section of the Nielsen *Concerto*. Likewise, the second movement *Andantino* is similar in spirit and design of the more lyrical sections of the Danish composer's work, and the third movement, *Rondo*, also invokes a sense of *déjà vu*, full of rapidly reiterated staccato notes and a wide tessitura. Clarinetist Bjørn Halvorsen gives a fine performance and displays a tone quality that is equally robust at both ends of the spectrum. The *Clarinet Quintet* is quite well written and is a remarkably succinct work lasting less than twelve minutes. This composition fills a need for those clarinetists desiring to program a recital of works for clarinet and string quartet but do not wish to play more than one of the longer, major quintets of Mozart, Weber, Brahms, Hindemith, Reger, and Bliss on the same program. Baden's *Quintet* is in a rather standard three-movement structure with a hybrid sort of sonata form first movement, an ABA second movement, and a third movement rondo whose thematic material is dodecaphonic but not rigidly so. For the most part the clarinet assumes the dominant solo role while the strings are relegated to accompaniment figures of an harmonic nature,



Baden, *Quintet*, Mvt. 1, mm 1-5.

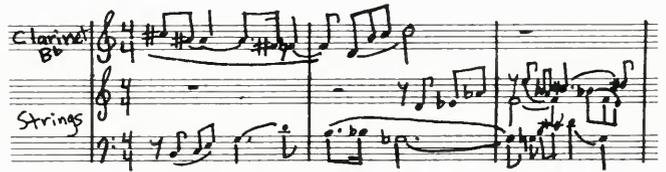
or for rhythmic emphasis:



Baden, *Quintet*, Mvt. 1, m 20.

Even though there are few passages of tutti playing, the subsidiary role of the strings is by no means unimportant, parti-

cularly in areas of contrapuntal interest:



Baden, *Quintet*, Mvt. 2, mm 3-5.

Clarinetist Richard Kjelstrup and the Hindar Quartet give an admirable reading. Hopefully this work, which is easily obtainable through the Society of Norwegian Composers, will be heard more often.

*Contemporary Music from Norway* is an unqualified success; one wishes that Philips will expand its offerings in this area before long. Perhaps other record labels can be persuaded to attempt similar efforts for other countries with prolific but neglected musical cultures.

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# Clarinet talk

By Arthur Henry Christmann

Just as I have often been able to “spot” which of my advanced clarinet students were educated in Catholic parochial schools, so have I been able to sense, with a fair degree of accuracy, which of these advanced students began the study of the instrument when really not sufficiently grown to handle the regular B-flat clarinet without abnormalities of position and fingering. The Catholic-educated students could be spotted by their deferential attitude toward me, their teacher, and by their extra receptivity. Personally, I am not a Roman Catholic, but I do know that the discipline in Roman schools and the respect for authority are generally at a higher level than in our regular secular public schools. Few will contend this point, I am sure. Some students who began the clarinet before they were sufficiently grown could be spotted by certain unorthodox habits of position, especially on the right hand, and by a tendency to finger the extension keys for the little fingers in a manner opposite to the normal practice.

In the string field we have three-quarter, half, and quarter size instruments, and while the size may condition the *quality* of tone, it has nothing to do with the pitch. On winds, unfortunately, the size of the instrument has a direct effect upon the pitch. In our schools, instrumental instruction is usually begun in the fourth grade, when the students are in the 8-9-10 age bracket. While this is an ideal age psychologically, many students are too small to handle the regular B-flat clarinet easily or correctly. This results in a distorted playing position. The right hand is extended too far and is applied to the clarinet at too narrow an angle. Although the right hand position on the clarinet is not quite as critical as is the left (and is conditioned somewhat by the length of the fingers), on our instrument, such a faulty position sometimes clings to a student for the rest of his playing career. There is also the fact that the B-flat is often too heavy for an undersized hand and arm to support correctly and easily.

The following illustration depicts a somewhat faulty right hand position. The hands are mine. Were they those of an actual small child, the point would be made more quickly. However, a little study will reveal the circumstance that the right hand holds the instrument at a rather narrow angle and that the knuckles are rather high. It will be noted that the little finger of the right hand would probably be more comfortable on the lower bank of extension keys. The left hand position is quite good, for the index finger is in an ideal position to work the G-sharp and A keys, but here too it will be observed that the little finger would probably be more comfortable pressing the lower left hand F-C key attached to the rod.

The picture following shows a somewhat more normal position of the hands and fingers. Here, the angle of the right hand to the clarinet is wider, and it can be seen, I am sure, that both little fingers are in a very good position to manipulate all the extension keys.

When a small hand does not reach all the normally used extension keys easily with the little fingers, the student is often advised to take them on the opposite side. This is contrary to their historic introduction on the instrument and to generally normal practice. In my teaching, I have found that this reversed order of fingering sometimes stays with a player into the advanced stages of his or her playing development.



A somewhat faulty position

My own solution is to start a small student on the little E-flat clarinet. Only twice in my teaching career have I had the opportunity to do this, but in both cases the positions of those little children was really beautiful. The keys fell naturally under their correct fingers and the instruments were light enough in weight to be supported without difficulty. However, in a typical school situation, I need not dwell on the impracticality of this solution. There will be the extra expense of buying a clarinet which will not be the student's permanent instrument and the difficulty of locating a supply of moderately-priced E-flat clarinets. Were I younger and in the school music field, I feel that I would be inclined to work on these problems; perhaps somebody else will do this at a future time. (In this connection, note the information by Pamela Weston given below, on a movement in this direction going on in Sweden.) In the case of an occasional individual student, however, the idea is quite practical. The instrument can always be put up for sale, or used later in high



A normal position

school or college band work. Beginning on piano and violin, in my own case, I did not take up the clarinet seriously until the age of thirteen, when I entered high school. However, as a child I had "fooled around" with my father's good E-flat clarinet, and had certainly learned a correct position, although I had never gone so far as to read a note of clarinet music. (He tells me that as quite an infant, I had gotten hold of his E-flat, held it by the bell end and used it as a walking cane, thus shattering the mouthpiece and reed!) No wonder that in an earlier article in this magazine I recommended taking the mouthpiece off the instrument whenever not in use.

The question of teaching materials would not offer too many difficulties. In classes for clarinets *alone*, a regular group or private method could be used, and if taught in connection with a band instrumental method, the regular E-flat part for that method could do service. (Methods for the entire band are, of course, not as detailed or thorough as one for the clarinet or clarinet section independently.)

Several months ago I had an interesting letter from Pamela Weston, in which she told me of a significant visit she had had with Kjell-Inge Stevansson, first clarinet of the Swedish Radio Orchestra. Mr. Stevansson gave her some information which fits perfectly into my present subject. He had informed her that in Sweden children in the schools are supplied with C-clarinets (made by the firm of Noblet). The C-clarinet is just that much shorter and lighter than the B-flat, that it would provide a fine solution to the problem I have been discussing. In addition to its physical advantages in length and weight, it is, of course, non-transposing, and would allow the students to play all sorts of material of a non-transposing nature, string parts, material for flute and oboe as well as recorder, and to take the melody line when playing from the desk of a keyboard instrument. Miss Weston said that she thought she might follow up this idea in England, for it would have the advantage of keeping students away from the major clarinet works before they were really ready to play them. I can see no flaw in the idea, except the obvious one which also applies to the small E-flat — that instruments in these keys have a limited usefulness in the students' later lives. Should the school itself provide the instruments, this objection would be immediately overcome.

However, I have another solution of a general nature, which, in some ways is still better. Start the prospective musician at the age of four or five on the piano. Whether he later becomes a fine amateur or professional, or plays only for his own fulfillment, he will bless you for this thorough musical start. On the piano, a very young hand is really too small to assume a *correct* position, but on this instrument, with good instruction, the position gradually changes with the development of the size of the hand, and the musical results of piano study are many indeed. Not the least of these is a very early and logical introduction to the tonality of the scale, and if the child is at all musical, this scale pitch consciousness and scale-tone color will be built into his musical ear, possibly even ministering to his sense of direct hearing, commonly called "absolute pitch." I feel sure that no serious instrumentalist, regardless of the ultimate instrument, deprived of this early piano start, will argue the point. Then, when he or she has grown sufficiently, the full-sized clarinet or any other wind instrument may be introduced. If the student is musical and has kept up his or her piano, progress on the new instrument should be by leaps and bounds. Here I must apologize and admit that to some extent my view is based upon my own experience, and I may assume that with my long clarinet ancestry, I had some natural aptitude for the instrument. However, my experience has corroborated the same conclusion in the cases of others. Many of the finest wind players I have known were known to me first as pianists or violinists. My own father originally studied violin for fifteen years, but clarinet for a comparatively short time before he became second clarinet in the old New York Symphony Orchestra under Walter Damrosch. Pamela Weston, on page 210 of her superb historic work, *Clarinet Virtuosi of the Past*, discussing Richard Mühlfeld, says, "The impression he made was less that of a superb executant on the clarinet than of an ultrafine artist who had merely chosen the clarinet as his medium of expression." We learn in the chapter that Mühlfeld also played the violin from an early age.

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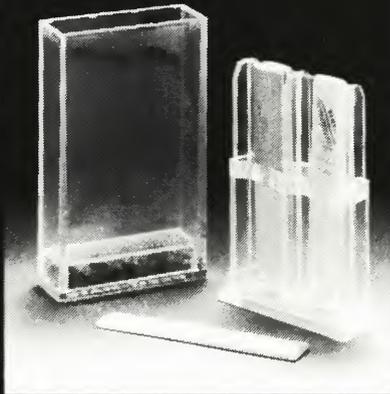
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If you visualize your own child eventually as a professional musician (God forbid), be sure that you are sure that his talent is superior, and then start him very early on piano and on a string instrument as well. If at all possible, have him sing in a good youth choir. This was the background of most of the great (or at least workmanlike) musicians of past centuries.

On the purely professional side, if one is to keep up with today's competition he or she must begin music very early, and on piano and strings at least, must have in his background an early success as a prodigy or *Wunderkind*. Scarcely less can be said of the competition on most wind instruments today, where the applicants for a single desirable position are counted not by the dozens but by the hundreds. This is especially true on flute and clarinet, and to a slightly less degree on oboe and bassoon. With the advent of the jet age, applicants come not only from all over our own country, but virtually from anywhere on the globe.

As to most good rules, there are exceptions. Some individuals are larger in stature than others, and others who do begin on too large an instrument manage to avoid the pitfalls and come out with no undesirable position or fingering habits. My theme applies to the average probability and not to the fortunate exceptions. Pamela Weston's chapter also tells us that Richard Mühlfeld played a solo on the clarinet at the age of ten, so he must have made an early start on this instrument as well as on the violin. In the same chapter she tells that Ralph Vaughan-Williams, after hearing Mühlfeld play, said that he performed more like a violinist than a clarinetist. She adds that this is explained by the fact that Mühlfeld's first studies were on the violin. Knowing the German clarinet aesthetic, I am sure that this does not mean that he played with a vibrato. Perhaps it means that on the violin, he got the vibrato out of his system! It undoubtedly referred to his sensitive nuance and suppleness of phrasing.

Let nobody, reading these lines, take away the impression that I am saying that one cannot become a first-class woodwind player *unless* he or she has a previous background on piano or strings. That would be nonsense, and the ultimate in snobbery, of which I hope I am not guilty. Many of our greatest clarinet talents and most sensitive players have not had this preliminary instrumental background, as we all well know. However, I am certain that few will deny the main point that these instruments give a fine background for musicianship in general and a solid foundation for later wind study, and help avoid the mistake of teaching an instrument to small children which is too large and heavy for them to manage properly.

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# The Czech scene

By Bohumír Koukal, Olomouc, Czechoslovakia

## The Clarinet Section of The Slovak Philharmonic Orchestra Bratislava, Czechoslovakia



From left to right: Anton Mauritz, Sáša Jaško, Igor Domanyi, Vladimír Cvečka, Jozef Luptáčík, Augustín Pavlík.

Josef Lupáčik was born in 1947. He studied at the Bratislava State Conservatory and Academy of Music in Bratislava with Professor E. Bombara and has been the orchestra's Solo Clarinet since 1968. He plays Buffet B-flat and A clarinets, a Charles Bay mouthpiece, Vic Olivieri No. 4 reeds. (He was profiled in the Winter, 1984 issue of *The Clarinet*.)

Vladimír Cvečka was born in 1946 and studied at the Bratislava State Conservatory with Professor Rosza and with Professor Bombara at the Academy of Music. He has been the Second Solo Clarinet since 1966. He plays Buffet RC B-flat and A clarinets, a Vandoren 5RV Lyre mouthpiece with Vandoren No. 4 reeds.

Augustín Pavlík, the orchestra's Second Clarinet since 1972, was born in 1926 and studied at the State Conservatory with Professor Drnek. He plays Buffet clarinets, a Vandoren 55 mouthpiece with Vandoren No. 2 reeds.

Anton Mauritz plays Second Clarinet and E-flat. Born in 1935, he studied at the State Conservatory with Professor Rosza. Before joining the Slovak Philharmonic in 1981, he played in the Bratislava Opera Orchestra and the Radio Orchestra. He plays Buffet clarinets, a Selmer HS\* mouthpiece with Vandoren No. 3 reeds.

The bass clarinet position is presently shared by two students at the Academy of Music. Sáša Jaško was born in 1959 and studied at the State Conservatory in Košice (East Slovakia) with Professor Klocán. He presently studies with Jozef Luptáčík at the Academy of Music. He plays Selmer clarinets, a Vandoren 5RV mouthpiece with Vandoren No. 3 reeds. He is also a member of the Bratislava Wind Band. Igor Domanyi joined the orchestra in 1982. He has studied with Professor Bombara at the Bratislava State Conservatory and presently with Professor Luptáčík at the Academy of Music. He plays Buffet clarinets, a Vandoren 55 mouthpiece with Vandoren No. 2 reeds.

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# Swiss kaleidoscope

By *Brigitte Frick*,  
Arlesheim, Switzerland

I could hardly believe my eyes when I saw this advertisement in the local paper from the Danish Design Center in Basle. A clarinet chair? No doubt it is meant for many purposes and the choice of a clarinet player is arbitrary. I wonder what the shop would say if I suddenly appeared with my clarinet and asked to try it? If I decide to go along and risk being thought an eccentric, I'll give you a report on this anatomically superior bit of furniture. Perhaps it's just what we've all been waiting for?



**Clariatics.** The first questions one has very honestly to ask when starting the clarinet as an adult of over thirty or more are: a) Why do I want to learn a musical instrument at all? b) Why do I *specifically* want to learn the clarinet? The answers to these questions will determine the way to go about learning, what kind of teacher one should look for and what kind of *realistic* achievement can be aimed for. (Basically, of course as with anything, the sky is the limit, but one is always bumping into a few old clouds.) At the age of thirty plus, learning the clarinet should bring

pleasure, not torment — otherwise take up some other hobby or you will just become unhappy. Who needs to pay for unhappiness when you can quite often get it free?

If you can't read music or haven't done any singing or choir work, then you are going to have a harder time than some others getting the intricacies of rhythm into your bones. Doing a dancing course of some kind will help speed this up. Rhythm has to be felt with the whole body, not just perceived intellectually. If you have played some other instrument, especially keyboard you have a real advantage, because you "only" have to grapple with techniques of breathing and phrasing and the actual technicalities of the instrument. Fluidity and suppleness are the key-words here.

Eccentric as it may seem, always loosen up before starting

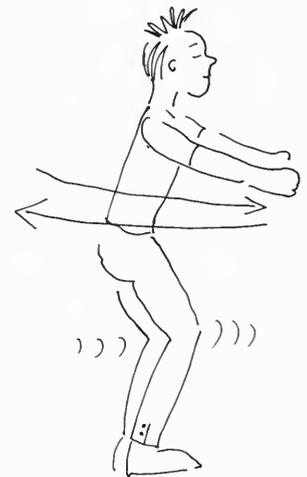
to play:

- Shake both shoulders up and down — then alternately (Insert 3).
- Turn head from left to right (Insert 4).
- Swing arms backwards and forward with a light bending movement at the knee (Insert 5).

Insert 3



Insert 4



Insert 5



No doubt you will hear a few things crack, and that will show you that these exercises *are* necessary to relieve tension. You can think up many suitable exercises yourself.

Tension is in fact the greatest bug-bear in adult students. Nearly all have an almost over-high motivation to achieve and a low tolerance level of their own mistakes, so let's recap *why* you are doing this:

- You were never allowed, or had the chance to **learn** any instrument?
- You were forced to learn another instrument?
- You would like social contact through music?
- You would like a meaningful hobby and not just to be a music consumer?
- A friend has started to learn the clarinet?
- You think the clarinet is easier than any other instrument to start at a later age?
- You think the clarinet sounds more beautiful (when well-played) than any other instrument and you are really fascinated by its musical possibilities?
- You think its generally cheaper to buy than a lot of other instruments (just in case you have to stop for some reason).
- You really feel you have it in you to play music with expression and the clarinet would be the best instrument to help you do this.

Once you have done a bit of heart-searching, you can start to link up motivation with realistic short-term and long-term aims in achievement. We'll talk about them next time.

Quote from the journal *One Earth* (Findhorn Foundation) "I teach the 'cello in a university town to adults who often show up in a very tense state. Quite unconsciously, I have developed a way of beginning their lessons. We play one note on the 'cello for a long time and a resonance gets set up. One man remarked that it's more worthwhile to him than paying his psychotherapist £15 an hour."

Goodness! Life is abounding in strange inventions at the moment. Going into my local supermarket, I found a special "warming bag" on sale — ideal for chilly clarinets inside cold clarinet cases. It is a Japanese product and consists of a sachet containing iron powder, charcoal, cellulose, salt and water. To achieve heat, one kneads the sachet thoroughly in one's hands. It can reach a temperature of 50°C, so a certain amount of caution is needed. To cool it off, put in the refrigerator. The sachet has a life of 20 hours heating time.



Remember that chair? Well, I did it! I took my clarinet along and asked to try it. They put me in the basement to start with and said, "Play as long as you like." After a quarter of an hour, heads began appearing over the banister, and finally the manager came and asked for my opinion. "Great! I wish my students could try them." "Why don't you bring them along and sit in the shop window and play?" So we did. The Frick Formation's latest venue — a Danish Design Center shop window. AND we got a free chair worth 398 Francs. It lives with me, but can be passed around every so often. It's a boon for breathing problems, backache, tight shoulders, etc. So go along to your local Danish Design Center, if you have one.

This has been a really hop-from-theme-to-theme article, and for those of you who have followed me patiently so far, here's a little bit of culture to end with... The appearance in Amadeus Verlag, Zürich, of a work by the Swiss Composer Raffaele d'Alessandro, *Suite pour clarinette seule* (en la), Op. 64. This is a translation from the cover of a book about his life which has just appeared. (*Raffaele d'Alessandro — Leben und Werk, von Luise Marretta-Schär*).

Raffaele d'Alessandro was born on the 17th of March, 1911, in St. Gallen. After studying in Zürich and Paris he moved in 1940 to Lausanne where he

lived as a free lance artist. He died there on the 17th March 1959. His works reflect his personality and readily found an established place in the Swiss music of his day. C. Diethelm describes this aptly: "D'Alessandro was a very special person, an unusual mixture full of contrasts. He could be like a mountain in the Grisons, withdrawn, rigid, hermit-like, absent and silent. However, he also possessed French charm and could be flattering, brilliant, witty — a bubbling conversationalist. To me he appears alive in his works — none of him is left out." D'Alessandro's style of composition reflects Alemannic and Romanic cultural traditions.<sup>1</sup> His works pay lip service to an augmented tonality, but do not belong to any particular school. Poetry, irony and sparkling virtuosity develop over and above a basic theme of tragedy and pessimism.

Maybe a little piece like that is just what you need for your next recording?

#### ENDNOTE

1. There are four languages and four cultural traditions in Switzerland — French, German, Italian, and Romansch. The latter, as its name suggests, is derived from a form of Latin.

### Recordings

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**S331:** Poulenc *Sonata*, Jeanjean *Carnival of Venice*, Berg *Four Pieces*, Vaughan Williams *Studies in English Folksong*, Schumann *Fantasy Pieces*. with John York, piano.

**S333:** Weber *Seven Variations*, Lefevre *Sonata #7*, Arnold *Sonatina*, Martinu *Sonatina*. w/John York, piano. "musical sensitivity & maturity" -- The Clarinet (Jack Snaveley)

**S336:** Lutoslawski *Five Dance Preludes*, Bozza *Aria*, Gade *Four Fantasy Pieces*, Pierne *Canzonetta*, Debussy *Petite Piece*, *Premiere Rapsodie*. "I can recommend James Campbell's playing without reservation" -- Aaron Copland.

**MELVIN WARNER, CLARINET: S332.** Weber *Grand Duo Concertant*, Spohr *Six German Songs* (w/Diane Ragains, soprano) William O. Smith *Five Pieces (for clarinet alone)*. "One of the finest clarinet recordings I have yet to hear." -- Audio Magazine

**MENDELSSOHN Clarinet Sonata; REGER Clarinet Sonata, opus 49, nr. 2: S334.** John Russo, clarinet; Lydia Walton Ignacio, piano. "handsome performances, well recorded". San Francisco Chronicle. "polished performances" -- The New Records

**DAVID HARMAN, CLARINET: S337.** Donald Francis Tovey *Sonata op. 16*, Burgmuller *Duo in Eb*, Milhaud *Duo Concertant, op. 351*. "Instinctive musicianship" -- New York Times

**MAX BRUCH Eight Pieces for Clarinet, Viola, & Piano: S643.** Empire Trio (Ethan Sloane, Alan Iglitzin, Paul Posnak). "Bruch composed beautifully and simply for this odd trio; here they return the favor" -- Newsweek

**HALSEY STEVENS Clarinet Concerto; LUKAS FOSS Oboe Concerto: S851.** Mitchell Lurie, clarinet; Bert Gassman, oboe. Crystal Chamber Orchestra, Akira Endo conducting. "Clarinet playing of power, eloquence, & assurance" -- Saturday Review

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# Letters

January 26, 1984

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

Dear Dr. Gillespie,

In the fall, 1983, issue of *The Clarinet*, you published a review of my book, *The Basset-Horn & Its Music*. Through a printing error, the price was quoted as \$5.50 in the U.K. This should have been £5.50. In June this year I intend to issue a *Basset-Horn News-Sheet* which will contain, among other things, corrections and additions to the repertoire list in the book. If anyone would like a copy, please send me one Postal International Reply Coupon to cover the cost of postage.

I would like to take this opportunity of commenting briefly on some of the points made by Dan Leeson in his review of my book.

- (i) Mr. Leeson appears to believe that the basset-horn parts in Mozart's *Requiem* contradict my argument that the basset-horn is essentially an alto instrument. In my opinion, this is not so. Firstly, we must not place too much reliance on the orchestration; the autograph shows that at most only 12% of the basset-horn parts was written by Mozart — 107 bars, and 52 of these are disputed. The remainder of the basset-horn parts is by Süßmayr, Eybler, or, in the latest version, Bayer. However, if we accept the parts as written, the first basset-horn part does not double the soprano line throughout; it doubles the soprano only when this is in the alto range (up to G at the top of the staff). When the sopranos go to top A or B-flat, the basset-horn follows another part. It is not unusual for an alto instrument to carry the soprano line, cf. the violas in Brandenburg 6 or in the Fauré *Requiem*.
- (ii) Mr. Leeson says that the word "bocal" is universal. This is not true. It is used in America, France and Spain, but is completely unknown in other countries (e.g. British "crook", German "Mundrohr" or "das S", Italian "l'esse" and Russian "es"). I take his point, however, that it would be reasonable to have a footnote for American readers.
- (iii) When speaking of the section on orchestral works, Mr. Leeson inserts words which are not in the text. The heading actually reads, "The following is a... selection of works from the classical period (*chiefly* those which are still performed today)". In other words, the selection also contains a few works which are *not* performed today. Hence the inclusion of Spohr's *Faust*, Walter's *Dr. Faust*, Weber's *Peter Schmoll* and, for the sake of completeness, Mozart's fragment K.V. 537b.
- (iv) I agree with Mr. Leeson that there should have been some mention of the alto clarinet in F, if only to point out that it has virtually disappeared. It was formerly reasonably common (especially east of the Rhine), and parts were written for it. It is now manufactured only by Leblanc to rare specific orders. Incidentally, this model has a bore of 15.4 mm. — smaller than the narrowest-bore basset-horn — thus confuting the statements of most writers on the clarinet.

Yours sincerely,  
John P. Newhill

January 11, 1984

Frederick R. Walker  
326 Wisteria Drive  
Dayton, Ohio 45419

Dear Mr. Gillespie:

My compliments to the Society and to *The Clarinet* for a most worthwhile effort in spreading the "clarinet word." I look forward to each issue for enlightenment, education and enjoyment.

Could *The Clarinet* help me with a question and a problem?

**The Question:** Where is the German Wurlitzer clarinet made, what is the key system, what is the pitch?

**The Problem:** *When to use the side-key F# in a chromatic scale...* scale, mind you; it is obvious for trills and certain chromatic passages. This side-key F# is for first space F#-Gb.

After studying years ago with three fine teachers (Saumenig, Schmachtenberg, and Bellison), never once did they tell me to use that fingering for the chromatic scale — only for trilling and certain passages. Now, in the past few years (especially in contest work), it seems to be "required."

Although the side F# is definitely smoother, it requires the use of two hands/fingers instead of one, and seems to me to be awkward in a chromatic scale.

My (professional) friends have mixed feelings on it, too, but tend to teach and use it for the scale.

Keith Stein in *The Art of Clarinet Playing* states that he uses the side-key F# ascending the chromatic scale, but uses the regular top-finger F# descending the chromatic scale.

My feeling is that the side F# was not intended for the scale, but was designed for trilling and certain passages.

I certainly would like to know how to use and teach this fingering without the notion "that it is up to each performer to decide." Our Ohio school contest book says... "Chromatic fingerings are to be used on woodwind instruments (for the chromatic scale)."

Some Ohio judges demand the use of that side F#, and others, like me, are not sure.

Thank you.  
Frederick R. Walker

January 3, 1984

Indiana State University  
Terre Haute, IN 47809

Dear Jim:

Jerry Pierce asks on page 4 and in the classified ads in Vol. 11, No. 1 about the Clifton Chalmers: *Intermezzo and Humoresque*. The two pieces were published in 1927 by the French clarinetist Henri Le Roy and are contained in his volume entitled *Eight Classic and Modern Pieces*. The French publisher Costallat did not advertise and sell too many of his books and the clarinetist distributed his four volumes himself. After his death there were not many copies left, but I did see some at the French publisher Billaudot in 1982. Since Burnet Tuthill was a close friend and studied with Le Roy, I am sure that Le Roy's books are contained in Tuthill's collection given to the ICS Research Center at the University of Maryland.

The *Intermezzo and Humoresque* have been recorded by myself and the cassette (EMS-004) has been released by The Educational Music Service, Roncorp, P.O. Box 724, Cherry Hill, NJ 08003.

Sincerely yours,  
Harry R. Gee

17th February, 1984

14 Exford Road  
Grove Park  
London SE12

Dear Sirs,

Several players in England who have large bore Boosey and Hawkes 1010 clarinets or similar are interested in using glass mouthpieces but are deterred from doing so by the problems involved in drilling out the almost universally narrow sized glass mouthpiece to the 15.2 mm. required and, the even more dangerous procedures required to cut down the mouthpiece to make the internal length conform to the 52 mm. used by 1010 instruments, from the 57 mm. that most European glass mouthpieces measure. The Selmer glass mouthpieces that were on sale until 1983 in America were the correct length, 52 mm. for the 1010 instruments and if it were possible to reach the manufacturer of them it may be possible to persuade him to make a batch to suit the English requirements.

The Selmer mouthpieces were stamped "made in Italy" but so far, despite a very involved and tedious series of phone calls and letters to the Italian Trade Mission in London, it has proved impossible to find out where these mouthpieces originate from. If any reader could supply me with this information, several English players would be very grateful. Any other ideas would be much appreciated.

Yours sincerely,  
Victor Slaymark



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# Care and repair

## Key bending and adjustment, part I

By Robert Schmidt, Ithaca College



**Photo 1:** Here are the items you'll need for this work: flat-nosed, smooth-jawed pliers; your clarinet, a screwdriver, cigarette paper, a nickel, a pad slick, and a rawhide mallet.



**Photo 2:** To check for the proper opening of your register key pad, you should just be able to snugly slide a nickel under the open key.



**Photo 3:** Tapping on the open key at the point of contact shown here will make the key open further.



**Photo 4:** Another method involves using your pad slick to firmly lift up against the pad surface until the key arm lightly bends.



**Photo 5:** To lessen the register key pad opening press down on the finger piece with one thumb and press down on the key cup with your other thumb. Fingers rather than tools make safer key benders. In this work, it's an advantage to be all thumbs!



**Photo 6:** The A key's opening is best controlled by selecting the proper pad thickness and creating the appropriate thickness of cork bumper under the finger piece. Add a sliver of cork to the bumper to make the opening closer. Sand or shave the bumper for a larger opening.



**Photo 7:** The A-flat key's opening can be raised by pressing the long finger piece with your two thumbs.



**Photo 8:** Use the two thumb method to close the A-flat key's pad opening.



**Photo 9:** If your first finger ring is too high, place a screwdriver blade under the key cup arm and gently bend down on the arm holding that ring.



**Photo 10:** If the ring is too low (creating insufficient closing pressure on the small pad) use the reverse position for your screwdriver blade.



**Photo 11:** If this pad doesn't close well with thumb ring pressure, check the cork bumper under the tail opposite the key pad arm. In this photo the right thumb holds the key pad arm and first finger ring while the left thumb presses down very firmly on the tail.



**Photo 12A:** To create more gripping pressure on the second finger ring key pad, place your pad slick between the ring and raised tone hole and press down on the key cup.



**Photo 12B:** Shows the opposite correction, lowering the ring.

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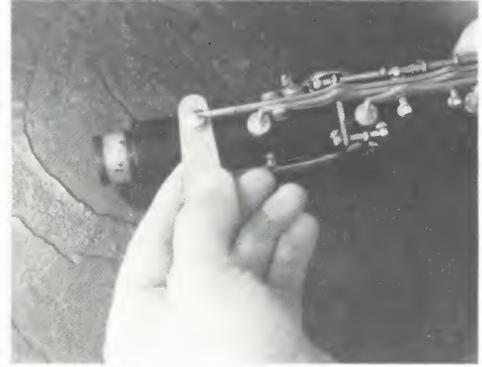
**Photo 13:** In all procedures, the ultimate check should be how well the pad covers with normal finger playing pressure (or spring tension if the pad is held closed). Check gripping pressure from four sides. That is, place the tip of your paper to the middle of the tone hole, close the key, and pull the paper out from the back of the pad. Replace the paper, repeat the process, and check the front and both sides of the pad. If the pad surface represents a clockface, check the gripping pressure at 6, 12, 3 and 9.



**Photo 14:** To open the E-flat/B-flat sliver, use the clarinet body as a fulcrum for your screwdriver blade and pry up against the sliver. That same sliver can be bent sideways with your fingers for safest positioning between your middle and ring fingers when playing. There should be little chance of either finger unintentionally opening this key.



**Photo 15:** Shows how to lessen this key opening.



**Photo 16:** Top side keys can be opened with your pad slick, although working on the cork bumpers under the keys' finger pieces might be more judicious.



**Photo 17:** Shows how to provide more opening for the C#-G# lever. The right thumb prys down on the bottom of the finger piece.



**Photo 18:** To close the same opening.

A separate article on bridge key adjustment appeared in an earlier issue. In the next issue of *The Clarinet*, Part II will give most of the common bending adjustments for the lower joint.

# Book reviews

By Dan Leeson

*White's Edition 1027*, an abridged re-printing of the original 1886 Boston publication, edited by Phillip and Sally Rehfeldt. Mill Creek Publications, P.O. Box 404, Lakeside, AZ 85929, \$15.

This reprint of a volume of clarinet solos from the turn of the century represents the very best of parlor music, a sentimental style popular during the late 19th and early 20th centuries. All but one of the works of the original publication have been reprinted. The composers are quite unknown to us today: F. Kosleck, A. Tessa, R. Gruenwald, H. Lichner, E. Beyer, C., Dancla, and G. Merkel. The titles are from an earlier and more gentle era. I wish to mention every one (in the order of the above composers) because they are so delicious: *Concert Air*, *Fantasia*, *Grand Fantasia*, *On The Meadow*, *Divertisement*, *Air and Variations* (based on the aria "Ecco ridente" from Rossini's *Barber of Seville*), and *In the Lovely Month of May*. When I was younger I hated this kind of music. It was (and still is) so old fashioned. But as I have grown older, I've developed a sort of bemused tolerance for music from the Victorian era. It's so... well... Victorian!

Some good things about the publication: it has been bound in such a way as to allow it to lay flat. The music is pleasant, though by no means profound. It is interesting to have music from this era to see what the parlor clarinetist was playing in those days.

Some weak things about the publication: the reproduction is quite small. The pages are 8½ x 11" and the music, considering the generous border, restricted to an area roughly 6¼ x 8". You can go blind reading stuff this small. Some of the page turns are impossible. Who do I blame, White or Mill

Creek Publications? There is handwritten material in the piano part (pp. 16 and 25 for example). Some white-out would have fixed that.

Adding up the pluses and the minuses, this publication comes out in the black, by a long shot.

By John Mohler

Stephen L. Clark, *Leon Russianoff: Clarinet Pedagogue*. Doctoral dissertation, University of Oklahoma; Publication number 83-24, 875, University Microfilms International, 300 N. Zeeb Road, Ann Arbor, MI 48106, 1983, 154 pages, paperback \$20, hard cover \$25, microfilm \$10, plus \$4 priority mail or \$2.25 fourth class.

Dr. Stephen Clark, never a formal student of Mr. Russianoff, gained most of his material from taped clinic sessions and personal interviews with Leon Russianoff, his wife and daughter, and eleven of Mr. Russianoff's notable former students: Alan Balter, Louis Bartolone, Frank Cohen, Larry Combs, Naomi and Stanley Drucker, F. Gerard Errante, Michael Getzin, Stephen Girko, Charles Neidich, and Michele Zukovsky. The text includes a biography of Mr. Russianoff, a larger section on his teaching philosophy and related methodology, and a summary. An appendix includes four selected interviews and a list of literature that has influenced Mr. Russianoff's philosophy.

This dissertation must certainly be considered a labor of love and admiration for one of the best known and most highly successful clarinet teachers of all time, Leon Russianoff. It serves as an excellent companion to the *Clarinet Method* and does include selected quotations and examples from it. The interview material is effectively integrated into the text (except for the more extended interviews with Larry Combs, Naomi and Stanley Drucker, and Michele Zukovsky contained in the appendix) to describe Mr. Russianoff's nature and philosophy which support his continuing success as a teacher. Recurrent themes most apparent are his abilities to encourage self-confidence, freedom, individuality, creativity, and spontaneity. Mr. Russianoff himself credits the inspiration and encouragement gained through his association and eventual marriage to Penelope, his present wife and one of the nation's leading psychologists, as most influential in the discovery and development of those abilities. However, it is also apparent that others in his background were instrumental in the formation of his attitudes and abilities: Sarah, his mother, "a very strong... loving woman... who was volatile, excitable... and unbelievably generous... The only thing that counted was her immediate... and extended family;" and Dominic Tramontano, his first clarinet teacher, a "lovely man" who gave Mr. Russianoff "a sense of music, of gaiety, warmth, love and enthusiasm." His studies with Simeon Bellison and Daniel Bonade are also described. However, Mr. Russianoff wishes to state that during World War II, Bonade was teaching and performing in New York rather than, as written by Dr. Clark, being "a 'collaborationist' in France during the Nazi occupation."

This dissertation is fascinating. It is of particular interest and meaning to those of us in the clarinet world, but more importantly it reinforces the sense of absolute necessity and wonder for true humaneness that should be eternally sought by all.

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# Record rumbles

By Jim Sauers

Mode Record Service offered an interesting observation in one of their advertisements recently. They called it the "He who hesitates is lost department." In it they said "As the major manufacturers gear up for Compact Disc sales, older, slower-selling releases on LP and tape are beginning to be deleted at an alarming rate. Many of the older recordings, as well as newer "specialist" recordings, may take years to be reissued, if they are to be reissued at all. While they are still available, we suggest you begin to order recordings which you have put off acquiring." Of course they recommend their Special Order Service to do this.

One more thought about Compact Discs — if there is interest, I can try to maintain a list of the ones that would concern our readers. Also, will these early CD's be the collector's items of tomorrow? This reminds me of the early 1950s when I passed up opportunities, and also of a few records I have lost along the way.

Schwann (USA) record catalog is trying yet another format. Each monthly issue will alternate between classical recordings and pop/rock/etc. recordings. The quarterly "Schwann 2" catalog (mostly mono recordings) will be incorporated into the regular monthly catalog, and no longer be issued separately. So if you happen to order one issue of the Schwann catalog, be sure to specify which one you want.

Mode Record Service's (P.O. Box 375, Kew Gardens, NY 11415) February update lists ORFEO SO68821, another recording by Karl Leister of the Brahms *Clarinet Quintet*, this time with the Wermeer Quartet, and also another recording of the Brahms *Clarinet Quintet*, this one on Pierre Verany/France PV83012, with E. Bardon, clarinet, and with C., E., P. and M. Vardon!! Also from Mode is Tudor 73042, Beethoven's *Trio for Clarinet, Piano and Cello* (Gassenhauer) and his *Duos for Clarinet and Bassoon 1-3*, Eduard Brunner, clarinet, as well as EMI/UK ASD 1467841,

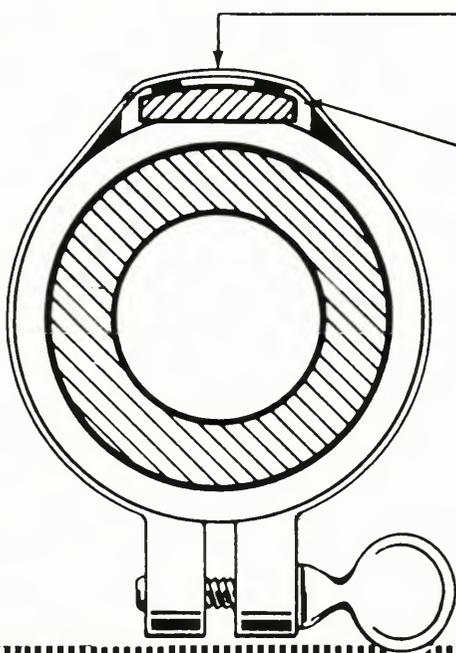
the Beethoven and Brahms *Clarinet Trios*, with Sabine Meyer (Berlin Philharmonic), clarinet.

Qualiton Imports, 39-28 Crescent Street, Long Island City, NY 11101, is importing the Claves/Swiss label, which has been hard to locate in this country. Their January 1984 flyer lists some new records from CRD with the Nash Ensemble. These are 1109, the Arensky *Trio*, and Rimsky-Korsakov's *Quintet for Flute, Clarinet, Horn, Bassoon, and Piano*; 1110, Dvorak's *Serenade*, with a Krommer *Octet-Partita*; 1111, Mozart's *Trio K. 498*, Schumann's *Marchenerzahlungen* and Schumann's *Fantasie-stücke for Clarinet and Piano*. They also list Marquis 105 (Canada), *The York Winds*. On the record are *Ancient Hungarian Dances* by Farkas, the *Prelude and Fugue* by Bach, *Three Pieces* by Ibert, the *Jolly Draftsman* by Weait and *Suite* by Lefebvre.

Colin Bradbury has made a new record, titled *The Italian Clarinetist*, ALH/CAL H942. I haven't seen the contents, and I have not seen it advertised in the USA yet.

Three recent offerings by Records International are CTS34 (Swiss) which has *Sinfonietta for Ten Winds* by Joachim Raff, the *Concerto for Two Clarinets*, by von Wartensee and an *Overture* by J. H. Stuntz. The second is Jecklin-Disco 578 (Swiss), with Hans Rudolph Stalder playing some light music — Spohr's *Variations on a Theme from the Opera "Alruna, the Owl Queen,"* for Clarinet and Piano; Boieldieu's *Sonata in E-flat Major*; Cavallini's *Adagio and Tarantella*; Frédéric Berr's *Fantasy No. 17 on Motifs from "I Puritani,"* and two duets with Heinz Hofer — Ponchielli's *Il Convegno — Divertimento for Two Clarinets and Piano* and Crusell's *Duo II in C Major*. The third is Fermat Flps 52, Kjell Fageus, clarinet, playing Poulenc's *Sonata*, Debussy's *Première Rhapsodie*, *Liten swit* (1945) by Lille Bror Soderlundh, and *Sonatina* and also *Karneval i Venedig* by Csaba Déak.

Philips 9502072 has Christoph Graupner's *Suite in B flat for Soprano Chalumeau*, with strings and bass, and the *Concerto in*



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*B-flat* by Johann Stamitz, played by Hans Rudolph Stalder on original instruments.

Harmonia Mundi, USA, P.O. Box 64503, Los Angeles, CA 90064, continues to import some outstanding records. Among them are Camerata CMT-1084, Eduard Brunner, clarinet, playing *Music of Isang Yun* (born 1917, South Korea). The record contains the composer's *Concerto for Clarinet*, *Riul for Clarinet* (Riul means melody or certain type of rhythm), and *Piri for Clarinet*. ORFEO SO67831A has Brunner playing the Weber *Concertos No. 1 and No. 2*, plus his *Concertino*. ORFEO S 054831A has Meyerbeer's *Gli amori di Teolinda*, *Scenic Cantata for Soprano, Clarinet, Chorus and Orchestra*, with Jorg Fadle, clarinet, Julia Varady, soprano and the Radio-Symphonie-Orchester Berlin.

The Canadian Music Center, 1263 Bay Street, Toronto, Canada M5R 2C1 has Centredisc WRC1-2859, titled *Harry Freedman*. It has his *Chalumeau* (16:13), with James Campbell, clarinet, with the Orford String Quartet, together with two non-clarinet numbers — his *Opus Pocus* and *Pastorale*.

Hyperion A66107, Thea King's recording of the Brahms *Clarinet Quintet* and *Clarinet Trio* is now available in this country.

Some other imports — Phonic 1982-012 has clarinetist Walter Boeykens playing works of Berg, Bernstein, Hindemith and Lutoslawski. This label "Phonic," appears to be the same as the Terpsichore (Belgium) label. Terpsichore 1982-007, *The Boeykens Clarinet Choir*, was reviewed by Jerry Pierce in Vol. 10, No. 4, but no USA source was listed. This record can probably be ordered from Mode. Da Camera Magna SM 92421 has *Chamber music of Bohuslav Martinu*, with Andreas Weiss, clarinet. Three of the five works are *Quartett in C Major for Clarinet, Horn, Cello and Small Drum*, *Serenade No. 1 for Clarinet, Horn, 3 Violins and Viola*, and *Serenade No. 3 for Oboe, Clarinet, 4 Violins and Cello*.

From England, Michael Bryant writes of two records to add to Thea King's list. They are Summit Records, LSU 3083, the Brahms *Sonatas*, and Spanish Philips 6505001, Falla's *Harpichord Concerto*. Mike also calls attention to FSM 535, Hermut Giesser's recording of the Weber *Grand Duo Concertante* and Brahms *Sonata No. 1*.

From the USA, Orion ORS 84468 has the Borschel Ensemble playing (and singing) works by Arne, Baker, Bliss, Cooke, Doran, Paer, Schubert and Seiber. Audrey Leonard Borschel is the soprano; Michael Borschel, clarinetist. Robert Rogers is pianist on one side of the record, and Jerry Bramblett on the other side. Borschel is Assistant-Principal/Bass Clarinetist with the Vancouver, Canada Symphony. Another is Gasparo GS-204CX, which has the Oberlin Woodwind Quintet playing *Schoenberg's Quintet for Wind Instruments*, Op. 26. Larry McDonald is clarinetist. This record is available from Gasparo Co., P.O. Box 120069, Nashville, Tennessee 37212.

Musical Heritage Society, 1710 Highway 35, Ocean, New Jersey 07712 has some new releases of interest. First is MHS 4848X, a digital recording of Weber's *Clarinet Concertos 1 and 2*, with Janet Hilton, clarinet. Another is MHS Stereo 4876K, *Chamber Music by Elliot Carter*. This record has his *Eight Etudes and a Fantasy*, played by members of the Dorian Wind Quintet, with William Lewis, clarinet. The record includes the composer's *String Quartet No. 3*. MHS Stereo 4882X has Louis Spohr's *Septet in A Minor for Flute, Horn,*

*Clarinet, Bassoon, Violin, Cello and Piano*, Op. 147, and also his *Quintet in C minor for Flute, Clarinet, Horn, Bassoon and Piano*, Op. 52, played by the Nash Ensemble. Another of their new releases, MHS Stereo 4895Z, is titled *Robert Baksa, Chamber Music*. It has his *Overture for Clarinet*, played by Jerome Bunke. The record includes his *Quintet for Oboe and Strings*, and *Twelve Bagatelles for Piano*. The Stereo records are \$4.95 for members (non member \$7.75), and their digital recordings are \$7.95 for members, and \$9.95 for non-members. There is a \$1.95 shipping charge per order. They also have on MHS Stereo 3824 *Masterpieces for Wind Ensemble*, with Gounod's *Petite Symphonie for Nine Winds*, in a very spirited performance by the Maurice Bourgue Octet. Clarinetists are Claude Desurmont and Pierre Boulanger.

Things are moving fast on the stereo VCR's (video cassette recorders) I mentioned in my last column. Sanyo has already discontinued the portable VCR 7300 (short battery life was probably the reason), and now has a very reasonably priced table top Stereo VCR, the VCR 7200 (Beta format, of course). Now RCA has introduced their VKT 550 *VHS format* which has the same specifications as the Beta format Stereo VCR's. I suggest that both these be given a try; then standby to see if someone makes something with audio recording in mind. A note here — only the finest microphones will take advantage of the outstanding audio recording capability of these Stereo VCR's. As an Electronic Engineer who has been an audio hobbyist for 40 years — I never thought I would ever see the day when I would see recorders of this potential for prices like this.

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# New music reviews

By John Mohler

**J. Bouffil**, *Six Trios for 3 Clarinets*, Op. 8, No. 2 (revised and annotated by Frederic Geispieler). Gérard Billaudot (U.S. Agent: Theodore Presser), Copyright 1983, 18 min., \$10.75.

The Op. 8, No. 1, *Trio* was reviewed by Dan Leeson in the Vol. 9, No. 3 issue of *The Clarinet* (Spring, 1982). Jacques Bouffil (1783-1868) studied with F. X. Lefevre at the Paris Conservatory and from 1807 to 1830 performed as solo clarinet in l'Opera-Comique orchestra. His compositional efforts were exclusively for the clarinet as exemplified in these trios. (A biographical sketch was included with this edition, perhaps in response to Leeson's comments as to the composer's degree of anonymity.)

Pleasant music in four movements with primary interest in the first clarinet part. There is more opportunity for the others in the variation movement. Depending on the movement, rehearsal indications are measure numbers, letters, or no indication. There is no score.

By Robert Phillips

**Karl Stamitz (arr. Philippe Rougeron)**, *Concerto Pour Clarinette et Orchestre d'harmonie*. Editions Musicales Transatlantiques (U.S. Agent: Theodore Presser Co.), 1980.

Karl Stamitz (1745-1801) wrote possibly as many as twelve clarinet concertos. This one in B-flat major (No. 3) is perhaps the best known. The special feature of the present edition is that it has been arranged for wind orchestra (band). The instrumentation is as follows:

Flute	Alto Saxophone	3rd Horn
Oboe	Tenor Saxophone	Cornet
1st Clarinet	1st Horn	Double Bass
2nd Clarinet	2nd Horn	Tuba
Bassoon		Timpani

The review copy consists of a clarinet part and a piano reduction. The piano reduction does not provide a clear indication of how the instruments are used; however, the arrangement appears to be well done. Good high school bands should find the score playable, though not stylistically easy. No indication is given as to how the parts are available (sale or rental) and Theodore Presser was unable to supply an answer.

The concerto is certainly of historical importance to clarinet players and in addition possesses a certain charm. The range and technical demands, though moderate, coupled with the necessary stylistic awareness, should provide a fine learning experience for advanced high school and college students as well as anyone else so inclined.

By Dan Leeson

**Wolfgang Amadeus Mozart**, *Quintettsatz F-dur für Klarinette, Bassethorn, und Streichtrio*, completed and edited by Franz Beyer. Edition Kunzelmann (U.S. Representative: Edition Kunzelmann — U.S.A., 305 Bloomfield Avenue, Nutley, NJ 07110); \$12.50.

On p. 55 of the Fall, 1983 issue of *the Clarinet* (Volume 11, No. 3), I reviewed a completion of the fragmentary quintet for clarinet, basset horn, and string trio of Mozart, K. 580b (Anhang 90) as published by Boethius Press of Ireland. In it

I mentioned that another publisher, Amadeus Verlag, had also announced a completion of this same fragment but had not, as of the date of the writing of that review, produced it. Well, they have now. How strange it is that this fragment of Mozart has lain relatively undisturbed for almost two centuries and, within the space of a few months two completions of it are made available by two different publishing houses.

This is a very pleasant completion of a Mozart fragment. Beyer is an excellent craftsman. But the Boethius Press version wins because of performance considerations. There, the basset horn part may be played as a clarinet/bass clarinet double whereas in this Swiss edition one plays the work on basset horn or one does not play it at all. This publication is the first one I have ever seen from Edition Kunzelmann which must be criticized on mechanical grounds: the music is printed in such a way that two of the three string players have what I call a "full folium turnover;" that is, the entire folium must be turned over to effect a page turn and that is a clumsy thing to have to do in the middle of a performance. Page turns of one measure are bad enough but to pick up and turn over a folium is ridiculous.

## New publications for future review:

The following publications have been received for future review:

**Jeffrey Kaufman**, *Sonata* for B-flat clarinet and piano. Theodore Presser, 1975, 22 min., \$12.50.

**Matthias Bamert**, *Trio for Clarinet in B-flat, Clarinet in A, and Bass Clarinet in B-flat*. European American Music, P.O. Box 200, Totowa, NJ 07511, \$10.

**Paul Harris**, *30 Miniature Duets for Two Clarinets*. Oxford University Press.

**J. Brouquieres**, *Aurore* for clarinet and piano. Editions Robert Martin (U.S. agent: Theodore Presser), \$3.75.

**Roger Calmel**, *Berceuse et passepied* for B-flat clarinet and piano. Editions Robert Martin, \$3.75.

**Jean-Claude Amiot**, *Complainte* for B-flat clarinet and piano. Editions Robert Martin, \$3.75.

**Claude-Henry Joubert**, *De fine joie esbahi* for B-flat clarinet and instrument in C (bass, bassoon, piano, etc.). Editions Robert Martin, \$3.75.

**Raoul Barthalay**, *Deux quatuors classiques* (J. Haydn, J.-B. Cramer) for B-flat clarinet quartet. Editions Robert Martin, \$8.25.

**Keith Amos**, *Sonatina* for basset horn and piano. Ramsden Music, 9 Park Avenue, London SW14 8AT.

**Keith Amos**, *Encounter: 1916* for clarinet and piano. Ramsden Music.

**Keith Amos**, *Concerto* for clarinet and wind ensemble. Ramsden Music.

**William Bergsma**, *Four All* for clarinet, cello, trombone, and percussion. Galaxy Music Corporation.

**Marc Berthomieu**, *Quatre pièces* for clarinet and piano. Editions Henry Lemoine.

**Andre Patrick**, *Confidences* for clarinet and piano. Gérard Billaudot.

**Marc-Antonio Consoli**, *Brazilian Fantasy* for B-flat clarinet and piano. Rinaldo Music Press, 64 Booth Street, Rego Park, NY 11374.

## Record reviews

By Keith Lemmons, Moorhead State University

*The Columbine Chamber Players*: Joseph Kasinskas, *Phoenix Wind*; Iannis Xenakis, *Charisma*; Richard Toensing, *Music for Christmas Night*; Charles Eakin, *Capriccio for Harp and Piano Pizzacato*; Cecil Effinger, *Piano Sonata, No. 3*. Mary Jungerman, clarinet. Available from OWL Recording, Inc., P.O. Box 4536, Boulder, CO 80306. OWL-26.

The *Columbine Chamber Players* was formed in 1977 by Mary Jungerman, director and clarinetist. Although the group performs music from all periods, *Columbine* has always specialized in new music, particularly Colorado composers. The group performs extensively in Colorado and throughout the U.S. This is *Columbines'* debut recording.

This is a premiere recording of each work listed. As exhibited throughout the recording, when superb instrumentalists join forces, strive and work on the performance of a composition a long time, and then record it, the result is first-rate.

As a debut disc for *Columbine*, the choices of compositions are not only musically satisfying but exceptional. Each is distinctive and impressive. The instrumentalists represent sensitive musicianship and impeccable control.

*Phoenix Wind* by Joseph Kasinskas was completed in 1977 and was written for Mary Jungerman. It consists of a live solo clarinet part and two additional parts which must be pre-recorded and played back in performance. Jungerman displays fluid technique and an exciting and vibrant tone. This is an engagingly complex piece which demands notable spacing and timing to connect the solo live part with the previously recorded parts. The intonation is excellent and the composition as a whole is performed with remarkable ease.

In *Charisma* by Iannis Xenakis, Jungerman is joined by George Banks on cello. This duet for clarinet and cello explores the techniques of both instruments. The performance is quite intense and stirring. Written in 1971 Xenakis utilizes dynamics, wide leaps and other various devices to blend these instruments together. This challenging work is flawlessly executed by both performers.

The *Music for Christmas Night* was written in 1979 for *Columbine* by Richard Toensing. This piece is quite intimate, involving six players. It is based on the chorale *Ich Steh' bei deiner Krippen hier*. The blend and balance are superb and the contemplative style is handled well. It is a short, yet interesting, work for a varied ensemble.

The *Columbine Chamber Players* are to be congratulated for their fine performance on this album. The record jacket notes are informative and interesting. The fidelity is excellent and the performances are clean and fresh. Highly recommended.

By Phillip Rehfeldt, University of Redlands

William O. Smith, *Eternal Truths* (13:09) for Woodwind Quartet; Diane Thome, *The Yew Tree* (9:31) for Soprano, Violin, Viola, Cello, Harp, Woodwind Quartet, Piano/Celeste and Percussion (Michael Singer, Conductor); Joseph Goodman, *Four Songs on Poems of Juan Ramon Jimenez* (17:42) for Soprano and Wind Quintet. Montserrat Alavedra, soprano; Soni Ventorum Quintet (William McColl, clarinet) and members of the Contemporary Group of the University of Washington. *Music for Woodwinds, Chamber Ensemble, and*

*Voice*, Crystal Records, S257, 1982.

William O. Smith's *Eternal Truths*, written for the Soni Ventorum in 1979, extracts material from Sheldon B. Kopp's *An Eschatological Laundry List: A Partial Register of the 927 (or was it 928?) Eternal Truths* (*Voices* 6, No. 2, Fall, 1970). One of the "truths" is used as a point of reference for each of the 13 short movements: "You can't get there from here, and besides, there's no place else to go," "Love is not enough, but it sure helps," "You are free to do whatever you like, you need only face the consequences," and so forth. The text is spoken or often sung by the players themselves as part of the textural fabric. The music is a near parody of Elliott Carter's *Eight Etudes and Fantasy*; the players also double piccolo, alto flute, E-flat and/or B-flat bass clarinet, English horn and antique cymbals.

Smith is well-known for his early work with "new techniques" for clarinet and for his jazz performances, especially those in association with Dave Brubeck. As a composer, his works are typically well-written, unpretentious, and often sparked by a distinguishing quality of special originality. This piece is not an exception. It is a virtuoso display of the highest order for the instrumentalists as well as a highly imaginative, entertaining, and attractive setting of Kopp's short texts.

The Thome and Goodman works, written in 1979 and 1980 respectively, are lightly textured, highly evocative non-tonal/serial works for larger ensemble (including clarinet) with soprano soloist. Each is competently written and musically effective. Texts are taken from Robert Strassburg's *Love Springtime* and from works of Mexican poet Juan Ramon Jimenez. Performances throughout (even the singing of the Soni Ventorum) are excellent.

By Linda Pierce

*Unaccompanied Solos for Clarinet, Vol. IV*, MES 38084. *Solo for Clarinet with Delay System*, William O. Smith; *Five Pieces for Solo Clarinet*, Gordon Jacob; *Soliloquies for Solo Clarinet*, Leslie Bassett; *La naissance d'un papillon pour clarinet seule*, Yvonne Desportes; *Monologue for Clarinet*, Ernst Krenek; *Souvenirs de Nice*, F. Gerard Errante. Clarinetists: Paul Drushler, F. Gerard Errante and Elsa Ludewig-Verdehr.

Certainly the varied repertoire would recommend this recording to the contemporary clarinet music buff. The programming juxtaposes the *avant-garde*, the traditional notation, and the transitional notation including contemporary extensions.

Elsa Ludewig-Verdehr lends a special insight as to what contemporary music for clarinet will be when the "extensions" are absorbed into the artistry much the same as the trill or grace note. Her performance of the Bassett and the Desportes are inspired and impeccable and her portion of the record was enhanced by excellent recording techniques. Even though the Yvonne Desportes *La naissance d'un papillon* was written six years ago it remains an excellent example of musically organized pitches, note-bends, multiphonics, and flutters. The twistings, turnings, and emergence of the butterfly from within the cocoon are vividly portrayed by the poised but exciting technique one has come to associate with Elsa Ludewig-Verdehr's performances. It is sad that the rec-

ord jacket notes are inconsistent in that very little appears about Yvonne Desportes. It neglects to list any works by this prolific clarinet composer. Surely the honors listed on the jacket from 1932 are not the extent of her influence! The Leslie Bassett work is already recognized as a mainstay in the repertoire and this is a superb rendition.

The *avant-garde* is Mr. Errante's responsibility on the recording. He achieves the necessary ethereal effect for Mr. Smith's *Solo for Clarinet with Delay System*. Without consulting the score this reviewer would have found it difficult to audibly detect the hardships Mr. Errante must have encountered in rendering the composer's thoughts. This is a study of five isolated effects produced by Mr. Smith's analog delay system. As might be expected, the focus is the decay of the pitches. It is a very difficult compositional undertaking to nurture a series of decays into a progressive unified piece. As in previous compositions by William O. Smith, the examples are short, concise, and musically successful. F. Gerard Errante's *Souvenir's de Nice* is an interesting collage (with prepared piano) of raw folk and jazz styles combined. The piece is dated by the vocal outbursts and sound "tantrums" of the early '70s. The jazz improvisations in the Errante style is quite enjoyable and the color of the A-clarinet's lower joint is certainly compatible with the folk (almost shawm) effect.

It is unfortunate the record jacket misspelled the first reference to William O. Smith's *Mosaic* and failed to identify Paul Drushler's picture.

The most mundane techniques are rendered by Paul Drushler. The recording techniques used in his portion of the record tend to make his altissimo attacks harsh. In movements I and II of the Krenek the long rests are consistently one count too short (splicing problems?). Pieces I and V of the Gordon Jacob overemphasize the duple finger action problems in Mr. Drushler's technique. Despite these isolated problems, his performance would have passed as good in a live situation, but lack the perfection required when only the audio portion of the performance is available.

Regardless of the few shortcomings mentioned above, this record affords a nice opportunity for us to hear three recognized authorities on contemporary clarinet technique!

*By Heribert Haase, Wolfenbüttel, West Germany*

*Französische Musik für Klarinette und Klavier*; Francis Poulenc, *Sonata*; Darius Milhaud, *Sonatine*; Charles Marie Widor, *Introduction und Rondo B-Dur*, Op. 72; Camille Saint-Saëns, *Sonate Es-Dur*, Op. 167. Thorofon MTH 205, played by Duo Wilfried Berk and Elisabeth Seiz.

The most interesting aspect of the recording in question, mostly with seldom played works for clarinet and piano, is Charles Marie Widor's *Introduction und Rondo*, a late romantic piece which had fallen into oblivion. Widor, who has entered to the annals of music history as an organ-composer, dedicated this piece to his friend, M. C. Rose. It appeared in 1898 as a competition piece at the Conservatoire de Paris. This is why it requires a high degree of technical skill which reminds one, somehow, of Weber. Saint-Saëns' *Sonate* shows a proximity in style to Widor, a harsh language of music, rich in dissonances, is shown by the *Sonatine* (1927) of Darius Milhaud. The most substantial and effective work of this

cross-section of French composers of the late 19th and the 20th century is the famous *Sonata* by Francis Poulenc (1962).

The recorded program suggests a special relation of the artists to this kind of music. I am sorry to say that this is not the case with the Duo Berk-Seiz. The spirit of the music is not convincingly represented except perhaps in the Poulenc *Sonata*, which is quite successfully played.

Clarinetist Wilfried Berk, born 1940 in Rio de Janeiro, studied at the State Academies of Music in Rio de Janeiro and West Berlin. Since 1967 he has lived in West Germany and teaches at the Music-school Hannover. He plays a Buffet-Crampon clarinet. He displays a solid technique, but the recording lacks sensibility of tone and facility, especially in staccato passages. The dynamic scale, too, is not flexible enough and now and then some not retouched undertones and inexact register-changes have sneaked in. Berk's piano partner of long standing, Elisabeth Seiz, also does not find the right grip, so the piano part remains rather flat.

Finally, in addition to these demerits, the pressing lacks adequate recording technique.

Tudor 73042, Ludwig van Beethoven: *Trio Nr. 4 B-Dur*, Op. 11, for clarinet, violoncello, and piano; *Duos Nr. 1-3 No0 27*. Eduart Brunner, clarinet; Elisabeth Leonskaja, piano; Wolfgang Boettcher, violoncello; Klaus Thunemann, bassoon.

During the classical era the chamber music for woodwinds was chiefly of a more entertaining type, as already the generic character *Serenade* or *Divertimento* suggests. This development had its after-effects up to the time of Beethoven's *Trio Nr. 4* for clarinet, violoncello, and piano. This is illustrated by a new recording of the piece by Elisabeth Leonskaja, piano, Eduard Brunner (Swiss clarinetist who is solo clarinetist in the Radio-Symphony Orchestra, Munich) and Wolfgang Boettcher, cello (Berlin Philharmonic Orchestra). Their playing distinguishes itself by freshness, slender modulation of sound, and transparency. The result is a completely sympathetic interpretation. As all details of the text (Urtext-edition, Henle-Verlag) are precisely executed, the stylistic characteristics of this early opus are made plain. All dynamic markings and all *sforzati* are precisely realized so that a certain roughness of the composition becomes essentially important. As a result, the recording displays substantial contrast, especially in the last movement. Also, the first movement gains much by sticking to the 4/4 meter.

The recording is furthermore a veritable example for pure chamber music. Thanks to an extremely scarce way of pedaling, the piano sound remains decent and doesn't drown the other two instruments but forms a unity with them. So a balance and an equivalence of all three instrumental parts is realized in an optimal way, certainly thus intended by Beethoven.

Eduard Brunner and Wolfgang Boettcher are outstanding musicians. They create the smallest delicacies of tone. Brunner plays his part with a light clear tone and extreme dynamic flexibility. In some high passages his tone tends toward a bit of acuteness. Elisabeth Leonskaja, who plays her part with brilliance, has a tendency to hasten in some passages.

On side B, Brunner plays together with bassoonist Klaus Thunemann the three *Duos* by Beethoven. One can hear that both musicians play with much delight. The pieces which

have some tricky and difficult passages are played with great virtuosity and well-considered musical structure.

To sum up, for its extreme fidelity to the text, this recording serves in a first-rate way the works of Beethoven.

By Bernard Linger, Valdosta State College

*Clarinet Collection*, Alan Hacker, clarinetist; Richard Burnett, keyboard. Finchcock Series, Volume 6, SAR-10 stereo, Amon-Ra Records, The Barton, Inglestone Common, Badminton, Glos. GL91BX England (Telephone 945-424-266). Available in the USA from Qualiton Imports, Ltd., 39-28 Crescent Street, Long Island, NY 11101.

This is an excellent collection of compositions performed on old clarinets, reproductions of old clarinets, and a chalumeau, and includes works by Telemann, A. Scarlatti, Handel, Vanhal, Mozart, Weber, Burgmüller, Mozart, Verdi, and two compositions based on folk tunes. In general, this album is of much historical interest and demonstrates many interesting sounds. It is not necessarily for students to imitate in musical delivery.

The first piece, *She Moves*, is a performance of an Irish slow air on an unaccompanied, simple, keyless 18th-century chalumeau. It is nicely performed and it alone makes the entire album worth its purchase price.

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The A. Scarlatti "Sinfonia" from *Su le Sponde del Tebro* should be required listening for all clarinetists, students and professionals. The first time I heard this I wondered why a *Trumpet* selection was included. However, after listening more carefully, the distinct timbre of the Baroque clarinet was quite obvious. The clarino sound is certainly thought-provoking!

The Telemann *L'hiver* (Winter) is nicely performed. The sound is almost flute-like in places and in others it is akin to the throat tones of the modern alto clarinet. The unevenness of tone quality and the intonation problems are easily accepted if one considers the historical aspects of the early clarinet.

The Handel *March* is interesting for historical reasons and is performed on a 5-keyed boxwood C clarinet. The tone quality is a bit uneven, but with much less trumpet (clarino) sound and much more of the reedy woodwind quality. The musical rendition is limited in quality.

Jan Vanhal's *Adagio Cantabile* is akin to the Mozart *Adagio* from the *Clarinet Concerto* in style and delivery. The tone quality is a bit uneven but very definitely a clarinet sound in the modern sense. The performance is a bit mechanical and the piano recording quality not outstanding. It is a good illustration of the B-flat 9-keyed English boxwood clarinet.

The Mozart "Minuet" from *Divertimento*, K439b, is an interesting multiple-track recording for extended clarinet and bassethorn. The tempo is too slow and the musical presentation somewhat mechanical.

Weber's *Variations for Clarinet and Piano*, Op. 33, is performed rather mechanically in the opening themes and in several of the variations. Weber's works are always fun to play and enjoyable to listen to and this composition is no exception. One wonders how the clarinetists of Weber's time (and indeed, Mr. Alan Hacker, the present recording artist) could possibly play such difficult music on the 9-keyed boxwood clarinet. It is a remarkable feat.

The Norbert Burgmüller *Duo for Clarinet and Piano*, Op. 15, is well performed and is somewhat akin to the Weber and Spohr concerti. The performance has some intonation problems, some uneven tone production problems (particularly near the end of rapid passages), and some technology problems in piano recording. The technique is generally good, using a 19th century design clarinet.

The *Phantasy Pieces*, Op. 73, of Schumann are played on an A clarinet, 19th century Boehm design, using the first edition which (according to the jacket notes) varies from the composer's original manuscript. The tempo is a bit slow in the first of the pieces; the third is performed somewhat mechanically. There is recording distortion in the *fortissimo* passages, but I couldn't tell if it were in the original or just on this disc.

Verdi's "Romanza" from *La Forza del Destino* is a typical operatic aria with the piano serving as the orchestra. There is some recording distortion, and the musical presentation is mechanical. A 19th century B-flat Boehm-design clarinet was used.

The *Macedonian Folk Tune*, performed on a modern C clarinet, is a *must* for all clarinet libraries. The tone quality is unusual, akin to a honky soprano saxophone in places, and an improvisational chant-like style of playing, unaccompanied and forceful, is a striking deviation from more traditional clarinet playing.

By Bernard L. Linger and Pamela Skiles,  
Valdosta State College

The Ariel Ensemble. Julia Lovett, soprano; Jerome Bunke, clarinet; Michael Fardink, piano. Orion, ORS 81411.

Side one: Seymore Barab, *Bits and Pieces*  
Jack Gottlieb, *Downtown Blues for Uptown Halls*

Side two: Robert Starer, *The Ideal Self*  
Ralph Vaughan Williams, *Three Vocalises*  
Franz Schubert, *Der Hirt auf dem Felsen*

Both the ensemble and individual performers are excellent; the album is well worth its purchase price, especially for the contemporary works. The quality of the sound recording engineering is good for the voice and clarinet, but not the best for piano. The performances of the Barab, Gottlieb, and Starer are outstanding. The song texts and the clarinet together capture and present the intended moods very nicely and might be considered as 20th-century versions of 19th-century art songs. One must listen carefully several times to appreciate the musical and emotional values, including the humor. The Vaughan Williams ought to be required in the repertoire of all good clarinetists and vocalists. The recording here is excellent. Our order of preference for the performances of the contents of this album is: Starer, Vaughan Williams, Barab, Gottlieb, and lastly, the Schubert. There are other recordings of the Schubert which these writers prefer, possibly because of the tempo choice. Nevertheless, the album is recommended for the clarinetist's library.

By James Loomis

Live Performance: Malcom Arnold, *Sonatina*, Op. 21; Darius Milhaud, *Duo Concertant*, Op. 351; Niccolo Paganini, *Perpetual Motion*; W.A. Mozart, *Concerto*, K. 622, (*Adagio*); Robert Russell Bennett, *Suite for Clarinet and Flute*. Ralph Strouf, clarinet; Gary Smart, piano; Christine Potter, flute; University of Wyoming clarinet class: Isuma Fujita, Debbie Anderson, Janelle Bertagnoli, Cameron Wickham, Connie Nielsen, David Leyva, Laurie Vogler, Jolane Veeder, Jill Kreutz, Anthony Lojo, Margo Doughy, Kevin Schrader.

This record is available from Lonnie Groathouse, Noteworthy Music, 1050 North Third St., Laramie, Wyoming 82070. It consists of excerpts from Mr. Strouf's live performance at Fine Arts Auditorium on the campus of the University of Wyoming, on November 17, 1982.

Ralph Strouf, professor of clarinet at the University of Wyoming, is a clinician and performer well-known in the western United States. He is the founder of the National Clarinet Clinic. Mr. Strouf comes off as a very able clarinetist who plays sensitively and tastefully with a pure and uniform tone quality throughout all registers of the instrument.

The well-known and very well-written *Sonatina* by Malcom Arnold is always enjoyable to perform and this is certainly a spirited performance with a real sense of spontaneity. The requisite technical facility needed in the outer movements is there. The final movement is not taken quite up to the composer's marking of  $\bullet = 176$  and perhaps would have a bit more panache at that tempo. The *Andantino* is especially impressive from letter F to the end with the grace notes and staccato in the clarinet very tastefully executed. Balance and integration between the instruments are excellent, the pian-

istic skills of Gary Smart being considerable. He is also a faculty member at University of Wyoming.

The delightful *Duo Concertante* of Milhaud, like many of Hindmith's neo-classical works, is neither long nor virtuosic, despite a few fast passages and a few high notes (to a <sup>3</sup>) for the clarinet in its single movement design. In the middle section of the movement the expressive tone quality in the clarinet is especially well-controlled in the altissimo register, and the collaboration with the keyboard is uniformly excellent.

The arrangement of Paganini's *Perpetual Motion* by Nicholas Falcone is effective and comes off surprisingly well by the twelve student clarinetists (all from Mr. Strouf's class) considering the virtuosic demands therein.

Mr. Strouf's interpretation of the *Adagio* from the Mozart *Concerto* is expressive without being over-romanticized, and his liquid sound is uniform even in the throat tones. There could have been a bit more contrast in dynamics although it is true that this can easily be overdone.

The verve and conviviality inherent in the seven short descriptive ("Americana") movements of Bennett's *Suite* are entertainingly conveyed by Strouf coupled with flutist Christine Potter. Everything is balanced and controlled; the jazz idiom present in a couple of the movements is tastefully handled.

Despite a few slight noises on the record from the audience and page turns, this disc may be of interest especially to those desiring recordings of some of the lesser-known works represented here, such as the Bennett *Suite*.



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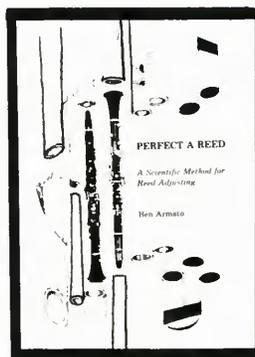
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By William Grim

St. Andrews Presbyterian College

*The Barry Tuckwell Wind Quintet.* Barber: *Summer Music*; Milhaud: *La Cheminée du Roi René*; Arnold: *Three Shanties*; Ligeti: *Six Bagatelles*; and, Ibert: *Trois pièces brèves*. Gervase de Peyer, clarinet; Peter Lloyd, flute; Derek Wickens, oboe; Martin Gatt, bassoon; and Barry Tuckwell, horn. Nonesuch Silver Series 78022 P 1980 C 1984.

This is one of the most outstanding woodwind recordings of recent years. The individual performances are mostly superb and the ensemble playing achieves a unity of effort that is reminiscent of the finest string ensembles. Clarinetist Gervase de Peyer once again proves himself to be an admirable stylist even if his tone quality falls outside the norms of contemporary standards.

The quintet renders a stunning performance of Samuel Barber's *Summer Music*, surely one of the most engaging and difficult works for woodwind quintet. The rhythmic precision of the performers is always in evidence, especially at rehearsal number 28 (of the Schirmer score) in which a mad variety of rhythmic patterns (32nds, 16ths, and groups of 5, 6 and 10 notes) are to be played simultaneously along with ever-changing meters.

Equally impressive is the quintet's performance of Darius Milhaud's *La Cheminée du Roi René*. Intonation can be a real problem with this work due to its fragile nature and unusual scoring (e.g., combining low flute and high French horn), however, the quintet never wavers in this regard. Also of particular interest is the group's breakneck pace in the sixth movement "CHASSE A VALABRE," especially in the unison 16ths beginning at measure 54.

Jacques Ibert's *Trois pièces brèves* has long been a standard of woodwind quintet repertoire and is often poorly performed, but such is not the case here. The first movement owes its successful performance in large part to the fact that the performers always keep the triplet feeling of the melody in the forefront (which begins at rehearsal number 2 in the Leduc score). In lesser performances, this often is transformed into straight eighth notes. In addition, all performers should listen to the ending of this movement (from rehearsal number 11 on) to hear how to perform a steady and sustained accelerando. The second movement is of particular interest to clarinetists because it is almost entirely a duet between clarinet and flute, two instruments which are not all that easy to keep in tune with one another. The third movement also prominently features the clarinet in several parodies of a waltz setting. De Peyer performs these solos with great style and perhaps a bit of tongue-in-cheek.

One excellent work for woodwind quintet that regrettably receives little attention outside of Great Britain is Malcolm Arnold's *Three Shanties*. This is no mere transcription of folk music; it is a very serious and difficult work for quintet. Arnold has used English sailors' songs as thematic material in much the same way that Bartók employed Hungarian and Romanian dances and recruiting songs in much of his music. The performance is excellent and hopefully more American quintets will begin to program this work.

Along with the aforementioned standard repertoire works, the quintet has included in this album a recording of Györgi Ligeti's *Six Bagatelles*. This work was originally composed for

piano and was arranged for woodwind quintet by the composer in 1953. These excellent pieces are epigrammatic in nature and pay homage to the compositional style of Bartók. Although Ligeti is well known for his large orchestral works, his chamber music is relatively unknown and seldom performed. The recording fills a void in this respect and no doubt will encourage performers to explore beyond the half dozen or so accepted masterpieces of the woodwind quintet genre.

The Barry Tuckwell Wind Quintet is an outstanding virtuoso ensemble that has demonstrated equal proficiency with both traditional and modern repertoire. All serious wind players should possess a copy of this recording.

*Weber Clarinet Concertos Nos. 1 & 2.* Karl Leister, clarinet with the Gumma Symphony Orchestra, Koji Toyoda, conductor. Camerata (Japan) Digital CMT-1080 (1982). Available from Harmonia Mundi, 2351 Westwood Boulevard, Los Angeles, California 90064.

Weber's compositions for clarinet are the subject of scorn by many serious clarinetists because they are so often poorly performed. In the hands of a great artist, however, these works can achieve a level of artistry that is not all that far below the great clarinet compositions of Mozart and Brahms. Karl Leister is uniquely suited to this task, and his performance on this recording is nothing short of spectacular.

We have all become accustomed to Leister's soaring lyricism and brilliant musicality from his many recordings with the Berlin Philharmonic and in various chamber settings, but this album also shows Leister to possess almost demonic powers of technique and articulation. This combination of intelligent musicianship and flawless technical ability is precisely what is required to perform these works. Without a doubt, this is the finest recording of both Weber concertos that is available.

The first movements of both concertos are especially worthy of mention because Leister makes his fingering seem effortless, while at the same time his tone and intonation never waver one iota. All of this united with very natural and effective changes of dynamics and tempo.

The second movement of the F minor concerto, *Adagio ma non troppo*, displays Leister's tone quality to great advantage. The ensemble in the middle of the movement between the solo clarinet and the horn section is performed in a very sensitive manner, and this emphasizes the great influence that the give-and-take of chamber music performance has had on Leister as an orchestral musician and soloist.

The Gumma Symphony Orchestra is a very fine ensemble and certainly does not sound anything like a regional orchestra. The conductor, Koji Toyoda, does an admirable job and there appears to be very good rapport between the soloist and the orchestra. Although this is a Japanese recording, adequate English program notes are included. In conclusion, if you can only afford to own one recording of the Weber concertos, this should be it.

*Musique pour mon solon.* Amilcare Ponchielli: *Quartet* for flute, oboe, E-flat clarinet, and B-flat clarinet with piano accompaniment; *Paolo et Virginia*, duet for clarinet and violin with piano accompaniment; *Capriccio* for oboe and piano; *Gavotte*

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*Poudrée, Élégie Funèbre, and Á Gaetano Donizetti*, preludes for piano. Ensemble Syrinx: Antony Morf, clarinet and Bruno Furlanetto, E-flat clarinet. Accord ACC 140024 © 1980. Available from Harmonia Mundi, 2351 Westwood Boulevard, Los Angeles, California 90064.

Amilcare Ponchielli (1834-1886) is best known for his opera *La Gioconda*. His instrumental music, which is extremely varied in instrumentation and design (including even a flugelhorn concerto), is virtually unknown. After listening to this album it is easy to understand why. Although the Ensemble Syrinx performs admirably, Ponchielli's instrumental music is so pedantic and uninspired that one is tempted to question why such a fine ensemble devoted an entire album to this music. Ponchielli's works are pleasant but contain too many instances of repetitive arpeggios and runs and non-developmental passagework to sustain interest beyond a few minutes.

The *Quartet* is an interesting historical artifact if for no other reason of its unique instrumentation. There are very few chamber works that include E-flat clarinet, an unfortunate circumstance. Bruno Furlanetto is a fine E-flat player and does a good job with regrettably poor music. Additionally, the program notes fail to mention that the *Quartet* was an early work of the composer (1857) and that it was originally scored for the four solo instruments and orchestra.

The clarinet/violin duet, *Paolo et Virginia*, is a hackneyed work but is more successful than the *Quartet* because of its extremely unpretentious nature. Concerning formal structures, Ponchielli's wind music exhibits nothing more complicated than the theme and variations.

The Ensemble Syrinx is a good group of performers who are perhaps not so judicious in their selection of repertoire as they should be. Hopefully their next recording will demonstrate a substantial improvement in this regard.

*By Alan E. Stanek, Idaho State University*

*20th Century Clarinet Trios*. The Mühlfeld Trio: H. James Schoepflin, clarinet; Christopher von Baeyer, cello; Judith Gebhardt-Schoepflin, piano. Laurel Records, 2451 Nichols Canyon, Los Angeles, CA 90046-1798, Record LR-122 stereo.

Founded in 1973, when the Schoepflins and cellist Horatio Edens were in residence at Idaho State University, the Mühlfeld Trio was relocated at Washington State University in Pullman in 1976, where the present members serve on the faculty. Named for the great German clarinetist, Richard Mühlfeld, the Trio has performed a wide variety of repertoire to critical acclaim throughout the United States, Europe, Mexico and Canada. Regular International Clarinet Congress attendees will remember their superb performance at the Toronto gathering in 1978 and look forward to their appearance in London in August 1984.

The clarinetist with the ensemble, H. James Schoepflin, needs little introduction to ICS members. As a founding member of the Society and the first Publisher of *The Clarinet*, he is presently serving as Treasurer. He is a fine musician with an excellent tone and an artistic approach to playing chamber music. Besides his active involvement as a soloist and chamber musician, he is also Conductor and Music Di-

rector of the Washington-Idaho Symphony.

This world premiere recording of trios by Günter Raphael: *Trio*, Op. 70 (1950), Paul W. Whear: *Trio Variations* (revised 1974), David Ashley White: *Six Miniatures for Three Players* (1977), Marko Tajčević: *Sedem Balkanskih Igara (Seven Balkan Dances)*, arranged by Alojz Srebotnjak, and the first stereo recording of Robert Muczynski's *Fantasy Trio*, Op. 26, is a welcome addition to the clarinetist's discography. The artists, (all world class performers) with the assistance of a grant from the President's Associates of the Washington State University Foundation, are to be congratulated for making these works available to those of us who tend to neglect works for this medium other than the trios by Beethoven and Brahms. Here are five compositions any one of which would add variety to recital and chamber music programs.

The recording of all these selections warrants serious consideration for purchase. For this reviewer, the jewel on the recording is Robert Muczynski's *Fantasy Trio*, Op. 26. The other Muczynski compositions I've heard are all musically attractive and the *Fantasy Trio* is no exception. Here is a first-rate composition and a stunning performance! The informative and lucid jacket notes by Chris von Baeyer quote Winthrop Sargeant in *The New Yorker Magazine* and bear repeating: "Robert Muczynski is one of the few contemporary composers whose works are not merely technical exercises but have something to say." One can only hope that short of an ICS commission Muczynski will continue to write more works for our instrument and that they will be recorded by artists the likes of the Mühlfeld Trio.

*By Robert Chesebro, Furman University*

Mozart. *Serenade No. 12 in C Minor*, K. 388; Gounod, *Petite Symphonie*; Beethoven, *Rondino in E-flat Major*. Members of the Stockholm Sinfonietta (Sölve Kingstedt, Mats Wallin, clarinets); Jan-Olav Wedin, Conductor. BIS Records; LP — 186 Stereo.

The Stockholm Sinfonietta, whose members come from several orchestras in that area, viz., the Orchestra Royal, the Radio Symphony, the Stockholm Philharmonic, etc., present us three important chamber works for winds — all of which are considered "chestnuts" in the repertoire. The first side features the last work of a trilogy by Mozart, namely, the *Serenade in C Minor*. Two other "famous" serenades — K. 361 and K. 375 — were written during this same period. K. 361 is written for 13 instruments while the other two were scored for pairs of oboes, clarinet, bassoons and horns. This combination of winds is often stated to be the standard octet instrumentation, but recent research has revealed this to be somewhat doubtful.

A serenade (also known as cassation, divertimento, notturno, partita or parthia) was the type of music usually intended for outdoor or festive occasions. However, the *Serenade in C Minor* is very somber in mood; this makes it an unlikely candidate to fit either of the above situations. It is very possible it was intended to be performed in a concert. The work, written in 1782, is symphonic in nature and is set in four movements (Allegro-Andante-Minuetto-Allegro).

The Stockholm Sinfonietta renders forth an excellent reading of this piece. They play with impeccable precision.

Even though the work is fraught with unison and octave doublings, the group performs with superior intonation. Each member displays beautiful tonal control and the ensemble achieves a remarkable blend. Even though the horns are clearly too loud in parts of this serenade, the group performs with a nice contrast in dynamics; yet, they maintain the somber moods. Mr. Wedin chooses excellent tempos for the piece and his flowing tempo for the Andante movement is highly commendable. The third movement (Menuetto and Trio) is a masterful contrapuntal creation which is reminiscent of Mozart's late symphonies. In the trio section, Mozart reduces his ensemble to a quartet of double reeds. The final Allegro is set as a theme and variations.

The highlight of this disc is *Petite Symphonie* by Charles Gounod (1818-1893). It was written in 1885 for the Society of Chamber Music for Wind Instruments — founded by the eminent flutist, Paul Taffanel. This work is a nonet (one flute, with pairs of oboes, clarinets, horns and bassoons) and is set in four movements (Allegretto-Andante-Scherzo-Allegretto). The group captures the effervescent mood of this music by delivering a sparkling performance. The conductor chooses tempos which make the work glitter. Every nuance seems to be attended to with utmost attention by the ensemble. The staccato is performed in a brittle, incisive manner, and is perfectly suited to the style of the music. There are virtually no balance problems in this reading. The performance is practically flawless! One can surmise that this is the group's favorite piece.

The final work on this recording is the Beethoven *Rondino in E-flat Major*. Although this composition was published posthumously, it was written in Beethoven's early period, ca. 1792. The instrumentation is the same as that of Mozart's K. 388. The piece is short (six minutes in length) and is not difficult (except for some awkward passages in the horns). The performance of the *Rondino* is excellent and the flowing lyricism is accentuated with exquisite phrasing.

The Stockholm Sinfonietta is a group which is obviously dedicated to performing wind chamber music. The engineering is excellent (although balance problems may have been due to microphone placement). The record jacket notes provide interesting anecdotes. However, the statement that the *Petite Symphonie* was written for a double woodwind quintet is spurious. Further, this reviewer, having performed the same work on several occasions, does *not* find the Scherzo movement "one of the most demanding... in terms of technical difficulty." Nevertheless, this disc will provide woodwind aficionados with many hours of pleasurable listening. Highly recommended.

By John W. Kuehn, Indiana University of Pennsylvania

Boston Symphony Chamber Players. Schubert: *Octet in F Major for Strings and Winds*, Op. 166, D. 803. Harold Wright, clarinet. Nonesuch 79046.

I have recently had the opportunity to perform this work during the same period of time in which I was preparing this review, and the hours of rehearsal provided many insights into this excellent recording. The *Octet*, written for a clarinetist, requires more than an hour to perform, and features the clarinet and first violin throughout. The writing is often very

fragile and intense, and many of the clarinetist's solo entrances are *p*, *pp*, or even *ppp*.

This recording represents clarinet playing at its finest. Harold Wright is well known for his graceful style, and here he easily projects his warm sound even at low volume. The intonation is as accurate as one could desire in both the aggressive and delicate sections of the piece. The music demands that great attention be paid to detail in solo and ensemble phrasing, dynamics, and articulation, and the Boston Symphony Chamber Players do justice to every nuance. The *Octet* is played in a manner that surely represents all it was ever intended to be and, indeed, Wright's playing in particular makes it difficult to imagine anything better.

By Henry Duckham, Oberlin College Conservatory of Music

Lajos Dudas. *Reflections of Bach*, Metram/Rayna 02216. *Detour*, Rayna 1003. *Monte Carlo*, Rayna 1005. Cadence Record Sale, Route 1, Box 345, Redwood, NY 13679.

In these three recordings the Hungarian-born clarinetist, Lajos Dudas now residing in Germany, offers substantial evidence that the clarinet as an improvisatory instrument is well and getting better. For years clarinetists have been served with only models from the swing era and, with the notable exception of Buddy De Franco, none from the bop revolution of the late 30s and early 40s. In contrast the saxophone benefited from a virtual stylistic cornucopia. Take just the triumvirate of Coleman Hawkins, Lester Young, and



Lajos Dudas

John Coltrane and think about how different their styles were and how many scores of players they influenced. These players provided a richness that not only added to the body of jazz but also helped to establish the saxophone's preeminence in the reed family from the 50s on. In fact, it is likely that unless an instrument can represent and sustain a diversity of styles it will probably never figure largely in jazz. Perhaps as jazz clarinetists we are lineal descendants of the greats of swing era and of De Franco to a greater degree than we know, and what is now needed are clarinetists representing many facets of improvised music.

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That is why it is so encouraging to hear the recordings of this fine musician who is not only an accomplished clarinetist but a composer as well. His articulation, range, and timbre reflect a debt to De Franco. At the same time the music *per se* incorporates healthy quantities of atonality and modality freely mixed.

The forms are traditional. As an example the listener to the Dudas award-winning composition, *Urban Blues*, from the *Monte Carlo* album can easily relate to the 12-bar blues. On this recording Dudas is teamed with Bert Thompson, bass; Kurt Billker, drums; and Attila Zoller, guitar. Zoller's work is notably supportive and in itself adventuresome but directed and with superb inner logic. Particularly attractive is another Dudas work, *Sunday Afternoon*, built on a Satie-like waltz motive. It is the most tonally/modally-centered of the works and has an intriguing Zoller solo in the middle 4/4 section. *Mistral* is the most up-tempo of the five selections and contains a string-of-notes solo by Dudas (echos of Coltrane's "Sheets of sound"?).

*Detour*, another quartet album, combines Dudas with Billker, vibraphonist Tom Van Der Geld, and an exceptional bassist, Alfred Haurand, whose solo on the opening and title track incorporates range, wonderful intonation, propulsion, and discovery. This grouping of instruments is pleasing and provides plenty of "inner-space" with an attendant relaxed feeling and rich sonority. Listen to *Fountain* and the opening clarinet soliloquy leading into the boppy lead and a beautifully relaxed and compelling solo by Van Der Geld on vibes. Again all six selections were composed by Dudas.

*Reflection of Bach* represent harmonic realizations and performances of the J.S. Bach *Partitas* Numbers 1 and 2 for solo violin with percussionist James Szudy and bassist Haurand.

For the technically curious, Dudas plays a Buffet clarinet, a Buffet 3 star crystal mouthpiece, and Vandoren #2 reeds.

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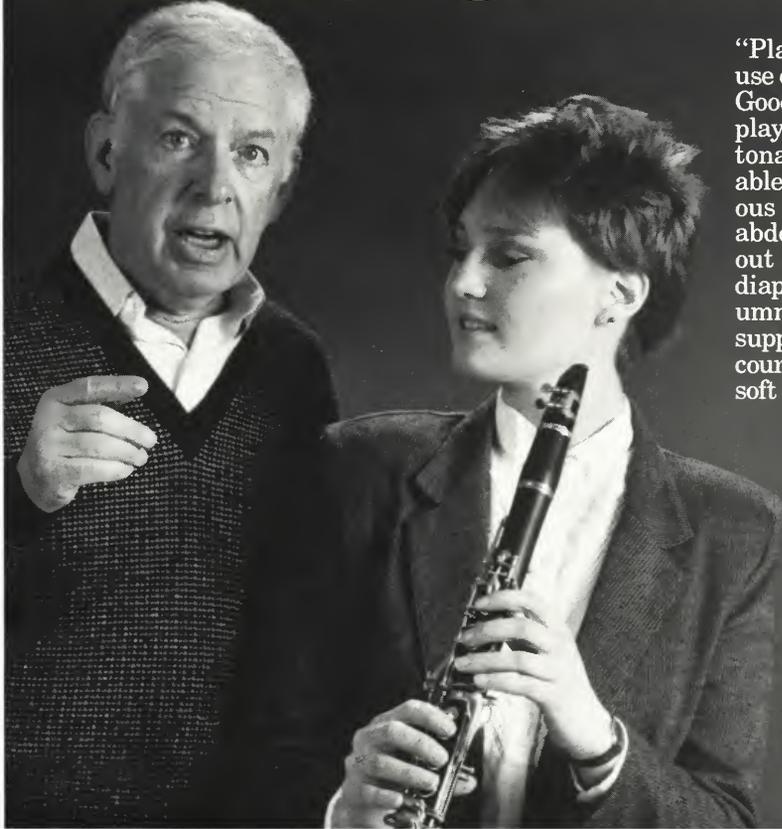
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# MasterClass with Mitchell Lurie



"Playing the clarinet *like an artist* requires the use of the powerful muscles of the lower abdomen. Good breath support is the foundation of all good playing. You simply cannot have fully developed tonal resonance, *consistent* response or dependable technique without steady, firm and continuous support of the wind column from the lower abdominal muscles. Taking a breath should fill out the lower abdomen considerably—then the diaphragm muscles are used to push the air column with even-pressured consistency. This gives support to the tone whether *pp* or *ff*. It helps discourage the instinct to pinch in all registers and in soft attacks."

Professionals, teachers and students find the use of a quality reed with consistent strength and resonance as indispensable to the clarinetist's success as good breath support. To achieve such high quality reeds, Mr. Lurie personally supervises the production and testing of both the original reed and the newer Mitchell Lurie Premium reed with the filed cut for added response.

*Mitchell Lurie—The clarinet reed to use when you're striving for perfection.*



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## *Coming over for the Congress?*

Why not take a look at these high quality products, not normally available outside Britain.

### **Peter Eaton CLARINET MOUTHPIECES**

***have been used by leading musicians in Britain and abroad for over seven years***

*Consider these advantages:*

**Lay Definition by Computer.** A major advance in the field of clarinet and saxophone mouthpiece design, this facility gives a perfect definition of the lay (facing curve), regardless of the length and tip opening required. The lay is then very accurately hand cut to fifty points taken from the computer (instead of the more usual five or six).

**Bore Designs.** Extensive research has proved that marked improvements in intonation can be achieved from within the mouthpiece. Bore designs have therefore been developed for each of the models of clarinet currently in general use.

**Tone Chamber Types.** There is a choice of three different tone chamber types offering different tonal characteristics.

***Peter Eaton mouthpieces are available from the maker or from most larger British retailers***

Peter Eaton is also the designer and co-manufacturer of the first  
**completely new ENGLISH CLARINET** for many years

This is a large bore clarinet in the English tradition, but with greatly improved intonation and evenness of response compared with the usual well known models. The instrument is completely hand made. Clarinets from the first completed batch went into immediate daily use by the first chair players of major London orchestras.

*For further details of these products contact*

# **Peter Eaton**

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KT9 1HE, ENGLAND. Tel. 01-397 5496



## Reprise.

The Series 10G. The Selmer (Paris) Clarinet designed under the auspices of Anthony Gigliotti. The clarinet that deserves the serious consideration of every professional clarinetist and serious student. The instrument that encompasses the supple beauty of the French sound and the darkness of the German sound to create a distinctive tonal color. Available again at your Selmer Dealer.



The Selmer  
Company

Elkhart, Indiana