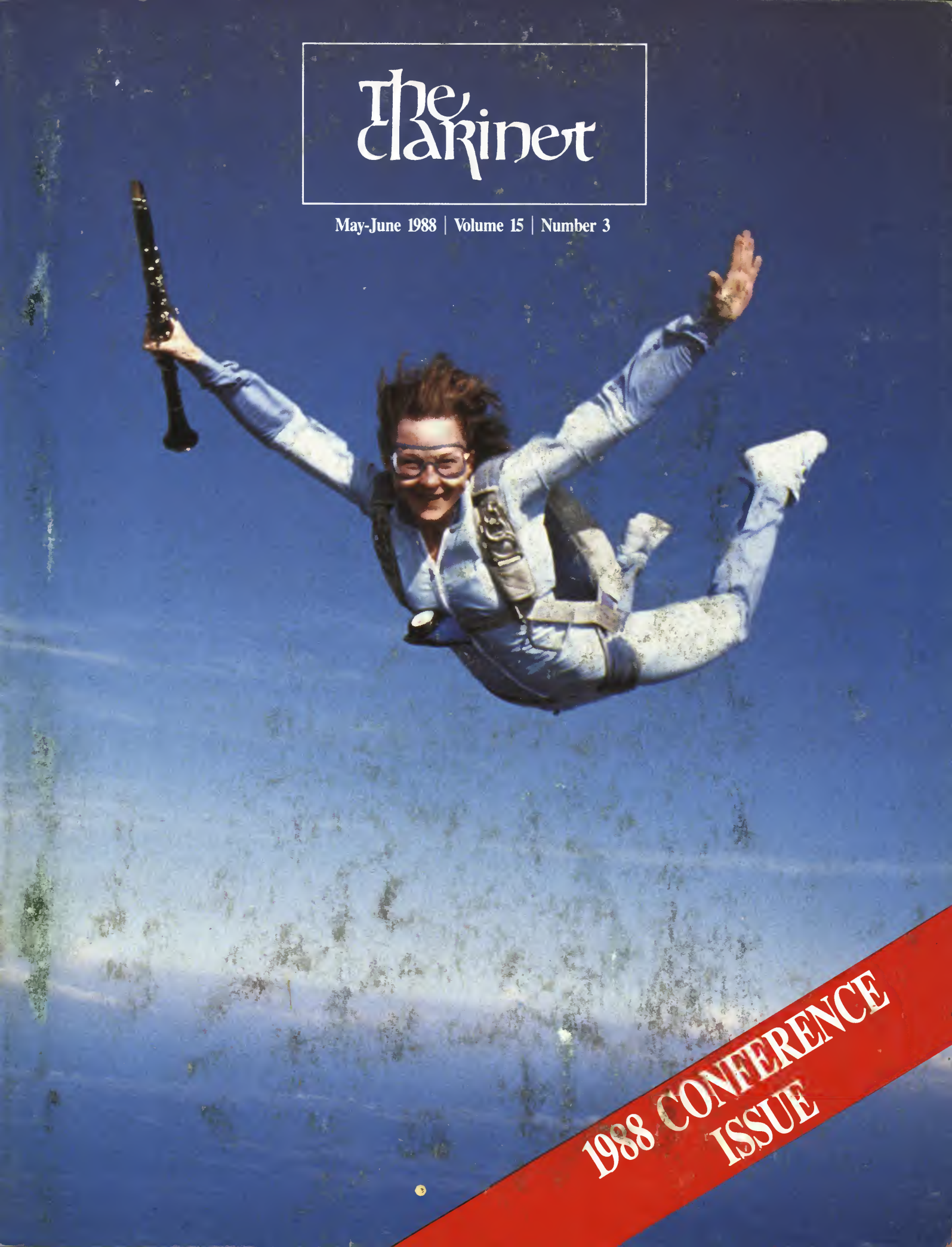
The Clarinet

May-June 1988 | Volume 15 | Number 3



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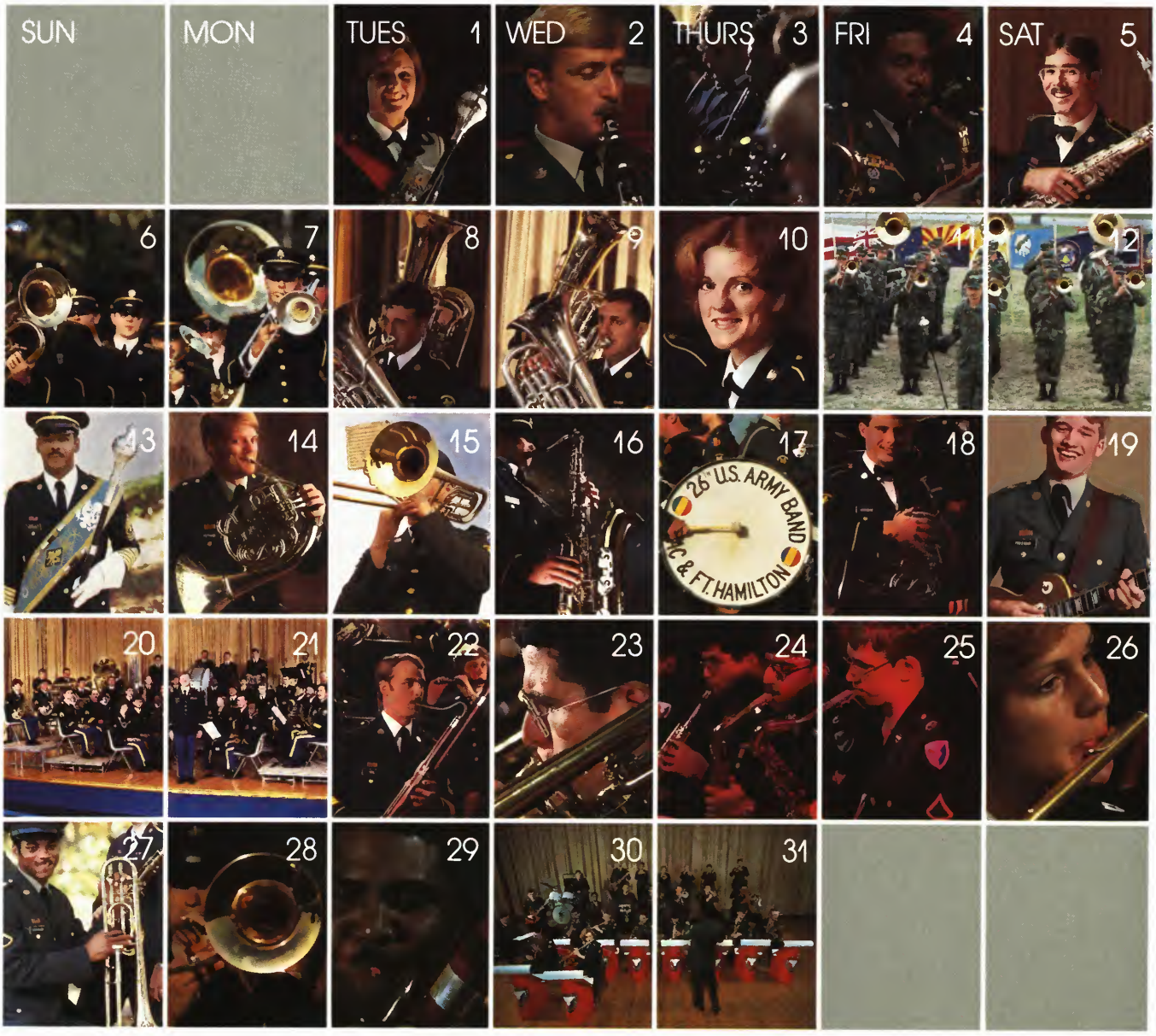

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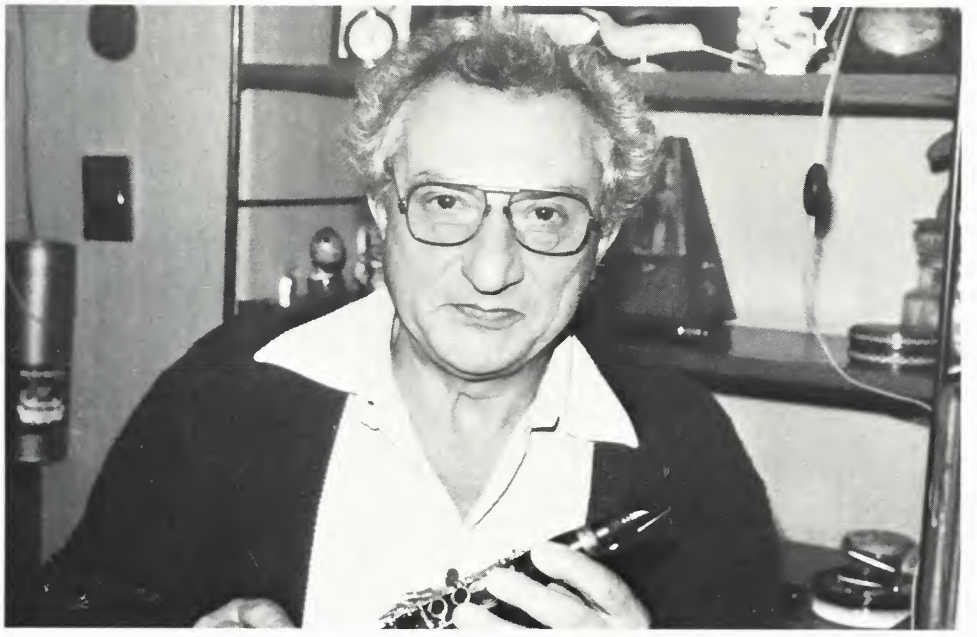

Milenko Stefanovic

ABOUT THE COVER...

Jean Kopperud, labeled the "most mobile of clarinetists" by the *New York Times*, will be "dropping in" at this year's conference as one of the featured artists. (Photo: Bob Hallet)

To those noting their absence in this issue: Bruce Creditor's *Quintessence* and Lee Gibson's *Claranalysis* will return in our next issue. — Ed.

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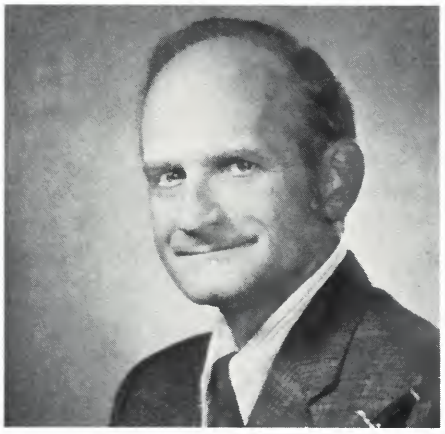
FROM THE
President's Desk

by John Mohler

If you haven't done so already, please make plans immediately to attend the International Clarinet Society Conference/ ClarFest '88 meeting at Virginia Commonwealth University, Richmond, Virginia, July 7-10. Conference coordinator Charles West has done a great job of lining up performers as well as arranging satellite events of additional interest.

It's anticipated that this joint conference of two organizations with similar dedications to the clarinet world will culminate in a merger as outlined in *The Clarinet*, November/December 1987, and that additional information on this subject will reach the membership well in advance of July. I urge your interest in this effort as well as your attendance at the annual business meeting scheduled during the conference.

A few comments follow on the "Letters" column which appeared in the February/March 1988 issue. The concern voiced by David Lewis on the possibility of communicable disease transmission through exchange of instruments (primarily, of course, mouthpieces and reeds)



John Mohler

is certainly a genuine one which should be seriously regarded as such by all of us. According to a dentist friend (and fine French horn player!), "There are many, many other horrible things out there in addition to AIDS."

While AIDS transfer is considered *extremely* unlikely by Dr. Reinisch, "a doctor" in Great Britain states there has been *no recorded* case in the UK of infection from saliva transfer, and an article in the *British Medical Journal* suggests that "neither hepatitis B or AIDS" is "likely" to be spread in this way, I'm sure none of us wish to be the exceptions in order to make medical history! These responses seem to represent the standard "party line" at the moment. At any rate, there is a definite need for further hygienic research on the subject.

****

It seems impossible that the past two years have slipped by so quickly, but apparently it's a common occurrence for many of us. I wish to thank the other Society officers, Alan Stanek, David Pino, and Charles West, for their extra efforts and support during this term. Also, my appreciation goes to James Gillespie and *The Clarinet* staff and contributors for continuation of a fine publication.

In Memoriam . . .

JAMES P. SAUERS
1921 - 1988

The International Clarinet Society notes with deep sorrow the death of Jim Sauers, an honorary life member of the I.C.S. Born in Piketon, Ohio on March 8th, 1921 Jim planned to pursue a career in music but world events were to change those plans. He joined the U.S. Navy at the age of 17 and nearly lost his life when the aircraft carrier which he was on was sunk early in World War II. He related later that his clarinet went down with the ship. Jim served in the Navy for 20 years, and it was there that he switched to electronics.

Although he was an electronics engineer for the Magnavox Corporation in Ft. Wayne, Indiana, he was an avid clarinetist and taught privately. His "hobby" of collecting records of clarinet players led to acquiring the largest LP collection of clarinetists in the world. He gave this collection of over 1,300 records to the I.C.S. Research Center in 1986. He was record review editor of *The Clarinet* until the terminal blood disorder which finally claimed his life forced him to retire.

A tribute to Jim Sauers was published in the November/December 1987 issue of *The Clarinet* (Vol. 15, No. 1, page 46). We offer our sincere condolences to Jim's wife, Betty, his six children and their families.

—Jerry D. Pierce

BOHUSLAV ZAHRADNIK
1947 - 1987

On November 25, 1987, Bohuslav Zahradnĭk, first clarinetist with the Czech Philharmonic, was killed in a tragic accident during a mountain climbing tour. He was born in Třešnový Újezdec near Třebon in South Bohemia. He studied clarinet at the Plzen Conservatory with Frantizek Vocovský and at the Academy of Musical Art with Vladimír Riha. He became a member of the Czech Philharmonic in 1973, and in 1974 he won the Czech National Performers Competition and the Prague Spring Festival International Competition. In his last concert he played the Kramař *Concerto for Two Clarinets*, Op. 35 with the French clarinetist Guy Deplus.

PIERCE'S POTPOURRI

by Jerry D. Pierce

The era of clarinetists amassing large private libraries of music numbering in the thousands of items is probably coming to an end. The economics of such undertakings now limits this type of collecting to institutions. The problem is that libraries, for one reason or another, may choose to discard that which they don't feel is "musically significant," and thus the more obscure works in our repertoire become fair game for any cutbacks. I have only to be reminded of Yale discarding the Carl Bärmann opp. 84, 85, & 86 which had been given to them by Levin W. Foster some years ago. I really don't mean to single out Yale, because most libraries are "guilty" of this type of pruning.

Knowing the location of a certain work is probably half the battle of obtaining it. Certainly this is the case when a piece is "public domain." As the computer age becomes more inclusive, locating a specific piece is easier (provided someone has had the foresight to include that work in one's library's holdings). For those of us who do not live in an area with ready access to a major library, the inter-library loan system is a marvelous alternative. Of course, if a certain library has a large number of holdings that you would like to peruse, then it is always best to go there; however, you should make arrangements first so that you know the hours and the librarian's schedule, because he is probably going to have to help you. Having beforehand a list of the materials you wish to see is always helpful.

I recently spent a day at the University of Louisville music library looking through clarinet music that Walter Distelhorst had given to the school. The name of Distelhorst will be unfamilar to most readers. I encountered his name only because he had written a booklet entitled *The Clarinet in Chamber Music.* Thanks to Ernie Gross, clarinetist of the Louisville Orchestra, I obtained a copy of Distelhorst's writings and found he had detailed that music which he was willing to the University of Louisville; therefore, I had a pretty good idea of what I would be interested in. I can't really say enough nice things about Marion Korda, the music librarian there, and her assistant, Vicky Mason, who were so very helpful.

Some other collections that come to mind are those of Himie Voxman, which he has given to the University of Iowa. More than 110 boxes of material from Artie Shaw's library are at Boston University. Thanks to the the kindness of George Waln, Gustave Langenus' music given to George by Langenus' son Allan is at the Oberlin Conservatory of Music library. Of course Burnett Tuthill's music and that of Fred Cohen are at the I.C.S. Research Center housed at the University of Maryland. Frederic Lubrani's music was given to Memphis State University. Simeon Bellison's music is at a library in Tel Aviv, Israel.

As for private libraries, Mazzeo and Voxman still have large collections. George Waln has already given much of his away. Norman Heim and Harvey Hermann have wonderful clarinet choir libraries. My own library is made up not only of music I've collected but that of Daniel Bonade's collection, Lee Foster's music collection, Eric Simon's library, Arthur Christmann's music, gifts from George Waln , and so on. I understand that Vern Fawcett has a large collection of clarinet music in Canada, as do Ewart Willey in England and Marcel Salle in France. Players like Dieter Klöcker are forever collecting rare music for clarinet and Hans Rudolf Stalder for the basset horn.

Major collections of clarinet music are in our own Library of Congress, the Bibliotheque Nationale of Paris, the British Library in London, the libraries in Vienna, Berlin, Prague, etc. If the composer of a certain work you are looking for is still living, he is usually very happy to direct you to a source where you can obtain his music should you find that the music you wish is either "out-of-print" or unobtainable through normal channels. Surviving heirs of composers are also a possible source, as are the collections of music of clarinetists who might have played a certain work during the composer's lifetime.

Several years ago I noticed the name of James G. Heller, who had composed a quintet for clarinet and string quartet. Since there don't seem to be many works that are not worthwhile for this combination, I made note of the name which was unknown to me. More recently I saw in the notes of Distelhorst that Heller was born in 1892 and that his *Little Suite for Clarinet and String Quartet* was composed in 1931. No address was given, but there was the entry that Heller was a Cincinnati rabbi.

A good friend of mine, Walter ("Bud") Zimmer, lives in Cincinnati and has more than a few times tracked down this or that piece of music for me. I gave Bud the information I had and the search was on. As for my part in all of this, I contacted Emil Schmachtenberg, who was for years first clarinetist with the Cincinnati Symphony and also a former Bonade student. From Emil I found out that Heller also wrote the program notes for the symphony during the years that Reiner and Goossens conducted.

Emil recalled that he had played some chamber music of Heller with oboe (obviously a different work). I also attempted to contact Eugene Frey, who was a member of the clarinet section of the Cincinnati Symphony for years, but was unsuccessful in obtaining a response. I did receive a reply from Joseph Elliot, son of the Joseph Elliot who was with the Cincinnati orchestra when Alex Selmer was the solo clarinetist. After Selmer left, Elliot was the principal.

Tracking down addresses is not always easy. In the case of Joe Elliott, Jr., I recalled that he was at Indiana University when I was there, and so a line to the I.U. Alumni Association was all that was needed. While it turned out that Joe Jr. didn't have a copy of the Heller, it was interesting to me to find out that not only had Joseph Elliott, Sr. played the premiere of the Heller quintet on programs with works such as the Mozart *Quintet* and the Brahms *Quintet*, he also had given first performances in the United States of such works as the Sigfrid Walther Mueller *Quintet-Divertimento*, Op. 13 and the Günter Raphael *Quintet-Serenade in F Major*, Op. 4.

By this time Bud Zimmer had found copies of programs, the obituary from the *Cincinnati Post & Times Star* of December 20, 1971, the married names of Heller's three daughters (Heller's wife had died earlier) and the name of Heller's sister who was living in Cincinnati and was, as we were later to learn, executrix of the estate.

The low point in our search for information came when we found that Heller's sister had

died about a year before we started our search for his clarinet music. Frank Riordan, Jr. of St. Louis, through ties with family and friends in Cincinnati, was able to locate a current address of Heller's daughters. Bud Zimmer got in contact and found that although we had thought Heller's music had been shipped back to Cincinnati after he moved to New York City, 37 boxes of it had actually been given to the Library of Congress.

Of course the Library of Congress doesn't give out copies of even manuscript works without proper permission if the composer hasn't been dead for 50 years. Bud Zimmer found that he needed the permission of the sister whom the Library of Congress had listed as the executrix of the Heller estate. After more correspondence, we found that the Library of Congress would accept permission from the daughter whom Bud had already contacted.

James Heller wrote two works that included the clarinet, the above mentioned *Little Suite for Clarinet and String Quartet* (1930) and a *Quartet in D Major for Oboe, Clarinet, Cello and Piano.* Thanks to the work of more than a few dedicated people, these manuscript pieces are not lost to our repertoire. In this case the search has a happy ending and consumed perhaps only a year or so, though Walter Distelhorst who originally mentioned the Heller *Quintet* died some three decades ago.

I would like to correct a mistake that I made in my column two issues ago. Bruce Creditor of our editiorial staff and clarinetist with the Boston Pops Orchestra was quick to point out that Richard Stoltzman played the Rossini *Introduction, Theme & Variations* (a truncated version sans intro) and not the Weber *Variations* on the PBS TV program that I mentioned in my Potpourri. The orchestration is by Michaels and is published by Sikorski (and available from AMP/Schirmer).

One of the old war-horses of the show-and-tell repertoire for clarinet and piano is the *Erwinn Fantasy* of G. Meister. Recently while I was looking through some music in the library of Bob Phillips (another avid collector of music) in Indianapolis, I came across "old wine in new bottles." In this case it was the *Erwinn Fantasy* with a saxophone quartet accompaniment arranged by Armand Semler-Collery (1902-1975), the twin brother of Jules Semler-Collery. The work was published by Editions Marqueritat of Paris. There is no copyright date, but since it is in the old 10½" x 14" format, it may well not be available now. In any case, I'm looking forward to trying this one out. All I need now is a willing sax quartet consisting of a soprano, alto, tenor and bari sax.

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Series II, No. 11

by Rosario Mazzeo

This—and—That... and probably a number of other items between will be the subjects of this issue. These past months have brought me an array of very special musical treats. Chief among them were the quite extraordinary sessions at *The Shrine To Music* museum in Vermillion, South Dakota. And, since music and its quality are the hallmarks supporting our interest in the clarinet, you should be aware of what took place there. For me it was one of the major treats of a lifetime.

Like many clarinettists I did, as a young man, center my interest only in music involving the clarinet. Vaguely, and in the background, I was aware that there was (or must have been) music before 1700. But the deeper my involvement with the clarinet the more that fact was blotted out. Naturally I did later—and gradually—come to recognize that there had been music "then," but it had received what I recognize as somewhat lesser attention. What with my wife's increasing activity with her harpsichord in this last decade or two, I have found myself being drawn more and more to the music of the pre-clarinet era. Hence, when the following announcement came, my attention became riveted to it.

It said there would be a three-day program entitled *Venice in the Age of Monteverdi*. What with the goodly number of enjoyable visits we have had in that extraordinary Italian city, and my ever-increasing interest in pre-clarinet music, my eyes focused more sharply towards that era. The result was our midnight flight from San Francisco to Minneapolis, another to Sioux Falls, South Dakota and then by surface transportation (going past the town of TEA!) to Vermillion.

The sessions were simply extraordinary. Whole days were filled with the reading and discussion of scholarly papers plus performances by some of the finest early music experts from all over the country. Some of the titles were "At the Crossroads: Venice in the Age of Monteverdi," "Colorita alla Veneziana: The Aesthetics of Venetian Painting," "Claudio Monteverdi and the End of the Renaissance," "Literature and Theater in Monteverdi's Venice," "Monteverdi's Orchestra," "Venetian Architecture in the Age of Monteverdi: Classic or Baroque?" and "The Art of Venetian Glassmaking." The actual music making was by some superb "Aston Magna" players, who also staged a special lecture/demonstration session devoted to the various period practices and instruments, including the theorbo. It was all very exciting to everyone there.

The museum itself is a wonder, with some of the best organized displays anywhere. They included a beautiful A-Bb-C clarinet set with an ingeniously organized mechanism made in a design by Georg Ottensteiner and Carl Baermann and constructed by Ottensteiner. This was the key system which was popular in Germany until 1900, and it was the system used by Mühlfeld for whom Brahms wrote his clarinet chamber music. If you go anywhere near that part of the country, I urge you at the first possible opportunity to visit this important museum.

We flew home on Monday morning in -3° weather, back to our clarinet-furnished 68° home overlooking the Pacific. All of the activities enumerated gave me new perspective on the pre-clarinet past. Thus let us return to today.

This is the time of year when I am auditioning prospective pupils for my next season's class. Increasingly I am pleased to hear the results of ever-better quality of broad-perspective instruction everywhere. When recalling the scarcity of quality teaching available when I was a boy, it is now thrilling to see how much of it there is today and that it is available practically everywhere.

It seems that we are developing a new attitude toward individuality in performers. There are more people playing expertly, frequently in a highly individual manner and style. This can be wonderful as long as it is directed towards the particular narrow niche to which he/she aspires, or in which they find themselves. Which brings one down to a fundamental difference between doing things exactly as *you alone* wish, accepting them as they come from you, or developing all the controls which make it possible not only to play as you wish but also to be able to play as someone else (a conductor or chamber music colleague) wishes from you.

I find an amazing number of younger players whose only goal seems achieved when they can somehow play, or at least "get through" the various items which find their way onto practically every orchestra's auditioning repertoire list: Beethoven's symphonies nos. 4, 6 and 8, Brahms' symphonies nos. 2 and 4, Mendelssohn's *Scherzo*, Prokofieff's *Peter and the Wolf*, Rimsky-Korsakov's *Sheherazade* and *Le Coq d'Or*, Bartók's *Miraculous Mandarin*, etc. And at that they learn to play *only* the few highly selective measures and cadenzas which are sure to be in the auditioning process. And they hammer away at these with a fierce preoccupation. Give them Beethoven no. 7 or a Schumann symphony and they are somewhat or entirely discomfited. Because they are banking on having the audition's requiring only the selected few principal measures, they eschew practically all else.

To those orchestral items they add the first third of the first movement, the first half of the slow movement, and possibly the first page of the third movement of the Mozart *Concerto.*

What is distressing is to learn of the surprisingly great number of players (selected on the basis outlined above) who were disengaged after a year or two or three. My own feeling is that there are two principal reasons. The first is that their training was not sufficiently complete as to satisfy continually high musical standards, and second, that each was earlier allowed (or himself insisted) to follow only his particular muse or procedures. That route may work *if* the player is sufficiently talented and endowed with the necessary critical judgment, but it will not work when it comes to satisfying a really expert conductor (though not all are!) or thoroughly trained chamber music colleagues. What is truly required can be simply stated, but is laborious and time-consuming to achieve.

It is true that all young people seem to be in a hurry, and indeed the world around us itself moves at an ever-faster pace. But that is not a sufficient excuse.

That's enough griping. Now let us turn to a few too-often overlooked controls. When you read these you will at once say, "But I already knew that." Perhaps true, but did you do it every time? For example, playing through to the *very end* of a tone. We may normally say, "Play up to the Bb," meaning, of course, to include the Bb to *its* own end. Listening carefully you will hear any number of instances where this is overlooked, causing disastrous differences in the intention of the phrase.

Only recently I did hear, on the radio or a disc, the first Brahms clarinet sonata. At measure 53 of the first movement he (that fellow, Brahms) had written a passage with the following qualifying remarks "p" and "marcato." Note that the whole movement is of serious and sombre intent, beginning with its passionate opening theme. At measure 53 it says *"ma ben marcato,"* meaning just that. It is a soft, but emphatic (*not* flippant) melody. (Illustration #1)

In the performance of which I speak, the player (nameless to you) played it like this (even adding a slight crescendo). (Illustration #2)

This gives it a kind of flippancy and quasi-scherzo feeling which I do not believe was Brahms' (or even the performer's) intention. And it came about only because he played only *up to*, and including, the *start* of the third tone.

Now you may say that this is a small matter, but you must recognize that quality in music is made up of a good many "small matters." All it would have taken to make it right is to have played the full value of the third eighth tone.

I cite this as only one small example of similar oversights needing a little more careful scrutiny. Examples are "study" vs "practice," "silence" vs "rest," "try it again" (without having decided what you are going to do to make it better), etc. A fully disciplined player can be far freer and far more successful than the one who merely "tries it again" on a purely chance basis.

One exciting thing which has happened in our clarinet world is the amount of material being written (and performed!) for clarinet alone. The start of this, at the beginning of our century, was the use of studies sufficiently melodic so they might be played in performance, especially if a piano part were added. As I mentioned in an earlier issue of this column there were then only a handful of pieces for clarinet alone. Somewhere along in the Thirties there began what to turned out to be a great proliferation of such solo pieces. My own early intent was to collect copies of all such, but this idea had to be put on the shelf in order to avoid future bankruptcy. Now there are many, many hundreds of such solo works, an amazing number of which are of very substantial value. The expansion of this repertoire list continues almost in "accelerando"!

Hand in hand with this has come the "Age of Clarinet Soloists." Within the memory of my youth it was only the occasional clarinettist who appeared as soloist, playing a concerto, a sonata, etc., but nothing like full-fledged recitals. It is now a bit suprising how often one can see notice of clarinet soloists in the *New Yorker*, the *New York Times* and various other papers and journals. It is even truer in England. All of these are probably very capable artists, some exceptionally so, and an occasional one is superb. The clarinet is certainly on its way as a permanent front member of the soloists' fraternity.

Recordings have done a great, great deal. Witness even the large number available in the newly arrived world of the compact disc, as given in the last issue of this journal. And when you consider LPs and tapes, it is easy to see the CD list as only the tip of the iceberg! A large part of this is due to the relative simplicity of producing the master tape. There is usually no monumental outlay for performers, and even the engineering is far less complicated (and less expensive).

Another factor is the more relaxed, or at least cooperative, attitude of conductors, college administrations and the allied organizations. They are far more understanding, thus making possible (by programming or leaves of absence) some solo performances of such of our leading artists as Leister, Drucker, Wright, Stalder, Lurie, et al. When you add the essentially free-lancers such as Stoltzman, King, Stevensson, McCaw, Dobrée and our own favorite Elsa Ludewig, etc., you wind up with an impressive array, all amply justifying the clarinet as a front line soloistic instrument. All of these are strong individuals with distinct playing personalities—musts for truly up-front soloists. This listing of soloists could go on at considerable length, but because of lack of space I apologize to the many wonderful ones whom I do not mention by name here.

We must not lose sight of the incredibly unique personalities of the instrument. It has fantastic vocal characteristics, unbelievable technical potential, and a sufficient variety of other characteristics as to move it out ahead of other wind instruments as a full-time soloist. Witness the tonal varieties of Feidman, the well-known Israel player, and our ever-popular Bill Smith. No wonder that composers have awakened to the potentials of this very real solo instrument.

Talking about solo playing reminds me of the use of a tape recorder for study and evaluation. I use this method all of the time in my teaching. A pupil can never have the same degree of objectivity in judging playing results (meanwhile playing) as is possible when listening to a recording made just moments before. I use this method very often, asking the pupil to tell me precisely what is wrong, or less good, and why—all at the moment of our joint listening to the tape. This gives me a real clue as to his/her powers of self-evaluation, thus (for me) making it increasingly possible to fill in the

Illustration 1 Measure 53

Illustration 2 Measure 53

chinks. Until a player has achieved a good deal of sophistication in performance it is very difficult to make self-judgments. This is a quality a player must develop, since almost inevitably it just is not there in the earlier stages.

A major fault is impatience. Too many players seek instantly to tackle a failed passage, instead of first taking a few moments for carefully scheduled thinking time. Another fault is that of relationships. You can best judge a passage if you hear it in juxtaposition with the balance of the phrase or piece (movement, etc.). Faults will stand out more clearly. I have watched teachers standing beside a pupil, calling attention and making suggestions when there was a quasi or full breakdown. Meanwhile they had allowed, with no comment, something else which was also inferior but not so obvious. By allowing the repetition of a poorly played segment they allowed it to be "cemented" in. It is the smallest shortcoming which is easiest to overcome, and its betterment puts all else into greater relief, thus making them more observable.

All of the above was very serious, and now I want to introduce you to a book (also serious) which is a sheer, unadultered and continuing light-hearted pleasure.

It does not matter whether or not you have a cat. (We have one named PFTATATITA, who often comes in to listen to my pupils, but makes no comments.) But I feel absolutely certain that, after reading it, you will agree that it is one of the finest and most entertaining books you will have read in a very considerable time. The name, *The Cat Who Came for Christmas*. Author, Cleveland Amory. Publisher, Little Brown. You simply cannot imagine what it is like until you read it, and you will then come back to the clarinet with renewed vigor and sense of senses (both yours and the cat's).

It is balmy outdoors, a filtered sun, and 65° in the shade.

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Clarinet Pedagogy

Another Look at Rebound Staccato

by Bruce Bullock, Guest Contributor

Passages that require a triple division of the beat and rapid articulation not beginning on the principal beat are especially difficult to perform with rhythmic accuracy and technical control. The following excerpt is a bane to many clarinetists:

Example 1. Mendelssohn, Scherzo from *A Midsummer Night's Dream.*

Most of us tell our students, as well as ourselves, that in addition to tonguing with lightness and facility, the secret for proper performance is to begin early enough on the sixteenth notes. In his *Orchestra Studies for Clarinet*[1], Daniel Bonade uses the sign (|) to indicate a slight separation between the eighth note and the sixteenths which follow. This technique is helpful and indeed necessary due to the rapid tempo and its related problems of rhythm and tonguing endurance. Other productive devices are "playing to the next beat" and/or rearranging the notes so that they do not fall within the standard grouping suggested by the meter and bar line. (See Walfrid Kujala's article "Shifting the Beat for Cleaner Technique," *The Instrumentalist* [April, 1974]). Bonade[1], Kell[4], Langenus[5] and many others have provided suggestions and exercises for developing facile and accurate articulation suitable for many different rhythmic situations. Although perhaps not totally original, the following approaches may be effective in dealing with the specific problems encountered in the Mendelssohn Scherzo.

Placing the rapid notes on a principal beat and taking more time before beginning the faster notes assist the performer in achieving accurate rhythm and proper staccato. Thus, the difficulty of beginning the sixteenth notes on the second one-third of the beat is avoided, and more time is gained to prepare for an incisive attack on the beginning of the staccato-sixteenth passage. (A measure-by-measure comparison between the original and practice versions appears at the end of the article as Example 5a.)

Arthur Christmann has written insightfully about what he terms "rebound staccato," most recently in *The Clarinet*, Winter 1983. Acknowledging that, at least on flute, the concept goes back as far as Hotteterre le Roman and J. J. Quantz, Christmann suggests a "t-d or t-r stroke (trilled type of r, of course) and the combination of the two consonants . . . made with one stroke or complete cycle of the tongue."[2]

However, in personal and in student experiments, it has been found that the best result is achieved with the syllables *duh-der* (as in *rudder*) with *d* replacing the initial *r*. The advantage of both this method and that of Mr. Christmann is that both strokes of the tongue touch the reed. The explosive and awkward effect of the guttural "back stroke" in traditional double-tongue technique (*tuh-kuh* or *duh-guh*) is avoided, and the second syllable becomes a reaction to the first—much like the *spiccato* or *sautillé* bowing of a string player. Once a two-note grouping is developed, the next step is to work for a rebound effect with fours, sixes, and so on.

The practice version of the Scherzo should be played at ♩. = 132, 138 and 144. The sixteenth notes are the equivalent speed of sixteenths in the original meter and metronome designation of ♩. = 88, 92 and 96. When groups of sixteenths are marked with a bracket, the notes after the initial one should involve a tonguing "reaction" to that note—analogous to a string player's "throwing the bow" onto the string for a *ricochet* passage. This *"ricochet"* style should be aided by careful attention to the accent markings.

Another excerpt from Mendelssohn offers other possibilities in dealing with the articulation of triplets:

Example 2. Mendelssohn, Saltarello from *Symphony No. 4.* (Example 5b outlines the recommended practice method.)

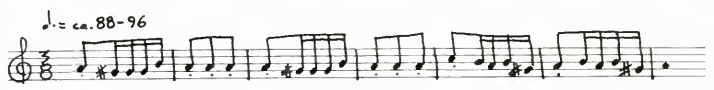
Careful choice of the relatively strong accent of *duh* as opposed to *der* allows the performer to give the natural rhythmic accent of this passage its due: Example 3.

Compare this inflection and the relaxed feeling of the tongue to that achieved with a single-tongue technique. Even if one is able to single-tongue this brief excerpt at the required speed, the endurance needed to maintain the staccato and accent-pattern for the entire movement presents a larger challenge.

Whether to extend the rebound-tongue approach (of pairs) when performing consecutive triplets (Example 4a) or to repeat the three-note pattern (Example 4b) is—as with flutists—a matter of personal choice (see Example 4a and 4b).

The above suggested changes of meter and rhythm are somewhat limited in their application to specific literature, although the two Mendelssohn excerpts are certainly notable for

EXAMPLE 1. Mendelssohn, Scherzo from *A Midsummer Night's Dream.*



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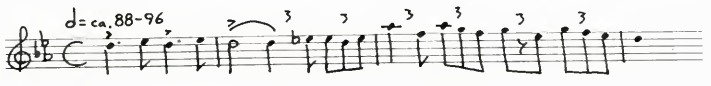
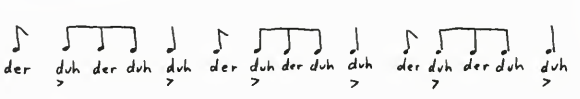
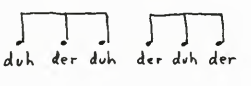


EXAMPLE 3.

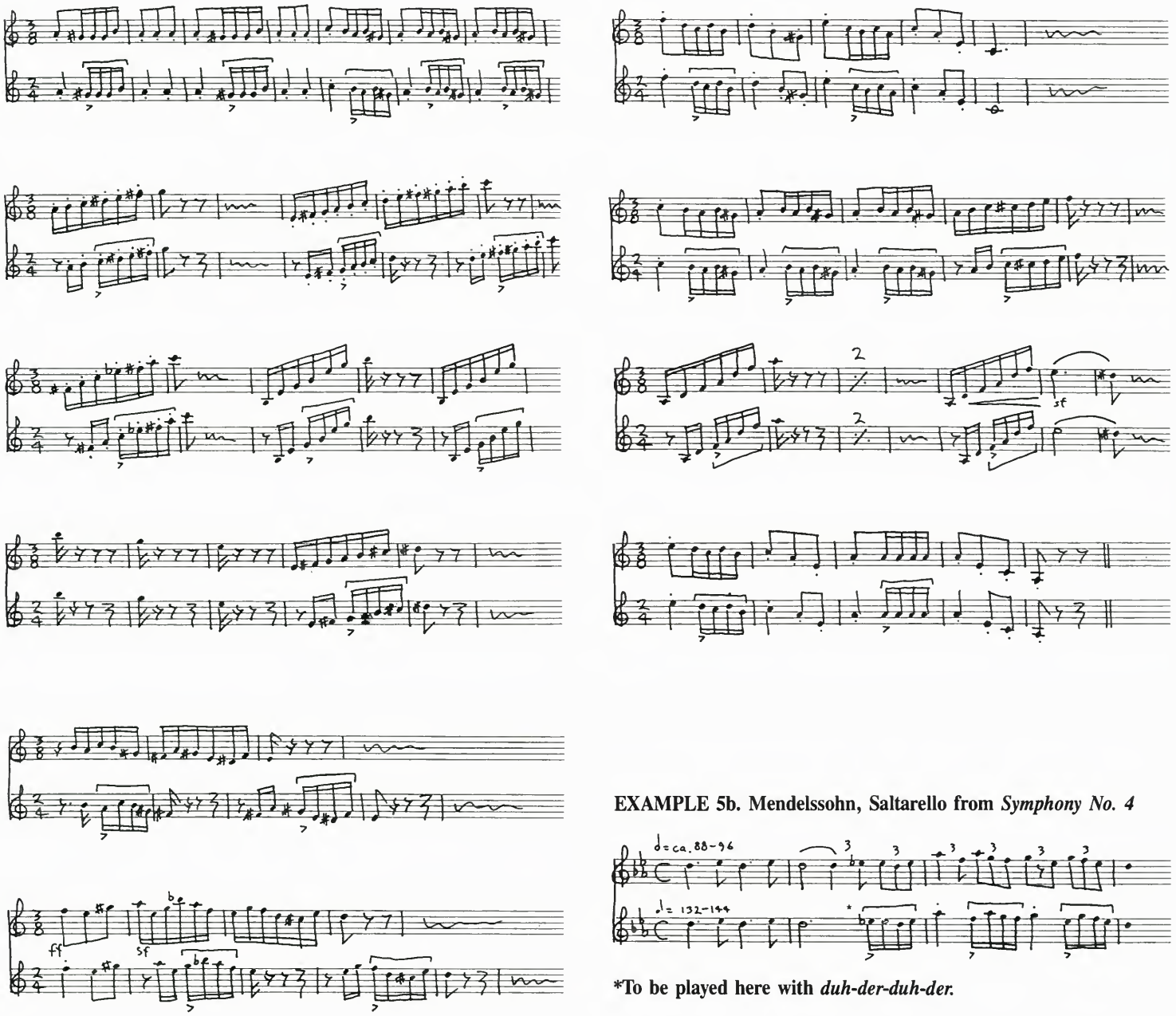


EXAMPLE 4a.



EXAMPLE 4b.

EXAMPLE 5a. Mendelssohn, Scherzo from *A Midsummer Night's Dream.*



EXAMPLE 5b. Mendelssohn, Saltarello from *Symphony No. 4*

To be played here with *duh-der-duh-der.

their importance within the repertoire as well as for their difficulty. However, the player who can articulate (1) more rapidly, (2) in a more relaxed manner and (3) with greater endurance will find innumerable instances where a rebound technique will be effective not only in the specific rhythmic circumstances illustrated here but also whenever the single-tongue method is inadequate.

ENDNOTES...

1. Daniel Bonade, *Bonade Orchestra Studies for Clarinet*, Leblanc.
2. Arthur Christmann, "Clarinet Talk," *The Clarinet*, X, No. 2 (Winter 1983), 14.
3. Bonade, *Method of Staccato*, Leblanc.
4. Reginald Kell, *Seventeen Staccato Studies*, International.
5. Gustave Langenus, *Complete Method for Clarinet*, "Three Staccato Studies" in Vol. 3, Carl Fischer.

ABOUT THE WRITER...

Bruce Bullock was trained at Yale University, the Eastman School of Music and North Texas State University, where he studied clarinet with Keith Wilson, Stanley Hasty and Lee Gibson. An associate professor at Northwestern State University of Louisiana, he teaches woodwinds and music theory and directs graduate studies in music.

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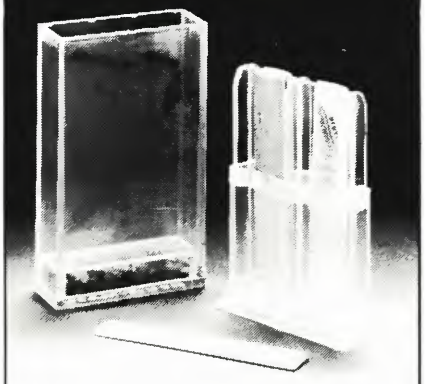

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ICS Research Center News

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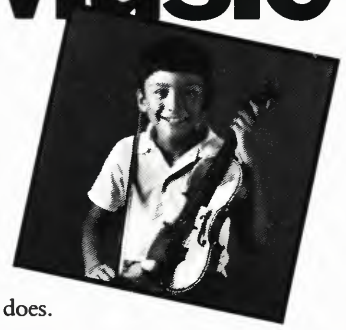

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News From Japan

by Tsuneya Hirai

At present there are 20 full-time professional orchestras in Japan, nine in Tokyo and the rest in other major cities. The one with the longest history, unanimously acknowledged as the best among them, is The NHK Symphony Orchestra. NHK stands for the Japan Broadcasting Corporation, public radio-television network, which has been involved with and has been supportive of the orchestra ever since its inception. To discuss The NHK Symphony Orchestra means talking about Japanese orchestral history itself.

Seiji Ozawa once said, "We owe much to three great forerunners for the introduction and development of Western music in Japan. Kosaku Yamada (1886-1965) opened the door for Europe, Hidemaro Konoe (1898-1973) established the foundation for orchestra and Hideo Saito (1902-1974) enhanced the level of Japanese musicians." All three were deeply involved with the birth and the subsequent development of (the forerunner of) The NHK Symphony Orchestra.

The NHK Hall at Shibuya, Tokyo (headquarters on left, concert hall on right)

In 1925 Yamada, who had studied composition with Max Bruch in Berlin, and Konoe, who had studied conducting with Erich Kleiber in Berlin, founded the "Nippon (Japan) Symphony Association" for the sake of promoting orchestral activity in Japan. In the same year the association organized the Russo-Japanese Friendly Orchestra consisting of around 40 association members and of another 40 visiting Russian players from the Leningrad Marynsky Theater, the Moscow Symphony Orchestra and the Kiev Conservatory. It was the first full-scale symphony orchestra in Japan, and a series of concerts jointly conducted by Yamada and Konoe was enthusiastically welcomed in major Japanese cities.

This event is commonly acknowledged as a very important milestone in Japanese orchestral history because it revealed the real charm of symphonic music to audiences and musicians as well. However, shortly after this success disagreement somehow occurred between Yamada and Konoe. Konoe and his followers withdrew to form a new orchestra, "The New Symphony Orchestra," on October 5, 1926. The membership consisted of about 50 players and two conductors, Konoe and Josef König. König, who was born in Prague in 1874, had come to Japan as an associate concertmaster of the Russo-Japanese orchestra mentioned above. Hideo Saito, Ozawa's mentor, had studied cello with Emanuel Feuermann in Berlin and joined the orchestra soon after its foundation. He subsequently did much to make it a disciplined and well-integrated symphonic ensemble.

The orchestra survived the devastating post-war years and now has become one of the top-notch orchestras in the world. In the meantime, it has been reorganized twice, first under the name "Nippon Symphony Orchestra" in 1942 and then as "The NHK Symphony Orchestra," its present name, in 1951.

In January of this year, it had 109 players, six foreign honorary conductors, such as Wolfgang Sawallisch from Munich, among others, and two Japanese permanent conductors, Hiroyuki Iwaki (b.1932) and Yuzo Toyama (b.1931). It issues a three-cycle monthly series of subscription concerts, with two concerts each devoted to the same program. These cycles are performed at the NHK Hall adjacent to the NHK headquarters with a capacity of about 3,600; through radio-TV broadcasts the audience increases to millions. Artists come from all over the world every year.

For example, those for the first half of this year are Wolfgang Sawallisch, Theodor Guschulbauer, Heinz Walberg, Otmar Suitner, Hans Graf, Leonard Slatkin (conductor), Joseph Swensen, Henryk Szeryng, Mischa Maisky, Young Chang Cho, Cécil Ousset, Cristina Rotiz and Richard Stoltzman, who will present the Japanese premiere of John Corigliano's *Concerto*. Besides its subscription concerts the orchestra gives approximately 100 additional concerts yearly. Every several years it makes overseas tours. A European tour took place in 1983, and the orchestra presented "The Concert of U.N. Day" with Yehudi Menuhin in New York on October 25, 1985.

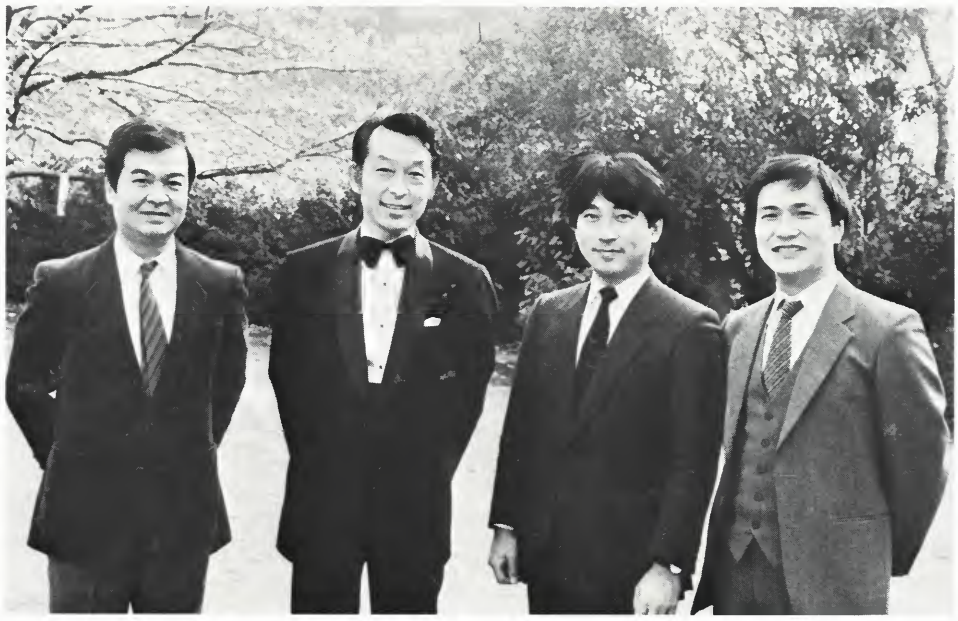
According to the orchestra's chronicle compiled in commemoration of its 60th

anniversary, 16 clarinetists have played in it to date. The principal in the early years was Tomizo Tsujii from Osaka, who is considered to have been very good for his day. He gave the Japanese premiere of Mozart's *Quintet*, K. 581 with König (violin) and Saito (cello) on January 29, 1928 in Tokyo. He had an opportunity to study privately with Ernst Fischer of the Berlin Philharmonic for about three months in Berlin in the winter of 1930-31. Regrettably, he developed an illness during World War II and died in the early postwar years. When the Berlin Philharmonic, under Herbert von Karajan, visited Japan in 1957, Fischer, then still a member, reportedly remembered Tsujii with affection.

In August of 1952 the orchestra invited several players from Vienna to consolidate it. Among them was Rolf Eichler (b.1927), a pupil of Leopold Wlach. He is the first clarinetist to introduce authoritative and systematic training into Japan.

Besides performing in the orchestra, he taught his colleagues, such as Yukio Ohashi (b.1923) and Kunio Chiba (b.1918); he also taught at The National University ("Geidai"). Though his tenure was a short two years, his influence was strong. His students seemed to learn from him an appreciation for the significance of fundamental training which Japanese players had lacked until then. *Scales For Clarinet*, written by him, has been a best-seller even until today. He is now a member of the Tonkünstler Orchestra in Vienna. In the late 1960s the orchestra invited another Viennese, Friedrich Fuchs, as guest principal. He is now the principal of the Volksoper in Vienna.

Young Rolf Eichler (c. 1952-54); photo courtesy of NHK Symphony Orchestra.



(L to R) Hiroshi Uchiyama, Koichi Hamanaka, Shuhei Isobe, Seiji Yokokawa

The current clarinet section of The NHK Symphony Orchestra consists of four players. It has no permanent bass clarinetist at the moment.

Koichi Hamanaka, principal, was born January 2, 1937 in Hyogo prefecture near Osaka. Quite by chance, I was living very close to his home in my childhood. He started the clarinet rather late at the age of 15-16. He entered "Geidai" in 1956 and studied with Yukio Ohashi, Kunio Chiba and Risei Kitazume (b.1916). He won the first prize of Japan Music Competition in 1959 while attending the school. Upon graduation in 1960 he joined the orchestra. In 1962 he went to France to study with Professor Jacques Lancelot at the Rouen Conservatory. In Europe he won the first prize of the Nice International Competition held in 1963, and he was also a prize winner in an international competition held in Budapest in 1964. Later he taught as an associate instructor to Professor Lancelot at Rouen Conservatory, his alma mater in France. He is an epoch-making player in Japanese clarinet history in two aspects.

First, he was the very first clarinetist who remained for many years in the homeland of the instrument in order to acquire an international level of technique and to absorb the artistic tradition of Europe. Second, he brought the brilliance and flavor of the French school of clarinetistry into Japan for the first time where German-oriented styles had been dominant. I cannot forget the strong impact he made upon the Japanese clarinet scene when he returned home in the late 1960s. Impressed and intrigued by him, many students subsequently followed his Rouen-Lancelot course. His equipment: Buffet Prestige (B-flat & A), Vandoren B40 mouthpiece, Glotin No. 3.5 or No. 4 reed, Buffet ligature.

Seiji Yokokawa, principal, was born February 25, 1950 in Tokyo. He played the violin in his childhood and later switched to the clarinet. After some introductory lessons from Japanese teachers, he went to Rouen to study with Lancelot in 1968. In September of 1969 he entered the Paris Conservatory. (Conservatoire National Supérieur de Musique de Paris) to study with Ulysse Delécluse. He won the first prize (*premier prix*) on June 10, 1972. He is the first Japanese to win the *premier prix* in clarinet at CNSM. He also studied chamber music with Pierre Pierlot. Thus, he showed a new way, namely to study abroad instead of entering a Japanese university. After returning to Japan, he became the principal of The Tokyo Philharmonic, and he joined The NHK Symphony Orchestra in 1986. His equipment: Buffet R-13 (B-flat) & RC (A) (he is now preparing to switch to Festival models), Vandoren 11·1 mouthpiece, Vandoren No. 4 reed, Buffet ligature.

Shuhei Isobe, 2nd and E-flat, was born in June 27, 1949 in Tokyo. He studied with Risei Kitazume and Katsusuke Mishima (b.1927), former principal of The NHK Symphony Orchestra, at "Geidai" and finished its graduate school in 1976. He played in The Tokyo Symphony Orchestra from 1978 to 1983 as the principal. In the meantime, he participated in a one-month summer clinic held at Salzburg to study with Rudolf Jettel. He joined The NHK Symphony Orchestra in 1983. His equipment: Wurlitzer Boehm system (B-flat, A & E-flat), Wurlitzer K3+ mouthpiece for B-flat & A,

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Wurlitzer mouthpiece without inscription for E-flat, Pflaumer reed; he uses a string *(Blattschnurr)* ligature.

Hiroshi Uchiyama, 2nd, was born on November 23, 1943 in Hyogo prefecture. He studied with Yukio Ohashi at Kunitachi University in Tokyo and entered The NHK Symphony Orchestra in 1967. He spent a year from 1972 to 1973 in Berlin studying with Heinrich Geuser. His equipment: Yamaha CF model (B-flat & A), Vandoren B45 mouthpiece, Vandoren No. 3 reed, Vandoren ligature.

As Pamela Weston duly observed in her article about Japan's clarinet scene (Vol. 14, No. 3, p. 14), the clarinet section of The NHK Symphony Orchestra is no exception to "an inevitable conglomeration of styles at a searching stage." Then how do section members themselves regard the situation? While their responses are various, they share a view that the differences in their backgrounds cause no problem for good section ensemble. They all share an inborn sensitivity common to the Japanaese and they all share functional differences not only mutually but in a complementary way. Moreover, it seems that they also share a hope that out of this somewhat chaotic situation a uniquely Japanese style will emerge naturally—and soon.

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CLARINOTES

REGULAR JAZZ COLUMN PLANNED FOR *THE CLARINET*

The emergence of a jazz clarinet column in *The Clarinet* is proceeding in the wake of a noticeable resurgence of interest in the clarinet as a jazz vehicle in this country and in other places throughout the world. This column, to be written by Dr. John Kuehn, will be introduced in the next issue of *The Clarinet* and, depending on readers' responses and suggestions, could go a number of different directions, including the coverage of main artists, solo transcriptions, or various jazz clarinet styles heard today.

John Kuehn

A frequent contributor to *The Clarinet* and a native of the state of Wisconsin, John Kuehn received his B.M. in music education and his M.M. in clarinet performance from the University of Wisconsin, Madison, studying clarinet with Glenn Bowen and Russell Dagon. Dr. Kuehn received his D.M.A. in clarinet performance and pedagogy from the University of Colorado, studying with Philip Aaholm.

He has taught in public schools and at the college level for a total of 19 years. He is presently an associate professor in the Department of Music at Indiana University of Pennsylvania, teaching applied clarinet and saxophone, music education, and lab school instrumental music.

Dr. Kuehn has co-authored *Bio-Discography of Jazz Clarinetist Buddy DeFranco*, which will be published by Scarecrow Press/Rutgers University Jazz Series in 1988. He is also producer of the *Buddy DeFranco Newsletter*, a quarterly publication begun in 1984 and sent to more than 500 readers in 41 states and 17 foreign countries. Dr. Kuehn is currently working on another book entitled *An Annotated Guide to the Clarinet Concertos of the Twentieth Century.*

ALLAN DAVIS: FESTIVAL CONCERTO FOR CLARINET PREMIERES AT ORANGE CHAMBER ORCHESTRA CONCERT

On Sunday, April 24, 1988, the Orange Chamber Orchestra conducted by Angelo Pagano with Paul Myruski, solo clarinetist, premiered Allan Davis' *Festival Concerto* at the Paramount Theatre, Middletown, NY.

The *Festival Concerto* was written in 1973 for the 1974 Corfu Festival (hence the title). The Festival was regrettably cancelled but the concerto has in the meantime been published and is now being launched anew.

Formally the work is simplicity itself, being in the conventional three-movement format. The surprise is that the opening idea, which dominates the slow introduction, returns in different guises at crucial moments in the work—in the Coda of the first and third movements and in the opening and closing parts of the second (slow) movement. Oxford University Press publishes a version for clarinet and piano.

Allan Davis was born in 1922 in Watertown, NY, and studied with William Berwald at Syracuse University and with Herbert Elwell at the Eastman School of Music.

UNIVERSITY OF MICHIGAN CLARINET PROFESSOR RETURNS FROM CHINA

Fred Ormand, professor of clarinet at the University of Michigan School of Music, recently returned from China, where he was invited to teach and perform. He offered instruction at the Shanghai Conservatory of Music from January 21 to 29. Clarinetists from as far away as Shen Zhen, on China's southern border, came to attend and study.

Fred Ormand

Professor Ormand presented a recital at the Conservatory and was soloist with the Shanghai Symphony Orchestra in two performances of the Mozart *Clarinet Concerto.* Consulates from both the United States and the Soviet Union were in attendance. Guest conductor was Chen Zuohang, principal conductor of the Central Philharmonic in Beijing, who received his doctorate in conducting from the University of Michigan in 1985. Mr. Chen and his orchestra completed their first U.S. concert tour in October to great critical acclaim.

From Shanghai, Professor Ormand went to Beijing for a visit to the Central Conservatory.

On March 9 Fred Ormand was soloist with the University of Southern California Wind Symphony in a performance of Leslie Bassett's *Fantasy for Clarinet and Wind Ensemble*, a work he had premiered in Ann Arbor last fall.

WINNERS OF 1987 MUNICH INTERNATIONAL CLARINET COMPETITION ANNOUNCED

The 1987 International Music Competition sponsored by the ARD (Allgemeine Rundfunk Deutschland) in Munich included clarinet, organ, string quartet and piano. No first prizes were awarded in any of the categories.

From the 81 clarinetists who entered, second prize was awarded to Anna-Maija Korsimaa from Finland. She studied at the Conservatory in Turku and at the Sibelius Academy in Helsinki. She has attended courses by Alfred Prinz, Hans Rudolf Stalder and John McCaw. Presently she is the second clarinetist with the Helsinki Philharmonic and a member of the Helsinki Wind Soloists.

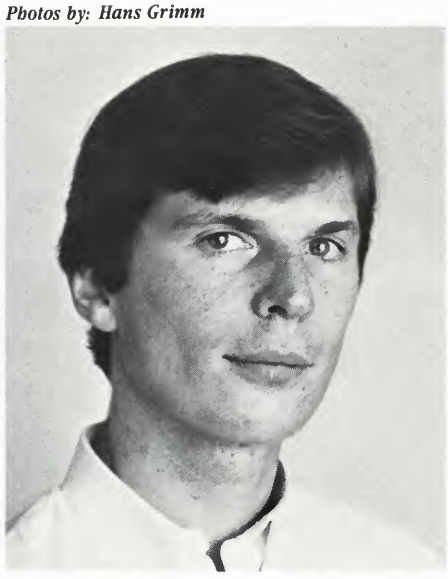
The third prize was shared by the Italian Fabrizio Meloni and Richard Rimbert from France. Meloni studied at the Scuola di Musica di Fiesole, at the Conservatorio G. Verdi in Milan and the Ottorino Respighi Academy in Assisi. He is presently the first clarinetist in the La Scala Theatre in Milan.

Richard Rimbert completed his studies at the Conservatorie National de Region Bordeaux and the Conservatoire National Superieur in Paris with Yves Didier and Guy Deplus. He is first clarinetist with the Garde Republicaine de Paris.

The clarinet jury consisted of Kalman Berkes, Guy Deplus, Heinrich Geuser, Gerd Starke, George Pieterson, Eugene Rousseau, Alan Hacker, Jost Michaels and Mrs.Tao Chun-Xiao. (With thanks to *Die Klarinette* and Allan Ware. Ed.)

(L to R) Clarinet Jury: Rousseau, Berkes, Hacker, Geuser, Tao, Deplus, Starke, Michaels (Photo: copyright, Karlheinz Egginger)

Photos by: Hans Grimm



Richard Rimbert

Anna-Maija Korsimaa

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Angelina Marx, owner of McGinnis & Marx Music Publishers and the Josef Marx Music Company, and Paul Sadowski, owner of Music Publishing Services, have announced the formation of a partnership that will operate under the name of McGinnis & Marx Music Publishers.

Founded in 1946 by Josef Marx, McGinnis & Marx has published scholarly editions of the masters from the baroque, classical and romantic eras and has actively supported and promoted works of contemporary composers. Angelina Marx has continued this approach since her husband's death in 1978. The catalog's focus is on works for winds, including methods, solo and ensemble works. Music Publishing Services began as a supplier of music engraving in 1981 and has since expanded into the graphic arts and printing areas.

McGinnis & Marx's editorial offices are located at MPS' offices in Manhattan. PD Music Headquarters distributes McGinnis & Marx editions in the U.S. and throughout the Americas; Bärenreiter Ltd. is sole agent for U.K.; Bärenreiter Verlag is sole agent for Europe. MPS continues as a separate entity providing printing services to the music publishing industry.

Fabrizio Meloni

NATIONAL CENTER FOR RESEARCH IN MUSIC EDUCATION BEGINS OPERATION ON THE URBANA CAMPUS OF THE UNIVERSITY OF ILLINOIS

The National Endowment for the Arts and the U.S. Department of Education recently awarded $1.2 million to the University of Illinois for a national center for research in arts education. The center was established jointly with a comparable unit at New York University.

Michael Venn, former director of bands in the Attica, Indiana public schools, and Moonjoo Seog of Seoul, Korea are the first two appointments in the Music Center, Richard Colwell, director, announced.

A primary mission of the center, in addition to conducting pertinent research, is to become a national repository of data on standards, curriculum, resources and evaluation in music education.

Public school systems that can supply data from their own situation are encouraged to write to the center. Important items of information are the total school budget (excluding salaries) that is devoted to music and the number of staff members in music relative to the total staff of the school.

If your school system is willing to supply this or other pertinent information, such as that relating to grade level standards, curriculum or evaluation, please write to Music Section, National Arts Education Research Center, 606 S. Gregory, Urbana, IL 61801. (Phone: 217-244-0404.)

MARYLAND CHAMBER FESTIVAL

The Eastern Shore Chamber Music Festival will be held on June 10-12, 1988 in Easton, MD. Featured artists include J. Lawrie Bloom, clarinetist with the Chicago Symphony, the Mendelssohn String Quartet, Diane Walsh, pianist, and Nardo Poy and Naoko Tanaka of the Orpheus Chamber Orchestra. For more information contact Judy Wilkinson, Academy of the Arts, P.O. Box 605, Easton, MD 21601.

ST. LOUIS CLARINET SOCIETY RECITAL

The St. Louis Clarinet Society hosted a recital given by clarinetist Charles West and pianist Carolyn Bridger on Thursday, March 24, 1988. The recital, held at Eliot Unitarian Chapel in Kirkwood, MO, featured works by Gabaye, Castelnuovo-Tedesco, Babin and Muczynski. The St. Louis Clarinet Society presented this recital as part of its many monthly activities. For information in St. Louis, phone (314) 351-2920.

CLARINET CLINIC IN DENVER

The Lamont School of Music of the University of Denver will sponsor Ramon Kireilis in a Clarinet Clinic on July 11-13. The workshop is for high school, college and professional clarinetists. Lectures and clinics will be held on such topics as orchestral performance, reed making, "the audition," pedagogical courses of study, practice habits, performance opportunities, etc. For more information contact F. Joseph Docksey, Summer Coordinator, Lamont School of Music, 7111 Montview Blvd., Denver, CO 80220.

THUNDERING TRIBUTE

On February 13, 1988 Woody Herman's Thundering Herd, directed by Frank Tiberi, and clarinetist Richard Stoltzman presented "A Tribute to Woody" at Carnegie Hall in New York. The program featured many of the Herman standards, such as *Four Brothers, Woodchopper's Ball* and *Apple Honey*, as well as Stravinsky's *Ebony Concerto* and an arrangement of selections from Bernstein's *West Side Story*.

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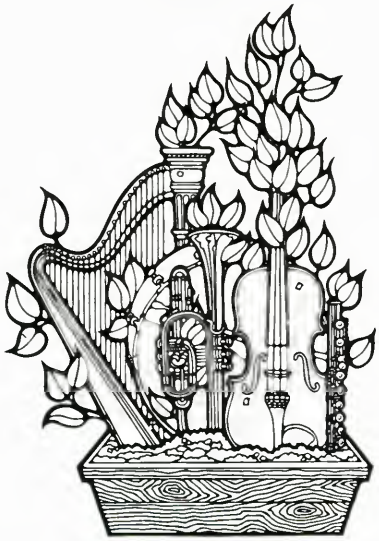

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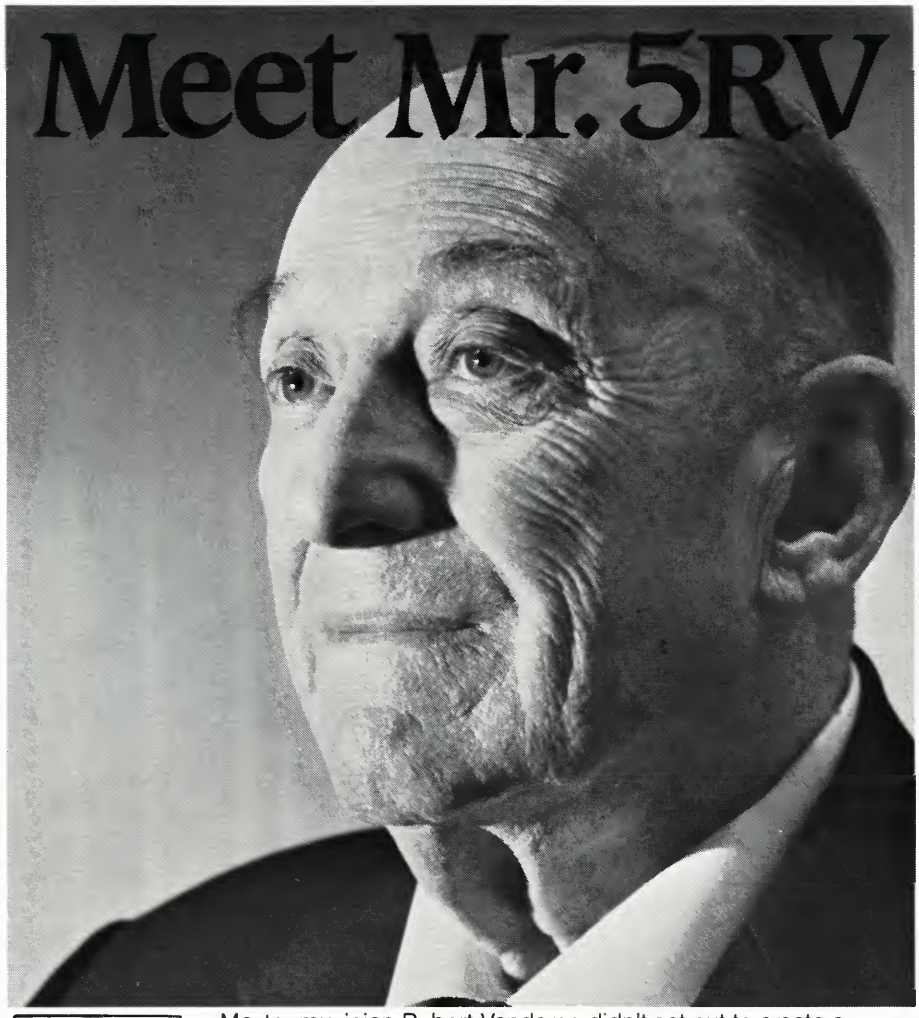

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The Open-Minded Clarinetist

Clarinet Duos of the 1980s, Part I (four thumbnail sketches)

by David Smeyers

Get two clarinetists together and nine times out of ten they will end up sight-reading duets. And that is usually as far as their duo playing goes. Cavallini, Kroepsch, Langenus and Klosé (not to forget Grisez' unforgettable settings of three Beethoven symphonies) are fine for the privacy of the practice room, but more often than not you will be rudely hooted out of a concert hall when trying to perform those pieces for anyone who is not a blind admirer of the clarinet or a very close relative of yours.

In spite of the constant expansion of our solo repertoire since Stravinsky composed his *Three Pieces*, the first serious effort that I know of (in the 20th century) to bring two clarinetists together on stage is Poulenc's *Sonata for Two Clarinets* (1918).

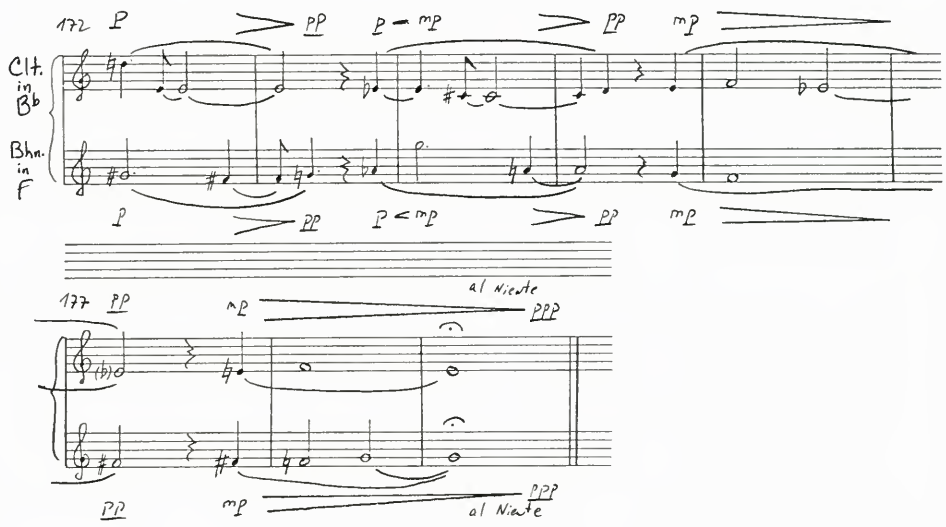
The "why nots" are perhaps interesting, but they will have to be left to another time. What is pertinent is that since the 1970s a number of fine duos have been written that deserve closer study and more performances.

The following four compositions for two clarinetists were written for my duo partner Beate Zelinsky and me. Since 1983 we have prodded, cajoled, pestered and coaxed more than 20 composers to take the plunge and write music for our clarinet duo. These four works have been performed on at least 10 occasions (and recorded) and have therefore "withstood the test of time" (i.e., these pieces were not just premiered and then forgotten).

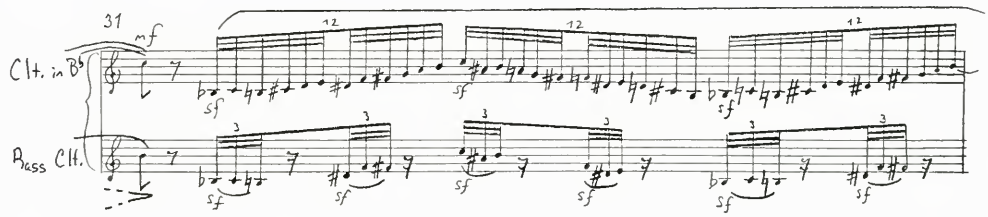
Before I go on, warning: Describing music with words is a risky business; it can even defeat the writer's own good intentions. How *do* you enlighten a reader to the beauties of, say, Mozart's c minor piano concerto? Tricky.

Starting with the oldest duo first: Gerald Glynn was born in 1941 in Australia. He studied composition with Olivier Messiaen in Paris where he has resided for about 20 years. His *3 Mannheimer Duos* (1982/83) was premiered in Mannheim, hence the title. Glynn has utilized four clarinets in his duos. The first player performs solely on the Bb clarinet while the second plays the bass clarinet, Bb clarinet and the basset horn, in that order. (A version exists that does without the basset horn.)

EXAMPLE 1. © Gerald Glynn



EXAMPLE 2. © Gerald Glynn



Glynn's music has a strange quietness about it—maybe more of a feeling of immobility—compositionally playing on small intervals to build and extend tension (see EXAMPLE 1).

There are, however, many moments of feverish action (see EXAMPLE 2).

While devoid of double bars, the three duos (all in common time with the quarter note = 60) are distinctly marked by the instrument changes of the second player. Each instrumentalist has one or more cadenzas giving the music a constant flow. Here is the bass clarinet cadenza (see EXAMPLE 3).

On the whole Glynn has done no wild experimentation in his *3 Mannheimer Duos*. There is a little bit of flutter-tonguing, but no multiphonics, glissandi or extremes of register, proving that a composition can be interesting and worthwhile using traditional techniques.

The score is available from the composer at 13, rue Chaligny, F-75012 Paris (France).

The young West German composer Joachim Krebs (born in 1952) wrote his *...zusammenfließend singen wir die Gegenwart...* in 1985. (A rough translation could be: "...flowing together we sing the present..."—but then these things never sound the same in translation.) Each player performs on both the Bb and bass clarinets. The range of the bass clarinet parts plus the demands of the musical pacing put this work high on the difficult list. Its emotional content has made this one of our most successful duos to date.

The work is characterized by the intervals of the tritone, seventh and unison (or octave), parallel movement and very slow tempi (at times his tempo of a quarter note = ca. 30 is followed by "al quasi senza tempo" [!]); Krebs truly gives the impression of a "flowing together."

His piece can be separated into four sections, each of which is usually begun by a solo instrument (the only exception being the very beginning), allowing the other player time to change instruments:

A section—lst Bb clarinet/2nd bass clarinet
B section—both playing bass clarinet
C section—both playing Bb clarinet
D section—return to the instrumentation of the A section

Krebs uses his instrumentation and tonal centers to impart to his listeners the impression of a closed circle (see EXAMPLES 4 and 5).

From Example 5 it is easy to imagine that both players must have a lot of stamina to effectively perform this 16-minute duo.

"*...zusammenfließend singen wir die Gegenwart...*" starts out pppp (see Example 4) and establishes the basically quiet feeling of the work, predominated by the interval of the tritone. When both performers play bass clarinet, the to-be-expected dark, somber color yields to a lightness and transparency not usually associated with low instruments (see EXAMPLE 6).

The switch to Bb clarinets signals more musical movement. Thirds and fourths take over only to surrender quickly to the all-prevalent tritone. The clarinets begin to spin around one another (musically speaking), slowly at first and more quickly. At this moment Krebs leaves his five-four meter for the only time for a short, fast "minimal music" episode which leads us to the coda (D section).

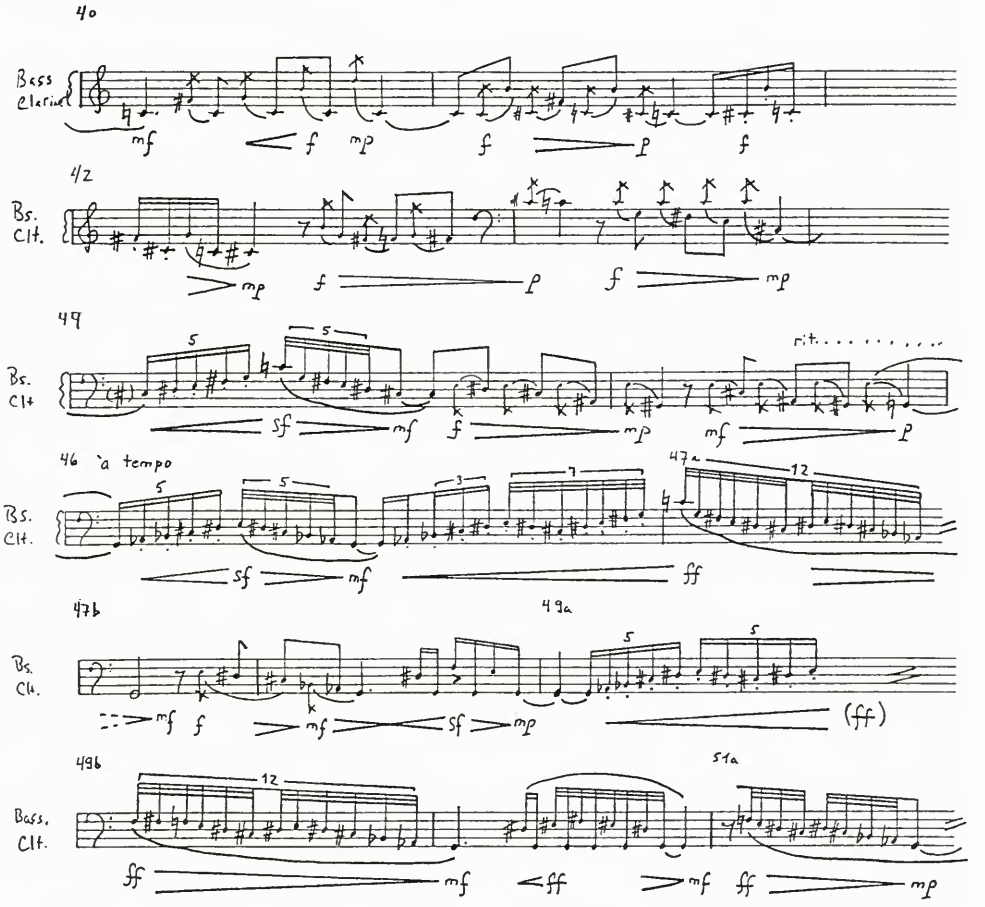
The coda is ominously overshadowed by the bass clarinet's written low f sharp which brings the work full circle to its starting point (Gb). (See Example 5.)

"Modern" techniques are limited to the use of a few multiphonics (one tone is specified), flutter-tonguing, "color-fingerings," glissandi and extremes of range. (Both bass clarinets must have low "C" and their highest notes are Db"" and D"" [*written*, French notation].)

Joachim Krebs, in the words of one reviewer, "has succeeded in writing a very beautiful, sensuous piece of new music." That says it well.

...zusammenfließend singen wir die Gegenwart... Musik für 2 Klarinettisten is available from Peer Musikverlag GmbH, Hamburg.

EXAMPLE 3. © Gerald Glynn



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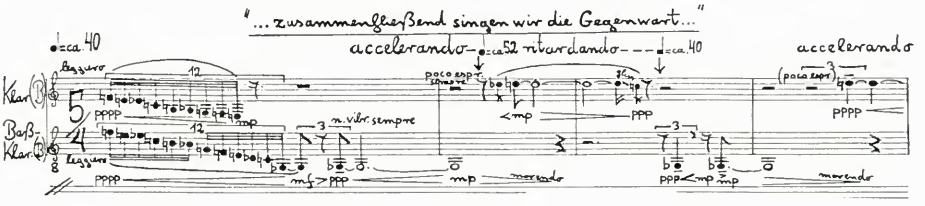

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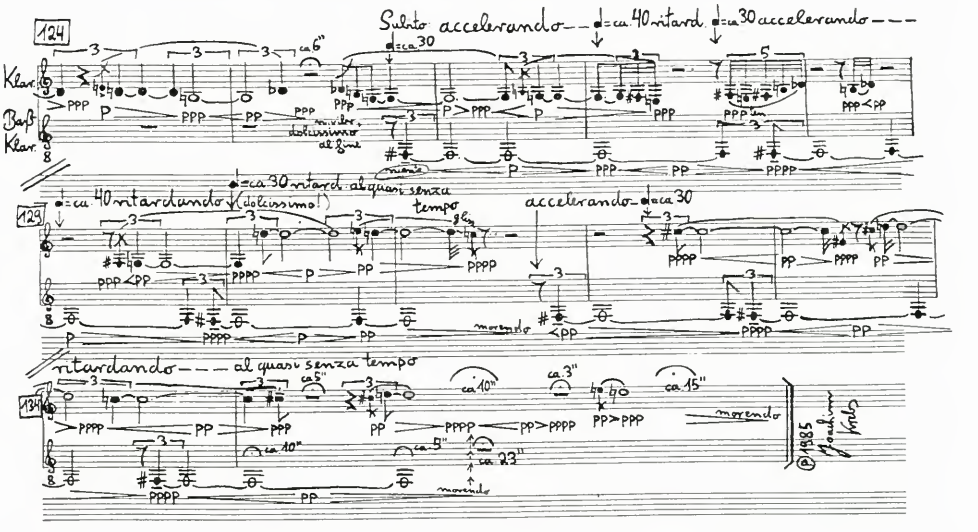


Next on my list is probably the most ambitious of the four duos. Bojidar Dimov wrote his *Rituals for Clarinet Duo—a work in progress* in 1985. Five instruments are required: The first player uses the piccolo Ab and Eb clarinets and the second player the Bb, bass and contrabass clarinets.

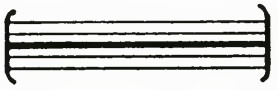
New techniques abound to give the "Rituals" a truly modern flavor: multiphonics, glissandi, vibrati, singing and playing simultaneously, quarter-tones, flutter-tonguing, speaking (phonetically spelled out), extremes of register and even some rhythmic foot-stomping.

Dimov's notation is representative of what he wants; here are a few examples:

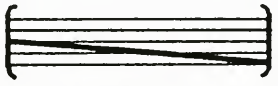
multiphonic of wide ambitus, usually p

multiphonic of medium ambitus, usually mp - mf

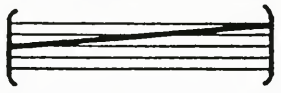
multiphonic of narrow ambitus, usually raucous and loud (for all of the above: with or without a given bass note)



given phrase in parentheses to be repeated in a steady tempo



given phrase to be repeated ritardando



given phrase to be repeated accelerando

given phrase to be repeated in an unsteady tempo (rubato)

The "Rituals" consists of a prologue and six rituals that move seamlessly into one another. The performance time is approximately 12 minutes.

During the prologue Dimov's main interval of the seventh (both major and minor) is introduced. Thereafter each ritual develops a different aspect of Dimov's main compositional idea of uniting the musics of the Orient and the Occident. The third ritual shows facets of the Orient with its sliding glissandi and absence of meter; here's an excerpt (see EXAMPLE 7).

The fourth ritual offers an immediate contrast with a brilliant metered dance. Here is the dance at its wildest (see EXAMPLE 8).

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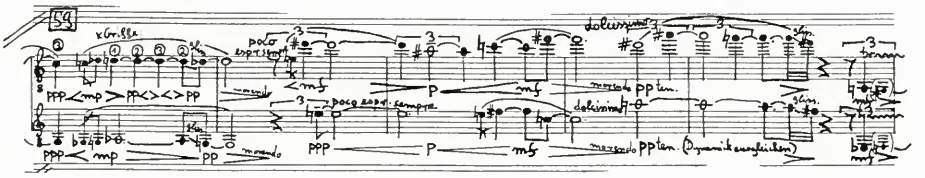

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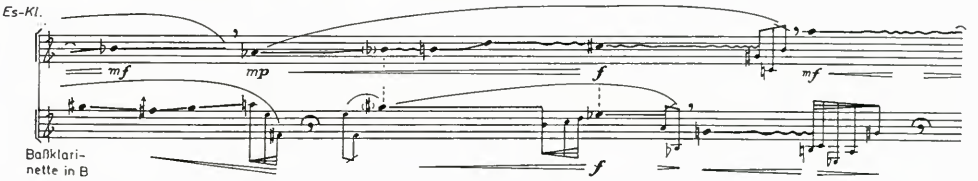

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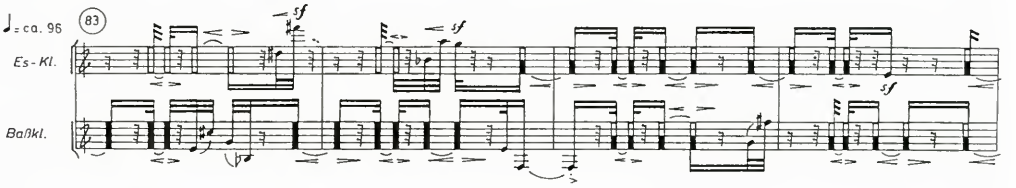

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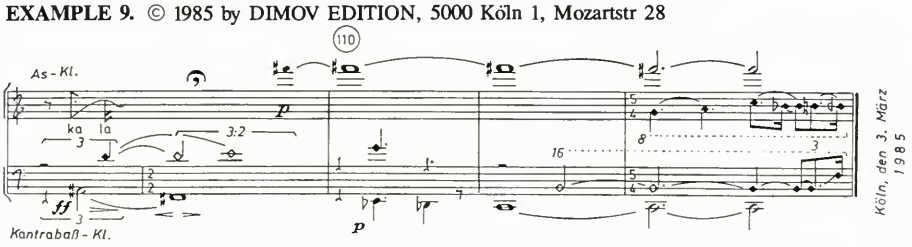
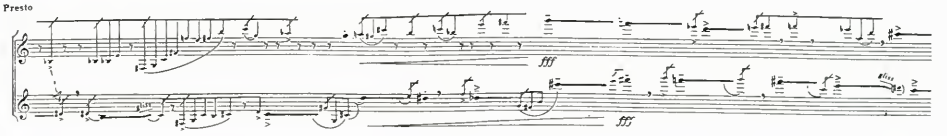
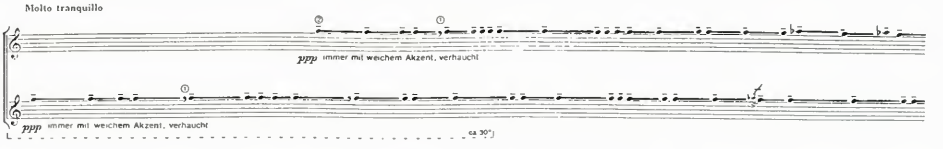


EXAMPLE 10. © Universal Edition, Wien



EXAMPLE 11. © Universal Edition, Wien



The sixth and last ritual is an extended dialogue between the piccolo Ab clarinet and the contrabass clarinet. Here Dimov contrasts metered sections that are to be repeated with rubato, thereby destroying the meter, with sections that have a definite metric anchor—the unification of the Orient and Occident? This ritual culminates by establishing the realistic pitch extremes available to these two clarinets, while filling and transforming this almost electronic-sounding room with the human voice. The sung quarter-tone leaves a question mark at the end (see EXAMPLE 9).

Score is published by dimov edition, Mozartstr. 28, 5000 Köln 1, West Germany.

The youngest duo presented here is the only one to call upon the resources of solely two Bb clarinets, simplicity itself. *Grabstele für Erich Arendt* by Klaus Hinrich Stahmer was written in 1985 shortly after the death of the East German poet Erich Arendt.

This short five-minute composition is striking because of the rigorous use of very limited musical material. There are basically two elements present, activity (see EXAMPLE 10), and a seeming "inactivity" (see EXAMPLE 11).

The musical choreography is skillfully done and the play of these two components results in a pleasing and challenging work for both the performers and the audience.

From a technical standpoint Stahmer's duo is uncomplicated. He calls for a few glissandi and one multiphonic.

Klaus Hinrich Stahmer has this to say about his work: "An immense, freestanding sculpture embodies the main idea of my *Grave Stele for Erich Arendt*. A thin, high scaffold towers over a valley. On the scaffold's highest point, hanging freely, is a very large, elastic, horizontally hung steel swing. The smallest gust of wind makes this swing shudder and stronger blasts make it sway. In the daytime it reflects the sunlight, shimmers and is visible from a great distance. If it were possible to press one's ear onto the swing, vibrations would be heard—the play of forces—metal and air, material and energy. This sculpture is only a fabrication of my mind. A kinetic object in my imagination; totally possible as a grave stele for the poet Erich Arendt."

Grabstele is published by Universal Edition, Wien.

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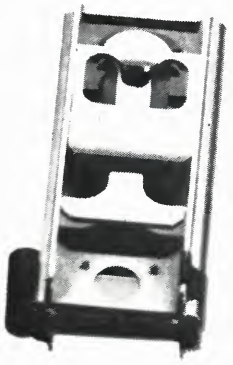

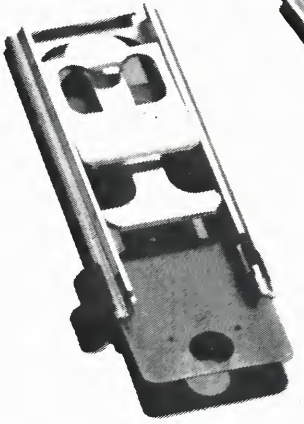

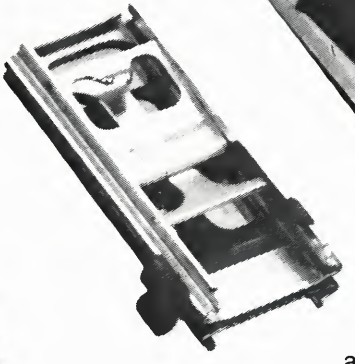

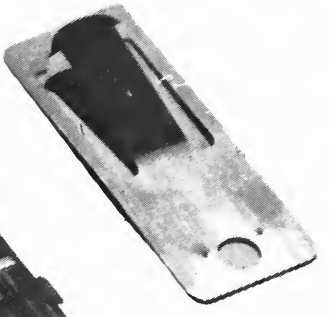

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Clarinet Lesson

by Robert T. Klose

I am sitting in an oak Windsor chair, a clarinet in one hand and a pencil in the other. Sitting next to me is my nine-year-old student, Dalton, inching his way through "Old MacDonald" with cautious abandon and the complement of squeaks and squawks expected of a beginner. He is ready at any moment to call off the effort, throw in the towel, if I but give the word. But I won't say anything which might discourage him. Instead, I begin to tap the music stand lightly with the pencil, establishing the desired rhythm and tempo. Then, finally, if he wasn't too far off, I will tell Dalton it was perfect, as I almost always do.

Nine. That's how old I was when I took up the clarinet. My instructor was an elderly, abrupt Polish man named Alexander Tutorovicz, whom I called "Mr. Tut." Every Wednesday evening for a half-hour I would sit in his small room above a hardware store in downtown Jersey City while he rattled the music stand with the metal band of a pencil eraser, trying to drum rhythm into my small, growing bones, shaking his head in disgust while I played. At the end of the half-hour I'd look up at him rather plaintively and he'd say, "Go home and do it again." Dourly. The word "perfect" wasn't in his vocabulary.

Mr. Tut hardly ever spoke to me during a lesson. When he did, he usually didn't have good things to say. The clarinet, as I had been warned, squeaked and quacked a lot and sometimes I felt like crying because I was playing so badly. But Mr. Tut would encourage me by saying, "Don't blame it on the instrument. Keep playing!" And so I did. It sounded so awful that my lip would begin to tremble and this quavering would pass through the reed, down the instrument and out the bell, where it sounded like the braying of a mule.

Sometimes Mr. Tut would strike the music stand so violently with the pencil that it would rock and jiggle and I'd have to chase after it while frantically blowing my clarinet. Then Mr. Tut would try to sing along with me. He had a frightening voice which sounded worse than my playing. I think he knew this because he'd be singing "la-la-la" and right in the middle he'd add "and-I-can't-sing," and then go right on singing "la-la-la." When I played really poorly he'd sing, "la-la-la, sounds-like-hell, la-la-la." That's when I felt like crying again, so he'd let me stop until I had a chance to compose myself. Then I'd wipe my nose on my sleeve and go on.

One day I was playing a little excerpt called "Piece No. 6 by Geminiani." After I was some measures along, Mr. Tut broke in with "la-la-la" as he clanked the music stand like a cowbell, driving me deeper into the gruppettos and delicate leaps of the music, which I was butchering into something reminiscent of a hog being shackled for the slaughter. "La-la-la, sounds-like-hell-and-I-can't-sing, la-la-la," croaked Mr. Tut. I couldn't go on, and perfection seemed more distant than ever.

I have not told this story to Dalton because I do not want to create the impression that he should be grateful to have a pushover for a teacher. In fact, *I* am grateful that he welcomes me back week after week. My fear is that one day he will grow tired of being lauded and will want someone capable of preaching a little clarinet fire and brimstone. I guess I could if I were so inclined, but it was Mr. Tut who ultimately taught me the value of the soft heart. You see, after I had finished blundering my way through "Piece No. 6 by Geminiani" those long years ago, Mr. Tut didn't say anything to make me feel worse than I already did. He just looked at me and smiled incredulously. "Play it again," he finally clipped with his thin turtle lips.

I wiped my hands on my jeans and began to play, slowly, as if ascending brittle stairsteps. Then Mr. Tut joined in, playing close harmony, but softly, like a shadow, letting me lead. I gained confidence, knowing that a minor mistake on my part would probably go unnoticed, buried somewhere in the two voices moving in tandem through the music. I even attempted a trill and executed it almost flawlessly. And we finished exactly together.

"You know, that was almost perfect," said Mr. Tut as he looked me over and laid his instrument across his lap.

"Almost?" I stumbled, my mouth closing quickly about the word.

"But don't worry," said Mr. Tut flatly, perhaps sensing my disappointment. "I was sixteen when I started to play the clarinet."

"Sixteen?" I echoed. And I was only nine myself. I had a seven-year head start in which to purge the little piece by Geminiani of its imperfections. Seven years. An eternity.

Mr. Tut turned the page of my music book and began to teach me something completely new. But my eyes wandered over to the dark window as his voice rasped and sputtered in the background, growing more and more distant as I watched a soft pillow of fresh snow gather and grow on the window ledge. It was white beyond belief. Untouched. Perfect.

Nine-year-olds are sometimes too fragile to be told anything less.

****

This delightful article first appeared in the fall 1987 issue of *Buffalo Spree* Magazine, Buffalo, N.Y. It is reprinted here with the magazine's kind permission.

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Festival Director's Message

Now that the 1988 ICS Conference/ClarFest '88 is only weeks away, I'd like to take these moments to share some things about the event that aren't expressed in the special section in this issue.

First is this issue's remarkable cover photo of Jean Kopperud, who has spent the better part of this year putting together her new *Cloud Walking* show, which will receive its premiere at our festival. Jean's skydiving tapes appear as part of her backdrop—her performance will be in the Hodges Theater of the Performing Arts Center on Saturday the 9th. Also on Saturday is Mitchell Lurie's session on the Brahms *Trio*. He, Rhonda Ryder of the Lydian Quartet, and Carolyn Bridger of Florida State University will be performing the *Trio*, followed by a master-class that itself will be worth the trip to Richmond. Also are neurologist Frank Wilson's session, Leon Russianoff's masterclass, and the big evening concert with orchestra. Fred Ormand will play Argento's new *Cappricio: Rossini in Paris,* Mariano Frogioni brings two Argentine works, the student competition winner does the Debussy *Rhapsodie*, and John Denman will play Richard Faith's new concerto.

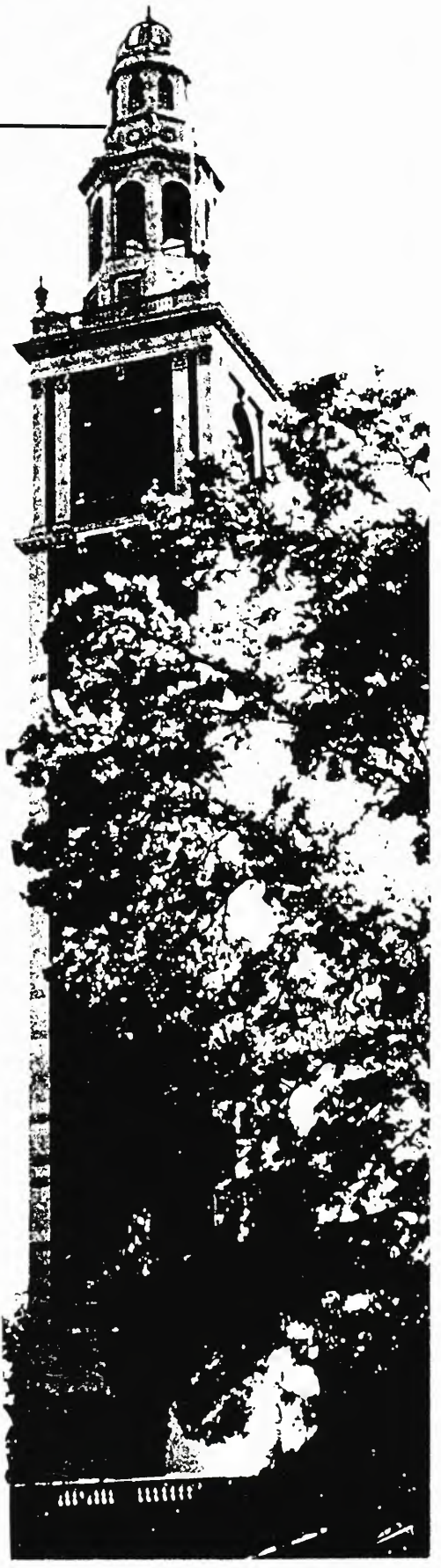
Our event is part of a three-week music festival in the city of Richmond, and as such receives some fringe benefits which would not otherwise be available for a clarinet convention alone. Because the Lydian Quartet is in residence for the first two weeks of the festival, its members will be performing for our conference. The Festival Orchestra, made up primarily of the Richmond Sinfonia players, will participate in half of the Cuper concert on Thursday and all of the Saturday evening concert. And the jazz portion of the festival begins with our last concert in the 2000-seat Carpenter Center. We welcome jazz great Al Batiste (of *Clarinet Summit* recordings) and his lifelong associate, patriarch of one of the outstanding musical families of jazz, pianist Ellis Marsalis. Also performing on this Sunday evening concert with Marsalis and trio is Joseph Lukasik, whose wonderful performances were among the very highest points of the old Arizona Clarinet Symposium.

The response and excitement over this year's combined conference has literally been world-wide. Because this is a combination of ClariNetwork's *ClarFest* and the ICS conferences, we have been contacted by a sufficient number of people who proposed performances or lectures to fill a twelve-day convention. Many fine players have called or written with wonderful suggestions that I have simply been unable to use. Building the joint festival has boiled down to extracting the best qualities of each individual event, trying to refine new ideas of recent years, and then tossing in a pinch of the things that only this lovely, picturesque historic city of Richmond can provide. A veritable army of people has been involved in the construction of the event, many of whom you will see when you visit Richmond. Although there are too many individuals to name here, perhaps of greatest importance to our success has been the creative, insightful support of one of the most refreshing professional administrators I have met, Dr. Richard Koehler. Without the big guy in the cowboy boots, the ICS/CI conference would only be a theoretical possibility.

One final note to this rambling message: picking the dates of July 7-10 was no accident. We wanted to "split the difference" between the traditional ICS dates and the usual time frame for *ClarFest* plus, Richmond's proximity to the Nation's Capitol makes possible a memorable (and potentially tax-deductible) Independence Day celebration in Washington D.C. On the 6th, we've engineered a trip to beautiful colonial Williamsburg, and the Monticello trip on the 11th is designed to round out this sort of vacation. Additionally, any non-clarinetist spouse, family member or significant other would be hard-put to scratch the surface of Richmond's rich cultural and recreational offerings. One could spend an entire day each at the Virginia Museum of Fine Arts, the Science Museum, King's Dominion, Water Country, Virginia Beach, or on Skyline Drive. Consider bringing your favorite non-clarinetist, and taking advantage of the inexpensive housing we've arranged.

We look forward to an exciting and rewarding week this July, and we at VCU have enjoyed creating this week for you, in "Clarinet Heaven."

—Chuck West



THE University of Oklahoma SYMPOSIUM 1987

by Stephen Clark

Approximately 65 clarinet enthusiasts gathered in Norman, Oklahoma on June 7, 1987 for the 12th annual University of Oklahoma Clarinet Symposium. The faculty for the three-day event included David Shifrin (Yale University and Juilliard School of Music), Leon Russianoff (Juilliard and Manhattan schools of music), Maurita Murphy Mead (University of Iowa), Keith Lemmons (Universtiy of New Mexico), Robert Umiker (University of Arkansas), James Jones (Wichita State University) and David Etheridge (University of Oklahoma).

James Jones' Sunday afternoon recital got the symposium off to a fine start. His program included Schumann's *Fantasie-Stücke*, Op. 73, Meyer Kupferman's *Moonflowers, Baby!*, Gunther Schuller's *Duo Sonata* (for clarinet and bass clarinet), and Chopin's *Introduction and Polonaise*, Op. 3a. *Moonflowers, Baby!* for clarinet and trap-set was particularly engaging, with its nice and easy jazz feel. Light brushes supplied a subtle beat for the mellifluous scales and arpeggios of the clarinet. An amplified unaccompanied (clarinet) section coupled with the clarinetist strolling back and forth between three widely spaced music stands provided some interesting theatrical effects.

Following Jones' performance, the symposium participants were treated to an enthusiastic and invigorating master class given by the energetic, effervescent and innovative Leon Russianoff. Never at a loss for words (nor humor), Russianofff worked with several students touching on familiar Russianoff themes ("Don't try too hard," "White out your teacher's markings," "Play out, be obnoxious rather than obsequious," etc.).

After Russianoff's two-hour master class, Keith Lemmons presented a thirty-minute mini-lecture dealing with developmental and remedial teaching techniques and materials.

Sunday evening, David Etheridge, the symposium coordinator, gave his usual first-rate performance. His program consisted of Poulenc's *Sonata*, Mozart's *Adagio*, K.V. 580a (for clarinet and 3 basset horns), Humphrey Searle's *Suite* and *Quintette*, Op. 79 by August Klughardt.

David Shifrin speaks to an attentive audience.

Pete Valentino, woodwind technician and inventor of the Valentino pad, began Monday's proceedings with a lecture on his new woodwind pads and other related innovations.

Following Valentino's lecture, Leon Russianoff gave his second two-hour master class. Again, Mr. Russianoff impressively exhibited his mastery of pedagogy. He has that amazing ability to quickly diagnose and effectively treat a student's technical and musical shortcomings. What a pleasure to watch this maestro-teacher at work again!

After lunch, Robert Umiker performed a recital including Tull's *Five Inventions for Two Clarinets*, *Wings for Solo Clarinet* by Joan Tower and *Trio*, Op. 114 by Johannes Brahms.

Umiker's presentation was very impressive, especially the Tower piece. It reminded one of

The International Clarinet Society
1988 Conference
ClarFest '88
July 7-10

JOINT CONVENTION
in Richmond, Virginia

VIRGINIA COMMONWEALTH UNIVERSITY:
Virginia Commonwealth University is located in Richmond, just two hours south of Washington D.C. Richmond's Byrd International Airport is served by six major airlines, and is a twenty-minute limousine ride from the airport.

FACILITIES:
The VCU Performing Arts Center, a 1981 structure housing the Departments of Music and Theatre, will serve as conference headquarters. Most recitals, concerts, lectures, and masterclasses will be held in the 500-seat Concert Hall in the Performing Arts Center, with other events held in the adjoining theatre and at the 2000-seat Carpenter Center. Participants may be housed in the economical Gladding Residence Center nearby, or in the downtown Holiday Inn or the elegant Jefferson Sheraton Hotel five blocks away. All manufacturer's displays will be in the Performing Arts Center.

YOUNG ARTIST COMPETITION:
Open to all clarinetists who are age 23 or under on January 1, 1988. The First-Place winner will perform with the Festival Orchestra on July 9th, and will receive a new, professional model clarinet. Second, third, and fourth place winners receive cash prizes. Tapes must be postmarked by May 15, 1988. Further information may be obtained by contacting Dr. Charles West, Festival Director, at Virginia Commonwealth University.

EXHIBITORS:
The major manufacturers of instruments, mouthpieces, and accessories will provide displays, as will suppliers of sheet music, books, and recordings.

SPECIAL EVENTS:

Jazz concert with Alvin Batiste, Joseph Lukasik, Ellis Marsalis and Trio

Lectures by Himie Voxman, James Pyne, and Dr. Frank Wilson

Innovative "Cloud Walking" one-woman show with clarinetist Jean Kopperud

Masterclasses with Philippe Cuper, Stanley Hasty, and Leon Russianoff

Chamber music recitals with Mitchell Lurie, Ronald de Kant, the Verdehr Trio, Charles West, and the U.S. Navy Classical Clarinet quartet

Recitals by Alan Balter, Diana Haskell, David Niethamer, and Floyd Williams

Performances with orchestra by Philippe Cuper, Fred Ormand, and Mariano Frogioni

All-Festival Barbecue at the historic James River Berkeley Plantation

Optional tours to Colonial Williamsburg on July 6th and to Charlottesville on July 11th

ARTIST FACULTY

Thomas Ayres
Professor of Clarinet, University of Iowa (retired)

Alan Balter
Conductor, Memphis and Akron Symphony Orchestras; Former Principal Clarinetist, Atlanta Symphony Orchestra

Alvin Batiste
Jazz Clarinetist, Composer, Author. ". . . one of the best kept secrets in jazz. Arguably the finest modern exponent of the ebony horn." (Downbeat Magazine)

Patricia Carlson
Principal Clarinetist, Virginia Symphony Orchestra

Philippe Cuper
First Soloist, Opéra de Paris (Courtesy of Vandoren)

Ronald de Kant
Professor of Clarinet, University of Cincinnati; Former Principal Clarinetist, New Orleans and Vancouver Symphony Orchestras

John Denman
Classical and Jazz Recording Artist

F. Gerard Errante
Professor of Clarinet, Norfolk State University; Leading Avant-Garde Clarinetist

Gerald Farmer
Professor of Clarinet, West Georgia College

Mariano Frogioni
Principal Clarinetist, Teatro Colón Orchestra, Buenos Aires

Diana Haskell
Principal Clarinetist, Buffalo Philharmonic Orchestra

Stanley Hasty
Professor of Clarinet, Eastman School of Music (retired); Former Principal Clarinetist, Pittsburgh, Baltimore, Cleveland, Indianapolis, National Symphony, and Rochester Philharmonic Orchestras

Patricia Kostek-Huebner
Professor of Clarinet, University of Missouri-Kansas City

Howard Klug
Professor of Clarinet, University of Illinois

Jean Kopperud
Clarinetist, performance artist, "the total clarinetist" (Wall Street Journal)

Frank Kowalsky
Professor of Clarinet, The Florida State University

Lydian String Quartet

Joseph Lukasik
Jazz Clarinetist, Professor of Clarinet, Denver Metropolitan University

Mitchell Lurie
Professor of Clarinet, University of Southern California; Former Principal Clarinetist, Pittsburgh and Chicago Symphony Orchestras

Ellis Marsalis
Noted jazz pianist, Commonwealth Professor of Music, Virginia Commonwealth University

Maurita Mead
Professor of Clarinet, University of Iowa

George Mellott
Professor of Clarinet, Southern Illinois University

Wilbur Moreland
Professor of Clarinet, University of Southern Mississippi

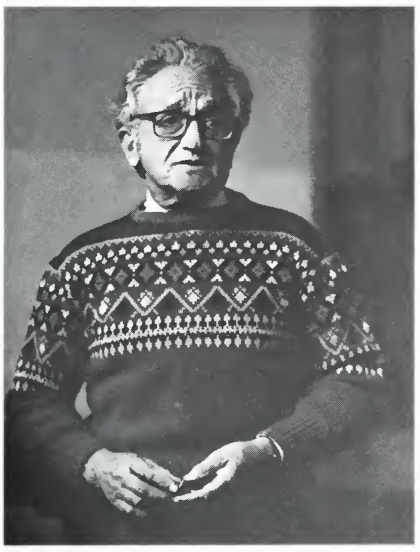
David Niethamer
Principal Clarinetist, Richmond Symphony Orchestra

Fred Ormand
Professor of Clarinet, University of Michigan

James M. Pyne
Professor of Clarinet, The Ohio State University; Former Principal Clarinetist, Buffalo Philharmonic Orchestra

Robert Riseling
Professor of Clarinet, University of Western Ontario

Leon Russianoff
Noted pedagogue, author, clinician, New York City



Richard Schwartz
Professor of Clarinet, Virginia State University

Marta Schworm
Second Clarinetist, Richmond Symphony Orchestra

The U.S. Navy Classical Clarinet Quartet

Elsa Ludewig-Verdehr
Professor of Clarinet,Michigan State University

Himie Voxman
Author, pedagogue, editor, noted scholar. Professor of Music and Director of the School of Music, University of Iowa (retired)

Ron Wakefield
Bass Clarinet soloist, Los Angeles Studio Musician

Charles West
Professor of Clarinet, Virginia Commonwealth University

Floyd Williams
Professor of Clarinet, Queensland Conservatorium, Brisbane, Australia

Frank Wilson
Neurologist, author of *Tone Deaf and All Thumbs?* Authority on the biology of music making

Dennis Zeisler
Principal Clarinetist, Virginia Pops Orchestra; Director of Bands, Old Dominion University

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Jefferson Sheraton:
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FESTIVAL SCHEDULE

Thursday, July 7

8:45–10:00
Potpourri
Clarinetists of Virginia: Richard Schwartz, Patricia Carlson, F. Gerard Errante, Dennis Zeisler, Marta Schworm

10:15–11:15
Opening Recital
Charles West

11:30–12:30
Lecture: "Expanding the Clarinet Repertoire"
Himie Voxman
Assisted by Maurita Mead

12:30–2:00
Lunch

2:00–3:00
Recital
Ronald de Kant

3:15–4:45
Masterclass
Stanley Hasty

5:00
ICS-CI Competition Semifinals

6:00–8:00
Dinner

8:00
Concert
Philippe Cuper
Festival Orchestra
David Commanday, Conductor

9:30
Reception for all participants and Artist Faculty
The Jefferson Sheraton Hotel

Friday, July 8

8:45–10:00
Potpourri
Patrick Kostek-Huebner, Frank Kowalsky, Howard Klug, Wilbur Moreland, Jerry Farmer

10:15–11:15
Recital
David Niethamer

11:30–12:30
Concert
U.S. Navy Classical Clarinet Quartet

12:30–1:45
Lunch

1:45–2:45
Concert
The Verdehr Trio

3:00–4:00
Recital
Alan Balter

4:15–5:15
ICS-CI Competition Finals

6:00
Barbecue and Concert at the Berkeley Plantation
Ohio State University Clarinet Choir
All-Virginia High School Clarinet Choir
James M. Pyne, Conductor

Saturday, July 9

8:30–10:00
ICS and CI Business Meetings

10:15–11:45
Lecture: "Coordinated Hands and Haywire Hands"
Frank Wilson

12:00–1:30
Lunch with Dr. Wilson
Student Commons

1:30–2:30
Chamber Concert
Mitchell Lurie

2:45–4:15
"Cloud Walking"
Jean Kopperud
Raymond Hodges Theatre

4:30–5:30
Masterclass
Philippe Cuper

5:30–8:00
Dinner

8:00
Concert
Mariano Frogioni, Fred Ormand, John Denman, ICS-CI Competition Winner
Festival Orchestra
David Commanday, Conductor

Sunday, July 10

8:45–10:00
Potpourri
George Mellott, Ron Wakefield, Robert Riseling—ICS Commission Premiere, Thomas Ayres—Bassethorn Composition Competition Premiere

10:15–11:15
Lecture: "The Architecture of Timbre II"
James M. Pyne

11:30–12:30
Recital
Diana Haskell

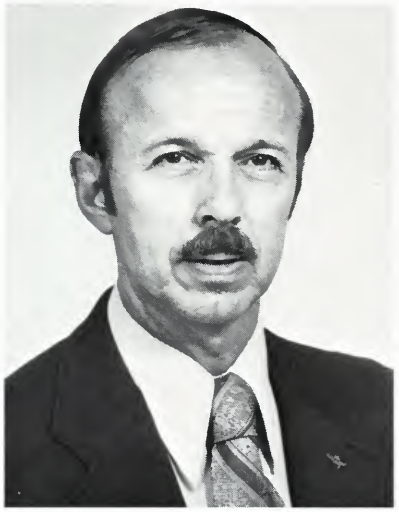
12:30–2:00
Lunch

2:00–3:00
Recital: "Clarinet Music of Australia"
Floyd Williams

3:15–4:45
Masterclass
Leon Russianoff

4:45–8:00
Dinner

8:00
Closing Concert—Jazz
Alvin Batiste, Joseph Lukasik, Ellis Marsalis and Trio
The Carpenter Center



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the Messiaen *Quartet*, requiring very intimate, introspective, controlled playing. The Brahms performance was also quite noteworthy.

Next on the symposium's agenda was a two-hour master class conducted by clarinet virtuoso David Shifrin. Shifrin shared many helpful ideas with the students and audience, such as breathing concept, breathing exercises, attacks and releases, and using vowel syllables (voicing).

Immediately following Shifrin's master class, a mini-lecture was given by James Jones entitled "Right or Left Brained." This dealt with brain research and how one could apply it to music and musicians.

After dinner, Maurita Murphy Mead presented a program including *Fantasistykker*, Op. 43 by Niels Gade, *Polychromatic Diversions* by Ronald Caravan, *Going Home* by Edward Miller and Alvin Etler's *Sonata* (1952).

Undeniably, the highlight of the evening was Miller's *Going Home*, which utilized an accompaniment tape that very effectively blended light, simple, pleasant jazz-like

Leon Russianoff demonstrates a point during his master class.

vibraphone sounds with the live sounds of the clarinet.

The final day of the symposium began with a mini-lecture by Robert Umiker. This was followed by another two-hour master class by David Shifrin.

Following the Shifrin master class, Keith Lemmons presented his recital. His program inlcuded *Dance Preludes* by Witold Lutoslawski, *Sonata in Eb Major*, Op. 120, No. 2 by Johannes Brahms, *Sonata*, Op. 128 by M. Castelnuovo-Tedesco, and *Fantasy Ballet* by Jules Mazellier.

(L to R) David Etheridge, Robert Umiker, James Jones, Keith Lemmons, Maurita Murphy Mead, Leon Russianoff.

(The writer was unable to attend Mr. Lemmons' performance.)

Following Lemmons' recital, Maurita Murphy Mead gave the final master class of the symposium.

After dinner, David Shifrin ended the symposium with a superb recital. His program included *Trio*, K. V. 498 by Mozart, *Première Rhapsodie* by Debussy, *Introduction, Theme and Variations* by Rossini and Prokofiev's *Flute Sonata* (arranged by Kent Kennan). Shifrin's playing was simply immaculate. He was the quintessence of virtuosity—playing with supreme authority and confidence. Shifrin has that special ingredient, that flair, that consummate showmanship that sets him apart from other great clarinetists. His performance was really something to behold and savor. It was the perfect ending to a very enlightening and inspirational three days of clarinetistry. Bravo!

Stephen Clark.

The 1988 University of Oklahoma Symposium will be held June 25-27. Faculty will include Larry Combs (Chicago Symphony), Elsa Ludewig-Verdehr (Michigan State University), Bil Jackson (Denver Symphony), George Mellott (Southern Illinois University), Ron Monsen (Universtiy of Kentucky), Richard Shanley (Baylor University), Paul Garritson (University of Missouri), James Kanter (Los Angeles clarinetist and mouthpiece specialist) and David Etheridge (University of Oklahoma).

ABOUT THE WRITER...

Stephen Clark is an assistant professor of music (clarinet and saxophone) at Austin Peay State University in Clarksville, Tennessee. He has previously taught on the faculties of Tennessee Technological University, the University of Science and Arts of Oklahoma, and as a graduate assistant at the University of Oklahoma.

Clark earned his doctor of musical arts (clarinet) degree at the University of Oklahoma in 1983. His doctoral dissertation, *Leon Russianofff: Clarinet Pedagogue*, has received critical acclaim in *The Clarinet*, *ClariNetwork International*, and *The Bulletin of the Council for Research in Music Education*.

Clark is a former member of the United States Military Academy Band at West Point, New York (1972-1975). His former teachers include Stephen Girko, Peter Simenauer, David Etheridge, Jerry Neil Smith, Loris Wiles and Ronald Howell.

A Chat With PROFESSOR MILENKO STEFANOVIC and His Son Predrag

by Allan Ware

Milenko Stefanovic and son Predrag.

On a recent visit to Belgrade to perform for the International Bemus Music Festival, I had the opportunity to play for the students at the National Academy of Music in Belgrade and at the same time got to meet Professor Milenko Stefanovic, the most outstanding Yugoslavian clarinet professor of our day. After a short talk over a beer he invited me to visit his family at home in Belgrade, where we played some of his numerous clarinets and nibbled on cheese and sausage at the urging of his charming wife. We were joined by his son, Predrag, who is an excellent young clarinetist in his own right, and one of his father's students at the Academy. As we had the following conversation, Belgrade was just recovering from the International Clarinet Competition of the week before, where, Stefanovic had served as chairman of the jury.

AW: We talked briefly this week about your concept of national styles. Do you see a particular Yugoslavian clarinet style?

MS: That is difficult to say. We have a certain way of playing in Belgrade that differs from the rest of the country; in Zagreb there is a different style and in Lubjana still another. Each town in Yugoslavia has undergone such different influences that their clarinet playing has ended up sounding completely different from one another.

AW: Can you hear the regional differences that clearly?

MS: Yes, they are all different; each player has had different contact with the instrument. For example, we all play Buffet-Crampon in Belgrade now, but not too long ago we played German-system instruments. I personally have made my own mixture of style by taking elements that appeal to me from French, German, Russian and Slavic schools of playing. My various friends from other countries seem to like the mixture that I have come up with. It is interesting for them to hear the various elements that I have utilized and synthesized into something that is entirely my own style and approach. It's individual at least. One's style is

A Short Biography of Milenko Stefanovic

Milenko Stefanovic was born in 1930 and started his musical studies at the age of five. Later he studied clarinet with Professor Bruno Brun, began appearing as a clarinet soloist and was the winner of several Yugoslavian clarinet competitions for young people. His studies continued alongside his playing activities and culminated in a master's degree in 1971. Stefanovic was engaged as principal clarinetist of the Belgrade Philharmonic Orchestra from 1956 until 1976 when he was offered the professorship at the Belgrade Academy of Music.

He has won prizes in several international competitions including Geneva, Moscow and Munich in 1957, and in Prague in 1959. These prizes confirmed his already fine reputation for quality and maturity in music making. In 1962 he was awarded the Yugoslavian state's highest award in the arts, the "7th of July" award. In 1972 he was honored by Yugoslavian radio and television with the presentation of the country's most prestigious award, "Ohrid." He has received many other annual prizes from the city of Belgrade for the most successful musical performances of the years 1975, 1980 and 1981.

Stefanovic has played and recorded in concert halls and at radio broadcasting stations in England, Italy, France, Canada, the U.S.S.R., West Germany, Switzerland, Belgium, Czechoslovakia, Rumania, Bulgaria and Hungary.

important because it is impossible to play and think as a Frenchman or as a German and still be a Yugoslavian. My conception of life and playing is Slav and Yugoslav; therefore, I can't play like the people in Moscow, for instance, and that is why national styles are important and have to exist.

AW: Does it bother you that national systems seem to be eroding, that clarinet playing is becoming more internationally uniform?

MS: Yes, but despite the similarities in equipment in these times big differences among players remain. For example, of the 67 competitors in the competition here last week, most of them played Buffet-Crampon. The conception of sound was, however, widely varied. In the end it is the person who makes the sound and not the mouthpiece or the brand of clarinet.

AW: Is there any direct influence in your playing from Slavic folk music?

MS: Some, but it is very hard to make direct correlations, because Slavic folk music is also very individual in nature and it is very hard to pinpoint any wind techniques that could be seen as characteristic of the entire style. For instance, I sometimes use a folk vibrato and I teach it as a technique to my students, but it would be very hard for me to know why I use it. I feel that when the music calls for it, it is okay to use it.

AW: How old were you when you first started clarinet?

MS: I started playing on my own at 15, mostly playing jazz. Then I studied classical music at the conservatory at 16. I had already learned to play violin, piano and a few other instruments. I used to listen to a lot of Benny Goodman recordings, and he was an important man for us at the time. Because of that I played lots of jazz, finally settling down into classical music after about 10 years.

AW: Do you think that your starting with jazz helped you to be a better classical musician?

MS: Jazz was important for me, because the improvisation develops one's ability to be creative. I still don't like to play something the same way twice without doing something different to it. For serious music it is important to play freely—the most important thing, in fact. On the other hand, it is possible to play freely without having played jazz, if the technique and approach to the instrument are good.

AW: Speaking of Benny Goodman, you told me that you played the Copland *Concerto* with Copland conducting?

MS: Yes, I played it with Copland. . . it sounds a bit pretentious but he told me afterwards that he was surprised that a Yugoslav clarinetist could play the piece as well as Goodman.

AW: Wait a minute, rumor has it here that Copland told you that you played the piece better than Goodman!

MS (laughing)**:** It would be **really** pretentious for me to comment on that! Copland did write me some letters after that and sent some of his recordings and such; he was helpful in my early career.

AW: What are some other things that you did during the early part of your career?

MS: I was able, for example, to play a solo recital with piano in London at a time when it was not customary for clarinet to do solo recitals. In Europe at the time it was more usual for a clarinetist to play as a part of a chamber music program and to perform perhaps one piece with piano as a part of the program. I played alone with piano all over the world. My manager said I would have no chance with such a program; I told him to give it a shot anyway; luckily, it was a success.

AW: When was this?

MS: Some 30 years ago. As far as I know, I was one of the first clarinetists ever to do a completely clarinet recital in Great Britain, in Germany, the U.S.S.R., Italy and many other countries. Our literature with piano was mainly used only for lessons and class recitals at the conservatories up until then, as far as I know.

AW: You've been playing clarinet for a long time now. Do you notice that people play differently from the way they used to when you were learning?

MS: It is hard for me to say, because at the time there were only four clarinetists in all of Belgrade and one didn't hear that many clarinet soloists. Not only that, but the clarinet scene was incredibly sparsely populated then in comparison with today. When I played the competitions in 1957 in Geneva, Moscow, Munich, Prague and here in Yugoslavia, there weren't all that many participants. In the competition here last week (the 17th International Jeunesse Musicales Competition for Clarinet and Woodwind Quintet) we had over 100 applications and 67 competitors for clarinet. When I think back on Geneva in my day there were only 34 competitors; in Munich it was similar.

AW: Who was your most influencial teacher and what do you remember most about what he had to tell you?

MS: Mr. Bruno Brun, who was a Yugoslavian. He was a very old Belgrade musician and, as the times demanded, he was a military band player before becoming an outstanding professor at the Academy of Music. He told me always, "Practice, Practice, Practice," because he was very old school. Now things are not that simple for me, and I tell my students, "Idea, creation, culture" as being the most important things for a musician to consider, and the work of practicing is normally understood as being necessary.

AW: You mean that the musician must think more about the music and how to interpret it?

MS: I mean if you have a personality and original ideas about a piece you can practice it well and purposefully. If you are intellectually lazy and have no ideas, then you can't even be helped by years of practice. That is the problem with the old school: Students have never really wanted to practice. The old way to overcome this was to say "do it anyway." Today this method is being phased out by a new world of originality and conception in music; in short, music is becoming more personalized. It is more satisfying to play music nowadays than it was when I began to play.

AW: When you work on a piece yourself, how do you approach it, and what are your values in interpreting a piece?

MS: After a lifetime of playing, I can say that my interpretations are based on being in good shape on the instrument, being fit. I think I play differently everytime I play. I can't really play something twice the same way. Because my playing is a game for me and I like playing the game, I prepare the sound, technique and intonation that I need to play that piece, first of all. After that, and only after that, when I have the feeling that I have mastered those things am I in a position to have a conception of the piece that I can carry out. On the other hand I never have the feeling that I perfect a piece; although I can play it freely, I always have some reservations about the way I do it.

AW: So you prepare yourself technically and give the piece a personal touch in the end?

MS: Sure. For example, I respect Brahms, because I have played his music since I was 27 years old. It is music that looks simple on the surface, but it is hard to understand in a deeper way. Brahms can be played better when one is older and has other pieces in one's experience. With Brahms the technique is easy to attain, but since every phrase is different, every tone has to be played differently, and the development of a conception of the musical interpretation comes long after the mastery of the technique.

AW: Have you done a lot of playing with other chamber ensembles, woodwind quintets or string quartets?

MS: I have never played much with woodwind quintet for the simple reason that I never found a group in which every person could see the music in the same way. I think that it is necessary for a good group to think the same

way about the music. That is very difficult, of course. I feel better with string quartet and especially when the individuals with whom I play and I have a common musical conception. Therefore, I have done a lot of Reger, Brahms, Weber, Mozart and other works with string quartet.

AW: Predrag, did you come to the clarinet because of your father? Did he make you do it?

PS: Not at all, it was accidental. He was traveling in Russia doing concerts and I was alone here in Belgrade. There was a competition in my school to find the most musical class. The teacher asked me to bring one of my father's instruments to school so that we could get a few more points in the contest. I felt a little silly bringing an instrument without playing it, so I learned to play a few little things on my own. When my father came back after a month, he heard me and thought that I had the potential to become good on the instrument. I didn't like practicing; I had proved that by quitting piano after three years of lessons because I preferred to play and ride a bike like any other kid. I still don't practice very much and dislike going to lessons.

AW (to MS)**:** How does that make you feel? [Predrag has lessons with his father.] Seriously, what do you try to convey to your students in trying to teach them clarinet?

MS: I give students my conceptions of sound and technique, but there is a big problem in that. I tell them, "You have to play the way you are." All students want to play like the teacher and it is very easy to imitate the teacher without thinking, just copying. I tell my students to use their own head. With younger students one has to play a bit to show them the way, but I seldom play for the older students.

AW: Would you say that the quality of music in Belgrade is high?

Professor Stefanovic with Allan Ware.

MS: The quality is climbing. For me the quality on the technical side is growing very quickly. Everybody wants to play correctly and fast. If you play fast then you win, they seem to think. I feel personally that playing clarinet is not any kind of race and it is not a way to win something, but rather a way to show your feelings, or to show your vision of life. A clarinetist here has to find his own conception to make himself stand out as an individual and to prove that he has something to show to others.

AW: That brings us to the recent competition here, the "17th International Jeunesse Musicales Competition for Clarinet and Woodwind Quintet." You were the jury chairman for this competition. What did you notice most about the competitors that you heard?

MS: From the 67 people who took part in the competition there were perhaps 10 who played with good intonation, first of all. The enthusiasm of a jury or of an audience is greatly impaired by bad intonation. We often heard great ideas and good projection of personality, but the overall effect was often very amateurish. All the players seemed to have sound techniques, but few, however, could play a low "E" or a throat "B-flat" in tune. A lot of the competitors played very differently in each round. It impressed me this year that so many people are playing clarinet nowadays and that they are doing it better than ever before as far as the fingers were concerned.

AW: How did you feel about the performance of the required literature?

MS: I made the repertoire list and chose the pieces that I considered to be standard for the instrument. At the top of the list for required pieces was the Weber *Concertino*, which is the first big piece for most young clarinetists. I found that few people were able to play it really well, including the German competitors. It seems that everybody wanted to play more into the piece than Weber could possibly have intended. Other pieces were similarly played, the competitors often giving a bit more than the music has in it.

AW: Isn't that a necessity in competitions, to make oneself stand out by bringing the most out of the music at hand? If you play stylistically and musically speaking a standard interpretation, then you run the risk of the jury missing you, and the juries seem to remember people who play with more profile.

Predrag: I think that competitions are only good if the player is there to top himself. If

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everyone is out to beat the other guy then they do this with the music and the music suffers. If one plays as well as one can, then that's winning too.

MS: Yes, I agree with Predrag. All a jury wants to hear in the end is that a player is well-rounded, that he can play music of all styles convincingly. It seems that all the competitors were able to play more modern music well, perhaps because the pieces fit their values in playing. Modern composers seem to think that the clarinet is an instrument more for humor, as if it were a clown; the older music shows a side of the player and the instrument which is revealing about their abilities. I mean the music of Reger, Mozart, Weber and Debussy, which is real music for the clarinet. They offer a better basis for a jury to decide about a player's ability to interpret music than the clowning type of modern music.

AW: Was it a problem in the jury that so many nationalities were represented and that each has its own national taste about the clarinet?

MS: In the jury there were no such problems, no. We were together for about 12 days and discussed everything openly. I don't think that we disagreed on anything of importance.

AW: There was an article yesterday in the Belgrade paper criticizing some of the jury's choices for the final round.

MS: It is naturally hard to deal with a critique from the outside, but I can tell you that there was no feeling within the jury that we had made any mistakes. After the second round it was fairly clear who would go on. We had some discussions about the fact that there were only six places available in the finals and that eight people were qualified.

AW: What sort of impression did the American competitors make on you?

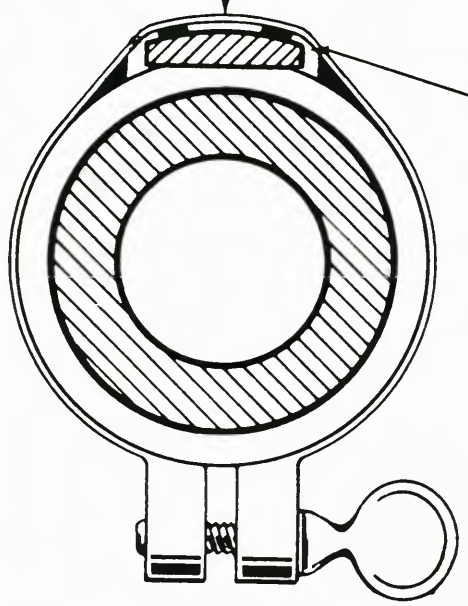
MS: The Americans played with a very good sound, the technique was good and all, but there is still a difference in their concept of playing in comparison with the European idea of playing. The interpretations were a little too free for me. I liked it, why not? I think I was the most impressed, however, with the Japanese, who really have had a classical clarinet tradition of their own for only about the last 20 years. They also played very well. You can still hear clearly the difference among people who studied in Europe. It is a matter of taste and has to do with what we mentioned before about the clarinet being at the dangerous edge of the serious and the clowning.

AW: Did you learn anything yourself from the competition?

MS: Yes, of course. I heard clarinetists from all over the world, from South America and other places, and I got to hear how the clarinet is played in different places. I think that the differences in style are nothing in comparison with the differences in personalities among good musicians. That's interesting for me. In well-played music, one doesn't even distinguish the kind of sound, the brand of clarinet and the technique. Even when things don't work out well, we as clarinetists know how difficult it sometimes is. With the better musicians you can hear how good they are in their ability to correct things that are not working on the spot. If someone plays badly and does not hear or correct the correctable problems, then it is impossible to listen to.

ABOUT THE WRITER...

Allan Ware is clarinet and chamber music instructor at the City Conservatory of Osnabrück, West Germany. After completing studies with Ignatius Gennusa and Don Oehler, he received a Fulbright grant for study in Germany with Prof. Jost Michaels. He performs regularly for festivals, concerts and radio broadcasts in Germany and throughout Europe with the McKenzie-Ware Duo and the Salzburger-Solisten. He is the I.C.S. representative for Germany. His address: Hans-Boeckler-Strasse 17, D-4500 Osnabrück, West Germany. (541-24625)



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by Curt Steinzor

(Note: I would like to thank Eric Hoeprich for his comments on this article. His experience as a maker, player and historian of early clarinets has been instrumental in broadening my own perspective on some of the many issues dealt with here.)

Many clarinetists are largely unaware of music before 1750.[1] This of course is largely because the clarinet as a solo instrument did not enjoy the serious attention of composers until after the mid-18th century. The late baroque produced a musical style that, although it had many dialects and soon developed into the classical musical language, remains unparalleled for its purity and beauty. The music of this period can and should be studied and performed by clarinetists. This can be done without compromising the ideas of the composer or the aesthetics of the age.[2]

Why, one might ask, should we search beyond the borders of the repertoire written expressly for the clarinet? Our literature already possesses many masterworks. Furthermore, music dating from the clarinet's precompositional period presents the performer with unique challenges completely different from the ones encountered in clarinet music of today. The style of early 18th-century music requires the player to operate within unfamiliar parameters of dynamics, timbre and phrasing. Finger and breath control must become more flexible than our normal repertory demands. Articulation skills must be expanded. The player must be ready to rethink unexamined concepts of melody and phrasing, as well as embouchure and breath support.

The benefits of such a study, then, are the same as those of any endeavour to understand more deeply our musical tradition in all its diversity. Recognition of the plurality of styles within Western classical music is an important key to appreciating it as a unified, living tradition, still growing and, as ever, in constant change. Modern clarinet pedagogy too often dwells on the acquisition of consistent playing habits at the expense of sensitivity to the different aspects of style within an individual work. While this has produced outstanding players, it has also resulted in undiscriminating interpretations. If one begins to perceive each composition as the purveyor of a characteristic musical style, rather than merely as a vehicle for the instrument, comprehension and appreciation are deeply enhanced.

The greatest benefit, however, is the firsthand experience as a performer of this music. The unique tension to be found in baroque music between freedom and control; the primacy of meter, although harmony's contribution to rhythm and phrase assumes major importance; and the attention to detail in the sound as a determinant of phrasing are nowhere else in our history so combined.

Historical Background

The clarinet was invented, according to current opinion, in the last decade of the 17th century by Johann Christoph Denner, a Nürnberg instrument maker. With its easily produced clarion or overblown register, the early instrument differed from its contemporary counterpart, the chalumeau, which was restricted to the lower octave and whose name was later adopted to describe the clarinet's fundamental register.[3] In contrast, the oboe, violin, bassoon and transverse flute all possessed a long historical pedigree or had superseded an earlier instrument. They were consequently the inheritors of a long tradition of solo performance and composition.[4] The early clarinet, being a completely new member of the orchestral family, found itself without a musical literature.

How was the clarinet, as a new type of instrument, first perceived by composers? The external shapes of the earliest baroque clarinets bear more of a resemblance to recorders than to our modern clarinet. Composers tended to treat it, however, more as a member of the brass or horn family than as a true woodwind instrument.[5] Its name reveals an association with the baroque clarino, or high trumpet; J. G. Walther likened the sounds of both instruments to each other in his 1732 *Musikalisches Lexikon*.[6]

One can easily see this connection in clarinet music of the period. Compositions often show a preference for the clarion and altissimo registers over the chalumeau (fundamental) register.[7] The concertos by Johann Melchior Molter, probably dating from 1740 to 1750, are written for clarinet in D, the same key as clarino parts of the period. The tessitura is also clarino-like: it frequently ascends to written g3, and it uses the lowest register with caution.

C. P. E. Bach (1714-88) scored the clarinet similarly in his six sonatas for clarinet, bassoon and harpsichord (Wtq. 92), as did Franz Tausch (1762-1817) in his concertos, which carry the instrument as high as c4. Vivaldi's writing for the instrument, however, exploits both upper and lower registers. Tessitura lowered by the end of the 18th century; mechanical developments, as well as changes in attitude towards the clarinet's musical *persona*, made the production of the chalumeau register more common and rendered higher passages correspondingly rarer.[8]

One may infer from the above that the clarinet in the first half of the 18th century was not considered an appropriate instrument for the delicate contours of the *galant* and other late baroque styles. By the time the clarinet and its players had come to the point of inspiring many solo compositions, composers had turned to the more straightforward, unornamented style of the

classical period. The repertory for the instrument today reflects this.

The Instrument

Every musical composition requires a particular range of pitches, timbres and articulations. Not all musical instruments are capable of producing the right ones for a given situation. Today's historians point out that a composition is most likely to succeed with period instruments; it would seem to follow that the early form of clarinet should be used. This is true, given the following important considerations.

Even in the hands of the most expert craftsman, a musical instrument goes through developmental stages before it is refined to the point of being able to make a substantial musical contribution. The technical problems of this first orchestral instrument with a single reed, necessitating its own unique type of mouthpiece, were manifold. Cylindrical bores, tone holes that had to accommodate the overblown interval of a twelfth, appropriate key mechanisms, and, above all, the mouthpiece, which demanded extremely fine tolerances in order to function optimally, posed problems different from those of the other winds with their conical bores and octave-blown registers. These manufacturing problems needed much time and effort to be worked out. The bore design which best resolves internal tuning conflicts is still disputed among modern manufacturers. Today's wide variety of mouthpiece configurations attests to the complexity of the design problem.[9]

In searching for the right instrument, then, we must keep in mind that the early clarinet had not yet experienced a long historical development, and thus was less far along in some respects than the other solo instruments already on the scene for centuries. The overblown twelfth of the upper register, caused by the cylindrical bore of the clarinet, is not as easy to tune with the fundamental chalumeau register as is the octave interval of the other winds' upper register. This is compounded when the player tries to play in very sharp or flat keys.

The ability of the Boehm System instrument to operate auxiliary holes by "remote control" is of great help towards solving this problem. This might explain why early clarinets, with their small number of keys and narrow tone holes, vary widely in their intonation qualities. Only a limited number of the existing specimens are satisfactory in this respect, and none, of course, are able to play in complicated keys as well as the Boehm instrument. It may well be, on the other hand, that the instruments we have inherited do not accurately represent the true quality of professional instruments of the period. Instruments being manufactured today, indeed, might also display intonation problems after two hundred years of use!

Early clarinets, however, possess two desirable characteristics not found in later versions. First, the absence of key mechanism allows direct contact with the tone holes. This enables the player to execute graceful and clearly defined ornaments, as well as agile and clearly defined articulations. Second, the music we are interested in here is almost all written for a C instrument (e.g., recorder, oboe, transverse flute, bassoon, violin, viola da gamba). Early clarinetists probably did not have to worry about transposing their music; their clarinets were made in a variety of keys. It would be exceedingly difficult even for experienced sight readers on the B-flat clarinet to maintain a graceful performance of concert-pitch soloist music of this period.

The ideal solution would be to buy, or have built, a clarinet that incorporates the best features of both types, namely, one in C with few keys, but with today's technological advances in manufacturing techniques. In the absence of this opportunity, one can buy an early instrument in C with all its frailties, play a modern system C clarinet but sacrifice the delicacy of touch of the early instrument, or learn to extend certain aspects of fingering technique beyond the limits demanded by the normal clarinet literature.

The Mouthpiece

The wide variety of mouthpiece styles available today can be placed between two extremes: those that produce a powerful and homogeneous tone color, albeit with a certain lack of flexibility, and those that, without having as much raw power, have more control over dynamics and color. The latter set of attributes corresponds closely to the aesthetic concerns of 18th-century performers and theoreticians, who show themselves in their writings to be overwhelmingly concerned with grace and clarity of expression. The desire for extreme dynamic range along with a brilliant but relatively constant timbre is a later development.

The range of timbres produced by a particular mouthpiece design is linked to the degree of openness in the facing of the mouthpiece. It is more productive, however, to think of the desired type of mouthpiece as one which produces a sound easily while avoiding excessive weakness of pitch or timbre, whatever combination of mouthpiece and reed achieves this result.

Style

To those who have heard music of the distant past performed only on modern instruments by musicians untrained in the idioms of early music, it is difficult to imagine the differences between 18th-century musical aesthetics and our own. Fortunately, the subject of early music performance has been well explored by music historians.[10] Our ideas of the musical taste of two centuries ago are supported by much contemporary evidence.[11]

Musical notation, because of its very nature, conveys only a few aspects of performance practice, and these are not necessarily the most important ones. The conventions behind 18th-century notation are no longer common currency; they died out with the passing of that musical style and can now be arrived at only by careful study and gradual assimilation.

> A twentieth-century composer uses notation in accordance with the conventions of his own time, and there is therefore little chance that a twentieth-century performer will misunderstand him. A composer of the eighteenth . . .century also used notation in accordance with the conventions of his own time, but there is therefore every chance in the world that a twentieth-century performer will entirely misinterpret his music through an inadequate knowledge of these conventions, for the most part obsolete and forgotten. In a word, when a modern performer looks at a piece of early music he must not take for granted the significance of any of the symbols he sees.[12]

The first and most important difference to recognize is that musicians of this period conceived of musical performance as an essentially oratorical act. Let us take as an example Quantz's famous treatise on flute playing, published in 1752:

> As to delivery, we demand that an orator have an audible, clear, and true voice; that he have distinct and perfectly true pronunciation...; that he aim at a pleasing variety in voice and language; that he avoid monotony in the discourse, rather allowing the tone of the syllables and words to be heard now loudly, now softly, now quickly, now slowly...These things are also required in good musical execution...[13]

These qualities, of course, are not inimical to our modern-day standards of playing, but the emphasis is on decidedly different criteria. To Quantz, the desired qualities in musical performance are agility rather than force, variety over homogeneity, and clarity of expression rather than overpowering effect.

We are used to thinking of control over dynamics as the ability to render a phrase either at a scarcely audible *pianissimo* or a powerful *forte*, depending on the composer's instructions or the performer's interpretation. In 18th-century music, however, dynamics apply to smaller-scale events. They are seen as expressive refinements to be applied to the shape of an individual note, rather than as a tool to frame entire phrases or sections of music. The lack of long-term dynamic contrast is not seen as a lack of variety, any more than we consider a long piece in 4/4 to be metrically boring.

Articulation, too, must be reconsidered. This musical parameter had the same priority in the 18th century that dynamics came to assume in later centuries. Modern pedagogy, unfortunately, tends to restrict the subject of articulation to a choice between *legato* and *staccato*.[14] Articulation can be seen in a more general sense as all the possibilities governing the relationships between one note and the next within the context of a phrase. One can discover as many different articulations as there are ways to begin a note, end a note, or make either of these points contrast with those of the adjacent note. Dynamics, quality of attack and decay, and length of note are all elements of articulation. The patterns formed by regular sequences of articulations are tremendously important in informing the music with a sense of rhythmic vitality and coherent phrasing.

Timbre is such an elusive quality that five clarinetists listening to the sound of a sixth will come up with five different sets of adjectives to describe it, some contradictory. Suffice it to say that timbre *per se* is not as important in 18th-century music as is the ability to vary it according to the musical effect of a piece and the range of local moods within it. The applicability of a vocal model is particularly apparent here.

Ornamentation of the 18th century has a different meaning from our modern connotation—at least in Western art music—of something extra and perhaps not quite necessary. Ornaments provide an important means of articulating and inflecting musical phrases, without which a piece might sound bland and featureless. Ornamentation here exemplifies the true meaning of improvisation: a set of rules or boundaries which create the opportunity for a spontaneous and expressive vocabulary.

The wide variety of ornament signs found in the original literature is the result of an attempt to codify, or at least represent, the living musical vocabulary of the time. The performer needs to develop a sense of taste in these matters by becoming familiar with the range of possibilities indicated by ornamentation symbols, as well as acquiring a feeling for ornamentational norms from secondary sources or contemporary musical treatises. The best way to accomplish this is to assimilate the contents of ornament tables in modern sources before becoming enmeshed in the fascinating but complex array of nuances indicated in the original literature.

One of the most difficult tasks in this venture is to gain the ability to play ornaments gracefully. No matter how assiduously one reads written sources, one needs to hear the real sounds of musical ornamentation. Early music performers should be studied with great attention as to how they couch their ornaments within the musical line. Their sense of naturalness should be emulated. Valuable examples of living musical traditions with use ornamentation in similar ways are also available. Today's best popular singers perform their melodies with graceful and elegant ornaments; some of these are uncannily similar to the ones encountered in early treatises. Irish traditional music contains a style of ornamentation, essential to tasteful execution of its repertory, which bears many resemblances to that of baroque music.

Phrasing is not as easy to approach as ornamentation because notation never developed a means of representing it. However, recognizing the difference between our ideas of phrasing and those of earlier times is just as crucial to idiomatic performance. A basic concept underlying the phrasing of late baroque music, again, has to do with the affinity between instrumental music and the spoken word. Instrumental music had not yet become completely disassociated from vocal music. The 20th-century idea of a musical note has largely lost its connection with the production of the human voice. Our notion today is overwhelmingly concerned with the abstraction of a certain pitch of specified duration at the expense of a more human referent. It can be difficult for us to recapture the vocal connection.

One can begin to see the stylistic implications of a vocal model if spoken discourse is considered as the equivalent of musical performance. In a sentence, the word is a basic unit of expression. Although the sentence acquires its meaning from the combination of words, each word has its own identity and must be separable from other words in order to be understandable and thus contribute to the sentence's meaning. Therefore, every word must receive the correct pronunciation, as well as the proper tone or stress within the syntactic framework of the sentence.

In 18th-century music, then, the "words" within a musical phrase must be clearly articulated, or separated, from each other for the sake of intelligibility. Add to this the universality of dance forms, with their clear-cut phrases, and it becomes evident how important clarity is for the enunciation of musical phrases. Later stylistic epochs have altered this view of musical syntax quite considerably. The Romantic aesthetic, for example, tends to consider the musical phrase as an analogue of the emotional gesture. Four-bar phrases are subject to elision, prolongation and other forms of "softening." Emotional expressions are organic; one does not attempt to isolate their individual components. The implications for musical style are profound. Today's instrumentalists, most of whom have been trained to think of musical phraseology in a somewhat Romantic way, will have to reorient themselves when approaching earlier music.

Repertoire

Most clarinetists have already encountered transcriptions of 18th-century compositions for other instruments within the pages of some clarinet methods and pedagogical collections.[15] It is an enlightening experience to return to these pieces after having become acquainted with some of their inherent performance conventions. Although these transcriptions are usually slightly altered from the (rarely identified) originals, they assume a living, breathing character when played characteristically. One incidental benefit is that, because these transcriptions, by and large, avoid the use of unfamiliar ornamentation symbols, the player can concentrate on other facets of style without having to grapple with the technical intricacies of trills and mordents.

One way to acquaint oneself with ornamentation is through books written for woodwind players. Two handbooks by Betty Mather, *Interpretation of French Music from 1675 to 1775 for Woodwind and Other Performers* (New York: McGinnis & Marx, 1973), and *Free Ornamentation in Woodwind Music, 1700-1775: An Introduction* (New York: McGinnis & Marx, 1976), form a pair of nicely complementary approaches to the subject.

The first, *Interpretation of French Music*, is a compendium of definitions and musical examples from treatises. The examples are often in the form of exercises from 18th-century instrumental instruction books. These examples can be used as practicing modules to gain a direct experience of the music through playing. *Free Ornamentation* is a collection of excerpts from the period grouped in national style categories but unfortunately not graded in level of difficulty, tending to discourage the inexperienced player. One can go directly to primary sources for pedagogical material from the bibliography in *Interpretation of French Music* (pp. 94-97).

Another important collection of short pieces is Edward Dannreuther's *Musical Ornamentation* (London, 1893-95; reprint ed., New York: Kalmus, n.d.), which contains several ornamented melodies with the ornaments written out. Although not as restricted chronologically as Mather's work, the Dannreuther book contains a good amount of appropriate material.

A few general observations will be made about making choices from the literature of the period. The clarinet's physical attributes, as well as its characteristic sound, restrict the number of appropriate performance pieces. The cumbersome key mechanism of the modern instrument makes it difficult for a person to play this music in very sharp or flat keys. This is

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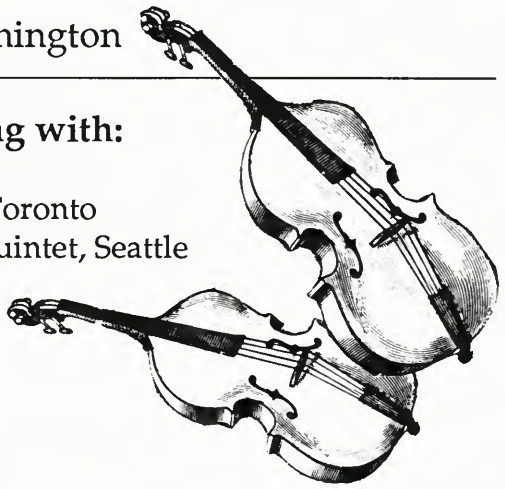

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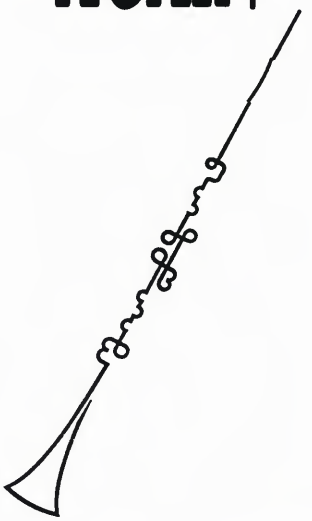

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ironic, considering that these mechanisms were originally intended to help one approach playing in all keys with equal confidence. The non-keyed instrument's wonderful ability, because of the intimate contact between finger and tone hole, to yield the lightest and most graceful ornaments, should be kept in mind when selecting pieces to study.[16]

Tessitura should be matched to one's playing. A result of the clarinet's peculiar acoustics is that each of its four basic registers has its own distinctive tone quality. Those who favor the chalumeau will not find much useful material in editions of violin, flute or oboe music, for these instruments cannot go as low in pitch as the clarinet.

Much worthy music, of course, is unsuited to the clarinet for idiomatic reasons. One should not fail, though, to examine string compositions as well as those for the more closely related instruments. Pieces originally written for keyboard sometimes sound well, such as the *Organ Concerto in F Major*, Op. 4, No. 5, by Handel. It is worthwhile to write out transpositions. As previously mentioned, sight transposing ornament symbols up the interval of a second is exceedingly difficult.

The final decision should be made, of course, on the grounds of how well it sounds. The lively and slow movements alike should have those qualities of grace and rhythmic vitality so essential to music of this period. Its study will be repaid by a deeper understanding, not only of late baroque music, but of our entire repertoire.

ENDNOTES...

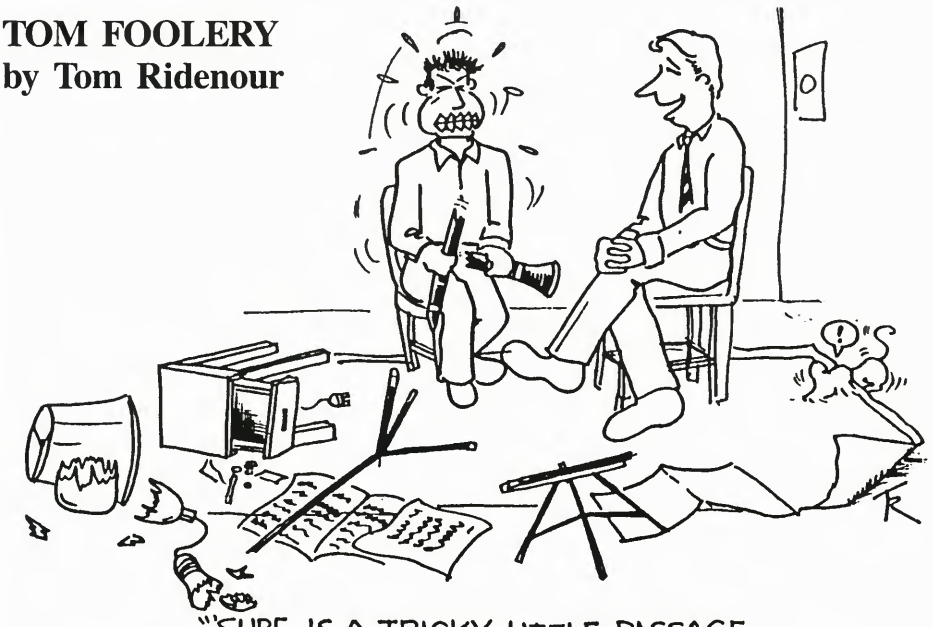
1. I will use the term "late baroque" or "baroque" for the sake of consistency, although other stylistic and chronological terms also could be used (*galant*, rococo, pre-classical, early classical).
2. I should not fail to mention the recent growth of interest in performance of early clarinet music on authentic instruments. Practitioners include Hans Deinzer, Eric Hoeprich, Dieter Klöcker, Keith Puddy and Hans Rudolf Stalder in Europe, and William McColl of the University of Washington at Seattle, Lawrence McDonald of Oberlin College, and David Ross of the University of Texas—El Paso.
3. For a discussion of the two instruments' historical relationship, see Adam Carse, *Musical Wind Instruments* (London, 1939; reprint ed., New York: Da Capo, 1975), pp. 150-51; Jack Brymer, *Clarinet* (New York: Schirmer, 1976), pp. 16-35; *The New Grove Dictionary of Music and Musicians* (1980), s.v. "Clarinet," by Nicholas Shackleton; *The New Grove Dictionary of Musical Instruments* (1984), s.v. "Clarinet" (also by N.S., but expanded).
4. The first known public solo clarinet performance was given in London on May 12, 1742, almost a half-century after the instrument's reputed invention.
5. An example is the *Overture* by Handel for two clarinets in D and corno di caccia in D, composed in the late 1740s (modern edition published 1953 by Schott). Handel's opera of 1724 *Tamerlano* originally had parts for cornett (a trumpet-like instrument with tone holes), but these were replaced by parts for clarinet.

6. Johann Gottfried Walther, *Musikalisches Lexikon* (Leipzig, 1732), s.v. "Clarinetto."
7. See Eric Hoeprich's article "Finding a clarinet for the three concertos by Vivaldi" in *Early Music* 11 (January 1973): 60-64, for a more thoroughgoing discussion of baroque composers' treatment of the clarinet.
8. For an enlightening, though not recent, discussion on the role of the orchestral clarinet in this period, see Adam Carse, *The Orchestra in the Eighteenth Century* (Cambridge: W. Heffer, 1940), especially pp. 128-33.
9. There is also, as Eric Hoeprich quite properly has pointed out, an aesthetic factor involved here: Changes in the timbral ideals of clarinetists require correspondingly different internal mouthpiece configurations for their achievement.
10. Some English-language examples are: Arnold Dolmetsch, *The Interpretation of the Music of the XVII and XVIII Centuries Revealed in Contemporary Evidence* (London, 1915); Thurston Dart, *The Interpretation of Music* (London: Hutchinson, 1954); Robert Donington, *The Interpretation of Early Music* (London, 1963; New version, London: Faber & Faber, 1974) and *A Performer's Guide to Baroque Music* (London, 1973); and Frederick Neumann, *Ornamentation in Baroque and Post-Baroque Music* (Princeton, New Jersey: Princeton University Press, 1978).
11. Some treatises of central interest and available in English are: Francois Couperin, *L'Art de toucher le clavecin* (1716), trans. Mevanwy Roberts (Leipzig, 1933); Francesco Geminiani, *The Art of Playing on the Violin* (1751), ed. David Boyden (London and New York: Oxford University Press, 1951); Jacques Hotteterre, *Principes de la flute traversière* (1707), trans. David Lasocki (New York: Praeger, 1968); Leopold Mozart, *Versuch einer gründlichen Violinschule* (1756), trans. Edith Knocker (2nd ed., London, 1951); and Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversiere zu spielen* (1752), trans. Edward R. Reilly (New York: The Free Press, 1962).
12. Thurston Dart, *The Interpretation of Music* (New York: Harper & Row, 1963), p. 13.
13. Johann Joachim Quantz, *On Playing the Flute*, trans. Edward R. Reilly (New York: The Free Press, 1966), pp. 119-20.
14. With a few exceptions, one of these being Allen Sigel's *Clarinet Articulation* (Cherry Hill, New Jersey: Roncorp, 1987).
15. Some of these pedagogical transcriptions exist in method books by Eugène Gay and Henry Lazarus; others are in collections like the ones by Auguste Pèrier and Himie Voxman. The latter are *Recueil de sonates pour l'étude du style classique* (3 vols., Paris: Alphonse Leduc, n.d.) and *Classical Studies for Clarinet* (Miami: Rubank, 1958). Voxman indicates that piano accompaniments to many pieces in the *Recueil* are in Ferdinand David's *Hohe Schule des Violinspiels*. Quite a few wind and keyboard sonatas for B-flat clarinet exist in transcription as well, among them the famous but difficult-to-obtain *50 duetti: Raccolta di musiche antiche di celebri autori italiani* by Agostino Gabucci (Milan: Carisch, 1940), which includes some sensitively chosen works by Frescobaldi, Domenico Scarlatti and others.
16. Theodore L. Jahn's article "Repertoire for the C Clarinet" in *The Clarinet* 11 (Spring 1984): 20-25, although it concerns the modern instrument, might be of use here.

ABOUT THE WRITER...

Curt Steinzor performs and teaches clarinet in Buffalo, New York, where he is also musical director of "Pick of the Crop," a company devoted to live collaborations between music, dance and the visual arts. His training in clarinet has included studies with Thomas Ridenour, Michele Zukovsky and Kalmen Opperman; he received his master's degree in clarinet from California Institute of the Arts in 1980. He is a doctoral candidate in historical musicology at the State University of New York at Buffalo.

TOM FOOLERY
by Tom Ridenour



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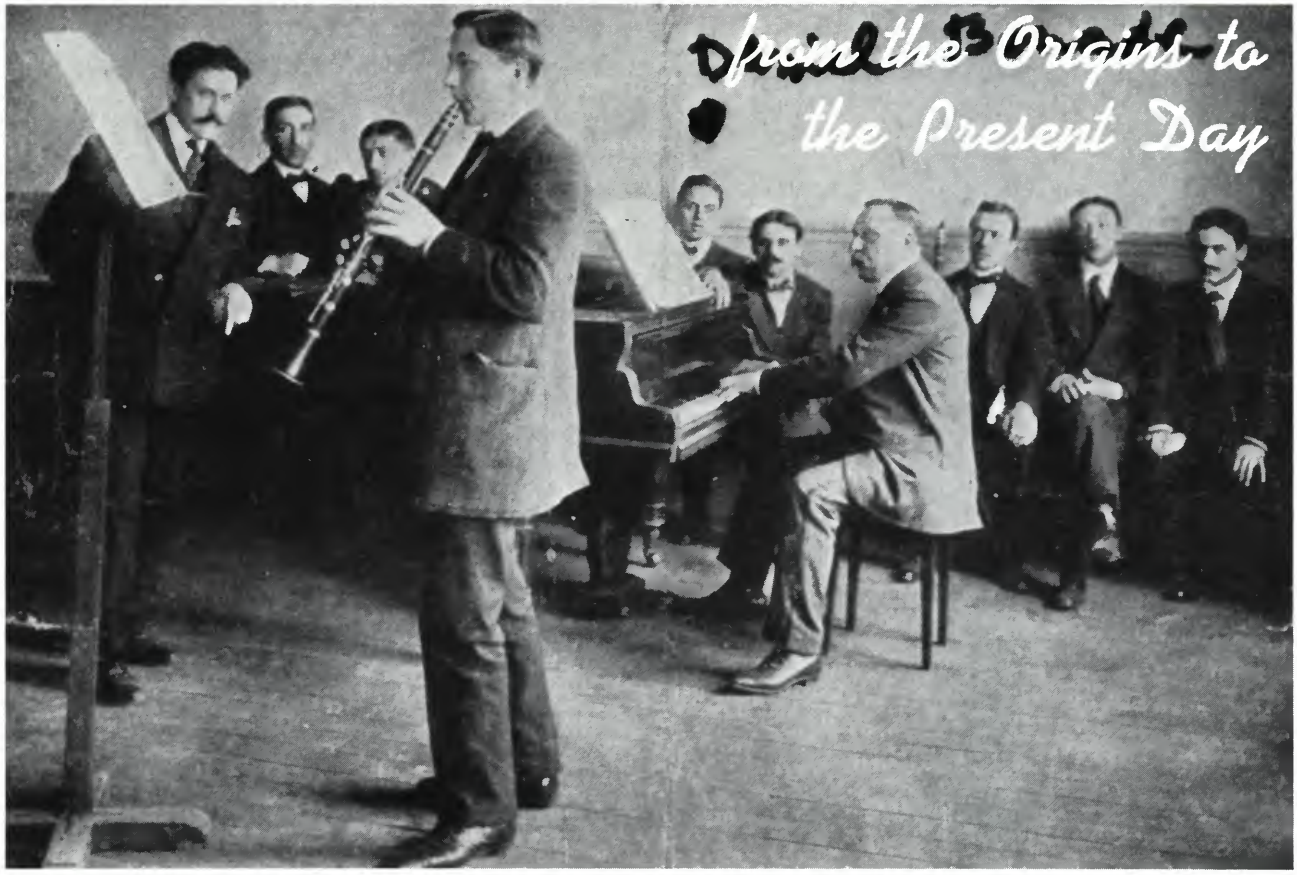

Clarinet class at the Paris Conservatoire, 1913. Prospère Mimart, clarinet professor (at the piano). Daniel Bonade is sitting against the wall, fifth from the right. (photo owned by Jerry Pierce)

by Philippe Cuper and Jean-Marie Paul
Introduction by Jean-Marie Paul

Our thanks to Philippe Cuper who has done research into the names of the prize winners of the *Conservatoire de Paris*. He spent many hours consulting the archives of the Conservatoire Library.

We have added the list of the *solos de concours*:

They are listed at the beginning of each year (X. Lefèvre, Berr and Klosé altogether wrote at least 42 *solos de concours* from 1824 to 1895).

Until 1984 it was usually a piece which was written especially for the competition (in 1985 that was *In Freundschaft* of Stockhausen and in 1986 *Paroxisme* of Graciane Finzi); in the 20th century a "classic" was added (for instance: excerpt from the *Grand Duo* or from a concerto of Weber, *Fantasiestücke* of Schumann, a movement of a sonata of Brahms, the *Rhapsodie* of Debussy, etc.)

Nevertheless, in order to shorten the list, we have listed everybody only with their highest award. For instance: a player who won a "Deuxième Prix" (second prize) in 1981 and a "Premier Prix" (first prize) in 1983 will be quoted only in the 1983 list.

"Pas de 1er Prix" (no first prize) means that only lower prizes have been awarded; if no players' names are quoted after the year, it is because all the prize winners are quoted with their highest award during one of the following years.

We have not mentioned "1er Prix" each time; the first prize winners are the first names listed for each year.

There was no "1er Prix" in 1800, 1801, 1802, 1806, 1808, 1810, 1818, 1823, 1826, 1839, 1851, 1863, 1871, 1874, 1876, 1882, 1893, 1915, 1918, 1921, 1934, 1940.

Following these years are the clarinetists whose highest award was a "2nd Prix" or an "accessit" (certificate of merit).

No prize was given in 1802 (reorganization of the Conservatoire and decrease in the number of professors), 1805, 1807, 1812, 1815-1817 (the Conservatoire was closed during these years to be reorganized), 1871 (French-Prussian War).

For some years, no winner is known: 1796, 1813, 1814, 1824, 1827, 1828, 1831, 1832.

From 1860, after the name of the winner, his year of birth is listed, in order to distinguish the namesakes.

The list may have some errors. For instance, although the dates of birth are different, a René

Chaligne or Chalinier is listed in 1920 and 1921.

We notice that the makers of clarinets and mouthpieces are well represented: Henri Selmer (1880), Alexandre Selmer (1882), Léon Leblanc (1920), Robert Vandoren (1926).

The beginning: the Revolution and the Empire:

The *Conservatoire de Paris* was founded in 1795. From then to 1823 and from 1825 to 1835, it is impossible to find the list of the yearly *solos de concours*.

For the professors, the list is not clear at the starting of the Conservatoire. In fact, on August 3, 1795, the *Convention* integrated the two existing schools of music: the "Ecole royale de chant" and the "Garde nationale parisienne," in order to found the *Conservatoire de musique*. The authors seem not to agree on one point. Oskar Kroll writes that no fewer than 12 teachers of clarinet were appointed[1]; they had 104 students. Pamela Weston writes that there were 19 professors (also for 104 students).[2] Anyway, that was the most important department of the Conservatoire.

The professors were appointed both for teaching and performing. (In 1808, this last duty disappeared.) Moreover, considering the high number of students, we suppose that the anticipated openings were the professional chairs of every kind of orchestra: theatre, opera, light music and, above all, army. Substitutes were needed too, because many first-rate soloists often took several months or years to make a tour in foreign countries.

In 1795, the professors were ranked in three categories; below are the 12 names we have found and the evolution of their careers. The number of students grew, but conversely in 1802 the number of professors was reduced by the Premier Consul Bonaparte, and the distinction between three grades was suppressed. On that date, the only one to stay was probably Xavier Lefèvre. (In 1801 he had been chosen by his fellows to write the official Conservatoire method for clarinet.)

First class:

Xavier Lefèvre (professor until 1824; he was already professor in 1790, before the founding of the Conservatoire itself)

Matthieu-Frédéric Blasius (until 1802)

Second class:

Louis Lefèvre (younger brother of Xavier, professor until 1802, then again from the retirement of Xavier in 1824 until 1832)

Charles Duvernoy (he left this chair as early as November 1795; he was appointed again in 1800 and nearly immediately promoted to the first class, until 1802; again from 1808 to 1816)

Antoine Layer (1795-1800, year of his death)

H. Conrad Sponheimer and André Chelard (apparently they both had the title of *professeur de solfège* and were appointed teachers of clarinet only in 1800)

George-Frédéric Fuchs (he was dismissed in 1800)

Jean Mèric (1795-1800; in 1802, he was appointed as scorekeeper) and Etienne Solere (until 1802; according to various sources, he had a grade of second or third class)

Third class:

Auguste-Amand Legendre (professor of solfége, then in 1800 professor of clarinet of second class)

Mathias Leriche (1795-1800)

In 1832, Frédéric Berr succeeded Louis Lefevre as professor.

At Berr's death in 1838, he was followed by Hyacinthe Klosé. Klosé remained 30 years in this position, until 1868 (from 1835 to 1840 a *classe préparatoire* existed; professor: Charles Lamour).

Concerning the winners, the list is nearly complete.

We know that in 1797 and 1798 the first prize was two clarinets: Bb and C, and the second prize was a set of scores.

We also know that from 1795 to 1920 very few applicants were born outside the Paris area. (The *départements* are listed between brackets.)

Some were from the southwest: Dacosta (Gironde), Pelleport (Vendée), Michel (Hérault; nothing to do with Michel Yost known as "Michel"), Boufil (Haute-Garonne).

The others were from the north: Lecomte (Nord) or the East: Humbert (Meurthe, in Lorraine). The North of France later provided the Paris Conservatory with many winners, including Delécluse, Deplus, Dangain, Druart . . .

On the other hand, the foreign winners are a recent phenomenon, if we except Mayeur (1883, Belgium), Gomez (1885, Spain), Terrier (1886, Switzerland), White (1929, U.S.A.), Giulio (1935, Switzerland), Masella (1948, Canada), Koval (1952, U.S.A.).

This phenomenon has increased since the '60s (several positions are opened to foreigners in the class). The present rules are: 12 French and four foreigners); Douchy (1961, Belgium), Farago (1965, Hungary), Carpentier (1975, Canada), Shiba (1981, Japan), Fuji and Tanaka (1983, Japan), Itakura (1984, Japan).

Female winners are even more recent: Edwige Giot-Caquet (the first, 1974), Martine Salomon (1976), Marie-Luce Cocquio (1980), Marie-Dominique Jacques (1983), Yoko Fuji (first foreign female and the only one at the moment, in 1983), Sylvie Hue (1987).

[1]Kroll, Oskar—*Die Klarinette*—Bärenreiter, 1965 (p. 45).

[2]Weston, Pamela—*Clarinet Virtuosi of the Past*—Londres: the author, 1971 (p. 61).

N.B. The solos are commented on in: Gee, Harry—*Clarinet solos de concours* 1897-1980. Bloomington (U.S.A.): Indiana University Press, 1981.

LIST OF WINNERS

by Philippe Cuper

Year	Solos de Concours, Winners
1795	Janssen, César (entered at age 14)
1797	Letonne, Jacques Henri
	Second prize: Marchand, Francois-Antoine age 16½, probably prize winner in January and December 1800
1798	Sixth year of study (1797) — Dacosta, Franco
	Second prize: Petit, Pierre
1800	Seventh year of study (1798) — No first prize
	Second prize: Petit, Marie-Pierre
1800	Second prize: Marchand, Francois-Antoine
1801	No prize
1802	Reorganization
1803	First certificate of merit: Pelleport, Louis
	Second certificate of merit: Pechigniez, Gabriel (Jeune)
1804	Prize (first or second?): Pechinier, Claude-Gabriel
	First certificate of merit: Michel, Léon
1805	No prize
1806	Fourteenth year of study (1805) — No first or second prize
	Second certificate of merit: Boufil (Bouffil), Jacques-Jules
1807	No prize
1808	No first or second prize
1809	Second prize: Poisson, Pierre
1810	No first prize
1811	Study of 1811, distribution in December 1912
	First prize: Lecomte, Pierre-Auguste
	Second prize: Humbert, Antoine-Louis
1812	Study of 1812, distribution in December 1812 No prizes

Year	Solos de Concours, Winners
1813	Distribution in December 1813 Results not known
1814	Distribution April 1815 Results not known
1815	The Conservatoire was closed from 1815 to 1817 to be reorganized. No competition held during these years.
1816	
1817	
1818	No first prize
1819	Buteux, Claude Francois
1820	Rebeyrol, Pierre
1821	Crepin (Crespin), Théodore Charles
1822	Hugot, Adolphe Second prize: Delamotte
1823	No first prize Second prize: Tribourg
1824	*X.LEFEVRE: Concerto en Fa* (First known solo de concours) (winners not known)
1825	Hugot, Pierre
1826	No first prize Second prize: Peinte, Antoine
1829	Desvignes, Hippolyte Frion, C.L.
1830	Neuveu (Neveu), Maurice Kroll, Francois
1833	No first prize Second prize: Monge
1834	Lamour, Charles (assistant professor from 1835 to 1845)
1835	Stainmetz (first named to first prize) Paulus, Jean
1836	*Fr.BERR: IIth Air varié* Lecerf, E.F. Trainquier
1837	*Fr.BERR: 3rd Solo, Op. 13* Willemot
1838	*Fr.BERR: 3rd Solo, Op. 13* Handschu Duhamel
1839	*KLOSÉ: Premier Solo en sol, Op. 9* No first prize Second prize: Messemer
1840	*KLOSÉ: Concerto* Blancou, Joseph
1841	*KLOSÉ: Concerto* Regheere Second prize: Pares, Eugéne
1842	*KLOSÉ: Air varié* Soler
1843	*KLOSÉ: Air varié* Renault
1844	*KLOSÉ: Third Solo, Op. 13* Soualle
1845	*KLOSÉ: Fourth Air varié, Op. 12:* Leroy, Adolphe Second prize: Lecerf, B.A. Certificate of merit: Barbet
1846	*KLOSÉ: Fifth Solo, Op. 15* Sourilas
1847	*KLOSÉ: Solo bolero* Rose, Cyrille
1848	*KLOSÉ: Third Air varié, Op. 11* Pares, Philippe Second prize: Guyard Certificate of merit: Frisnais
1849	*KLOSÉ: Air varié* Lagny Second prize: Wipffler Certificate of merit: Rouillon
1850	*KLOSÉ: First Solo, Op. 9:* Ibert (first named to first prize) Mimart, P.A. (father of Prosper)
1851	*KLOSÉ: Seventh Solo, Op. 17* No first prize Second certificate of merit: Delille
1852	*KLOSÉ: Fifth Solo, Op. 15* Baguenier-Desormeaux (first named to first prize) Boutmy, K.I.
1853	*KLOSÉ: Eighth Solo, Op. 19* Mauprety Second certificate of merit: Beaucham
1854	*KLOSÉ: Ninth Solo, Op. 25:* Lede Second prize: Pares, Cl.-J.
1855	*KLOSÉ: Fourth Solo, Op. 14* Fabre
1856	*KLOSÉ: Sixth Solo, Op. 16* Lerouge Second prize: Beaurain
1857	*KLOSÉ: Ninth Solo, Op. 25:* Grisez, Leon Second Prize: Touzard
1858	*KLOSÉ: Eighth Solo, Op. 19* No first prize Second prize: Pinon
1859	*KLOSÉ: Fifth Solo (fragment)* Carpentier Second prize: Gibert
	Year of Birth:
1860	*KLOSÉ: Tenth Solo in G, Op. 27* (see 1863, 1892) Mayeur, Louis A. (born at Menin, Belgium) 1837 Second prize: Bleger, Adolphe 1835 First certificate of merit: Reynaud, Joseph 1841 Second certificate of merit: Fichu, Joseph 1841
1861	*KLOSÉ: Ninth Solo in F, Op. 25* (also 1854, 1857, 1865) Raimond, Edouard 1835 Second certificate of merit: Hernandez, Felix (Cuba) 1839 Third certificate of merit: Faivret, Eugène 1831
1862	*KLOSÉ: Eleventh Solo in C, Op. 28* (also 1866, 1875, 1876, 1895) Lardeur, Henry 1840 Pecqueur "Aine," Edouard 1834 Second prize: Ruthard, Gottlieb (Stuttgart) 1840
1863	*KLOSÉ: Tenth Solo in G, Op. 27* No first prize

Year	Solos de Concours, Winners	Year of birth
	Second prize: Parme, Leon	1840
	Second certificate of merit: Devos, Paul	1838
	Third certificate of merit: Cousin, Jean	1843
1864	*KLOSÉ: Twelfth Solo*	
	Mastio, Eugène	1844
	First certificate of merit: Faures, Jean	1834
1865	*KLOSÉ: Ninth Solo in F, Op. 25*	
	Turban, Charles	1845
	Second prize: Raimond "Jeune," Francois	1838
	First certificate of merit: Boudet, Edouard	1842
1866	*KLOSÉ: Eleventh Solo in C, Op. 28*	
	Hemme, Constant	1841
	First certificate of merit: Mortier, Pierre	1835
1867	Capelle, Achille	1848
	Second prize: Huguet, Gabriel	1845
1868	Professor in his last year: *Hyacinthe KLOSÉ*	
	KLOSÉ: Fifth Air varié in F, Op. 15	
	Rousseau, Charles	1848
	Second certificate of merit: Schwatz, Adolphe	1848
	Third certificate of merit: Crousez, Alphonse	1846
1869	Professor in his first year: *Adolph LEROY*	
	Fr. BERR: Premier Solo en sol (d'un concerto)	
	Starcke, Charles	1845
	Second prize: Muller, Joseph	1848
	Ansart, Léandre	1845
	First certificate of merit: Meyer, Jacques	1847
	Third certificate of merit: Kern, Jean	1845
1870	*KLOSÉ: Second Solo in C*	
	Fages, Jean	1846
	Second prize: Bonade, Louis	1845
	First certificate of merit: Michot, Jean-Francois	1848
	Second certificate of merit: Bousquet, Paulin	1848
	Third certificate of merit: Rousselet, Augustin	1843
1871	No competition (French-Prussian war)	
1872	*KLOSÉ: Fourth Air varié in F, Op. 12*	
	(also 1845, 1855) Palluel, Pierre	1847
1873	*Fr. BERR: Premier Solo en sol*	
	Graffeuille, Charles	1850
	Second prize: Caubere, Lèon	1853
	Second certificate of merit: Meyer, Eugéne	1849
1874	*KLOSÉ: Third Solo in G, Op. 13* (also 1844)	
	No first prize	
	Second prize: Prouven, Marius	1845
1875	*KLOSÉ: Eleventh Solo in C, Op. 28*	
	Bourdin, René	1854
1876	*Fr.BERR: Eleventh Solo*	
	No first prize	
	First certificate of merit: Deblauwe, Emile	1856
1877	*WEBER: Concertino* (also 1887, 1896)	
	Perpignan, Faustin	1856
	Second prize: Taffin (or Raffin), Léandre	1855
1878	*WEBER: Concerto No. 1 (first movement)*	
	Mimart, Prosper	1859
	Second certificate of merit: Bretonneau, Louis	1856
1879	*WEBER: Concerto No. 2 (first movement)*	
	(also 1888, 1891, 1894)	
	Salingue, Frédéric	1860
1880	Professor in his last year: *Adolphe LEROY*	
	Deputy: *Cyrille ROSE*	
	WEBER: Concerto No. 2 (third movement)	
	(Polonaise: also 1888)	
	Paradis, Henri (unanimous)	1861
	Second prize: Selmer, Chery-Henri	1858
	First certificate of merit: Dame, Joseph	1860
1881	Professor in his first year: *Cyrille ROSE*	
	KLOSÉ: Polonaise	
	Pages, Felix	1858
	Second prize: Bernadaux, Charles	1856
	First certificate of merit: Courrouy, Francois	1862
1882	Second certificate of merit: Selmer, Alexandre	1864
1883	*WEBER: Fantaisie et rondo, Op. 34* (see 1890)	
	Mayeur, Prosper (born in Menin, Belgium)	1858
	Hiver, Charles	1864
	Second certificate of merit: Jourdan, Fernand	1859
1884	*SPOHR: Concerto, Op. 57 (fragments)* (see 1889)	
	Bonnifleau, Eugéne	1863
	Boin, Fernand	1859
1885	*KLOSÉ: Ninth Solo in F, Op. 25*	
	Bruneau, Clément	1865
	Second prize: Gomez, Manuel (born in Seville, Spain)	1859
1886	*WEBER: Premier Concerto* (first movement)	
	Terrier, John-Antony (born in Geneva, Switzerland)	1865
	Second certificate of merit: Guichemerre, Jean	1868
1887	*WEBER: Concertino*	
	Lefebvre, Henri	1867
	Pourtau, Léon	1868
1888	*WEBER: Second Concerto: Récit et polonaise*	
	Lebailly, Victor	1872
1889	*L. SPOHR: Second Concerto (fragments)*	
	Fichet, Raymond	1867
	Second prize: Blanc, Joseph	1866
	First certificate of merit: Delamothe, Jean	1866
1890	*WEBER: Fantaisie et rondo, Op. 34*	
	Aubrepsy, Odener-Fernand	1869
1891	*WEBER: Second Concerto (first movement)*	
	Pujol, Ernest	1866
1892	*KLOSÉ: Tenth solo*	
	Richardot, Alphonse	1876
1893	*WEBER: Premier Concerto (first movement)*	
	(also 1878, 1886)	
	No first pize	
	Second prize: Beaudoin, Camille	1871
	First certificate of merit: Lapasset, Emile	1873
1894	*WEBER: Second Concerto (first movement)*	
	Stievenard, Emile	1871
	Vronne, Paul	1872
	Jeanjean, Paul	1874
1895	*H. KLOSÉ*: Eleventh solo	
	Pichard, Ernest	1870
1896	*WEBER: Concertino*	
	Guyot, Jean-Francois	1875
	Delacroix, Henri	1876

Year	Solos de Concours, Winners	Year of Birth
1897	*G. MARTY, Premier Fantaisie*	
	Gazilhou, Louis	1874
	Carre, Felix	1872
	Leroy, Henri	1874
	Second prize: Paquot, Philippe	1877
	First certificate of merit: Noel, Jean-Paul	1878
1898	*Ch. WIDOR: Introduction et rondo*	
	Verney, René	1880
	Greiner, Nicolas	1878
1899	*A. MESSAGER: Solo de concours* (also 1907, 1918, 1929)	
	Cahuzac, Louis	1880
	First certificate of merit: Vinck, Octave	1881
1900	Professor in his last year: *Cyrille ROSE* *A. HOLMES: Fantaisie*	
	Delacroix, Paul	1882
	Grass, Achille	1879
1901	Professor in his first year: *Charles TURBAN* *H. RABAUD: Solo de concours* (also 1908, 1915, 1925, 1937)	
	Costes, Louis	1881
	Villetard, Albert	1883
1902	*J. MOUGUET: Solo de concours*	
	Arambourou, Charles	1884
	Grisez, Georges	1884
	First certificate of merit: Michel, Jules	1881
1903	*R. HAHN: Sarabande et thème varié* (also 1920)	
	Loterie, Eugène	1881
	Payan, Albert	1883
1904	Professor in his last year: *Charles TURBAN* *A. COQUARD: Mélodie et scherzetto*	
	Hamelin, Emile-Gaston	1884
	Perier, Auguste	1883
	Bineaux, Henri	1883
	Second prize: Linger, Gaston	1882
1905	Professor in his first year: *Prosper MIMART* *Ch. LEFEBVRE: Fantaisie-caprice* (also 1916, 1917)	
	Capelle, Ferdinand	1883
	Moulin, Léonce	1886
	Dubois, Maurice	1885
1906	*P. Veronge de LA NUX: Morceau de concours*	
	Loterie, Joseph	1886
1907	*A. MESSAGER: Solo de concours*	
	Hoogstoel, Léon	1887
	Quet, Lucien	1887
	Blachet, Fernand	1886
	Violet, Gaston	1888
	First certificate of merit: Lortion, Auguste	1885
1908	*H. RABAUD: Solo de concours*	
	Rouillard, Marius	1890
	Corbet, Clément	1888
1909	*A. REUCHSEL: Fantaisie appassionata*	
	Jauffrion, Henri	1890
	Chaffin, Marius	1886
	Second prize: Seguret, Charles	1889
1910	*DEBUSSY: Première Rhapsodie*	
	Vandercruyssen, Maurice	1889
	Hery, Gustave	1889
	Bruniau, Auguste	1890
	First certificate of merit: Lamorlette, Robert	1891
1911	*Ph. GAUBERT: Fantaisie* (also 1942)	
	Steux, Alfred	1890
	Bourdarot, Joseph	1892
1912	*H. BUSSER: Pastorale* (also 1919)	
	Coulibeuf, Félix	1893
	Dauwe, Léonard	1899
1913	*M. D'OLLONE: Fantaisie orientale* (also 1926, 1941)	
	Bailleux, Pierre	1890
	Bonade, Daniel	1896
	Begoulle, Robert	1896
1914	*J.G. PENNEQUIN: Cantilène et danse*	
	Rambaldi, Auguste	1893
	Bonnet, Maurice	1894
	Graff, Victor	1896
	First certificate of merit: Dubois, Léon	1895
	Second certificate of merit: Vanhee, Lucien	1895
1915	*H. RABAUD: Solo de concours*	
	No first prize	
	First certificate of merit: Rouillard, Fernand	1897
1916	*Ch. LEFEBVRE: Fantaisie-caprice*	
	Lefebvre, Pierre	1898
1917	*Ch. LEFEBVRE: Fantaisie-caprice*	
	Girot a Petit Louis, Roger	1899
	First certificate of merit: Tournier, Lucien	
1918	Professor in his last year: *Prosper MIMART* *A. MESSAGER: Solo de concours*	
	No first prize	
1919	Interim Professor: *Auguste PERIER* *H. BUSSER: Pastorale*	
	Ferranti, Victor	1892
	Leclerco, Eugéne	1901
	Dubois, Henri	1895
	Duques, Augustin	1898
	Etienne, Francois	1901
1920	Professor in his first year: *Auguste PERIER* *R. HAHN: Sarabande et thème varié*	
	Santandrea, Pierre	1896
	Bailly, Kléber	1901
	Leblanc, Léon	1900
	Second prize: Moleux, Georges	1900
	Jeanjean, Maurice	1897
	First certificate of merit: Crozet, Charles	1895
	Cappe, Henri	1898
	Mercier, Emile	1900
	Chaligne, René	1901
1921	Professor: *Auguste PERIER* *M. DELMAS: Fantaisie italienne*	
	No first prize	
	Second prize: Chalinier (Chaligne?) René	1898
1922	*WEBER: Récit et polonaise* (from *Concerto No. 2*)	
	Gautier, Paul	1900
	Carpentier, Achille	1895
	Second prize: Watrin, Robert	1901
	First certificate of merit: Dutordoir, Léon	1901
1923	*G. GROVLEZ: Lamento et tarentelle*	
	Plaquet, Jules	1902
	Maliet, Henri	1899
	Roman, Alfred	1896
	Second prize: Ledard, Edouard	1898

Year	Solos de Concours, Winners	Year of Birth
1924	*H.BUSSER: Cantegril*	
	Dupont, André	1898
	Marcou, Maurice	1899
1925	*H.RABAUD: Solo de concours*	
	Delécluse, Ulysse	1907
	Legrand, Henri	1902
	Second prize: Hamelin, Armand	1907
	Jeanjean, Max-Robert	1905
1926	*M.D'OLLONE: Fantaisie orientale*	
	Vacellier, André	1909
	Vignoule, Arthur	1906
	Graff, Edouard	1907
	Second prize: Vandoren, Robert	1904
	First certificate of merit: Pauvrehomme, Emile	1907
	Second certificate of merit: Duval, Roger	1906
1927	*R.LAPARRA: Prélude valsé et irish reel*	
	Badi, Léon	1907
	Second prize: Costaceque, Emile	1909
1928	*A.BOURNONVILLE: Fantaisie-impromptu*	
	Lixi, Jean	1908
	Second prize: Ducatillon, Paul	1906
1929	*A.MESSAGER: Solo de concours*	
	Geispieler, Frédéric	1910
	Second certificate of merit: White, Yale (U.S.A.)	1912
1930	*J.MAUGUE: Bucolique*	
	Dionet, Henri	1911
	Second prize: Urbain, Gaston	1907
	First certificate of merit: Wellens, Edmond	1910
1931	*P.PIERNÉ: Andante-scherzo*	
	Dubois, Jean	1909
	Cayol, Maurice	1909
	Rousseau, Robert	1910
	First certificate of merit: Clement, Victor	1911
1932	*M.GENNARO: Andante et scherzo*	
	Montaigne, Louis	1912
	Second prize: Roger, René	1909
	First certificate of merit: Courtin, Paul	1912
	Francqueville, Adrien	1913
1933	*S.GOLESTAN: Eglogue*	
	Janicaud, René	1911
	Bamberger, René	1911
	Second prize: Foucault, Robert	1913
1934	*H.BUSSER: Aragon*	
	No first prize	
1935	*M.LE BOUCHER: Ballade en ré mineur*	
	Cliquennois, Maurice	1913
	Akoka, Henri	1912
	Second prize: Botton, Lucien	1916
	Second certificate of merit: Giulio, Armand (Switzerland)	1915
1936	*J.MAZELLIER: Fantaisie-ballet*	
	Marouzé, Anselme	1917
	Dubar, Paul	1914
	Brigault, Georges	1917
1937	*H.RABAUD: Solo de concours*	
	Coex, Maurice	1915
	Rolland	1914
	Second prize: Mangin, Robert	1915
1938	*A.BLOCH: Denneriana*	
	Druart, Henri	1919
	Gossens, Joseph	1918
	Second prize: Estrade, Jean	1913
1939	*J.-Ed.BARAT: Solo de concours*	
	Lancelot, Jacques	1920
	Dericq, Emile	1918
	Vitoux, Georges	1919
	Second prize: Roche, Marcel	1917
	First certificate of merit: Dupuis, Moise	1921
	Labrousse, Francois	1916
1940	*P.PIERNÉ: Bucolique*	
	No first prize	
	First certificate of merit: Funk, Louis	1917
1941	*M.D'OLLONE: Fantaisie orientale*	
	Gosse, Marcel	1921
	Halliez, Robert	1917
	Second certificate of merit: Charpentier, Jean	1920
1942	*Ph.GAUBERT: Fantaisie*	
	Bouny, Jean-Pierre	1921
	Genvrin, Jacques	1921
	Cayez, André	1920
	Second prize: Drelon, Pierre	1921
	Terry, Jacques	1922
	First certificate of merit: Bedel, Marcel	1921
1943	*M.DAUTREMER: Récit et impromptu*	
	Medous, Armand	1920
	Voisin, Gilbert	1921
	First certificate of merit: Pollin, Henri	1921
1944	*G.LITAIZE: Récitatif et thème varié*	
	Boutard, André	1924
	Delizy, René	1924
	Second prize: Tollet, Marcel	1921
	First certificate of merit: Arsene, René	1919
	Rault, Daniel	1924
	Second certificate of merit: Dequesne, Albert	1922
	Larrousse, Paul	1924
1945	*H.MARTELLI: Préambule et scherzo*	
	Deplus, Guy	1924
	Dondeyne, Désiré	1921
	Herisse, André	1919
1946	*R.GALLOIS-MONTBRUN: Concertstück*	
	Barras, René	1923
	Desoomer, Roger	1920
	Lemaitre, Roger	1920
1947	Professor in his last year: *Auguste PERIER*	
	M.MIROUZE: Humoresque	
	Ducrocq, Eugène	1923
	Plonquet, Armand	1920
	Delville, Georges	1924
	Fournier, André	1923
	Ferrando, René	1920
	Second prize: Marchi, Joseph	1923
	Second certificate of merit: Bousses, Marc	1924

Year	Solos de Concours, Winners	Year of Birth
1948	Interim Professor: *Francois ETIENNE*	
	J.JONGEN: Recitativo et airs de ballet	
	Masella, Rafael (Canada)	1922
	Malfait, Raymond	1922
	Kemblinsky, Robert	1928
1949	Professor in his first year: *Ulysse DELÉCLUSE*	
	E.BOZZA: Bucolique	
	Boulanger, Edmond	1928
	Lambert, Paul	1923
	Naulais, Marcel	1923
	Maurric, Louis	1921
1950	*J.RUEFF: Concertino* (also 1959)	
	Wartelle, Roger	1926
	Druart, Michel	1931
	Calmel, Jean	1926
	Desurmont, Claude	1930
1951	*G.HUGON: Scherzo*	
	Bourdon, Norbert (and prize of honor)	1934
	Sansalone, Ferdinand	1923
	Galaup, André	1928
	Hachin, Maurice	1930
	First certificate of merit: Dinoird, Guy	1930
	Second certificate of merit: Rivet, Michel	1929
1952	*P.REVEL: Fantaisie*	
	Pons, André	1932
	Millon, Jacques	1933
	Koval, Nestor (U.S.A.)	1929
	Drelon, Michel	1934
	Second prize: Bernast, Roger	1928
1953	*H.TOMASI: Concerto*	
	Didier, Yves	1930
	Cassin, René	1930
	Post, Jean	1931
	Dangain, Guy	1935
1954	*A.BERNAUD: Concerto lyrique*	
	Allain, Marcel	1931
	Clement, Louis	1934
1955	*J.SEMLER-COLLERY: Fantaisie et danse en forme de gigue*	
	Gabai, Maurice	1935
	Gosselin, Gérard	1933
	Sarda, Pierre	1931
	Lucas, Daniel	1932
1956	*D.MILHAUD: Duo concertant*	
	Medous, René	1933
	Caillet, Bernard	1931
	Sallaberry, Georges	1936
	Boulanger, Pierre	1938
	Costarini, Robert	1933
	Duval, André	1933
1957	*D.DONDEYNE: Concertino*	
	Niopel, Jacques	1935
	Wartelle, Claude	1935
1958	*V.SERVENTI: Variations*	
	Bricquet, Michel	1936
	Carrez, Michel	1934
	Charles, Claude	1935
	Second prize: Keller, Jean	1933
1959	*J.RUEFF: Concertino*	
	Portal, Michel	1935
	Dufour, André	1938
	Rosseeuw, Claude	1942
	Simoncini, Roland	1943
	Second certificate of merit: Léger, Jean-Claude	1941
1960	*R.BERNIER: Reverdies*	
	Favre, Daniel	1937
	Melchior, Francois	1936
	Dort, Gérard	1934
1961	*J.HUBEAU: Air tendre et varié*	
	Brion, Jean-Claude	1939
	Dambrine, Jacques	1938
	Douchy, Guy (Belgium)	1940
	Antoine, Jean-Claude	1939
	Testa, Paul	1937
1962	*R.CHALLAN: Pièce de concours*	
	Clement, Pierre	1944
	Derytere, Gaston	1938
	Fontaine, Robert	1942
1963	*P.SANCAN: Sonatine*	
	Carriere, Guy	1939
	Landi, Paul	1940
	Sauvaire, Gabriel	1938
	Duseigne, André	1942
1964	*Cl.PASCAL: 3 Légendes*	
	Di Donato, Jacques	1942
	Benis, André	1942
	Monier, Gilbert	1940
	Bardon, Etienne	1943
1965	*M.MIHALOVICI: Dialogues*	
	David, Hervé	1947
	Gauthier, Francis	1945
	Cailleret, Bernard	1945
	Rys, Jean-Claude	1943
	Antoine, Jean-Pierre	1944
	Second Prize: Danvin, Guy	1943
	First certificate of merit: Farago, Bel. (Hungary)	1944
1966	*H.TOMASI: Concerto (Nocturne et final)*	
	Dangain, Serge	1947
	Arrignon, Michel	1948
	Dhaussy, Ferdinand	1947
1967	*T.AUBIN: Divertimento dell'incertezza*	
	Peignier, Christian	1947
	Rembert, Pierre	1948
	Honorat, Gilles	1944
	Second prize: Stochl, Ivan	1947

Year	Solos de Concours, Winners	Year of Birth
1968	*I.GOTKOWSKI: Concerto (third movement)*	
	Damiens, Alain	1950
	Dervaux, Jean-René	1945
	Burtin, Jean-Paul	1945
	Duboc, Bernard	1943
1969	*D.DONDEYNE: Triptyque*	
	Sajot, Jean-Louis	1946
	Vieille, Richard	1948
	Crocq, Jean-Noël	1948
	Dussert, Jean-Max	1948
	Second prize: Wantelez, Claude	1946
1970	*A.BERNAUD: Phantasmes*	
	Lethiec, Michel	1946
	Ternard, Gilles	1946
	Castagne, Charles	1946
	Faucomprez, Claude	1949
1971	*Cl.ARRIEU: Capriccio*	
	Delettre, Didier	1952
	Boet, Pierre-Francois	1947
1972	*Chr.MANEN: 4 Paysages italiens*	
	Trouttet, André	1948
	Yokokawa, Seiji (Japan)	1950
	Crousier, Claude	1947
	Vandevalle, Alain	1950
	Second prize: Rieske, Gérard	1951
1973	*M.MERLET: Diptyque*	
	Renonce, Michel	1948
	Léger, Bernard	1947
	Viduvier, Christian	1948
	Second prize: Dovillez, Patrick	1949
1974	*J.FRANCAIX: Thème et Variations*	
	Lamaze, Paul	1953
	Caquet, Edwige (first woman prize winner)	1951
	Zigiotto, Alain	1949
1975	*M.BITSCH: Bagatelle*	
	Madoni, Jean-Claude (unanimous)	1951
	Pierret, Dominique	1953
	Volta, Jean-Marc	1951
	Carpentier, Gilles (Canada)	1955
	Montury, Philippe	1952
1976	*J.RUEFF: Variations*	
	Dedieu, Jean-Louis	1953
	Dubois, Jean-Marie	1954
	Kasper, Michel	1952
	Second prize: Salomon, Martine	1952
1977	*P.M. DUBOIS: Coincidence*	
	Paquien, Reynald (unanimous?)	1956
	Apelian, Paul	1954
	Bergerard, Jean-Louis	1955
1978	Professor in his last year: *U. DELECLUSE*	
	A.MARGONI: Variations et hommage	
	Dompierre, B. (unanimous)	1957
	Chantareau, Alain	1954
	Toiron, Alain	1954
	Espuna, Jean	1957
1979	Professor since 1978: Guy DEPLUS	
	J.AUBAIN: Pastorale et Scherzo	
	Magnolini, Sylvain	1956
	Dartevelle, Olivier	1957
	Moragues, Pascal	1963
	Hervet, Ghislain	1959
1980	*J.P. HOLSTEIN: 7 Figures magiques*	
	First prize (unanimous)	
	Cuper, Philippe (named first by special vote)	1957
	Bregeot, Pierre }	1960
	Roussel, Jean-Jacques }	1958
	Sauzeau, Francois } equal	1957
	Wartelle, Thierry }	1959
	First prize:	
	Cocquio, Marie-Luce	1960
	Mayeux, Denis	1960
1981	*J.L.MARTINET: Pièce*	
	Shiba, Kynia (Japan) (unanimous)	1955
	Bruchon, Yves	1959
	Corenflos, Michel	1958
1982	*P.PETIT: Bavardages*	
	Meyer, Paul (unanimous)	1965
	Acabo, Alain	1962
	Post, Jean-Pascal	1961
	Second prizes:	
	Slusznis, Francois	1964
	Andre, Patrick	1959
1983	*J.CHARPENTIER: Concerto No. 10 (first movement)*	
	Jacques, Marie-Dominique	1958
	Clermont, Gilles	1961
	Demersseman, Dominique	1958
	Fujii, Yoko (Japan)	1961
	Tanaka, Masatoshi (Japan)	1959
1984	*J.P. RIEUNIER: Distances*	
	Falietti, Jean-Claude (first named; unanimous)	1962
	Vidal, Dominique (unanimous)	1962
	Martinez, Bruno	1963
	Rimbert, Richard	1961
	Second prizes:	
	Itakura, Yasuaki (Japan) (unanimous)	1960
	Penard, Olivier (unanimous)	1962
	Pernoit, Didier	1960
1985	Gobert, Dominique (unanimous) }	1964
	Montbessoux, Pascal (unanimous) } equal	1963
	René, Jean-Louis (unanimous) }	1963
	Dassy, Olivier	1962
	Salaberry, Philippe	1962
1986	Dartinet, Francois (unanimous)	1961
1987	A. TISNE: *Horizons* (for clarinet and viola)	
	Berrod, Philippe (unanimous)	1965
	Hue, Sylvie (unanimous)	1964
	Verdier, Jean-Francois	1965
	Second prizes:	
	Conte, Serge	1963
	Raison, Michel	1966

N.B.: Professor 1st year means that the professor is teaching, but the examination at the end of the academic year (usually June) concerns second year students who had begun with another professor.

The new 1986 regulations require the students to have three years of studies in the Paris Conservatoire (instead of two) to be allowed to compete for the prize.

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ABOUT THE WRITER...

Philippe Cuper presently serves as the first solo clarinetist of the National Opera Orchestra of Paris. He has been a prize winner in international competitions in Prague, Munich, Viotti and Geneva. He will be a featured performer at the I.C.S. Conference in Richmond in July.

This article first appeared in *Clarinette Magazine* No. 12, 1st quarter, 1987. We are indebted to Jean-Marie Paul, editor, for his English translation and kind permission to reprint it in English and to Philippe Cuper for his tireless research into the subject and his willingness to share it with our English-speaking readers. Ed.

Philippe Cuper **(Photo: Lionel Tuchband)**

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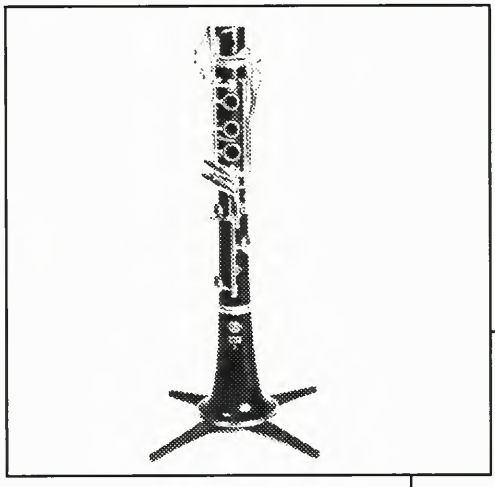

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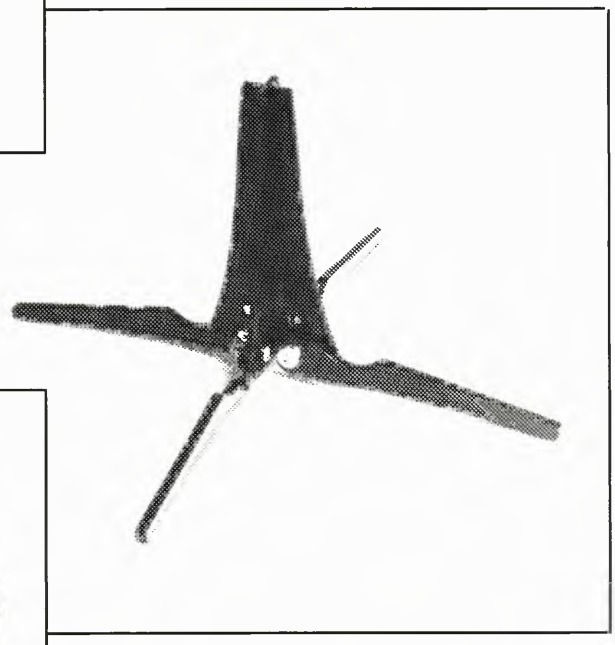

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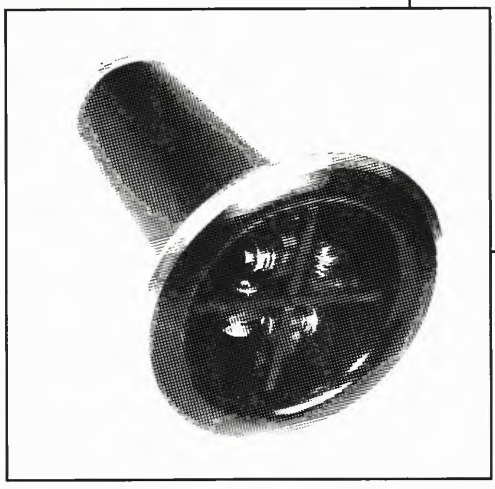

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REVIEWS

MUSIC REVIEWS

by John Scott

Stockhausen, Karlheinz, *Kadenzen für Mozart's Klarinettenkonzert, K. 622.* Stockenhausen—Verlag (5067) Kurten, West Germany. Copyright 1985

This brief musical work consists of three cadenzas for the *Concerto* by Mozart. Two of the cadenzas were composed to be used at the appropriate fermatas in the first movement while the third is intended for the traditional cadenza in the second movement. They were written for Suzee Stephens in January of 1978. The first performance took place in February of the same year.

One would expect to find the names Mozart and Stockhausen in concert in some musical time warp. The cadenzas written for the first movement are in the 18th-century style. The second movement eight-measure cadenza, 14 notes in all, is more in keeping with what one might expect to hear from the 20th-century giant. The edition is beautifully printed and thoroughly annotated. It is certainly of musical interest. It is this writer's opinion that every research library should own a copy.

Bassett, Leslie. *Fantasy for Clarinet and Wind Ensemble*, C.F. Peters Rental Library, 363 Park Avenue South, New York, NY 10016, 1986.

Dedicated to his "clarinetist friends...Fred Ormand, John Mohler, Elsa Ludewig-Verdehr, and my former clarinetist son, Noel," the well-known University of Michigan composer has created yet another significant work for the clarinet. The chosen medium, clarinet and wind ensemble, has a small body of original literature. To have any new work added to this repertory is cause enough for excitement, but to add one of quality—now that *is* excitement.

The *Fantasy* received its premiere on October 2, 1987 with soloist Fred Ormand performing with the Michigan Wind Ensemble under the direction of H. Robert Reynolds. It is scored for 41 players plus soloist.

Before one even begins to think about a performance, find a wind ensemble of high performing standards. The parts are well written but rather difficult; they demand performers of the quality that one would expect to find in a university or professional setting. As to the solo part, it is very much in keeping with what one has come to expect form Bassett's writing for the clarinet, difficult yet idiomatic. The style is moody, rhythmic, lyrical, angry and intense. Extended technique is limited to resonance trills; the range extends to c^4.

The *Fantasy* is an important new work for the clarinet; it is a major addition to the medium of clarinet and wind ensemble. This writer predicts a long and active life for Professor Bassett's young opus.

This work is available on rental from the publisher at the address listed above (telephone 212-686-4147).

by Ronald de Kant

Kalman Bloch, *The Orchestral Clarinet*, Bk. 1. The Boston Music Company, 116 Boylston St., Boston, MA 02116. Copyright 1987, $17.95. Vol. II, Clarion Music Assn., 3914 Franklin Ave., Los Angeles, CA 90027. Copyright 1987.

In the preface to Book 1, Mr. Bloch states that this book is to "...approximate the surroundings of an orchestral seat." To that end he offers much in the way of written instruction.

His knowledge of the problems, traps and pitfalls shows through vividly in his written explanations of where the particular clarinet passages fit into the larger picture. He offers advice on intonation problems, fingerings, dynamics, note lengths, and phrasing—virtually our whole gamut of expression. The advice reflects the expertise one would expect from this author. A very nice touch, especially for less experienced players, is an overview of clarinet intonation on the last page of Book 1.

An orchestral study book of this kind is extremely difficult to write: How much or how little to say, how many fingerings, transpositions, etc? Generally a good balance is struck, but sometimes in Book 1 there are too many words and too few examples.

Book 1 is widely spaced and clean looking but with overly large printing which results in many pages having only three or four lines of actual music. Granted, it is easily read, but the book is 42 pages long and only eight works are presented. Vol. II has more normal-sized printing and page coverage, but in its 62 pages it covers only 11 works. Out of 19 compositions presented for study in the two books, more than half are accounted for by Beethoven (3), Brahms (4), and Tchaikovsky (3). The rest of the examples are also fairly standard fare.

There could be a large market for this type of endeavor. It could be of assistance to teachers who have not had the opportunity for extensive orchestra training or experience, and it can be quite valuable to the student who may not be ready for, or who is geographically isolated from, an upper level teacher. The students in the major music schools and conservatories already have teachers who are adept at explaining the intricacies of orchestral playng.

In summary, a good idea—well done—for a large market, but Book 1, at $17.95 for eight works, is an expensive acquisition. Vo. II had no published price.

Editor's Note: Since receiving this review, I have received a copy of a supplement to Book 1 which is distributed by Ludwig Music, 557 E. 140th St., Cleveland, Ohio 44110-1999. The supplement contains five etudes based on thematic material from works of Rimsky-Korsakov, Stravinsky and Tchaikovsky. Numbers one through four were written by Bloch, while number four has been credited to L. De Santis. The format is similar to that used in Polatschek's *Advanced Studies for the Clarinet*. They are excellent preparatory studies to some of the more infamous orchestral solos and tutti passages.

by Huot Fisher

Kreutzer, Conrad (edited by Ronald Tyree), *Trio in Eb*, Op. 43, for clarinet, bassoon and piano. Musica Rara (authorized distributors: Foreign Music Distributors, 305 Bloomfield Ave., Nutley, NJ 07110), $16.25, score and parts.

Conrad (Konradin) Kreutzer (1780-1849), no relation to the famous French violinist/pedagogue Rodolphe Kreutzer for whom Beethoven wrote the "Kreutzer" *Sonata*, was a German pianist, conductor and composer who achieved some renown for his stage works in Stuttgart, Donaueschingen, Vienna and Cologne. He also composed a number of chamber works, piano pieces, church works, songs, etc. The present edition is a republication based upon a comparison of the former printing by Hofmeister with the original Peters edition. The editor has added a minimum of articulation markings clearly marked for consistency.

In reading through and then taping the *Trio* with my colleagues James Pierce, piano, and Karen Fisher, bassoon, I formed some opinions about the work. Kreutzer was certainly well versed on the compositional cliches of his time. As one would expect of a pianist/composer, the piano part is somewhat more demanding than the wind parts. The work gives the impression that it was composed not so much for the concert stage as for a soirée with some musical friends just as Mendelssohn supposedly wrote the *Concert Pieces*, Opp. 113 and 114 for such a gathering with the Bärmanns. There are three movements. The bulk of the first movement is a Romance, Allegro moderato, following a Maestoso introduction and piano cadenza. The slow movement is an Andantino grazioso. The finale is a Rondo, Allegro. Both the second and third movements have an obligatory Minore section.

The work made for a pleasant 20-minute sight-reading session and might be useful to program as a period piece or with a student ensemble.

RECORD REVIEWS

by Jerry Pierce

Benny Goodman Private Collection. Side one, Brahms: *Trio in A Minor* for clarinet, cello and piano, Op. 114 (26:33); side two, Brahms: *Quintet in B Minor* for clarinet and string quartet, Op. 115 (33:20); side three, Beethoven: *Trio in Bb Major* for piano, clarinet and cello, Op. 11 (18:50); side four, Weber: *Quintet in Bb Major*, Op. 34 (25:25). Benny Goodman, clarinet, with the Berkshire String Quartet. Urico Rossi, Albert Lazan, violins, David Dawson, viola, Fritz Magg, cello, and Leon Pommers, piano. Musical Heritage Society MHS Stereo 827355K (cassettes available, MHC 229355H)

Benny Goodman was a perfectionist on clarinet. Whether he was playing a jazz solo or something from the classical repertoire he really gave it his best. These four major works of the literature are no exception and it shouldn't come as a surprise that Goodman was able to play "classical" clarinet so well. Those early years of training with Franz Schoepp, clarinetist of the Chicago Symphony, certainly laid the groundwork for technique with Bärmann and Klosé. Free-lancing in New York City as a studio musician before Benny became a famous dance band leader meant being able to play *any* style on those old radio shows.

Then there were studies with the likes of Eric Simon, friendships with "Gus" Langenus, "Gus" Duques and "Dan" Bonade (as Benny called them), and then Goodman's complete awareness of the best of clarinet playing going on in Europe from Cahuzac to Kell. Because Benny was the most famous clarinetist in the world in this century, he knew and played with the best. These four works are straightforward interpretations certainly in the mainstream of good taste. If you've never heard Goodman play "classical clarinet," this would be a good two-record set to have as an example.

There is one very interesting aspect to Benny's

Recordings

LARRY COMBS, CLARINET, with Gail Williams, horn, & Mary Ann Covert, piano: S731. Rochberg, Trio: Schuller, Romantic Sonata: Rosza, Sonatina for Clarinet Solo. (Combs is principal w/Chicago Symphony)

MITCHELL LURIE, CLARINET —
S301: BRAHMS Sonatas Clarinet & Piano
S851: Halsey Stevens Clarinet Concerto, Lukas Foss Oboa Concerto (w/Bert Gassman, oboe), Crystal Chamber Orchestra.

JAMES CAMPBELL, CLARINET —
S331: Poulenc Sonata, Jeanjean Carnival of Venice, Vaughan Williams Studies in English Folksong, Berg, Schumann.
S333: Weber Seven Variations, Arnold & Martinu Sonatinas, Lefevre Sonata.
S336: Lutoslawski Five Dance Preludes, Debussy Petite Piece & Premiere Rapsodie, Bozza, Gade, Pierne.
S338: Lovreglio Fantasia on La Traviatta, Hindemith Sonata, Finzi, Weinar.

DAVID HARMAN, CLARINET —
S337: Donald Francis Tovey, Sonata Milhaud, Burgmuller.
S730: Saint-Saens Sonata, Jeanjean, Gaubert, Messager.

MELVIN WARNER, CLARINET —
S332: Weber Grand Duo Concertante.Spohr Six German Songs, W.O. Smith Five Pieces.
S335: Weber Fantasie & Rondo, Martino Set, Stravinsky Songs, Penderecki Miniatures

MENDELSSOHN & REGER Clarinet Sonatas: S334. John Russo, clarinet: Ignacio, piano.

MAX BRUCH Eight Pieces for Clarinet, Viola, & Piano: S843. Empire Trio (Ethan Sloane, Alan Iglitzen, Paul Posnak).

VEROEHR TRIO —
(Elsa Ludewig Verdehr, clarinet)
S644: Thomas Christian David, Trio: Jere Hutchison, Nocturnes of the Inferno.
S848: Joseph Haydn, Trio: Karel Husa, Sonata a Tre. *Violin, clorinet, & piano*

CLARINETS: Floyd Williams & Charles West. OBOE: Darrel Randall: S355. Gunther Schuller, Duo Sonata: Stefan Wolpe, Suite im Hexachord: Ingolf Dahl, Five Duets.

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SONI VENTORUM WIND QUINTET —
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S258: Etler Quintet No. 2, Bergsma Changes for Seven, Goodman, Zaninelli
S253: Quintets by Paul Taffanel, Jean Martinon, & Claude Arrieu

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sound that most younger players miss today. In those pre-"multimiked" recording days, clarinetists really had to have a ring to their sound (or else, as in the case of some jazz players, be able to play the upper limits of the high register) to be able to get through a good brass section. If you happen to see pictures taken in the 1930s and 40s of Artie Shaw or Benny Goodman and their bands while they are playing, you'll only see one mike, yet you can always hear the clarinet. The trade-off is that Benny has a "zing" to his sound even in chamber music when he is playing soft that is always picked up by mikes, and thus you are always aware of a clarinet tone color.

If you are a member of Musical Heritage Society and you want their records—no problem, you just order the records you want. But what if you aren't a member of the Society or haven't ordered in such a long while that they've stopped sending you their little catalogs each month? You are in big trouble trying to obtain records from them if you have had anything like my experience. For years I was a member "in good standing," meaning I bought about every clarinet record they offered. But after a time their catalog as a source for clarinet records seemed to get pretty thin. I continued to send their little "post cards back on time" saying "no thank you" each month; after a long while I think they gave up on me and I heard nothing more from them. When these Goodman records appeared, Mike Bryant wrote to me from London, England asking me to get three copies of the album. One was to be for him, one for Roy Upton-Holder, who directs the clarinet choir in London, and one for Tsuneya Hirai of Japan. As you may guess from this, HMS records are almost impossible to obtain in Europe. I wrote MHS and ordered the records. Not a word! I tried Rose Records in Chicago, but they are not able to sell MHS, or at least not these Goodman records. I wrote MHS again and still nothing. I called them and got a secretary who said she'd take my phone number and somebody would return my call but I never heard anything further. I then wrote the general manager and still not a word. Finally I dug through lots of old correspondence and was lucky enough to find my old membership number. I again wrote, included this number, and presto, the albums appeared.

I see that Ken Dorn at Woodwind Service, Inc. (P.O. Box 206, Medfield, MA 02052, 1-800-52-SONGS) is offering this album (on the *Musicmasters* label which I have not heard of), so if you aren't an MHS member you might consider that possibility. If you belong to MHS, you're all set.

Let's Dance. Side one, 1. *Let's Dance* (1.06), 2. *Don't Be That Way* (3:15), 3. *You Brought a New Kind of Love to Me* (2:50), 4. *King Porter Stomp* (3:58), 5. *(I Would Do Most) Anything For You* (3:52); Side two, 1. *(The) Blue Room* (2:49), 2. *Down South Camp Meetin'* (3:31), 3. *Stealin' Apples* (4:04), 4. *Goodbye* (5:39) Benny Goodman and his Orchestra. Musical Heritage Society (Digitally Mastered Live), MHS Stereo 7412X (cassette available, MHC 9412Y).

Benny is in fine form. The band is tight. This is an excellent recording. How does one go about reviewing "The King of Swing" doing what he did best? That's about as easy as trying to count the number of times Benny has played his theme song, *Let's Dance*, during his fantastic career. This recording was made at the thoüsand-dollar-a-seat, by-invitation-only concert at New York City's Marriott Marquis on November 5, 1985. Goodman was "only" 76 years young then. I don't recall if he had already had some heart surgery or if that came later, but in any case age certainly seemed to have little effect on his playing. When he reached his 70s he didn't appear in public as often as before, but when he did you would never be able to guess his age from the way he played the clarinet.

Some of New York City's top players are in his band on this date. The personnel are listed on the record jacket, so I won't go into that here except to say people like Louie Bellson (drums), Bobby Haggart (bass), and Dick Hyman (piano) make up the band's personnel. If these names mean something to you, then you know what kind of band this is, and if the names don't, then my mentioning them isn't going to help you.

Six of the nine arrangements are by the late Fletcher Henderson, although now there is an addition of a fourth trumpet part and a third trombone part which fill out the sound. With modern recording techniques, you know this isn't just a remaster of those 78rpm records that first brought Benny to the attention of the world. The record is also available on the Musicmasters label MM 20112Z. Happy listening, too!

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by William E. Grim

Edward Cohen: *Quintet for Clarinet and String Quartet*, Laura Flax, clarinet, with the Atlantic String Quartet; **Eleanor Cory:** *Profiles*, Allen Blustine, clarinet; Chris Finkel, cello; Aleck Karis, piano. Composers Recordings International CRI SD 542 P & C 1987

Featured on this album are two compositions written by Edward Cohen and Eleanor Cory that feature the clarinet. They are excellent works that should receive the attention of performers of new music.

The Edward Cohen *Quintet for Clarinet and String Quartet* receives a first-rate performance, even more remarkable in that it is a live recording. Laura Flax is an excellent player who displays a real affinity for new music. For performers who don't like to assemble an *ad hoc* ensemble just to perform one composition, and with a playing time of approximately 25 minutes, this work would provide a nice complement to a recital featuring, say, the Mozart *Quintet*. The work is divided into three movements with the third movement comprising more than half of the entire piece. Motivic structure predominates, especially in the first movement, and a great deal of subtlety is demonstrated, especially in the second movement scherzo which features muted strings.

Eleanor Cory's *Profiles* is an interesting and deliberately disjointed work. I say this not to be critical but to remark on the constantly changing mood of the work: ethereal and atmospheric, suddenly nervous and rhythmic, and so on. Allen Blustine's performance is exceptional, particularly in the difficult cadenza between the first and second movements.

For those interested in performing these works or just following along these excellent recordings with scores, the music to the *Quintet* may be obtained from the Association for the Promotion of New Music and that of *Profiles* from the American Composers Alliance.

Arnold Schoenberg: *Kammersymphonie* No. 1, Op. 9, *Verklärte Nacht*, Op. 4. Loren Kitt, clarinet; Toshiko Kohno, flute; The Lanier Trio: William Steck, violin; Dorothy Lewis, cello; Cary Lewis, piano. Cr02 Cassette Tape GS-259C Gasparo Records, P.O. Box 120069, Nashville, TN 37212

This tape contains Anton Webern's arrangement of Schoenberg's all-too-infrequently performed *Kammersymphonie*. Schoenberg's original instrumentation included 15 instruments, and the present quintet arrangement adds considerably to the work's clarity and comprehensibility. Loren Kitt's playing is particularly ingratiating, especially his liquid tone and impeccable intonation. The ensemble

performs the work in the spirit of late romanticism and eschews an overly cerebral and unemotional approach which is the case with many recordings of Schoenberg's music.

The quality of the recording is superb, due undoubtedly to digital engineering and the 1:1 real time duplication of the tape from the master. The latter policy is one we wish would be followed by more manufacturers of quality cassette tapes. Gasparo Company is filling a real void with its impressive series of cassette recordings.

Samuel Adler: *Aeolus, God of the Winds* (1978) for clarinet, violin, cello and piano; *Trio* (1964) for piano, violin and cello; *Sonata* No. 3 (1965) for violin and piano. Loren Kitt, clarinet; The Lanier Trio: William Steck, violin; Dorothy Lewis, cello; Cary Lewis, piano. CrO2 Cassette Tape GS-252C Gaspano Records, P.O. Box 120069, Nashville, TN 37212. P & C 1986

Samuel Adler has composed a magnificent work for the *Quartet for the End of Time* instrumentation in his *Aeolus* (1978). The composition's four movements represent various manifestations of the wind's power which are, of course, perfectly symbolized by the clarinet. A distinctly challenging yet accessible work, *Aeolus* should prove to be popular with both audiences and performers, and of the latter those ensembles that have mastered Messiaen will be pleased to have another fine piece of music for their specific instrumentation. As always, Loren Kitt's performance is first-rate.

Eugene Marquis: *Eclectric Clarinets*. Mozart: *Marriage of Figaro Overture*; J. S. Bach, *Jesu, Joy of Man's Desiring* and *Prelude and Fugue* in C Minor; Richard Strauss, *Serenade*, Op. 7; Rodgers and Hart, *Bewitched, Bothered, and Bewildered*; Debussy, *Sarabande*; Robert Roden, *Difference of Opinion*; Dave Marquis, *Theme for the Big Band*; Jerome Richardson, *Groove Merchant*. Eugene Marquis, clarinets and saxophones; Wayne Rehkamp, guitar; Steve Schmidt, piano; John Von Ohlen, drums; Mike Scharfe, bass. Grenadilla Records, P.O. Box 19864, Cincinnati, OH 45219. JRC 87015 P & C 1986

This is an extremely interesting and unusual album. Utilizing the overdubbing technique originated by Les Paul, Eugene Marquis plays anywhere from six to 23 different parts on each of the selections on this recording. The result is "ensemble" playing in which perfect intonation, articulation and phrasing are in effect. I am not much taken with clarinet choirs in general, but Marquis' one-man clarinet choir, especially in the Mozart and Bach selections, is simply superb.

If only all ensembles could play with such unity of purpose! Marquis' version of *The Groove Merchant* of Jerome Richardson (jazz lovers will remember the original recorded version of this composition on the Thad Jones-Mel Lewis Big Band album *Central Park North*) is a veritable tour de force of technical virtuosity. Perhaps in the future Marquis can get together a clarinet version of Supersax in order to perform ensemble versions of great jazz clarinet solos by Benny Goodman, Buddy DeFranco, Eddie Daniels and others.

By all means get this album. It has something to please everyone, and it also provides outstanding examples of ideal ensemble performance. I am happy to give this very original album my highest recommendation.

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by Keith Lemmons

Bruce Nolan Plays Mozart. Mozart: *Trio for Clarinet, Viola and Piano in Eb Major*, K. 498, *Quintet for Clarinet and Strings in A Major*, K. 581. Golden Crest Records, Inc., 220 Broadway, Huntington Station, NY 11746. GC digital CRS-4227

This is the second recording made by Bruce Nolan for Golden Crest Records, and it is a gem. Accompanying on the recording are Robert Spillman, piano, David Barnett, viola, and the Woolsey Quartet. It is always enjoyable and refreshing to hear a young and gifted clarinetist making recordings that offer performances that are worthwhile and notable. Nolan is such a performer. He exhibits a refined and velvety, ubiquitous warm tone, and his musical ideas are expressive, sensitive and beautifully thought out. Technically he brings forth finesse and control.

Overall this digital recording enjoys good engineering. The balance and intonation throughout are superb. A point could be made, however, that in the *Trio* there seems to be too much clarinet at times. A much better blend could have been achieved. Also within the *Trio*, the Menuett and the Allegretto seem to be slower than usual and could be faster in tempo. The clarinet also seems to be somewhat brighter than the viola in general.

Nolan's tone throughout the *Quintet* is superb! Now, however, the string quartet does not match and blend with the clarinet. There seem to be individual intonation problems and a thinner sound coming from the strings. The clarinet performance does seem to break through these problems though and brings forth an outstanding performance by Nolan. Musically and technically he is terrific.

Nolan has degrees from the Eastman School, SUNY-Buffalo and is presently pursuing his D.M.A. at USC. He is also the principal clarinet in the Fresno Philharmonic. Bruce Nolan is a clarinetist worth watching, and I would recommend this recording to anyone, even though there are numerous recordings available with more superstar names available.

This recording offers tremendous playing and enlightening interpretations. Nolan's clarinet playing merits serious consideration. The jacket offers good program notes about the pieces, performers and the equipment used in recording.

French Clarinet Music with David Harmon. John York, piano. Gaubert: *Fantasie*; Jeanjean: *Andantiono, Scherzo Brillante*; Saint-Saëns: *Sonate*, Op. 167; Messager: *Solo de Concours*. Crystal Records, digital S730

David Harmon shows with this recording that he is a most exciting, enjoyable and controlled clarinetist. He is accompanied superbly by John York on the piano throughout this recording. Dr. Harmon executes these standard and delightful pieces with ease and precision. I find this recording valuable because of the quantity of well-chosen French literature that is worthwhile in teaching and, I believe, at times neglected. In the Gaubert *Fantasie* Harmon produces great colors and timbres, musical phrasing and good choice of tempi. Both the Jeanjean *Scherzo Brillante* and *Andantino* illustrate effortless playing coupled with intensity and straightforward playing. Within the Saint-Saëns *Sonate* the interpretation is solid, with good intonation, character, gracefulness and tasteful vibrato. The Messager *Solo de Concours* also displays fine playing with rhapsodic facility and style and a cadenza that is played with security and virtuosity.

I highly recommend this recording not only

because of Harmon's artistic performances but also because of the literature included. This is Harmon's second disc for Crystal Records. He has degrees from California State University in Sacramento and the D.M.A. degree from the Eastman School. He currently teaches at the University of Connecticut at Storrs. The record jacket offers good notes about the pieces, equipment used in recording and about the performers. The balance and blend are extremely good thoughout this disc.

COMPACT DISC REVIEW

by John Scott

Carl Reinecke (1824-1910). *Introduction and Allegro appassionato in C Minor*, Op. 256, *Sonata "Undine" in E Minor*, Op. 167 (version for clarinet and piano), *Trio in B-flat Major for Clarinet, Horn and Piano*, Op. 274. Hans Rudolf Stalder, clarinet, Jakob Hefti, horn and Jürg von Vintschger, piano. Jeklin-Disco 602-2 (U.S. Agent: Koch Import Services, 95 Eads Street, West Babylon, NY 11704)

Carl Reinecke was a piano student of Liszt, well known and admired for his interpretation of Mozart. He was also a highly respected conductor and teacher. Among his pupils in these fields are Weingartner, Albeniz, Sinding and Grieg. In sum, he was a multi-talented man of great influence during a period stretching from the career of Schumann to the emergence of Schoenberg and Stravinsky.

Once again the great Swiss clarinetist, Hans Rudolf Stalder, has assembled a disc of unique music of high quality. Both the *Introduction and Allegro appassionato* and the *Sonata* (in the composer's arrangement) have been recorded here for the first time. The sonata *"Undine"* is well known and frequently performed among flutists; the version performed here is the composer's own for the clarinet and piano. While the piano part is exactly the same as that of the original flute edition, the clarinet part has been altered to suit the unique qualities of the instrument. This version was published originally in Leipzig by Froberg and was also published in the United States by International Music Company. It is presently reprinted by Kalmus.

International now publishes an edition edited by Jerry Kirkbride, which is nothing more than a transposition of the flute version. In Reinecke's edition we find a true rewriting for the clarinet—one that is much more clarinet-like in nature. Why International made the change in published editions remains a mystery. No artistic purpose was served. Let us hope that they will soon reintroduce the composer's creation. As to the *Introduction*, it's a jewel. Perhaps Stalder will have his newly found work published. The *Trio* has been a frequently heard work for many years.

As to the quality of the performance, one can only say *superb*. Each of the performers plays with both skill and inspiration. Stalder's talent as a clarinetist is without question; his musicianship and clarity of technique must be admired by all.

The music is delightful, the performance is wonderful and the recording is well engineered. It would be a fine addition to any listener's collection.

BOOK REVIEW

by Henry Duckham

Jack Brymer, *In The Orchestra* published by Hutchison Ltd. Brookmount House, 62 - 65

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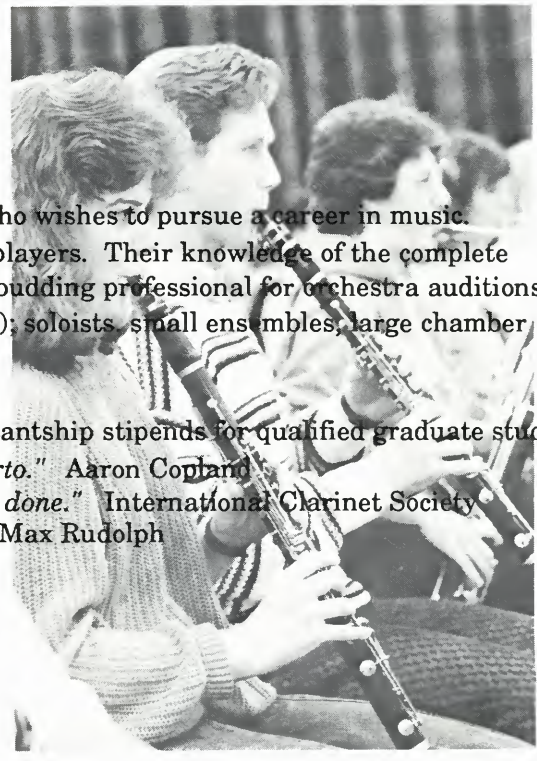

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Chandos Place, Covent Garden, London WCZN 4 NW.

Jack Brymer, the dean of English clarinetists, has written an engaging, informative and witty book. It is distinguished by its extensive research, its good writing and most of all, its tolerance and a pervading British sense of fair play.

On one level it provides a perspective on the "system," if you will, of orchestras in Great Britain and traces the financial and artistic evolution of such institutions as the London Philharmonic, London Symphony, and Royal Philharmonic plus the fully-contracted salaried orchestras such as the BBC Symphony, Royal Opera House, English Opera and BBC concert orchestras. He counts 10 orchestras— "eight of them working flat-out twelve months of the year"—in London alone. Then there are the orchestras in the outlying areas. Brymer has played in many of the orchestras so he not only knows how they came to be, but recounts his experiences playing along side many highly regarded orchestral members and well-known conductors.

Brymer, educated at London University, originally earned his keep as a school teacher when he got "the call" from Sir Thomas Beecham in 1947 to serve as the principal clarinetist in the Royal Philharmonic Orchestra. "Sir Tom" figures prominently in the development of the four non-contract orchestras, for it was his leadership, artistic force and ability to give and get funds that served as a primary impetus. It is clear the author has a special affection for Beecham. The unfolding of these orchestral riches in London is compelling and involving in itself.

But Brymer has also conducted a comprehensive survey of European, Canadian and American orchestras with a particular eye to the financing of each enterprise. It is here that we are struck by the fact that our larger American orchestra players are in a much better way in regard to hours worked, fringe benefits, compensation and job stability than their British counterparts.

"It is all a saddening spectacle as seen from an orchestral seat in London, because it is so exactly what we have all been aiming at for so long." If fault may be found in our American orchestras, it may be in our growing tendency to homogeneity of sound and style. The British value their individual expressiveness—not surprising in a land that at times not only tolerates but also singles out their "eccentrics" as a minor national resource.

There is a chapter on the different paths to an orchestral career and a section on conductors under whom he has played. It would appear there are not many of the leading conductors worldwide with whom the author has not performed. The insights into men like Ozawa, Previn, Rozhdestvensky, et al. are particularly compelling coming from an orchestral player/soloist. It is a perspective with which we are not always privileged.

There are wonderful anecdotes sprinkled throughout that add to the already lively writing. He recounts "a long post-concert night in Washington, D.C. at the apartment of Bob Marcellus. . .and all we did was to try for five hours to find a decent reed to go with the latest highly advertised mouthpiece, without success. . ." He describes polyphony as "simply a number of melodies all played together in quite a jolly way as Bach, Handel and their friends originally ordained."

So here is a book that will delight not only clarinetists but also all music lovers. The introduction presents the volume as a kind of farewell to orchestral playing. While his career as a full-time orchestral player may be behind him, let us hope he will continue to direct his energies to such lively and insightful writing.

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RECITALS and CONCERTS

Student . . .

Laura Dennis, clarinet, Master's Recital, The Mannes College of Music, December 4, 1987. *Fantasiestücke*, Gade; *Der Hirt auf dem Felsen*, Schubert; *Canzonetta*, Pierné; *Quintet*, K. 581, Mozart

Tami Gustafson, clarinet, Senior Recital, Whitman College, November 2, 1987. *Sonata*, Saint-Saëns; *Concertino,* Tartini (arr. Jacob); *Sonata for Clarinet and Bassoon*, Poulenc; *Grand Duo Concertante*, Weber

Elizabeth J. Mullen, clarinet, Senior Recital, Lewis & Clark College, April 17, 1988. *Concerto*, Copland; *Trio*, K. 498, Mozart; *Six German Songs*, Spohr; *Sonata*, Poulenc

Julie Niemeyer, clarinet, Senior Recital, University of Wisconsin-Madison, December 5, 1987. *Capriccio*, Sutermeister; *Sonata*, Op. 120, No. 2, Brahms; *Trio*, K. 498, Mozart; *Sonata*, Poulenc

Michael Pellecchia, clarinet, Master's Recital, Texas Christian University, February 25, 1988. *Sonata*, Poulenc; *Lied per clarinetto solo*, Berio; *Première Rhapsodie*, Debussy; *Fragments*, Muczynski; *Fig Leaf Rag*, Joplin (arr. Pellecchia); *Have You Met Miss Jones?*, Rodgers/Hart; *Joy Spring*, Brown

Barbara Rettig, clarinet, Senior Recital, Kent State University, January 24, 1988. *Four Church Sonatas*, Mozart (arr. Ettlinger); *Three Vocalises* for soprano voice and clarinet, Vaughan Williams; *Phantasiestücke*, Op. 73, Schumann; *Six German Lieder*, Op. 103, Spohr; *Première Rhapsodie*, Debussy

Peter Stoll, clarinet, University of Toronto, February 8, 1988. *Première Rhapsodie*, Debussy; *Variations with Blues and Presto* (1985), Klein; *Suite for Clarinet*, Statkić; *Sonata*, Op. 120, No. 1, Brahms

Faculty and Professional . . .

Stephen Clark, clarinet, Austin Peay State University, May 18, 1987. *Six Studies in English Folk-Song*, Vaughan Williams; *Fantasie from the opera Rigoletto*, Verdi/Bassi; *Petite pièce*, Debussy; *Sonata*, Op. 120, No. 1, Brahms

F. Gerard Errante, clarinet and electronics, Chrysler Museum Theater, Norfolk, VA, February 8, 1988. *Night Flame Ritual*, Weidenaar; *Slow Motion*, Smith; *Love of Line, of Light and Shadow: The Brooklyn Bridge*, Weidenaar; *The Stillness*, Weidenaar; *Clarinet Chromatron*, Greive; *Acceleration*, Stout and Errante

Armand Ferland, clarinet, L'Ecole de musique de l'Université Laval, November 26, 1987. *Quintet*, K. 581, Mozart; *Trio*, Op. 114, Brahms; *Sextuor*, Poulenc

Laura Flax, clarinet, Guest Recital, University of Wisconsin-Madison, January 19, 1988. *Andante-Scherzo*, Pierné; *Pastoral*, Carter; *For an Actor: Monolog for Clarinet* (1978), Ran; *Digit*, Dembski; *Wings* (1981), Tower; *Première Rhapsodie*, Debussy

Dileep Gangolli, clarinet, Guest Recital, North Texas State University, February 24, 1988. *Sonata No. 5*, Lefevre; *Concerto*, Vanhal; *Trio*, K. 498, Mozart; *Quartet*, Op. 19, No. 3, Stamitz (All works were performed on period clarinets.)

Lino Giordani, clarinet, Auditorium Discoteca di Stato, Rome, Italy, January 19, 1988. *Introduction et Rondo*, Widor; *Première Rhapsodie*, Debussy; *Cantegril*, Busser; *Mazurka-Caprice*, Magnani; *Fantasie et Rondo*, Op. 34, Weber

Joe Hurt, clarinet, Whitman College, December 5, 1987. *Duo No. 2* for clarinet and flute, Beethoven; *Introduction, Theme and Variations*, Rossini; *Suite for Clarinet and Flute*, Bennett

Ray Jackendoff, clarinet, Longy School of Music, January 17, 1988. *Sonata*, Op. 129, Stanford; *Time Pieces*, Op. 43, Muczynski; *Adagio Elegiaco*, Toch; *Sonata*, Op. 94, Prokofiev

The New Mexico Woodwind Quintet, Lori Lovato, clarinet, numerous dates in January and February, 1988. *Quintet in B*, Willink; *Surfaces*, Shultis; *Two Etudes*, Wood; *Quintet for Winds*, Rhoads; *Folk Dance*, Willink; *Fantasy*, Mistak

Dawn Whaley, clarinet, Danbury (CT) Music Centre, January 16, 1988. *Trio* for two clarinets and horn, Handel; *Sonata for Two Clarinets*, Poulenc; *Second Grand Trio Concertante*, Waterson; *The Endless Melody* for Bb clarinet and synclavier, Appleton; *Duet for Live Clarinet and Taped Wolves*, Sweetkind; *Clarinet Chromatron* for clarinet and video, Greive; *Drifting Over A Red Place* for clarinet, tape delay system and slides, Shrude; *A Plurality of One*, Mobberley

Wingra Woodwind Quintet, Glenn Bowen, clarinet, The University of Alaska-Fairbanks, November 14, 1987. *Quintet in Eb Major*, Op. 33, No. 2, Reicha; *Quintet*, Harbison; *Lied et Scherzo* for double wind quintet, Schmidt; *Summer Music*, Op. 31, Barber; *Quintet*, Op. 43, Nielsen; *Sinfonia*, Rorem


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