

The Clarinet

November - December 1988 | Volume 16 | Number 1



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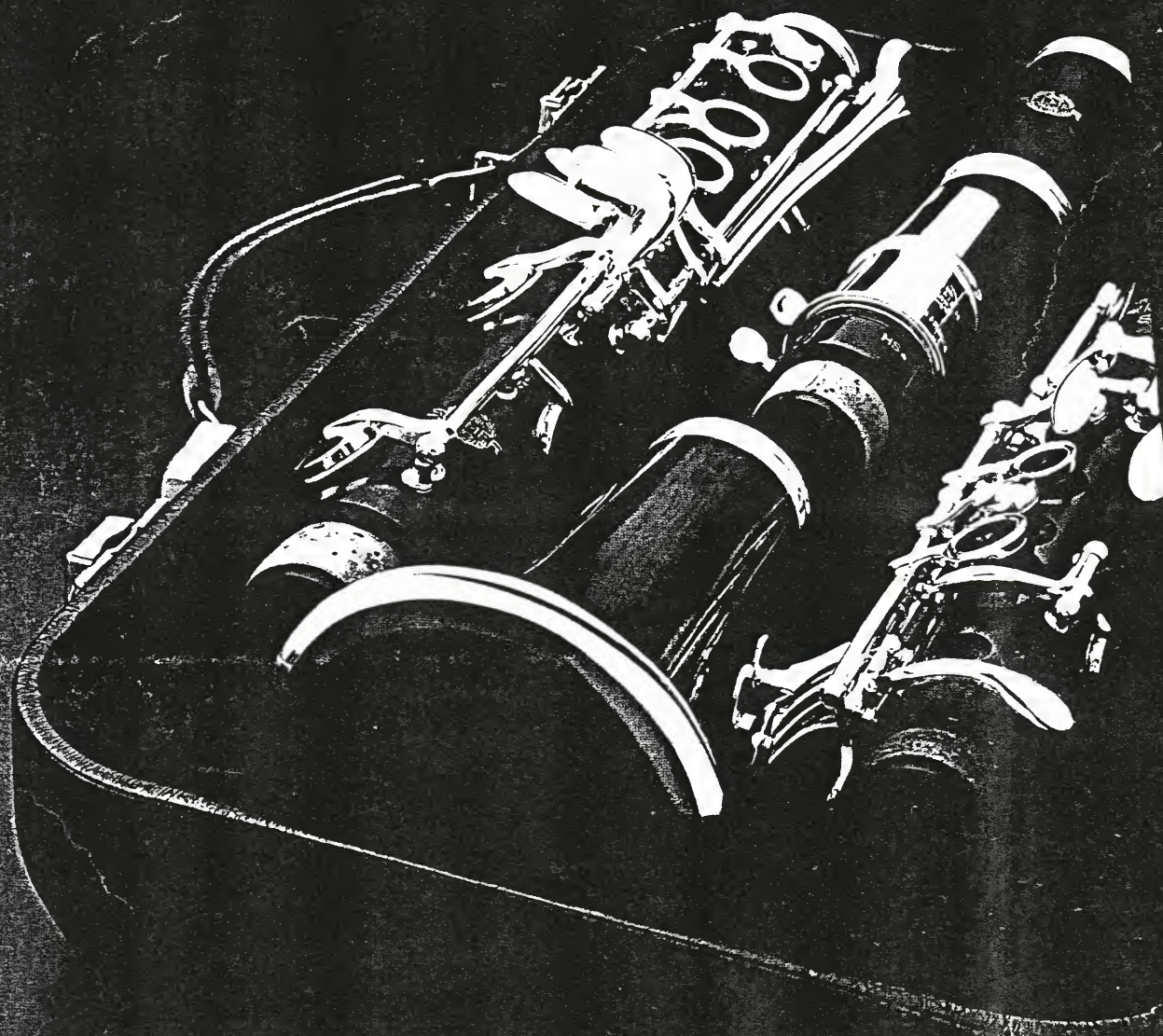


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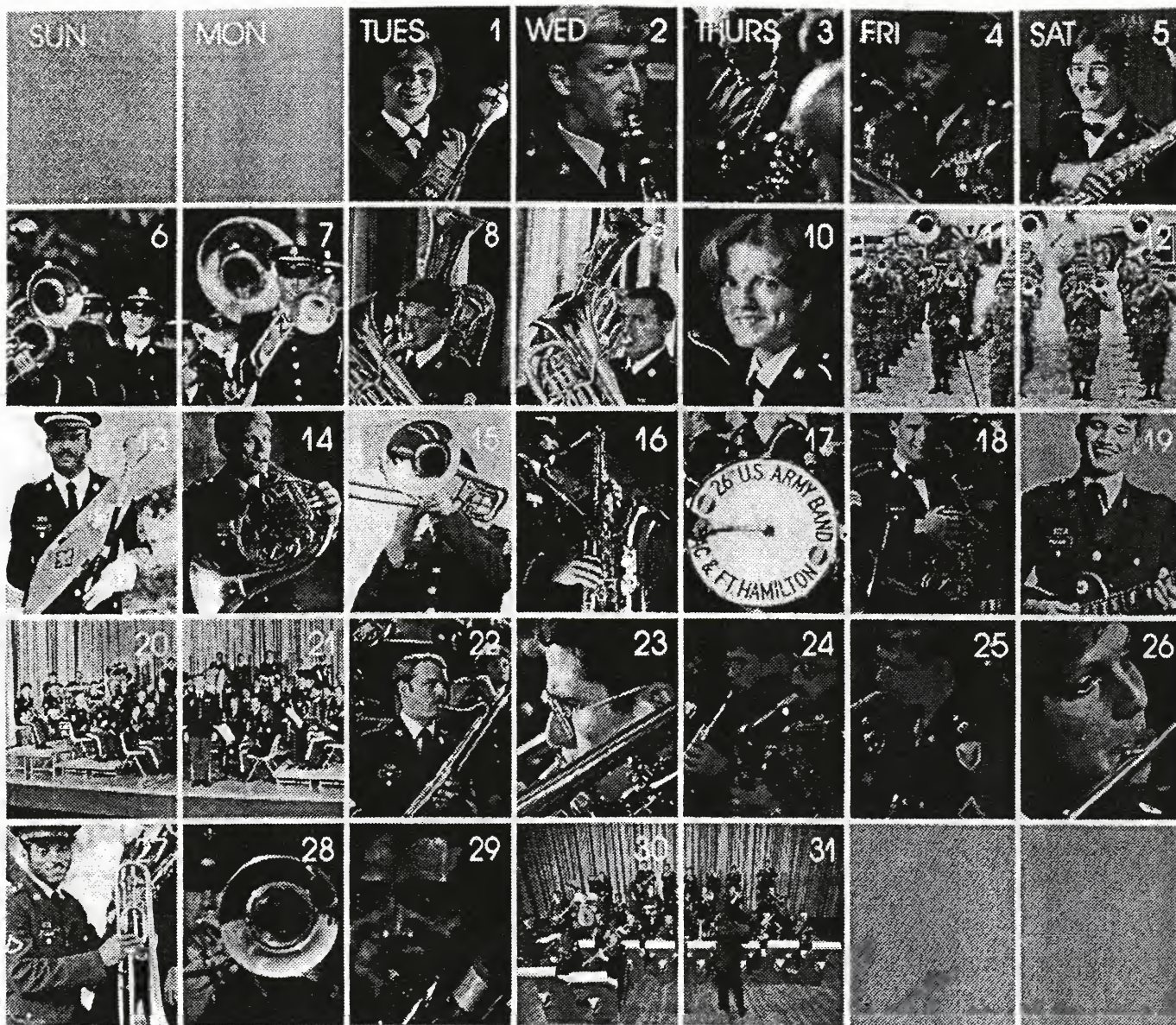
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Robert Marcellus rehearsing a student ensemble at Kent State University in Kent, Ohio at the Blossom Music Center, July, 1988. (Photo courtesy of the *Akron Beacon Journal*)

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Classifieds

"You Know It's A Great Instrument By Its Ability To Become A Part Of You."

John Denman, Principal Clarinet, Tucson Symphony and jazz soloist; Michele Zukovsky, Principal Clarinet, Los Angeles Philharmonic; Buddy DeFranco, renowned jazz clarinetist; and Joseph Longo, Co-Principal Clarinet, Minnesota Orchestra talk about Yamaha clarinets.

Jazz. Classical. Chamber music concerts. Solo recitals. With this many diverse careers, musical styles, and artistic backgrounds, you'd think these four virtuosos had little in common. Yet, as they talk you detect many similarities.

"Virtuosity in jazz or in classical music is attractive to anybody," observes John Denman. "If you're a clarinet player and you don't play jazz, listen to Buddy DeFranco. You can't help but say, 'I wish I could do something like that.' But it takes years and years to be able to get to that level of ability. You've got to study. It's too difficult to play the clarinet just by ear."

But dedication to the art of clarinet playing isn't all they have in common. They all play Yamaha.

"The Yamaha clarinet is pretty much what both areas of music need to perform with," states Buddy. "I play jazz very comfortably with the Yamaha. I think it's about the best you can get."

So how does one get hooked on just one clarinet? For Joe Longo it was during the Baltimore Clarfest in 1983: "Another participant brought it to me. He said, 'Hey, try this. There are some nice things about it.' I did and I was impressed in two minutes. It had a nice feel to it. It had the resistance that I liked. It was a very flexible instrument."

Buddy tried Yamaha fifteen years ago during a concert and liked the feeling: "It felt right. Had a little more flexibility which I seemed to be looking for, and the scale was

very even. I've been playing a Yamaha ever since."

Still, what makes Yamaha right for so many different styles?

As Joe puts it: "It doesn't make any difference whether one is playing jazz or in a symphony orchestra. A good player looks for a certain quality in an instrument—a certain feel."

Michele Zukovsky is impressed that you're not physically aware of the clarinet when you're playing it: "Some people are always aware of the instrument. But the Yamaha becomes a part of you. In that way it takes on your personality."



John agrees: "With the Yamaha, you can get personality into it. Plus, you don't have to go to alternate fingerings to compensate for bad intonation. It's pretty near perfect up and down the instrument. But the most important part is that it's in tune at all dynamic levels."

"It responds like my voice responds," says Joe, "without having any impediment from here to the end of the clarinet. It's alive."

"Of course, Yamaha has that undefinable thing," inserts Buddy, "maybe a warmer quality to the sound that I wanted—that I was looking for."

However, it's not sound alone that attracts these players to Yamaha. Michele likes the light

construction of the Yamaha: "And that helps the technique. It doesn't fight you—

it's no big battle. It just plays! It's a real artist's instrument."

"It feels comfortable," states Buddy. "The mechanism feels comfortable for me and the ring set-up is just right for my fingers."

But it was John who seemed to sum it up for all four artists with the fact that it is actually fun to play this instrument: "I'm really enjoying it. It seems to me that somebody got it right. It's the greatest over-the-counter product that I have ever come across."

*The International Clarinet Society
1986 Conference, Seattle, Washington*

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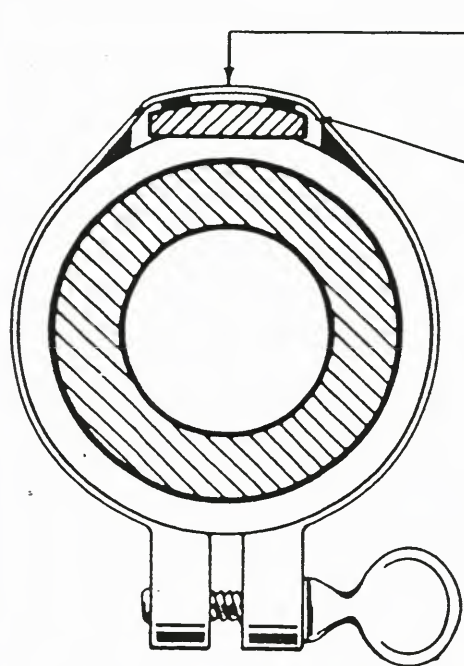
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LETTERS:

Editor:

Concerning the article on overuse syndrome included in the Spring,

1987 issue, my wife, Mildred, is playing in her 31st year with the Peoria Municipal Band and has been bothered by overuse syndrome for two years. Recently I solved this problem for her.

We put a drop of Orajel with 20% Benzocain on the thumb where the clarinet rests. Using Dermicil tape, we wrapped the thumb placing a moleskin pad on the spot and wrapped a couple more rounds. There is a plastic back that one removes and sticks on the tape. We use Dr. Scholl brand moleskin and Johnson & Johnson Dermicil hypo-allergenic cloth tape.

I hope that others can find comfort with this application as my wife has and that they will use it to their benefit. If there are any more

questions or comments, please have the parties contact me.

Sincerely,

Robert O. Steinwedel
304 E. Kauffman Street
Box 136
Congerville, IL 61729

Editor:

Alfred Zetzer's article, "Clef Reading for Bass Clarinet" in Vol. XV,

No. 4, July-August 1988, p. 35, is erroneous in

asserting that a bass clarinet in A is no longer being made. Selmer makes one now, Model 32 A, to low Eb only, and in either grenadilla or rosewood. Verification of this claim can be found in *Musical Merchandise Review*, Vol. CVL, No. 3, March 1986, p. 12, or by contacting Frederick Weiner Company of New York, which has ordered one recently from Selmer. I do not know if the arrangement of keys is the old system or the new.

Sincerely,

John R. Snyder
1909 Forest Avenue
Knoxville, TN 37916-1201

PIERCE'S POTPOURRI

by Jerry D. Pierce

Several years ago I started to experience some numbness in my fingers while playing the clarinet. It seemed to happen more often in the left-hand fingers than in the right-hand fingers, and there didn't seem to be any pattern as to when the numbness would occur. Sometimes days would go by and nothing would happen, and yet at other times it seemed to be brought on by practice or playing.

As one nears the mid-century mark in life, one starts to hear about all the problems "old folks" have with health, but I wasn't prepared for this. I thought back on the abuse the body had taken. How many meals were wolfed down? How many hours of missed sleep driving to and from gigs? What kind of strain was put on the eyes trying to read the "specks" in dimly lighted clubs and orchestra pits? How many cubic feet of smoke had I inhaled at clubs while playing?

I'm a nonsmoker myself, but before the advent of the smoke extractors I think that one would get about a month's dose of smoke in one job doing a "green sheet gig" at a VA hospital. Well, was my problem overweight, heart or carpal tunnel syndrome? I really didn't know, but I didn't talk about it to others as I didn't want the word to get out that I couldn't play anymore because my fingers were numb. I thought to myself I'll either learn to live with this or practice enough to overcome it.

When something like this happens, one really looks long and hard at things like hand positions, thumb rests and anything else that affects the comfort of the player. Every instrument that I own has had the thumb rest moved, from my Selmer basset horn to my Buffet Bb & A clarinets to my Cabart Eb. I mention brand names here only because I think that unless an instrument comes with an adjustable thumb rest, few, if any, manufacturers install the thumb rest in a location that is comfortable for the majority of performers.

For several years now I've made an annual trip to Ron Monsen's University of Kentucky to give some master classes and a recital. It's only a couple of hundred miles from here so with an early start I can make it by class time. After about two hours on the road I whipped into McDonald's and got a coffee (heavy on cream and sugar to kill the taste). When I arrived at Ron's, he had just run out of coffee (some host!), but we'd get some at school. Things got busy, though, with students and rehearsals and the like. Before I knew it,

supper time had arrived and I had managed the day with only the one cup of coffee.

Strange, I hadn't experienced any numbness either. In all of our haste, Ron hadn't gotten to the store to get more coffee. There was muttering at the Monsen household as Joan, Ron's wife, also hadn't visited the store to replenish the coffee supply. Thus, I was into my second day without the survival fluid that most clarinetists *must* have to assure any kind of function. Wait though, I still wasn't experiencing any numbness, and it sure wasn't because I wasn't playing the clarinet. My mind clicked onto the idea that maybe, just maybe, it was the caffeine I was taking in each day.

I have heard and read about the effects of excessive caffeine, but I've never come across any statements saying that it causes numbness. What I can say is that since June 13, 1988 I have been drinking decaffeinated coffee. As far as I know, that has been the only change in my "lifestyle," and I have no numbness in my fingers now, nor have I had since the first day at Ron's when he ran out of coffee. Something you might want to think about if you drink a lot of coffee as I did (and still do).

The 1988 International Clarinet Society/ClariNetwork International Conference is now history. I'm sure that it will be reported on elsewhere in the magazine. Those readers who have never attended one of these events are really missing something. Not only are the recitals, lectures, displays, etc. of great interest, but the friendships that are made or renewed are a wonderful by-product of the conferences.

Chuck West, our host this year, and Virginia Commonwealth University are to be commended for putting on such a fine conference for 1988.

It was great to see three of the four members of the 1941 clarinet class of the Curtis Institute of Music at Richmond, Virginia. Earl Bates, Ignatius Gennusa and Mitchell Lurie were at the conference. Only Anthony Gigliotti was absent. What a tremendous impact those four clarinetists have had on the music world.

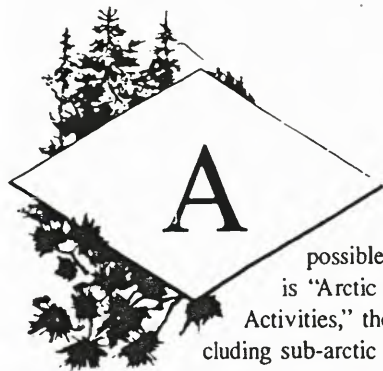
While I was in high school and later when

I was in college, I used to travel to Chicago whenever I could get away for clarinet lessons with the late Jerry Stowell. It was great when I could go up on a Friday night or Saturday morning and then not have to come back until Sunday night. I usually "killed some time" in the Chicago Public Library. Back in the 1950s there wasn't a wealth of printed material on how to play clarinet as there is now. One book the library had which intrigued me was *Treatise on the Clarinet (Boehm System)* by Rudolph Dunbar. From his picture and acknowledgments I surmised that he was a gifted and highly regarded black clarinetist who lived in London.

On the first several occasions that I was in London I inquired about him but nobody seemed to have any information on him except that he had written the above-mentioned book. I wish I had been able to make contact with him as I now find out that he was invited by Madame Debussy to give a private recital at her home. He performed in the presence of influential members of the Paris Conservatory which led to his Paris recital at Salle Pleyel. He led an all-black dance band that became the first group of its kind to broadcast on the BBC (1934). During WWII he was a war correspondent.

He also advanced his symphonic conducting career by conducting the London Philharmonic Orchestra at the Royal Albert Hall in April 1942. Probably his greatest achievement was the distinction of being the first Negro to conduct the Berlin Philharmonic Orchestra. Born in Nabaclis, British Guiana in 1907, Rudolph Dunbar died in London June 10, 1988. He was a graduate of the Institute of Musical Art (now Juilliard) in New York City and a friend of Louis Cahuzac. It is sad that Dunbar's talents were probably not fully recognized in his lifetime.

Finally, James M. Vach of La Crosse, Wisconsin writes that he is seeking information about a "simple system" C clarinet made by Carl Schubert of Austria. It belongs to one of his customers and has a wooden mouthpiece. The barrel is made of hard rubber with a metal bore insert running through the barrel and the body of this wood instrument to two-thirds of the way through the bottom joint. The instrument features two helical tuners, one at the barrel and one at the bell flare of the lower joint. No serial number appears on the instrument and Carl Schubert isn't listed in the Lyndsay Langwill book, *An Index of Musical Wind Instrument Makers*. Perhaps one of our readers might have some information.



possible subtitle is "Arctic Clarinet Activities," though including sub-arctic material as well. Having played or lectured

in some 50 countries and only 49 states, it seemed that Alaska should be my pre-ordained next destination. A happy combination of circumstances has made a trip there a reality.

The National Endowment for the Humanities had scheduled a five-week seminar devoted wholly to the "Orpheus Myth." This was to take place at the University of Alaska-Fairbanks in (you have guessed it) Fairbanks, Alaska. Katie Clare, my wife, was chosen to be one of the twelve-member group, selected from all over our country. There were representatives from many of the arts: literature, theatre, music, poetry, etc. It became clearly obvious to me that this was the summer in which I could add my fiftieth state.

We traveled northward on the *Columbia*, a fine comfortable ferry, from Seattle to Skagway, Alaska. The route wound its way midst the numerous beautiful islands of Alaska's famous "Panhandle." Our VW camper was stowed below deck. Stops, where we went ashore, were Ketchikan (to see a number of Athabaskan totem poles), Wrangell, Juneau (where a judge friend drove us to see our first very large glacier — the Mendenhall). Incidentally, one of my former pupils, Frank Renk, was traveling these same waters this summer on a cruise ship which featured daily woodwind quintet concerts. We went on to Haines, and then we offboarded at Skagway. After puttering about there (and not hearing of any local clarinetists), we drove up the very steep White Pass, then via Whitehorse to the famous Klondike area. The miners of the '90s had gone there via the famous Chilkat Pass.

At Whitehorse we were, for a couple of days, the houseguests of the honorable chief justice of the Yukon and began to feel that we really were in the north. While climbing a nearby small mountain, we were introduced to the use of pebble-filled metal cans attached to ski poles, warmly recommended gear when walking in bear country. These are for the purpose of making the bears aware of your nearness. One should *never* surprise a bear! Then on to Fairbanks, with a short side trip to Chicken, presumably so-called because the original natives couldn't pronounce Ptarmigan, a common local bird there.

Mazzeo Musings



by Rosario Mazzeo

For five weeks, while the "Orpheus Myth Seminar" was in session, we lived on campus, with two-day weekends being devoted to travels within a 150-mile radius. During one of these we reached our furthest north, the township of Circle on the shore of the Yukon River.

Then for the remaining weeks we took to the road in our camper, and with it onto a large fishing boat and numerous ferries. Our road traveling took us over practically all of the highways within the state. On all the intra-state ferries I, as a senior citizen, traveled free of charge (senior clarinetists, be alerted!).

The clarinet news will come a little further along in this text, but meanwhile bear with me for a moment while I give a capsulized version of my enthusiasm for Alaska. It is an extraordinary state, often almost overwhelming. If you are at all interested in the out-of-doors, I strongly urge you to plan a trip there. You will meet up with an array of incredible vistas and experiences. Each day and place seemed to be the highlight of the trip.

Traveling in Denali National Park, an unique area, is one of lifetime's great experiences. We traversed the park in one of its accommodating buses, which stopped whenever any special animal or bird was seen. We made two trips, one of seven hours, and another of eleven and one-half. On the second trip we saw eight grizzly bears, two wolves, several caribou, moose, Dall sheep, mountain goats, eagles, ptarmigan, etc. One of the grizzlies was within ten feet of us — we being *in* the bus. And Mt. McKinley, often hidden by clouds, was bathed in sunshine when we came to it.

The next major areas visited were the Kenai Peninsula and Kodiak Island. The seascape and mountain vistas were among the most beautiful we had ever seen. And glaciers! We must have seen between 30 and 40 large ones, along with snowcapped mountains in great numbers. There and elsewhere in the state we saw many very interesting birds, including a number of bald eagles and several of the rare trumpeter swans!

And now what was it that I started to write about? Ah yes, Arctic Clarinet Activities. Those of you who were at the 1984 I.C.S. Congress in London will remember the impressive performances by Ted De Corso, a member of the faculty of UAF. Vivid memories of that came back to me while in the planning stages of this present trip. Therefore, I had vowed to do a little research into arctic and sub-arctic clarinet presence.

First you must bear in mind the huge size of Alaska. The easiest way is to do this is by looking at the following map, which includes all of its islands and lands, southeast and southwest, superimposed on a map of our contiguous 48 states. You will probably be surprised to note that Alaska's left-to-right dimension reaches almost across the whole of our mainland. But remember that it has only some 5,000 miles of highways. We traversed all except one.



I found clarinet presence in almost every town and village, with most at the school-band level. The majordomo of clarinet sales in Alaska is Kurt Pasch, a longtime (and now retired) member of the Anchorage Symphony. He had studied with various teachers, including Jack Snively, and in Vienna with Rudolf Jettl. Pasch's son, Karl, also plays the clarinet. The orchestra plays a small series of concerts spread over the year, and the current first clarinet is Janice Powers.

The principal clarinet activity in Anchorage is in the schools, with some 30 students. There are about 15 professional/semi-professional clarinetists/teachers in this largest of Alaskan cities, and there is an Anchorage Band.

Some of the population centers have musical activities of some sort or another, the most prevalent being concert series by imported individuals or groups. Other areas do somewhat likewise with music planning.

Kodiak, a large island off the southwest coast (and home of the largest grizzly bears in the world) has an Arts Council which organizes a substantial series by some of our best artists. Our overnight trip to Kodiak was as guests in a 52-foot fishing boat. The ten-foot swells and consequent dives (sometimes sidewise) temporarily removed all thoughts of clarinets from my mind until on solid ground again. In fact, the swells were such that we had to turn back at the halfway point on our first try.

Homer, on the Kenai Peninsula, even supports an orchestra of its own, now in its sixth season. They give some half dozen concerts, plus others with smaller groups. And, of course, they have a series by imported artists. Soldotna, the other major town on the Kenai Peninsula, reported some regular concert importations, but no other music, except instruction in the schools.

Seward, a very busy seaside community at the foot of a fiord, has its musical activity centered in a music store which sells/rents all manner of instruments, of which, alas, only two or three had been clarinets. Guitars, percussion and keyboards win out there. Cordova, one of the most enchanting towns (partially made so by the absence of any access by road), reported a winter series by imported non-classical players. Tok, at the central state crossroads location, supported only school instrumental teaching and an occasional imported artist — no clarinetists thus far.

Sitka, on one of the islands of Alaska's "Panhandle," stages splendid summer festivals (now proudly moved into their new Centennial Building) of soloists and chamber music. We saw a superb Russian dance group (New Archangel Dancers) composed entirely of local women, costumed both as men and women,

none of whom were Russian! The ladies merely wanted to preserve the Russian dance tradition. Sitka, Cordova and Kodiak are the towns to which I would most like to return.

It is only fair to say that throughout my journeys, north and south, I was captivated by "The Song of the Pipeline," produced by the wind blowing along the oil pipeline which extends from Prudhoe Bay on the Arctic Sea, then south — under, over and on every kind of terrain. Whenever I was photographing alongside it I could hear the effects of the wind blowing, producing a quasi major third, of varying pitches, sonorities and volume, and of haunting tone quality.

At this point I have just about run out of cities, except for Fairbanks which has been saved until last. There, very largely by, and with thanks to, the University of Alaska-Fairbanks has a very active music presence. And Ted De Corso, Alaska's principal clarinetist, looms high among all the music making. The university has a music faculty consisting of six full-time teachers (v, vc, cl, tr, p, and voice) augmented with some part-time instructors.

There is a well-managed symphony/chamber orchestra, whose manager is one of its horn players. More about this will be related further along. There is a local wind band — De Corso conducting. In addition there are regular (and beautifully organized) winter and summer solo and chamber music concerts. The winter series include well-known instrumental and vocal soloists, as well as chamber music groups.

Summer activities at UAF take the form of a concentrated Fairbanks Summer Arts Festival involving traveling soloists and groups from all over the U.S. One of its chamber music programs included a fine performance of Dahl's *Trio* for v, cl and p, with Gary Boyer, a Los Angeles clarinetist (former principal of the Jerusalem Symphony). One of the earliest clarinet appearances at a summer festival was by Mike Monaghan from Boston.

There is also a very active and unusually successful summer music camp at the university, with students and teachers from all over the U.S. We heard two of its concerts (played by students and faculty). An outstanding feature was an absolutely splendid and *musical* performance of Poulenc's *Sonata* for Bb and A clarinets played by our inimitable De Corso and his wife, Kathleen, a very capable artist.

Having heard many fine performances of this piece at various times in my career, I was particularly delighted to hear (in Alaska!) what certainly was the most musical and mood creating of any. Ted is a remarkably versatile and brilliant virtuoso. I could even imagine hearing again that wonderful chuckle of

Poulenc's, when hearing something he especially admired. Ted is a real spark in any of the activities of the UAF and the community generally. He is the obvious and undisputed "Sir Arctic Clarinetist."

The student clarinetists acquitted themselves very nicely in the various chamber music performances, particularly the young Los Angeles student who played in the Beethoven Op. 11. A real treat in these concerts was the faculty member who gave very sensitive performances of several of Brahms' Lieder (on the tuba!). After some 33 years of teaching at Tanglewood and the New England Conservatory, I found it very heartwarming to hear all the young eager beavers.

Summing up, and of course including Fairbanks, I would hazard a guess that there are probably between 200 and 300 clarinetists of all degrees of ability within the whole of the state. The smaller figure is probably more nearly correct.

Another clarinet-oriented artist is Susanne Summerville (mezzo-soprano) of the UAF faculty. Obviously because of the association with her fellow faculty member, Sir Arctic Clarinetist, as well as other clarinet players, she has on very many occasions programmed music for voice, clarinet and piano, or voice and clarinet. Indeed she has commissioned a number of works including clarinet. Those of you readers who attended the 1984 I.C.S. Congress in London will surely recall her appearance there with Ted.

However, what I found to be the most astonishing happenings (which I have saved for the very last) were the doings of the Fairbanks Symphony/Arctic Chamber Orchestra. In either configuration they are true pioneers. Adding to their in-Fairbanks activities, they have undertaken a project by which they bring/introduce symphonic and other instrumental music to arctic and sub-arctic communities *around the northern world!* They have already made eight (8!) tours including Norway, Sweden, Finland, all over Alaska, and even to such most remote places as St. Paul Island in the Pribilofs.

Their immediate plans involve a tour of northern Siberia, thus making them a true circum-polar arctic orchestra. They play concerts in the most astounding places, involving travel in temperatures of -60° to $+88^{\circ}$! Their audiences have included Eskimos, Aleuts, Athabascans (spelled "Athapascans" in Alaska), Haidas and Tlingits. They have traveled to give concerts in China (6) (possibly to have a taste of warm-weather travel). In the U.S. they have been broadcast in the "America in Concert" series and have made several

recordings on the Opus One and Owl labels.

And to this you must add their list of transportation modes, which have included ferry boats, kayaks, canoes, river boats (power), fishing boats (large and small — it takes ten of the latter to transport the players), trains, buses, cars, open trucks, three-wheelers, goat trucks, dog sleds, power-driven sleds, planes (float, ski and wheel — it takes nine Cessnas to transport the Chamber Orchestra) — and — foot power within villages. Concert settings have included concert halls, town meeting halls, gymnasiums and open spaces. Accommodations, in addition to the sometimes hotels, have included homes, tents, high school halls and gymnasiums, and, in some instances, many less formal places.

The conductor, Gordon Wright, is a real spark plug in all of these tours, giving excellent, locally intelligible, introductory/explanatory talks before and between pieces. I had the privilege of seeing a splendid movie of the orchestra on tour. It brought tears to my eyes to see and hear the various natives respond to the music. There was such a sense of wonderment, mixed with sheer delight in the sounds. You simply cannot imagine the exhilarating effect of one of De Corso's high jinks clarinet demonstrations on the listeners. Conductor Wright even invited some of the younger people to do some moments of conducting, aided by his sympathetic arm and an obliging orchestra. Some of the orchestra players even invited some of the youngsters to try to produce sounds on their instruments. This may all sound wild, but if you had seen the extraordinary response you could only have cheered the players.

Lest you think that these concerts are composed of primitive music alone, let me call

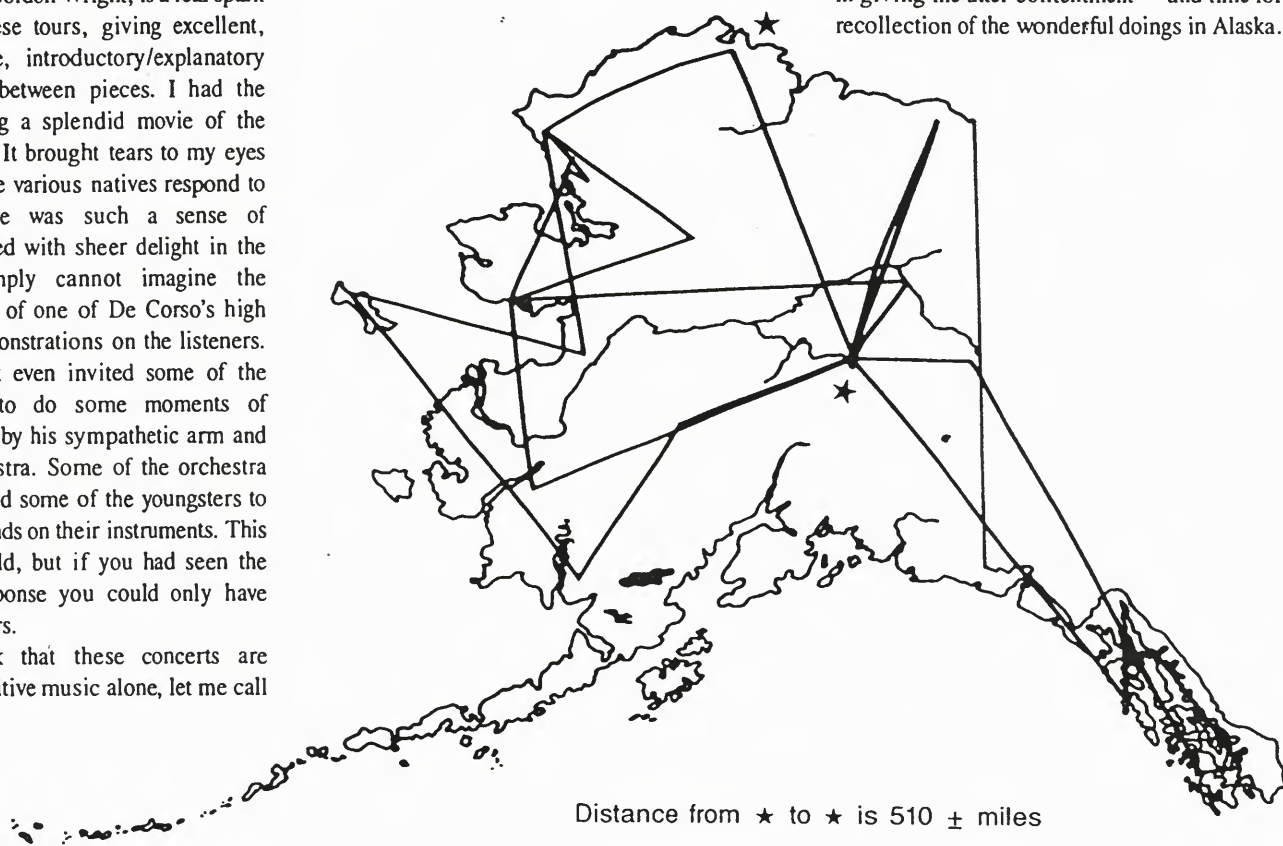
will join me in applauding Jane Aspnes, the manager, Gordon Wright, the conductor, and every single member of this wonderful pioneering orchestra for their willingness in bringing music to these truly way-out places. Note the distances and routing involved, and couple them with the prevailing temperatures, transportation and housing.

As I write this, we are on the Skagway-to-Seattle ferry which goes among the incredible number of sounds and other waterways that you

will see on any map of Alaska. In spite of all the "mosts" and other superlatives I have used thus far in this article, I can only add that both the northbound and southbound ferry trips certainly must be among the most pleasurable imaginable anywhere.

Now and again during this voyaging I have spent a moment or two trying to imagine the correct pronunciation of the word "Vallabhbhai" which I heard in Hawaii last Christmas, and ever since have been attempting to pronounce it. You try! But my mind continually went back to that wonderful symphony group and its doings for the uninitiated.

It is 72°, there is a slight breeze, the spruce forests on both sides of this waterway all join in giving me utter contentment — and time for recollection of the wonderful doings in Alaska.



Communities Visited by the Arctic Chamber Orchestra — 1970-1987

attention to the fact that Ted, in these several years, has performed the concerti by Copland, Nielsen, Crusell, Weber Op. 74 and, of course, Mozart. Along with these he has, at one time or another, played in the Messiaen *Quartet*, Bartók *Contrasts*, Stravinsky *l'Histoire du Soldat* and such solos as the Gotkovsky solo piece, Doppman *Dance Variations*, Komives *Flammes*, Stravinsky *Three Pieces*, etc.

The map at the end of this article portrays only the Alaskan travels, followed by a list of Alaskan villages/cities visited. Note the bizarre pattern and extent of the travels, and I know you

Alatna	Delta Junction	Iliamna	Naknek	Sitka
Allakaket	Dillingham	Juneau	New Stuyahok	Skagway
Ambler	Eagle	Kaktovik	Ninilchik	Soldotna
Anchorage	Emmonak	Kalskag	Noatak	Stebbins
Alakanuk	English Bay	Kenai	Nome	Talkeetna
Aniak	Fairbanks	Ketchikan	Palmer	Tanana
Anaktuvuk	Fort Yukon	Kivalina	Petersburg	Teller
Arctic Village	Galena	King Cove	Point Hope	Togiak
Barrow	Gambell	Kobuk	Point Lay	Unalakleet
Bethel	Glennallen	Kodiak	Ruby	Unalaska
Bettles	Gustavus	Kotzebue	Saint Marys	Valdez
Chevak	Haines	Long Beach, Calif.	Saint Michael	Venetie
Chitina	Healy	Manley Hot Springs	Saint Paul	Wainwright
Chugiak	Homer	McGrath	Savoonga	Wasilla
Cooper Landing	Hoonah	Moose Pass	Seldovia	Whitehorse, Y.T.
Cordova	Hooper Bay	Mountain Village	Seward	Wrangell
Craig	Hope		Shungnak	Yakutat
Dawson City, Y.T.	Hughes			

Quintessence

The Wind Quintet Informant: No. 6

by Bruce Creditor

Reaching into the international arena of wind quintet ensembles, I am pleased to present here an article that recently appeared in *Nordic Sounds* — a journal/newsletter of *NOMUS* (Nordic Music Cooperation Committee) and was published by the Danish Music Information Centre (and reprinted here with kind permission of the DMIC).

One might initially think of Reykjavik as a cold stopover on a flight to Europe, but the artistic climate there has been long gathering steam as the native talents as well as immigrants (see the makeup of the Reykjavik Wind Quintet personnel below) become more assured and aggressive in the international music scene (especially regarding performance and composition).

Anyone wishing more information about the Reykjavik Wind Quintet or the music scene in Iceland in general are advised to contact the Iceland Music Information Centre, Freyjugata 1, Box 978, 121 Reykjavik, Iceland.

TO GET YOUR SANITY BACK

A Portrait of the Reykjavik Wind Quintet
by Knud Ketting

"If we are preparing a serious concert, we see each other more than we see our families," say members of the Reykjavik Wind Quintet unanimously. Flautist Bernharður Wilkinson adds that "it takes a long time, but it is an important activity." Joseph Ognibene comments drily that "you have to do it to get your sanity back."

This last comment is not meant to indicate that the five wind players would rather do without their main place of work, the Iceland Symphony Orchestra. Nor would they wish to neglect the teaching duties, both large and small, which all five of them have undertaken. One thing is certain, they derive just as much pleasure from their music making as their audiences do and this pleasure is quickly spreading itself beyond Iceland's natural boundaries. At the beginning of 1988, the wind quintet made a lengthy tour of Sweden and it has just been to England to give concerts in Cardiff and Manchester, where it also made studio recordings for the BBC.



Reykjavik Wind Quintet

The next duty abroad for the five Icelandic musicians was to accompany the Icelandic president on her official visit to West Germany in July as a kind of private orchestra. This meant concerts in Bonn, Cologne, Wiesbaden, West Berlin and Hamburg. Nor was this the first time they have appeared with the Icelandic president. They have played several times in Iceland in connection with official receptions, at which the music ranges from the national anthem to real concert pieces to salon music.

In addition to the musicians already mentioned, the quintet consists of oboist Daði Kolbeinsson, clarinetist Einar Jóhannesson and bassoonist Hafsteinn Guðmundsson. The five

musicians are roughly the same age (born between 1947 and 1957). Only two of them have their roots in Icelandic musical circles. Daði is a Scot and Bernharður is English-Faroese — they have been in Iceland from 1973 and 1975 respectively and both are now Icelandic citizens. The last to arrive was Joseph, who came to Europe after his initial studies at home in California in order to study under the German horn player Hermann Baumann. Through one of Baumann's other students, he came to Iceland in 1981 and settled down as the first horn player in the Iceland Symphony Orchestra.

With Joseph living in Iceland, there was a basis for a permanent wind quintet. Bernharður,

Daði and Einar had previously made attempts with different colleagues, but in November 1981, the new wind quintet made its debut with a concert in Reykjavík at which they played music by Mozart, Samuel Barber and Carl Nielsen. That same year they started a tradition which they have maintained ever since: every year in the first or second week of December, they give a serenade concert in one of Reykjavík's churches together with Icelandic music colleagues. There is nearly always a Mozart serenade on the programme and usually also one wind quintet, to emphasize what the point of origin really is. These December serenades have become very popular and will definitely continue — "we have not been around all the churches yet," as the quickwitted Joseph puts it.

The wind quintet was soon recognized as a very central ensemble in Icelandic music circles and Icelandic composers quickly realized that it would be worthwhile to compose for these musicians. This has resulted in compositions such as "Departed Paper Birds" (1981) by Gunnar Reynir Sveinsson, the Wind Quintet (1986) by Herbert H. Agústsson and "Scramble" by Thorkell Sigurbjörnsson, all of which have been published on record ITM 5-08 by the Iceland Music Information Centre. The most recent Icelandic work written specially for the ensemble is Atli Heimir Sveinsson's "Five Wheel Drive," lasting 50 minutes. The quintet played parts of this composition for the first time of their tour of Sweden and it had its premiere as a complete work at the Musica Nova festival in Reykjavík at the end of February. The work is a kind of mini-music drama which can be regarded as the composer's commentary on the present noise pollution caused by the misuse of music.

After West Germany, the wind quintet has plans to visit other foreign destinations — East Berlin in October, and later Norway and Denmark. By then (March-April next year) they hope to have a new Icelandic composition ready, which they have just commissioned from Jón Nordal. For the tour of Sweden, they had prepared György Ligeti's Ten Pieces for Wind Quintet from 1968. It was originally composed for the Stockholm Wind Quintet, but is of such complexity that it has never found a place in concert repertoires in Sweden. The Swedish Institute for Concerts, which arranged the tour, had therefore explicitly requested the Icelandic quintet to bring it with them. "Sometimes it was quite hopeless," the musicians agree about the rehearsal period. The Swedish press was in no doubt whatever as to the visiting wind quintet's achievement: "subtle insight and virtuoso power," said one of the reviews in *Svenska Dagbladet*.

Perhaps the ensemble was assisted in rehearsing the Ligeti piece by the fact that it had already tested its strength on another of the heavyweights for wind quintets, Schönberg's quintet from 1924, which is certainly not played very often. Paul Zukovsky, the American violinist and conductor, took an active part for a time when the ensemble was studying this piece and he had promised to participate again if money can be found to realize the dream that these five musicians have of recording Ligeti and Schönberg on a compact disc.

The task of finding new pieces to add to the ensemble's repertoire does not rest with any particular one of the five musicians. They are all constantly on the lookout and often come back from their separate tours abroad with new music. Amongst the works they are currently planning to tackle are the two wind quintets by Hans Werner Henze and Stockhausen's wind quintet.

If anyone has formed the impression from this that the Reykjavík Wind Quintet is interested in only particularly difficult new compositions and preferably abroad, nothing is in fact further from the truth. Their career abroad has not yet developed so far and in Iceland there are very few places where concerts with a programme which requires more than ordinary musical knowledge from the audience can be played. After explicit questioning, the ensemble warily suggested three or four towns where full scale programmes are possible.

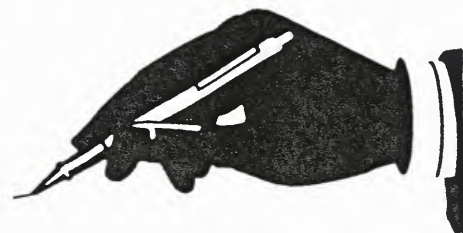
A large part of their work in Iceland is therefore concerned with more popular arrangements where setting of Strauss waltzes and polkas range alongside the most melodious classics for wind quintets or even just a couple of movements from them. These arrangements are prepared with just as much care as the others — I heard the five musicians rehearsing their well-used Strauss repertoire again before they went off to Olavsvík in northwest Iceland, a fishing town with a population of 1200. Beforehand, it was estimated that 20-30 people would attend the concert, but in fact, 50 people headed by the parish priest listened with the greatest pleasure to music from Françaix to Farkas to Strauss, with Einar acting as a charming master of ceremonies. Perhaps the priest was in some doubt as to what he ought to think when, as the conclusion to the last encore, Bernharður pulled a penny whistle out of his pocket and finished off the Johann Strauss polka "Vergnügungszug" with a sidelong look at the crucifix on the altar wall. He concealed his feelings well at any rate!

For an outsider, it can be difficult to appreciate that the five musicians can find a line and a style in such a varied repertoire under such

relatively narrow circumstances. But these are conditions in a country like Iceland, and it appears that the Reykjavík Wind Quintet on the whole feels quite comfortable with the situation. There is no financial gain to be had from their chamber music — Ed. [the reader is reminded of Donald Stewart's article in the previous Quintessence column!], but at least, as they themselves say, the quintet can be happy that the light work subsidizes the serious work. We, the audience, can be happy that even the light work is taken seriously.

* * * * *

I am amazed at the lack of response to Donald Stewart's "The Vicious, Delicious Circle" article in the previous Quintessence column! Please send your support or outrage to me: 11 Fisher Road, Sharon, MA 02067.



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Clarinet Pedagogy

Private Teaching: Part II

by Howard Klug

In the last pedagogy article we looked at several approaches to applying for a variety of private teaching jobs, as well as the kind of personal organization we should work out before the first student walks through the door. Now, however, the school of hard knocks is about to take over and your education, enthusiasm and powers of problem-solving and diplomacy are about to be tested to their maximum. What follows is a collection of observations, insights and helpful hints gleaned from 25 years of teaching large numbers of private students from fourth grade beginners to D.M.A. candidates...and I thank them all for my education.

Every student brings a different set of abilities, aspirations, motivations and behavior dynamics to the teacher, who, in order to be successful, must deal with each person uniquely. We must possess an ability to accept all students for what they are as individual human beings, as well as clarinetists of wide ranging musical expertise. To do this, a teacher must want to relate to his students at all skill levels, consider them all worthy of his undivided attention and diagnostic acumen, and wrap it all in a package of genuine and obvious caring. You must honestly like the students to be truly successful, and your honesty must be felt by them.

There is no doubt that all of us enjoy working with advanced students. Most likely we feel these students are appropriately motivated toward working on the clarinet and that somehow we played some role in their accomplishments. Accompanying our enjoyment of these students as players is usually a warm caring for them as people, and why not?...they evidence all of the characteristics we did when we were that age, seem to value the same things and enjoy the challenge of musical growth and public performance.

So why shouldn't we value and nurture talented students as described above? What could be wrong with that? Two things, it seems to me. *Number one* is that a young clarinetist with any aspirations of music as a career field must receive a healthy and repetitive dose of REAL LIFE STORIES from you about the pitfalls of teaching and performing. He must

know the facts about the employment/compensation potential, hard work, stiff competition and years of expensive training ahead of him; you owe it to the student and our field not to be excessively encouraging. Whether a student elects to proceed to another area of study or decides to continue pursuing a music career, your "heart-to-heart" will be appreciated for its caring candor and it is one of the tougher things all of us will have to give at some time.

Number two (and most detrimental it seems to me) is that the talented students are held up as benchmarks by which all others are judged. It is often common not to care as much for those students who do not play as well as their talented peers, and to prefer those students (as people, worthy individuals) whose playing is of a higher order.

This linkage of individual worth with relative playing abilities can only lead to frustration and loss of motivation for teacher and students alike and must be avoided at all costs. You must realize that the vast majority of private students have very different goals and aspirations from yours, and seldom will theirs be equal in intensity to those which drive you or your best students.

After four years of surviving a challenging music curriculum, it is often difficult for the private teacher to come to grips with the outside world...full of people who will never consider music to be that important in their lives...who can't even fathom how it can be in yours...and for whom the clarinet is only recreation, the marching band, stage band, or mom's idea of a rounded education. As professionals, it is our obligation (both to be able to eat as well as to be satisfied with our jobs) to meet these individuals on their own ground. The bottom line is that we honestly have to get pleasure out of helping someone, seeing them improve, and having them enjoy the learning experience...regardless of their abilities. Those teachers who hope to be able to produce carbon copy music majors of themselves are due to experience much frustration and most likely will provide the majority of their students with overly intense "turnoff" learning situations which do not address the students' real needs and individual goals.

It seems to me that neophyte private teachers can suffer deficiencies in at least three major areas:

1) *Image*. Recent college graduates often feel a need to construct and defend an image to their students as a "teacher." Society's expectations of dress, behavior and salutations (the young teacher is no longer a student but a Ms. or Mr.) appropriate for a teacher may bring out a teaching persona which can be inimical to effective communication with students.

Perhaps nothing turns off students more than a pompous teacher overly concerned with maintaining a proper image and respect. When one is on the receiving end of the student/teacher relationship, you genuinely appreciate the teacher who can show himself to be human, fallible, and willing to admit he doesn't know it all. A teacher cannot insist on deference from his students but must earn their respect through his honesty with himself and his students, his ability to be genuinely interested in their best interests and goals, and an obvious caring for the students as decent human beings. And never lose sight of the axiom that age disparity between teacher and students always looks greater from the bottom up than the top down.

2) *Knowledge of Repertoire*. One's undergraduate education gives only a cursory look at the clarinet literature and seldom at the less advanced pieces one will be teaching some day. Your knowledge of the full range of repertoire available in print for these elementary stages can best be obtained through periodic forays through well-stocked music stores. An ordered approach to such a review can be accomplished for all genres of pertinent literature (method books, solos, duets, supplemental materials) through the use of survey forms as suggested in this column in *The Clarinet*, Vol. 14, No. 2 (Winter 1987), p. 18.

Few of us doubt the philosophical validity for having our students work on music from many historical periods and styles, but for the new teacher it will mean the acquisition of a library of high-quality student study materials. The benefit for the student is obvious, but even the teacher gains by staving off boredom through not having to teach the same piece or etude

multiple times a week.

I am continually amazed and appalled by the teaching and performing habits of so many recognizable names in the clarinet world, who are apparently content to endlessly recycle the same half-dozen "tip of the iceberg" pieces in our rich literature. How refreshing it is to see the depth of literature knowledge displayed by someone like Rosario Mazzeo, whose repertoire list for his students in 1985/86 ran to 239 separate items (*The Clarinet*, Vol. 14, No. 1, Fall 1986, pp. 8-10). Any regular readers of his column know this is a man who is never bored, and his lucky students derive great benefit from their individually tailored curriculums.

3) *Lack of Diagnostic Skills*. Most recent college graduates have been accomplished clarinetists for a long enough time that they have forgotten all of the problems they struggled with when they were beginners. Not only have they forgotten what the problems were and how they were solved, but also how long it took to solve them. Stepping into a classroom of clarinet beginners can quickly drive home the point of the difficult path ahead, but where does one

begin and how much progress/improvement should one expect?

With a combination of warmth, friendliness and genuine concern for your charges and a desire to try different approaches to solidifying the component parts of playing the clarinet, one can usually proceed in the desired direction. As long as playing the clarinet is fun for the students (remember, they're doing this because they want to, not have to), your ability to say the same thing in many different ways grows daily, and you get a genuine kick out of solving students' playing problems, you will make progress in acquiring diagnostic skills. Certainly nothing teaches us how to teach like teaching, but caring is the first and most important ingredient.

Young teachers will appear more relaxed and in control of the situation if they can occasionally call upon humor to break the ice. There is no doubt that humor is a necessary element to ease the pressure and help put the seriousness of life into better perspective, and it certainly has its place in the teaching environment. One must use humor to "lighten the load," but not to mock or belittle. One's

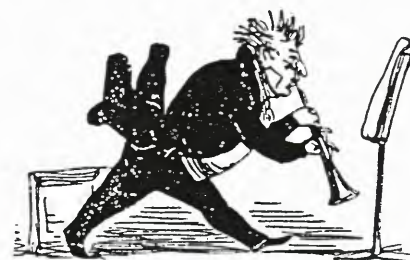
perception of the utility of humor is often based on whether you are the giver or receiver of it. It's easy to fall into a roll of excessive kidding of students (in order to entertain, maintain your image or add an element of fun to a situation), but be careful that it isn't so focussed at specific students as to cause embarrassment. This generally occurs in a class situation where the recipient of the humor feels singled out from his peers, while the same comment in a private lesson may be perfectly acceptable. Experience will teach you what will work in each situation. A further danger to excessive use of humor is that the students can think you're not serious about your job.

Humor on the part of students in the form of smiling or giggling can often be misinterpreted by the teacher. Many people laugh nervously (usually at the wrong times) without actually realizing that this laughter is an unconscious nervous response, and this can be interpreted by the teacher as showing disdain or an inappropriate attitude towards the teacher or his comments. People probably do not realize the impact of these personal/personality/physical manifestations (may, in fact, not be aware of them), and you as a teacher must realize they are simply an individual's insecurities showing through. Drawing the student's attention to his nervous laughter (and how it drives you nuts!) may ultimately cause a higher level of self-consciousness in the student and is perhaps best left alone. It should ease somewhat as the student matures and he becomes more comfortable working with you. Perhaps the biggest adjustment in private teaching is treating all of your students' idiosyncratic quirks as normal behavior . . . and trust that the students do the same with you.

(To be continued)

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Claranalysis

The Yamaha YCL-72CS and YCL-72ACS
Soprano Clarinets

by Lee Gibson

The Yamaha 72 clarinets have recently been re-named 72CX and 72ACX and moved over to share Yamaha's top billing with a newly designed, slightly higher priced pair called 72CS and 72ACS. The original 72A apparently underwent successive modifications; a version which this writer tested in 1986 was found to be vastly superior to the previous one. As fine as the 72s have been in the areas of intonation and durability, some Buffet players apparently have been dissatisfied with the somewhat brighter tones of the Yamahas, and one believes that the 72CS and 72ACS have been designed to meet this criticism.

A comparison of specifications of the 72 (now 72CX) and the new 72CS shows only one change: the 72CS has integral finger holes, as first-line French clarinets always have had, whereas, perhaps unbeknownst to most of us, the 72s and other previous Yamaha clarinets have been turned from the smaller cylinder allowed by inserted finger holes. This of itself does not necessarily make a better clarinet; as a matter of fact, all first line German-made clarinets have traditionally used ebonite finger-hole inserts, which outlast wooden finger holes, inserted or not. The immediately apparent superiority of both the 72CS (in Bb) and the 72ACS to the 72 and the 72A which we and others noted has to be due to significant dimensional changes.

Limited time did not permit detailed measurement of these dimensional changes. They deal first with a uniform choice of a cylinder at and below the center joint of exactly 14.65 mm., with a minimally enlarging reversed cone in the lower half of the left-hand joint, an offsetting reversed conical enlargement progressing to a bore of 15 mm. at the top of the 1. h. joint, and a Moennig reversed conical barrel. The integral finger holes have allowed tone holes to not only be undercut but to have the exterior cone which has been traditional with Buffet.

The Yamaha 72CS and 72ACS appear upon the market as highly developed and perfected clarinets which will not need significant changes anywhere.

The Benade NX Clarinet

The world of musical instrument acoustics still laments the recent death of Dr. Arthur H. Benade, Case Western Reserve University,

Cleveland, Ohio. At hand is his paper, "The Physics of a New Clarinet Design," which he delivered in 1983. Whether or not production of a clarinet utilizing these principles is to occur, it is probable that at least some of these will appear. Without having had access to the instrument itself, we have at times of necessity resorted to generalizations.

1. Bore. — Benade refers to Ivan Mueller's choice of bore (15 mm.) and bell design (a large bell having a straight-walled cone, à la Selmer's 1934 bell for its 15 mm. clarinets). Here it should be noted that if a smaller bore is used, a graduated, curved cone is required to properly reduce the low-end twelfths, as is done presently with Selmer's clarinets.

2. Hole or holes in the bell. — Without exception, those clarinets needing an open hole in the bell have a moderate to large bore. (See Wurlitzer or Yamaha Reform Boehm.)

3. Far-apart tone holes. — Where possible, Benade eliminates duplicated tone holes. Otherwise he places them as far apart as feasible, or zigzags their location. One should note that clarinets that have many tone holes have usually had very little fraising, and that excessive fraising is deleterious to the performance of a clarinet, although this was not mentioned specifically by Benade.

4. Separation of register vent and Bb functions. — Of the two systems which have been used, Benade opts for an exchange mechanism, whereas Wurlitzer adds the Bb vent to a smaller register vent. There is, however, one feature of Benade's mechanism which is unique: the exchange to the Bb vent is effected not only by opening the A key but by the Ab key as well. One might question the necessity of the latter lever.

5. The Benade NX clarinet produces remarkably even decibel levels, judging by the given charts.

The Buffet Crampon "Festival" Clarinets in Bb and A

The new Festival clarinets are deluxe R 13's with the metal joint caps of the Prestige models. That is, they have the bore of the R 13's. With the exception of the improved, lower location of the C#-G#-F vent (which should also be done on the R 13), the Festival Bb is acoustically identical to the R 13 Bb. One supposes that these will replace the seldom-seen Prestige R 13 model.

A Revolutionary Replacement for the Clarinet Pad?

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The device is available for each hole, although until Mr. Leibner has arranged for installation and service with a manufacturer or representative, the clarinetist might be wise to at first try just the new speaker key, which has been highly recommended by Mitchell Lurie and others.

One hopes that Leibner's invention may soon be licensed to a leading manufacturer so that it can become available to more clarinetists.



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THE CAMSHAFT AND THE CLARINET

by Rena Glover Goss

Students and other guests in my home have enjoyed this "sculpture" for a number of years. Their inevitable questions are always asked with hesitation: "Is that an instrument?" or "What kind of instrument is that?" My answer is always without hesitation, "No, it is not an instrument. It is a camshaft out of a diesel engine and an Eb Albert system clarinet."

Several years ago I saw the camshaft on my husband's workbench in our garage and was immediately impressed with its likeness to the clarinet. I tried initially to convince my husband to make a lamp with it, but he vetoed the idea of drilling through a solid steel core the length of the camshaft. Then it came to me: mount my Eb Albert system clarinet and the camshaft

together on a marble base. And so we marveled at the pairing.

A few years later, under the class instruction of a successful poet, I created poetry to accompany the sculpture.

The Camshaft and the Clarinet

stand together,
like a pair of fraternal twins,
born of the same labor.

Or suggest "American Gothic"
in a new medium.

One with steel prayer beads
and solid core
powered something,
somewhere.

The other with silver rings
and a bore
uttered martial strains.

Both mute, grace
the interior decor
of the old one's soul.

ABOUT THE WRITER

Rena Glover Goss teaches instrumental music at three elementary schools in Evansville, Indiana. She has degrees from Muskingum College (Ohio) and Indiana University, where she studied clarinet with Henry Gulick. In 1981, she compiled the first Index for *The Clarinet*, Volumes 1 through 8.



I.C.S./C.I. Research Center University of Maryland

Norman Heim, Coordinator

The Research Center continues to receive gifts from music publishers and friends. During the months of March, April, May and June, 1988, the following items were given. The Society is indebted to these persons and companies for their continuing support.

From Johann Van Kalker,
Reifenberger Weg 3, 6246
Glashütten 3, W. Germany

1. Thurston, Frederick. *Clarinet Technique*, Fourth Edition, 1985. Oxford University Press.

2. Carse, Adam. *Musical Wind Instruments*, 1975, DaCapo Press.

3. ———. *The History of Orchestration*, Dover Publication.

4. Hite, David, *Artistic Studies Book 1* (from the French School) for Clarinet. Edited by David Hite. Southern Music Co., San Antonio, Texas, 1986.

From Steve Smolian, 807 Post Oak Rd., Potomac, Maryland.

1. Swiss Clarinet Players-DMM. Works by Albinoni, Farkas, Tomasi, Tischhauser and Ellington. DMM Digital Claves D8605.

2. Avangard Fedotov, Clarinetist (Russian). Works by Azarashvili, Poot, Poulenc and Hindemith. CTEPEO, C10 20193 004.

Southern Music Company, San Antonio, Texas 78292.

1. Krommer, Franz. *Concerto in Eb* for Clarinet and Piano. Edited by Bernard Portnoy.

2. Okumura, Koh. *Two Pieces* for Solo Clarinet.

3. Vadala, Kathleen. *Sea Change* for Clarinet and Piano.

4. Baermann, Carl. *Divertimento* for Clarinet and Piano. Edited by Sidney Forrest.



REIMS COMPETITION RESULTS ANNOUNCED

The Reims International Clarinet Competition held in Reims, France on May 26-June 4, 1988 included 155 entrants in the first round of competition. Countries included were France, U.S.A., Canada, Japan, South Korea, Yugoslavia, Hungary, Great Britain, West Germany, Spain, Italy, Austria, Sweden, Portugal, Holland and Belgium.

The jury consisted of Guy Deplus (president), Anthony Gigliotti, Gerd Starke, Jack Brymer, Milan Etlik, Victor Petrov, Thomas Friedli and Janos Komives (composer of the piece for the final round).

Nine contestants made it to the final round: five from France, three from Italy and one from Spain. No first prize was awarded. Spain's Enrique Perez Piquer was awarded the second prize. Named third prize winner was Richard Rimbert from France.

PRIZE WINNERS NAMED AT 1988 PARIS CONSERVATORY CONCOURS

The required works for the 1988 Paris Conservatory competition were Boulez, *Domaines* (second part, "Miroirs"); Charpentier, *Antienne* for solo clarinet; Spohr, *Concerto No. 1*, movements I and II; and orchestral excerpts from Stravinsky and Franck.

The first prize was awarded to Michel Raison and Francis Touchard (both unanimous), Serge Conte, Pierre Dutrieu, Romain Guyot and Yusuke Noda. Second prize was given to Pierre Chapuis, Nicolas Peyraube and Muriel Rhimbault.

SNAVELY TOURS JAPAN AS CLARINET SOLOIST

The Greater Milwaukee Youth Wind Ensemble (GMYWE), conducted by Thomas Dvorak, director of bands at the University of Wisconsin-Milwaukee, along with Gary Ciepluch, assistant conductor, and Jack Snavely, clarinet soloist, recently completed a highly successful 17-day tour of Japan.

Musical highlights included concerts in Tokyo, Tachikawa City for the General Electric Yokogawa Medical Systems, Yamaga City, Kumamoto City for the Youth Music Festival and Kikugawa City, as well as participation for a full week at the Shizuoka Fourth International Youth Music Festival. GMYWE was chosen for the two music festivals and various concerts by taped audition and was selected as the only youth musical representative of the United States. Other

countries participating in the Shizuoka Festival were Japan, Australia, Korea, Denmark, Indonesia, Spain and Switzerland. The group was enthusiastically received at all concerts, earning the respect and admiration of all who heard it. GMYWE truly represented the very finest in wind symphonic music, and the governing board of the Shizuoka Festival hailed the group not only as having set "a new standard of excellence," but also as "the finest ensemble to ever attend the Shizuoka Festival."

Jack Snavely, professor of music at UWM, performed the Artie Shaw *Clarinet Concerto* throughout the tour, providing a touch of American music much appreciated by the Japanese. The secure double "High C" at the end of the concerto rated a beautiful bouquet of flowers at each performance.

The entire group was overwhelmed by the friendliness of the Japanese people, their receptiveness, the bowing, politeness, formality, and the showering of gifts. GMYWE students participated in home-stay visits, forming attachments so strong that tears were shed by both parties when it was time to leave.



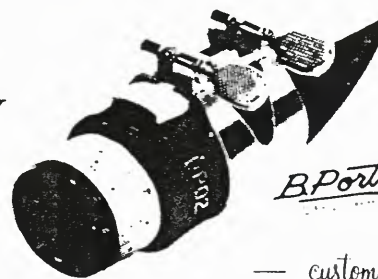
Greater Milwaukee Youth Wind Ensemble with Thomas Dvorak, Conductor and Jack Snavely, Clarinet Soloist.

Many receptions were given honoring GMYWE, with dignitaries such as governors, mayors, town officials, and even the Prince and Princess Mikasa of Japan. These were often formal affairs with much excellent Japanese food, entertainment such as Japanese drumming, folk dancing, koto music, and ichibana (flower arranging) and the presentation of numerous gifts. Several informal parties (one including two hours of fireworks!) were also given, providing a taste of everyday Japanese life.

The tour culminated with a morning concert at Tokyo Disneyland, with the rest of the day free to enjoy the park and its attractions. The Japanese version was an almost exact replica of the American parks. GYMWE students enjoyed the preponderance of English signs even though commentaries were in Japanese.

Music is indeed an international language. The doors opened to the youth and accompanying adults on the Japan tour offered opportunities that regular tourists or visitors would rarely experience. Japanese homes and hearts were opened, and friendships between many countries were formed that will last a lifetime. GMYWE is already looking forward to its next trip abroad and perhaps a return visit to Japan in an effort to continue strengthening the relationship between our countries, our youth and our music.

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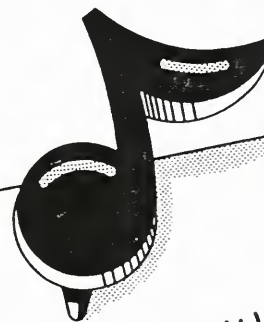
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EAST & WEST GROUP NAMES TWO WINNERS

The winners of the 18th annual international auditions for "East & West Artists Prize for New York Debut" are cellist Kim Bak Dinitzen, Denmark, and pianist Frederick Weldy, New York. They were to be presented in their New York debut at Weill Recital Hall at Carnegie Hall on October 9 and November 6, respectively.

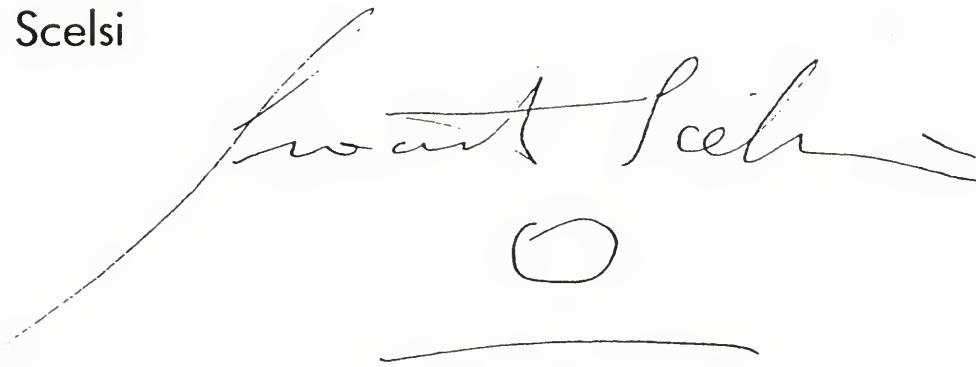
The 19th annual international auditions for "East & West Artists Prize for New York Debut" will take place in New York City in March, 1989 and are open to classical instrumentalists, ensembles and singers who have not given a formal New York debut. Age limit is 36 (also average age for ensembles). The prize is a fully sponsored New York debut at Weill Recital Hall at Carnegie Hall in the 1989-90 season. Tape and application deadline: January 16, 1989. Please send s. a. s. e. to Ms. Adolovni Acosta, Director, East & West Artists, 310 Riverside Drive, No. 313, New York, NY 10025.

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(1905-1988)

THE OPEN-MINDED CLARINETIST

by David Smeyers

"... This is Rome. Rome is the boundary between East and West. South of Rome, the East starts, and north of Rome, the West starts. This border-line now, runs exactly over the Forum Romanum. There's my house, this explains my life and my music.

"I don't think I have more to tell."

Giacinto Scelsi¹

Giacinto Scelsi, Italian composer, died on the 9th of August 1988 at the age of 83. His works are only now, sometimes after collecting dust for more than 25 years, receiving performances. Scelsi had not composed since the 1970s, although he was still active writing literature. It is therefore understandable that only a limited number of musicologists and performers took note of his passing.

Who was Giacinto Scelsi and what does his music sound like?

Giacinto Scelsi always kept his biographical information to a bare minimum because he didn't seem to like a lot of fuss (he left his home in Rome infrequently to hear his music performed) and because he felt that the music was the message; the messenger was immaterial to him.

8 January 1905

a naval officer declares the birth of a son

fencing chess Latin

a medieval education

an old castle in southern Italy

Vienna

works on dodecaphony

London, marriage

reception at Buckingham Palace

India

(YOGA

Nepal

Paris
concerts
(works that have left traces in the cracks)
bridges
(conversations with tramps, borne down-stream)
incombustible poems survive
at Rome
solitary life
negation of that which makes man opaque
something forgotten?²

What exactly Scelsi wrote, and when, has been a problem up to now. I have never knowingly seen a score in his hand. Added to that, Scelsi didn't have just one copyist, he had several. He rarely dated his works and the dates of the premieres are not always known with certainty. (Indeed, whether or not some pieces were played has been difficult to ascertain.)

Until about 1950 Scelsi was a fine composer who had absorbed most of what the Second Viennese School had to offer. Most of his compositions before that date, however, are not outstanding. Thereafter he found his voice in the exploration and dissection of sounds' inner-world. One of Scelsi's most-quoted works in this style is "*Quattro pezzi su una nota sola*" written in 1959 for full orchestra. (Four pieces each based on a single note.) Not boring music at all, no, not by any means.

The listener becomes aware of the different colors in sound that pulse, vibrate and have a life all their own. Music with a minimum of means, but not minimal music. Music that portrays a gripping drama, unlike the Western music we have heard up to now. A drama where the actors are not only presented from all possible angles, but one in which they surround and engulf the listeners. We are not, however, dealing with an imitation of oriental music; this is pure Scelsi, a new and unique musical experience.

By the time our modern composers, especially composers of electronic music, became preoccupied with "sound," Scelsi had stopped composing and in countless ways he had taken the wind out of their sails already at least a decade earlier.

The time for an appraisal of his music is long overdue and the purpose of this article is to familiarize the clarinet-playing audience at large with Scelsi's oeuvres for clarinet, both solo and chamber music.

Most of the compositions in which the clarinet plays an important role were probably written in the 1950s and 1960s. Here is a list of the works of which I am cognizant (I regret that I cannot be more specific):

Tre Pezzi (1960 or 1954) — Solo Eb clarinet — Editions Salabert

Pregliera per un' ombra (1954) — Solo Bb clarinet — Editions Salabert

IXOR (1956) — Solo Bb clarinet — Editions Salabert

IXOR II (not dated) — Solo Bb bass clarinet — Manuscript

IXOR III (not dated) — Solo Bb clarinet — Manuscript

IXOR IV (not dated) — Solo Bb clarinet — Manuscript

Piccola suite (1953) — Flute & Bb clarinet — Editions Salabert (?)

KO-LHO (1966) — Flute & Bb clarinet — Editions Salabert

KYA (1959) — Solo Bb clarinet and seven instrumentalists (English horn, French horn, bass clarinet, trumpet, trombone, viola and violoncello) — Editions Salabert (rental)

I will not attempt an analysis of the above works. Like all fine art these pieces can survive, indeed call for, myriad interpretations. I should just like to give the reader a small taste of what she/he can expect from these compositions.

First a few remarks on Scelsi's notation. Like some of his predecessors and so many of his contemporaries, Scelsi needed to conquer the problems of how to best inform the performer of his, or better his music's, wishes. Some of his solutions are rather imposing. For example, in much of the music for stringed instruments each individual string of each instrument receives its own staff. A string quartet (the 4th, to name one) is therefore not notated in the normal way with four staves, one for each player, but with multiple staves, oftentimes up to three simultaneously for each player! The problems incurred in the reading of such a score are immense, but the page is actually less cluttered and Scelsi's intentions are very clearly stated.

We do not have similar problems with his wind music. Multiple staves first become necessary in the highly (overly?) complex music of the English composer Brian Ferneyhough.³ Scelsi has, however, utilized quarter-tones, glissadi, flutter tonguing, many sorts of vibrato, key clicks (in 1953!) and breath sounds. His quarter-tones are not conventionally notated. I, for one, will be most happy when composers finally agree on how to notate micro-intervals. (See Rehfeldt's *New Directions for Clarinet* for a satisfactory solution to this problem.) Scelsi circles the affected accidental (what an awful, misleading term) in addition to either filling out the flat or using the "half" sharp sign to denote a quarter-tone alteration.

- ① = quarter-tone flat
- bb = three quarter-tones flat
- ⊕ = quarter-tone sharp
- ⦶ = three quarter-tones sharp

This notation problem is compounded by the fact that Scelsi uses still another solution in his *Tre Pezzi* for Eb clarinet. He relies on "verbal" instructions:

[4° di Tono +] = quarter-tone sharp, etc.

Also, Scelsi's vibrato is different from that which we know from earlier musics. He requires the vibrato (with wind instruments) to be executed with either a finger or a key, the result being a sort of trill (with the lower auxiliary note) in which the interval is up to a quarter-tone. The rate of vibrato is also specified in certain works.

All of his clarinet writing belies an intimate knowledge of the clarinet and its possibilities. Certain passages may seem at first glance to be practically impossible, but with conscientious and persistent study all of the hurdles can be overcome. One thing might stand in the way of more clarinetists taking up Scelsi's worthwhile cause. Two of his solo works, (*Preghiera per un' ombra*, *IXOR IV*) and *KYA* need the low Eb key. In addition, *IXOR III* will be most difficult without the articulated C#/G# key or the left-hand little finger Ab/Eb key. All of these keys

are readily found on the clarinets in Scelsi's native country, Italy.

Writing for a solo clarinet requires a technique slightly different from composing with a full orchestra at one's disposal. Nonetheless, Scelsi has succeeded in creating individual theatre pieces (musically speaking) full of tension, conflict, resolve — all the emotions that belong to fine creation. Scelsi has used his solo and small chamber pieces to exploit and exhaust one chosen note and its possible relations to its neighboring tones. The drama lies in the unexpected juxtapositions and his skillful resolutions of problems that were by and large ignored, or considered not to be important, up to now. A whole universe is created out of so little material.

The clarinet works span a most interesting, however short, period of Scelsi's composing. The *Petite suite* for flute and clarinet exhibits his growing preoccupation with tone color for its own sake. In four movements, the *Petite suite* shows a tremendous rhythmic invention that sometimes threatens to run wild (*con violinza, selvaggio, penetrante*). One such passage dissolves into breath sounds. The concluding fourth movement is a naive pastorale reminiscence of Mahler that doesn't really seem to fit the feeling of the rest of the work. The clarinet part is written in C, but as I have seldom, if ever, seen a C clarinet with a low Eb key, I imagine that the *Petite suite* should be performed on the Bb instrument.

Preghiera per un' ombra is one of the most difficult clarinet pieces that I have come across. For a long time Scelsi had to satisfy himself with incomplete performances.⁴ What probably has kept this work from being performed earlier is the rapidity with which the clarinetist is required to perform very precarious and torturous passages, sometimes for a very long period of time. Some lines are to be played so quickly that the impression of monophony moves to polyphony. Editions Salabert lists this work in its catalog as lasting seven minutes. This strikes me as so much wishful thinking on Salabert's part. In spite of its difficulty *Preghiera per un' ombra* is a worthwhile undertaking for performer and audience alike.

The *IXOR* pieces seem to form a group, but this was never discussed fully with Scelsi himself, so this remains pure speculation on my part. Scelsi was often wont to give misleading or contradictory answers, so the similarity in the titles could or could not be a help to the interpreter. To muddy the waters a bit more, the piece that I have listed as *IXOR IV* has only the Roman numerals IV at the top of the page.

In Scelsi's handwriting is a note to the effect that this *could* be a part of *IXOR I* as the pages are numbered 16 and 17.⁵ If, however, we accept these four works as a group, their resulting form

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 Oboe 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. Oebussy Petite Piece & Premiere Rapsodie. Bozza, Gade, Pierne. S338: Lovreglio Fantasia on La Traviatta. Hindemith Sonata, Finzi, Weiner.

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

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is most interesting as only one of them, *IXOR III*, is rapid. The other movements are much slower and we therefore have the traditional suite grouping reversed.

IXOR moves closer to an oriental feeling than *Preghiera per un' ombra* did by the addition of some small glissandos that end in quarter-tones and some peculiar key clicks. *IXOR* encompasses the very limited range from B to F^{'''} and is rather reserved in character. There are short note values, but the low dynamic level (mostly ppp, pp with occasional outbursts of forte) produces an introverted atmosphere. *IXOR* is a gentle jostling for favor between the low C and its neighboring notes, but the C is the predominant note of *IXOR*.

If *IXOR II* for bass clarinet was written around 1956, which I believe, then it surely was an exodus to a then unknown terrain. The introverted character of *IXOR* is slowly opened up and more passage work occurs in the upper octaves that

even today would call on a composer's courage to write. The tessitura has also been enlarged, the range being from C[#] to G^{'''} (all references being to German notation in Bb). *IXOR II* is a journey from G[#] to G, here a passage where the G[#] tries to wrest control from the G. Also an example of the above-mentioned technical writing (see example 1).

In *IXOR III* Scelsi literally pulled out all the stops. The piece starts on C^{'''} only to climb to C^{'''} over a period of three and one-half minutes. In this short time, however, he makes a few hair-raising excursions up to C[#]''' (Db''') as shown in example 2.

There are almost no resting points in *IXOR III*; in fact, one's fingers never seem to get a rest. This is by far the most active of the four *IXOR* works (see example 3).

After the majestic closing of *IXOR III* (see example 4) we return to the sublime quiet of the

first *IXOR*. Here Scelsi has chosen his lowest central tones — A & Ab — taking advantage of the clarinet's most sonorous register. The note values have lengthened considerably. With the quarter note equal to 80, we find the first of the two pages sprinkled with whole notes and dotted halves. Forte occurs more often than in the first *IXOR* and the range is wider, low Eb to G^{'''}. The second half of *IXOR IV* becomes agitated with rhythmic flourishes similar to those in *IXOR III*, but their being in the lower register takes some of the previous intensity away (see example 5).

I find that the four *IXOR* compositions complement each other well and I hope that Editions Salabert will release *IXORs II, III* and *IV* soon so that others may include these fine additions in the clarinet repertoire.

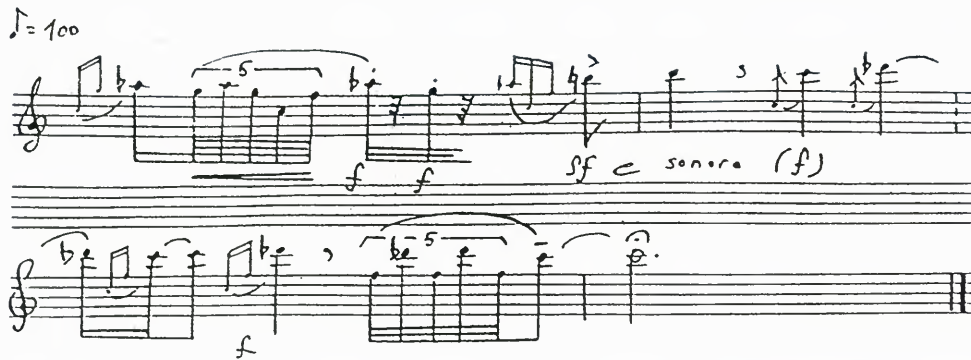
The *Tre Pezzi* is a welcome addition to the sparse recital works for Eb clarinet. In difficulty it ranks just below *Preghiera per un' ombra*, but

Ex. 1

Ex. 2

Ex. 3

Ex. 4



ex. 5



it is a bit more accessible due to its form. The three movements are clearly delineated by their differing material. The first movement is characterized by a very narrow ambitus (written C' to G'') coupled with very short note values. Scelsi weaves long chains of notes that jump between the G' and G'' octaves in an ever-changing rhythmic panorama that gives the impression of a very intensive improvisation. Grace notes abound, adding to the rhythmic instability.

The second movement has some of the characteristics of a slow folk song. Long note values, quarter-tones and long, expressive glissandi help to capture a Balkan flavor (?).

The third movement combines the swiftness of the first movement with the quarter-tones and glissandos of the second to produce a powerful conclusion to this 10-minute work. Once again, the range is limited (he does venture to a high Eb''). Editions Salabert's catalogue lists the *Tre Pezzi* as being the *Tre studi* written in 1954. My copy, received from Salabert, is titled *Tre Pezzi* and carries a copyright date of 1960. Evidence, mostly the use of quarter-tones, points to the latter date as being nearer to the date of composition.

With *KYA* and *KO-LHO* we reach the most mature works using the clarinet as a solo instrument. Both pieces are close in style to the

Quattro pezzi su una nota sola that were mentioned earlier. I find the two works to be among the most fascinating by Scelsi. *KO-LHO*'s date of composition always takes an audience by surprise; it sounds very modern, even 22 years after its completion. Here Scelsi adds multiphonics (that work) to his previous techniques.

Both compositions are a real must for anyone wishing to acquaint her/himself with Scelsi's music and who are at the same time looking for a real crowd-pleaser. *KO-LHO*, like the *Petite suite*, has been published as a C score. Editions Salabert has taken the time to prepare a Bb clarinet part that, being just a part, is relatively useless for rehearsals and concerts. I hope that Salabert will remedy this situation in the near future. But obviously one cannot overlook Editions Salabert's tremendous contribution to the world of music by making almost all of Giacinto Scelsi's compositions available.)

For those of you who would like to know more of and by Giacinto Scelsi, I can recommend the following articles and recordings:

1. Partial bibliography: "Giacinto Scelsi," *Musik-Konzepte*, 31, edited by Heinz-Klaus Metzger and Rainer Riehn, edition text + kritik, München, 1983. (Exists only in German, but the very best that is available

at the present time.)

Michela Molla, *Giacinto Scelsi (Ohne Titel)* in *Perspectives of New Music*, Volume 22, pp. 265 - 272, Seattle, WA, 1983-84.

Editions Salabert — *Giacinto Scelsi* — work catalogue

2. Recordings: at the moment none of Scelsi's solo clarinet works exists on disk; however, I can heartily recommend the following two recordings as a fine introduction to Scelsi's music:

ANAHIT for violin and 18 instrumentalists performed by Paul Zukovsky, violin with an ensemble conducted by Kenneth Moore; CP2 6 Recording, New York
KYA performed by Jean Claude Brion with the ensemble 2e2m under the direction of Luca Pfaff; Artistique RC 350, Paris, RCA SY 103, New York (?)

I hope that some of you will find the time and energy to give Giacinto Scelsi's music a chance. Enjoy yourself! The West German composer Helmut Lachenmann's clarinet compositions will be discussed at our next rendezvous. Until then I will let Giacinto Scelsi have the last words:

Ne pense pas
laisse penser
ceux qui ont
besoin de penser⁶

End Notes:

¹Taken from Volume 31 of the *Musik-Konzepte* book listed above, p.111.

²Appears on page 6 of Editions Salabert's Scelsi catalogue.

³I am referring to his *Time and Motion Study I* for bass clarinet solo (Peters Edition Ltd., London).

⁴See F. Gerard Errante's "The great clarinet bazaar" in *The Clarinet*, Vol. 7, No. 3, p. 16. He mentions that *Preghiera per un' ombra* was composed in 1959 and is still unperformed. As far as the dates go, you see the problem.

⁵All of the *IXORs* together total 14 pages! Yet another problem.

⁶Taken from the back page of Salabert's Scelsi catalogue.

THE EVOLUTION OF WOODWIND DOUBLING: AN HISTORICAL SURVEY

by Phil Thompson

The woodwind doubler may be defined as a musician who is proficient on at least one instrument from no less than two of the five woodwind families: flute, clarinet, saxophone, oboe and bassoon. Contemporary professional doublers will perform on most of the woodwinds, a craft that can accurately be traced to the 16th century. The demands for and reasoning behind this skill are essentially the same now as they were then. The purpose of this article is to deal with the development of woodwind doubling to the early 20th century, not including the broad topic of current trends and contemporary performance techniques of the art.

Ensemble playing in ancient music developed in part from the desire to produce louder music from acoustically inferior instruments. Polyphonic group playing may be traced as far back as the late Middle Ages. A standard ensemble was described for the first time by Tinctoris in the 15th century: the so-called *Alta band*, comprised of the shawm, pommer and s-trumpet.¹ The music was mostly improvised and the instruments played by ear, often in an accompanimental role to the singer. Instrumental doubling took place out of sheer convenience — the musical passage might call for a short sounding by one or two of the instruments and having one player simply switch horns would be more practical than having several extra players on hand.

Sizes within an instrument's family began standardization around 1500. Sets of flutes, for example, were built in consistent sizes from lowest to highest, creating a characteristic tone with abilities in all ranges. Of importance to doublers was that fingerings were almost

identical between family members, simplifying instrument switching. The instruments' roles were still accompanimental: the *consort principle* would exist when unmixed families of instruments doubled the voices and the *foundation principle* would represent instruments serving a chordal or continuo function.²

Of course, serious training of any early wind player included the study of other instruments, usually the voice or a stringed instrument, broadening sensitivities in all aspects of creating music. As late as 1795, Johann Altenburg wrote that trumpeters must also play the violin to develop a steady sense of tempo.³ The beginning of serious woodwind doubling, however, is best traced to 16th century Florence. *Intermedii*, the elaborate scenic tableaux of music and dance used between acts of a serious drama, consistently employed several wind parts for coloristic effect and character representation. Doubling was essential in that the availability of strong players on all possible horns was limited in most locations. Howard Mayer Brown writes:

The number of musicians which the Florentine entrepreneurs thought necessary to assemble in order to perform successfully an evening of *intermedii* grew ever larger as the sixteenth century progressed. The *intermedii* of 1539 probably needed eight singers and eight instrumentalists, assuming that, like most professional musicians in the sixteenth century, those who worked in Florence had mastered more than one instrument and were willing to shift from one to another during the course of an evening.⁴

Besides players' availability, another primary reason for woodwind doublers through the centuries has been one of pure economics: it is cheaper to hire one ambidextrous player than several single instrumentalists. Robert Weaver noted that:

The versatile Renaissance orchestra, composed of multi-colored solo ensembles, was one of the most economical musical organizations in history. Instrumentalists were expected to play several instruments rather than to specialize in the playing of one or two. The degree to which this practice was carried is shown by a letter written by Vincentio Parabosco to a representative of the Duke of Piacenza in 1546 on behalf of a group of six musicians who were seeking employment. The musicians were capable of playing in consorts of trumpets, trombones, pipes, cornetts, shawms, recorders, flutes, and armviols, or anything else his Excellency might think of. In addition they could sing passably well. The Elizabethan public theatre evidently found it commercially feasible to maintain an orchestra of viols, cornetts, hautboys, recorders, trumpets and drums, all of which were played by nine to twelve instrumentalists.⁵

By the mid-17th century the woodwinds were enjoying immense popularity in France. The oboes' entry into the orchestra at this time marked the beginnings of the woodwind section known today. Scenes and emotions from operas of the time demanded more color and technique from the woodwinds. Scores, like the music of Jean-Baptiste Lully (1632-1687) for example,

essentially called for a pair of oboes — when a composer wanted a different color in an opera or oratorio, the oboists laid down their double reeds and took up flutes or recorders.⁶ With the music of Handel and Bach, the woodwind section eventually gained separate and constant flute chairs.

The invention and use of the clarinet in the early 18th century coincided with the vast developments in orchestral literature. However, separate clarinet and chalumeau parts were not quick to catch on, and it was up to the oboists to double on the single reeds for much of the 18th century. Johann Christoph Denner (1655-1707), inventor of the clarinet, not only constructed other woodwinds but was a proficient performer on oboe, flute and recorder. The earliest known clarinet concerti by Johann Molter (1695-1765) were probably composed for Johann Reusch, who worked in Durlach as an oboist and flutist.⁷

The mysterious performer known only as "Mr. Charles" was an active recitalist in London in the 1740s and 1750s. Faulkner's *Dublin Journal* (1742) notes his recital performed on clarinet, oboe d'amore and French horn. William Mahon (1750-1816) was known as one of London's finest clarinetists, yet he made his concert debut in Oxford on the oboe. In fact, many scores gave directions for an oboe/clarinet switch — Arne's *Artaxerxes* (London, 1762) used coloristic C clarinet parts to replace the oboe or flute in occasional numbers.⁸

In 1755 two separate clarinet chairs were mentioned for the first time in the budget of an orchestra (Thurn and Taxis Court Orchestra, Regensburg).⁹ However, 18th-century orchestras varied in size, depending on the prosperity of the court or city employing them. Many players were amateurs, so serious woodwind doubling was again a very practical economic and performance solution. In the Cologne cathedral orchestra budget report of 1748 it is listed that nearly all the woodwind instruments (clarinet, flute, oboe, bassoon) were played as secondary instruments by the string players, thus reducing the overall size and cost.¹⁰ The *Almanach Dauphin* (Paris, 1785) listed 13 famous clarinetists, six of whom doubled flute and/or oboe. Also by this time the basset horn was a popular double with bassoonists in South Germany, Hungary and Austria¹¹ resembling today's doubler who might specialize in bass clarinet, bassoon and baritone saxophone.

The turn of the 19th century found a temporary decline in woodwind doubling. Wind instrument virtuosi reached their pinnacle of popularity in the first two decades of the 19th century. Larger orchestras were placed on a

more secure, regular financial basis — amateurs were employed less and less and an age of instrumental specialization was becoming increasingly important. As early as 1767, Ernst Christoph Dressler, conductor in Wetzlar, spoke against practicing various instruments in his *Fragmente einiger Gedanken des musikalischen Zuschauers*:

Whoever has done anything on instruments, especially winds, should stick principally to one of them; that the embouchure or, in the case of violin or violoncello, the first not be spoiled.¹²

The first half of the 19th century also saw increasing technical demands placed on the woodwind player by modern orchestral scores. Weber's *Der Freischütz* and Wagner's *Lohengrin* called for new extremes in range and articulation, and studying with old city pipers on as many instruments as possible was no longer feasible. Students were now studying professionally, concentrating on one main instrument in the new conservatories of Paris (1795), Milan and Naples (1808), Prague (1811), Vienna (1821).

Although orchestral wind chairs were now held predominantly by professionally trained specialists, woodwind doubling, by the mid-19th century, enjoyed a new impetus from Adolph Sax's (1814-1894) invention of the saxophone in 1844 (patented 1846). Although the instrument found its initial success by adding volume to most of the military bands throughout Europe, its potential attracted the attention of several major composers, including Georges Bizet (*Suites de l'Arlesienne*), Vincent d'Indy (*Fervaa*) and Richard Strauss (*Sinfonia Domestica*). Hector Berlioz was one of Sax's greatest admirers, writing:

The saxophone can be played with great facility — fingerings are similar to flute and oboe. Clarinet players, already familiar with the mouthpiece, render themselves masters.¹³

The saxophone, then, was the perfect double to add further tonal body and technical flexibility to the clarinet and flute, forming the most common woodwind doubling combination.¹⁴

Also by the mid-19th century, English musical comedies, developed from comic opera and burlesque, were enjoying great popularity and in them woodwind doubling found its niche. A conventional theatre orchestra of about 30 players would accompany the early musical comedies,¹⁵ and the woodwind chairs would often be held by players using more than one woodwind instrument. During the late 1800s, the musical theatre expanded to America and by the early 20th century, professional woodwind doublers had found a new, permanent

home in the musical theatres of New York; their roles have been ever expanded with the advent of the broadcasting and recording industries.

Conclusions

Today's woodwind doublers are professionally trained, having studied as many different instruments as time might allow. They can be heard in the theatres, orchestras and recording studios of all major cities. Yet, doublers tend to be "behind the scenes" players. They are most likely to be "sidemen" on a record date/commercial spot or play the extra clarinet, flute, or saxophone parts with a symphony orchestra. Even with a rich, 500-year history, treatises seem to devote but a few passing sentences to doubling.

But the importance of such players remains the same now as over the centuries — woodwind doublers provide convenient performance access to many different parts at a more economical rate. The early history of orchestrated ensemble music owes much to the doubler for providing the coverage of several parts at a time when good players might have been scarce and the financial budgets low. More so than the single woodwind specialist, the modern doubler has tended to develop, through the study of many instruments,

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a broader understanding of the many diverse styles of 20th-century music. Thus, the doubler is today fulfilling a very practical role in helping get all types of music presented to the listener.

Notes

1. Heinz Becker, *History of Orchestration* (New York: Leeds Music Corp., 1964), 9.
2. Howard Mayer Brown, *Sixteenth-Century Instrumentation: The Music for the Florentine Intermedii* (American Institute of Musicology, 1973), 78.
3. Johann Altenburg, *Trumpeter's and Kettledrummer's Art*, trans. by Edward Tarr (Nashville: The Brass Press, 1974), 114.
4. Brown, *op.cit.*, 77.
5. Robert C. Weaver, "The Orchestra in Early Italian Opera," pp. 83-89 of *Journal of the American Musicological Society*, Vol. XVII/No. 1 (Spr. 1964), 86.
6. Anthony Baines, *Woodwind Instruments and Their History* (New York: W.W. Norton, 1957), 26.
7. Oskar Kroll, *The Clarinet* (New York: Taplinger Publishing Co., 1966), 50.
8. Geoffrey Rendall, *The Clarinet: Some Notes Upon its History and Construction* (New York: W.W. Norton, 1954), 77.
9. Kroll, *op.cit.*, 48.
10. Becker, *op.cit.*, 21.
11. Rendall, *op.cit.*, 131.
12. Becker, *op.cit.*, 25.
13. Hector Berlioz, *A Treatise on Modern Instrumentation and Orchestration*, trans. by Mary C. Clarke (London: Novello and Co.), 233.
14. Adolph Sax himself, as a young man, studied in Brussels to become an expert flutist and clarinetist.
15. Andrew Lamb, "Musical Comedy," *The New Groves Dictionary of Music and Musicians*, 20 vols., ed. by Stanley Sadie (London: Macmillan, 1980), XII, 816.

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THE INTERNATIONAL CLARINET SOCIETY 1988 CONFERENCE/CLARFEST '88:

A Report on the Joint Conference in Virginia, July 7-10, 1988

by Bradley A. Wong

It is somehow fitting that a city as rich in history as Richmond, Virginia would be the site of an historical joint conference bringing together the membership of the International Clarinet Society and ClariNetwork International. The site of the conference was the campus of Virginia Commonwealth University; the person assigned the formidable task of organizing the event was Charles West, professor of clarinet at VCU.

By the criteria that are normally used to judge the success of these conferences (the artistic level of the performances and the physical accommodations of the host site), this year's conference was highly successful. The performances were consistently excellent, and functions at the elegant Jefferson Sheraton and the historic Berkeley Plantation helped to make Richmond a wonderful setting for the week's activities. But before we label this just another successful conference, we must give proper credit to Chuck, for his ability to organize it so that it retained aspects of the unique personalities of each organization, so that it was neither an I.C.S. Conference nor a ClarFest, but truly a joint conference.

For those fortunate enough to arrive in Richmond on Wednesday, the conference began with a tour of Colonial Williamsburg. This offered a delightful chance to experience life in 18th-century America, as well as the opportunity to catch up on news from old friends and to meet new ones.

The musical activities began Thursday morning. After some warm words of welcome by our hosts at VCU, Dr. Richard Koehler, chair of the music department, and Dr. Edwin Ackell, president of the university, we were treated to the opening recital, "Clarinetists of Virginia." Richard Schwartz, who teaches at Virginia State University and who also coordinated the master classes at the conference, began with a nicely controlled performance of Weiner's *Ballada*. He



Ronald de Kant performing the Mozart Quintet

was accompanied by Mamon Morrison. This was followed by Patti Ferrell Carlson playing the Szalowski *Sonatine* with pianist Vikki Berneking. Carlson is principal clarinet with the Virginia Symphony, and her performance was notable for its refinement and elegance.

Dennis Zeisler, director of bands at Old Dominion University, played effortlessly through Jettel's demanding *Fünf Grotesken*, and the recital closed with a performance of the *Sonate pour Clarinette et Harpe* by Marta Schworm, clarinetist with the Richmond Symphony. She was joined by harpist Lynne Abbey-Lee, who also plays with the symphony, and this excellent performance of a too-infrequently played chamber work provided an appropriate finale to this program. I will also proudly note (and forgive a momentary lapse of objectivity as I wave my alma mater's banner) that these "Clarinetists of Virginia" (including Jerry Errante, who was originally scheduled to play on this recital) came to Virginia via Ann Arbor, Michigan, where they were all students at some point at the University of Michigan — a tribute to the fine teaching at that school.

Festival Director Charles West then took the stage as clarinetist Charles West and proved that he is indeed capable of wearing two hats at once, or that at least he is very adept at changing hats

quickly. The program opened with the premiere performance of Allan Blank's *Links, Music for Violin, Clarinet and Piano*. Blank is on the faculty at VCU. *Links* is a well-organized, sometimes humorous composition that effectively uses the instruments in different combinations in each movement. That textural contrast, along with Blank's alternating use of motivic development and static, non-linear sections made the first hearing of the piece very attractive. West



Sarah Young, first prize winner in the Student Competition

was joined by Jody Gatwood (Catholic University and the National Chamber Orchestra) on violin and pianist Landon Bilyeu of VCU, and the trio was notable for both its ensemble playing and brilliant solo work. West then was heard with the Lydian Quartet, the resident quartet for Richmond's International Festival of Music, in a beautiful and sensitive performance of the Brahms *Quintet* that was warmly appreciated by the audience.

The next session was a lecture-recital entitled "Expanding the Clarinet Repertoire," which combined the talents of Himie Voxman and Maurita Mead, professor of clarinet at the University of Iowa. Voxman of course is one of the few genuine scholars in the clarinet world, and he discussed the possibility of using violin, flute and oboe music from the baroque period to supplement our repertoire. Selections by Loeillet, Bach, David, Müller, Baermann and others were ably demonstrated by Mead, who was very impressive in her technique and control. She was accompanied by Carolyn Bridger of Florida State University.

The afternoon recital featured Ronald de Kant, who is on the faculty of the Cincinnati Conservatory. His program consisted of four of the *Dance Preludes* of Lutoslawski, the *Sonata* of Oscar Morawetz, Bolcom's *A Short Lecture* and the Mozart *Quintet*. De Kant's playing is controlled and precise, whether playing an

demonstrate his gorgeous tone and then listening to his ideas on tonal study, voicing and embouchure provided us all with a lifetime of inspiration. Performers in the master class were David Hattner, Sarah Seidemann, Dan Lochrie, Mauricio Loureiro and John Noble.

The evening concert on Thursday featured the brilliant French clarinetist Philippe Cuper. Cuper is an exciting performer, and accompanied by Donna Loewy, they played the Debussy

the French tradition obviously continues.

Friday morning began with a potpourri recital. The first performers were faculty members at Virginia Tech University — David Widder, clarinet, and Mary Louise Hallauer, piano — playing the rarely heard *Giber Folia* by Riccardo Malipiero. This difficult piece was written for Italian clarinetist Alfio Gerbi (the title means "Gerbi's Folly"), and the performers were obviously not bothered by its complexities.



James Pyne conducting the Ohio State Clarinet Choir during the evening concert at Berkeley Plantation

Gerald Farmer of West Georgia College then displayed his expertise in the contemporary idiom with a fine performance of Yvonne Desportes' *La Naissance D'un Papillon*. This was followed by Adolphus Hailstork's *A Simple Caprice* played beautifully by F. Gerard Errante, clarinet professor at Norfolk State University and Lee Jordan-Anders, piano.

The title "A Simple Caprice" does not refer to the technical demands of the piece (which are considerable), but rather it refers to the literary character upon which this attractive composition is based. This character is known as "Johnny Simple" and was described by Errante as being a "black Till Eulenspiegel." It would not, however, be inappropriate to think of the title referring to the relative simplicity of Errante's trip to this conference, which for the first time in recent memory did not include a truckload of electronic equipment. Robert Spring, the new clarinet professor at Arizona State University, then gave a performance of Russell Riepe's *Three Studies on Flight* that was a very impressive display of technique and bravura. The recital closed with a lovely rendition of Elliott Carter's *Pastorale* by Wilbur Moreland of the University of Southern Mississippi, accompanied by his wife, Cristina.

The next recital featured David Niethamer, principal clarinet of the Richmond Symphony. Niethamer's program reflected his interest in



The Classical Clarinet Quartet of the U. S. Navy Band

elegant Mozart or doing the stand-up routine in the Bolcom. Donna Loewy, also of the Cincinnati Conservatory, was the pianist in the Lutoslawski and Morawetz; a local string quartet joined de Kant in the Mozart.

The first of the master classes featured the great pedagogue Stanley Hasty, who discussed fundamentals of fingers, phrasing and articulation; however, the most memorable aspect of a class with Hasty is tonal concept. Hearing him

Rhapsodie and the Rossini *Introduction, Theme and Variations*, along with unaccompanied works by Stravinsky and Komives (*Flammes*). He was then joined by the Richmond Symphony Festival Orchestra, conducted by David Commandy, for an excellent performance of the Copland *Concerto*. Cuper was yet another outstanding young clarinetist sponsored by Vandoren (previous Vandoren artists have included Pascal Moraguès and Paul Meyer) —

20th-century compositions. He opened and closed the recital with traditional pieces — the Gade *Fantasy Pieces* and the Milhaud *Sonatine*, but the middle of the program contained fairly new works. Joel Suben's *Adagietto* from 1967 was a beautiful work that featured Niethamer's control and sense of line. *Games in Space - Bicinium IV* was written in 1987 by Allan Blank for Niethamer and flutist Patricia Werrell, who joined Niethamer in this performance. The duet

body. These flowlines form the basis for the science of acupuncture. The composition builds on expanding the contracting lines with sharply contrasting qualities: the delicately focused motion of the first and third sections versus the explosive outreaching of the second and fourth, the last culminating in a wildly energetic burst.

The qualities of energy flow also



Prize winners in the Student Competition (l to r): David Hattner, Sarah Young, Jihoon Chang, He Yi and Kathleen Gardiner

is in five movements and makes effective use of the timbres of the two instruments. The most interesting piece on the recital, however, was a world premiere — *Meridians*, a piece for solo clarinet by Judith Shatin Allen, who is an associate professor at the University of Virginia. Because they were not printed in the program, and because she took the time to send them to me, Allen's program notes are printed here.

Meridians was inspired by the title's definition as the energy flowlines of the

suggested exploration of certain timbral aspects that strongly affect the character of sound as it moves through the clarinet's registral spectra. These timbral explorations include microtonal inflections, multiphonics, and sung resonances projected by silent trills that change the shape of the vibrating air column. All of these techniques were explored in collaboration with David Niethamer, for whom *Meridians* was composed and to whom it is dedicated.

Niethamer is to be commended for both his excellent playing and for his interest in expanding the clarinet repertoire. The pianist in the recital was Richard Becker.

In a rather startling contrast in repertoire, the next concert featured the classical Clarinet Quartet of the United States Navy Band playing transcriptions such as *Peer Gynt* and *Eine Kleine Nachtmusik*. The quartet consists of John Coulehan, concertmaster of the Navy Band; Darrell O'Day, who also did most of the arrangements; Gail Ascione; and Joseph Tacchetti, bass clarinet. The playing as well as the transcriptions were delightful and entertaining.

The Friday afternoon concerts began with a performance by the Verdehr Trio — Elsa



Patti Ferrell Carlson in the "Clarinetists of Virginia" recital

Ludewig-Verdehr, clarinet; Water Verdehr, violin; and Gary Kirkpatrick, piano. Ludewig-Verdehr is one of the most fluid and facile clarinetists; the trio's playing is precise and controlled yet capable of generating enormous excitement. The program opened with an elegant performance of the Vanhal *Trio*, Op. 20, No. 2 and closed with Don Freund's dramatic *Triomusic*. In keeping with its goal of "creating a medium" for this instrumentation, the trio performed two major works written for them, Thea Musgrave's *Pierrot* and Thomas Pasatieri's *Theatrepieces*. The trio also turned in a virtuoso performance of an arrangement of three of Brahms' *Hungarian Dances*.

A recital followed by Alan Balter, accompanied by Carolyn Bridger. Balter is currently music director of both the Akron Symphony and the Memphis Symphony and has also served as principal clarinet of the Atlanta Symphony. His program of standard repertoire was a perfect showcase for his musicianship. The pieces performed were the Bernstein *Sonata*, the solo movement from Messiaen's *Quartet for the End of Time*, the Berg *Vier Stücke* and the Weber *Grand Duo*.

The Friday afternoon sessions closed with the final round of the I.C.S./C.I. Student Competition. Some of the most distinguished names in the clarinet world served as judges for this event — Earl Bates, Mariano Frogioni, Mitchell Lurie, Edwin Riley and Himie Voxman. Donna Loewy accompanied all five finalists in the Debussy *Rhapsodie*, and the voting, which was extremely close, resulted in the first prize (a Selmer 10G clarinet) going to Sarah Young, who just completed her master's at the University of Iowa, studying with Maurita Mead. Second prize was awarded to David Hattner, currently a student of Robert Marcellus at Northwestern. The third prize went to He Yi, a student of



Stanley Hasty in his master class

Richard Shanley at Baylor University. Fourth prize went to Jihoon Chang, who has just finished his undergraduate studies with Howard Klug at the University of Illinois. In fifth place was Kathleen Gardiner, a student of James Pyne at Ohio State University. Congratulations to these five outstanding young performers — I'm certain we will hear much more from them in the future. Our thanks also to the instrument manufacturers who again donated prizes.

Friday evening was the barbecue and concert at the Berkeley Plantation, Virginia's most historic plantation, "ancestral home of a Signer of the Declaration of Independence and two United States Presidents." After a wonderful dinner that saw several hundred clarinetists devour a whole roasted pig, the Ohio State University Clarinet Choir took the stage (the outdoor Amphitheater Stage, to be more specific) for a concert overlooking the James River. With this group and the OSU Graduate Clarinet Ensemble, James Pyne was able to showcase the talented clarinet class at Ohio State. The Virginia High School Select Clarinet Choir then performed, including a performance of a movement of Karl Stamitz's *Concerto in Bb* for clarinet and bassoon, featuring Lynn Cholka, the new clarinet professor at Stetson University in Florida and festival director-turned-bass clarinetist, Chuck West. For the grand finale all the forces joined together for a rousing (but unique) reading of *The Stars and Stripes Forever*. Altogether a wonderful and unforgettable evening.

Saturday morning opened with general membership meetings for both ClariNetwork International and the International Clarinet Society (reports on these meetings appear elsewhere in this issue). The meetings were followed by an insightful lecture entitled "Coordinated Hands and Haywire Hands" by Frank Wilson, M.D. Wilson, a neurologist with



Flutist Patricia Werrell and David Niethamer performing Allan Blank's *Games in Space-Bicinium IV*

the Health Program for Performing Artists, spoke of the neurological process involved in learning an instrument. But while he could explain in very basic terms how the nervous system controls the various muscles used in performance, he admitted that absolutely nothing is known about how musical information is processed in the nervous system. This means that when this process breaks down, as was the case with several examples shown on video, we lack the knowledge to do anything about it.

One of these taped examples was an obviously well-trained clarinetist whose left hand suddenly ceased to function, but only while playing clarinet. Physical therapy, both standard and specialized, was unsuccessful. Ironically, what science has discovered about music-learning tends to give more validity to already standard pedagogical methods. For example, slow practice leads to rapid progress because the muscles will autonomize the movements more rapidly, while fast practice is less efficient because it leads to learning multiple versions (correct and incorrect) of the movements. It was, however, an informative and interesting session that continued with a discussion over lunch for those interested in hearing more of Wilson's expertise.

The next recital and master class featured two of the most coordinated hands (and musical minds) in the business. The eminent performer and teacher Mitchell Lurie was joined by cellist Rhonda Rider of the Lydian Quartet and pianist Carolyn Bridger for a stunning performance of the Brahms *Trio* — one of the musical highlights of the conference. Lurie then coached David

Blumberg and Kim Ellis on the Brahms, giving them and the audience his thoughts on Brahms, chamber music, the clarinet and life in general.

The action then shifted from the Concert Hall to Hodges Theater, for the premiere performance of *Cloud Walking* — "a theatrical multimedia afternoon of music, movement, storytelling and fun based loosely on the story of Rapunzel," with the amazing Jean Kopperud (cover, *The Clarinet*, May-June 1988) playing clarinet and the Yamaha WX7 Wind MIDI Controller accompanied by Cameron Grant, piano. Kopperud displays her considerable clarinet skills while dancing, standing on one leg, playing one-handed (sometimes no-handed), and often while twisting her body into positions that most clarinetists can't even reach.

The music was a skillful blend of new music by composers such as Eugene Friesen and Sal Gallina and standard repertoire like Saint-Saëns and Bernstein (I for one will never be able to play the last movement of the Bernstein again without feeling like I'm being chased by a witch on a broom). The high point of the show was the multi-image slide presentation of Kopperud skydiving with clarinet in hand. In answer to everyone's question, it was not her good instrument, but the clarinet she used was not damaged in the 39 jumps that were required. The show finished with a virtuoso performance of Kopperud's own arrangement of *Rhapsody in Blue*, and an enthusiastic standing ovation from an awed audience.

Philippe Cuper's master class was the final afternoon session on Saturday. Despite a limited command of English, Cuper had no problem communicating his ideas on music and clarinet playing, proving that music is indeed a universal language. Performers in the class were Mauricio Loureiro, Allison Baugh and Chris Belisle. We are very grateful to the Vandoren Company for its generosity in sponsoring Cuper's appearance.



Howard Klug during a potpourri recital



Wilbur Moreland performing the Carter Pastorale

Unfortunately, the week's most electrifying performance was turned in by Mother Nature, who chose the inopportune time of Saturday night to break the summer drought by unleashing a violent thunderstorm that knocked out power in most of Richmond, including the VCU campus. So the eagerly awaited concert by the Richmond Symphony with soloists John Denman, Mariano Frogioni and Fred Ormand was cancelled. The blackout, however, did not



Mitchell Lurie during his master class

deter competition winner Sarah Young, who was scheduled to play the Debussy with the orchestra on the concert. Accompanied by pianist Donna Loewy, and playing under a stage light that for some unexplained reason stayed on, Young repeated her prize-winning Debussy for an appreciative audience in a darkened hall.

Sunday morning found the Performing Arts Center still without power, so the day's events were moved across the street to the VCU Recital Hall, beginning with a potpourri recital. George Mellott, faculty member at Southern Illinois University at Edwardsville, opened with a bright, lively reading of the *Sonatine* by Pierre Sancan, accompanied by Carolyn Bridger. Howard Klug, professor of clarinet at the University of Illinois, turned in a virtuoso performance of William Doppmann's solo piece *Dance Variations* (he also drew an audible gasp from the audience when he flipped his clarinet into the air, as the music indicates).

The next performance was a premiere of Marian B. MacLeod's *Moonrise*, for basset horn and piano. Thomas Ayres, professor emeritus at the University of Iowa, was accompanied by Landon Bilyeu. *Moonrise* was the prize-winning composition in a competition sponsored by the University of Iowa Foundation; it is a well-written piece that makes good use of the color of the basset horn. MacLeod, who has also won

an award from the American Society of Composers, is currently studying composition at Iowa.

The final work on the recital was also a world premiere, the *Clarinet Sextet* for five clarinets and piano by Zsolt Durkó. This was the I.C.S. commissioned work, and a more detailed report by Michèle Gingras appears elsewhere. The sextet is a lengthy and difficult work, and much of the credit for its fine performance must go to Robert Riseling, professor of clarinet at the University of Western Ontario, and a specialist in contemporary Hungarian music. The rest of the ensemble was made up of colleagues and students (past and present) at the university: Mark Pihowich, Gregory Young, Jerome Summers and Mark Enns, clarinets, and Marion Miller, piano.

James Pyne then presented a lecture entitled "The Architecture of Timbre II," a continuation of his discussion from last year's conference. Pyne is professor of clarinet at Ohio State University, and his research in tone analysis combined with his work in mouthpieces and clarinet bores makes him one of the few authorities in this field. In a fascinating talk that covered everything from the clarinet sound to the acoustic features of monkey grunts, Pyne focused on his theory of the "resonance window," a range within the hearing spectrum in which the human ear has greater sensitivity. Although he feels clarinetists intuitively make use of this, he also thinks that a better understanding of this concept will be beneficial to tone production.

The next performance featured Diana Haskell, principal clarinet of the Buffalo Philharmonic, with pianist Carolyn Bridger. Haskell combines a beautiful tone with a solid technical command of the instrument. The program included the Schumann *Fantasy Pieces*, Babin's *Hillandale Waltzes*, Edward Yadzinski's arrangement of the Bartók *Six Rumanian Folk Dances*, and the Mozart *Trio*, K. 498. Violist Mary Ruth Ray assisted in a very fine performance of the Mozart.

The final recital featured Floyd Williams playing "Clarinet Music of Australia." The American-trained Williams is currently on the faculty of Queensland Conservatorium of Music in Brisbane, Australia, and he plays with a brilliant expressive sound with an abundance of technical facility. Accompanied by pianist Donna Loewy, he performed Don Banks' *Prologue, Night Piece and Blues for Two, Canto for Clarinet Alone* by Peter Brideoakes, Martin Wesley-Smith's *For Clarinet and Tape*, Andrew Schultz's *Stick Dance* (assisted by VCU percussionist Donald Bick on marimba), and *Songs of Sea and Sky* by Peter Sculthorpe. In

a program notable for its diversity, the most interesting piece to my ears was the Sculthorpe, which combined a Christian hymn melody with a primitive island dance song.

The famed pedagogue Leon Russianoff appropriately gave the final master class (nobody can follow Leon's act). In the typical and inimitable Russianoff style, he began by giving himself a lesson (he is probably the only one who can keep up with his own energy level), then proceeded to work with Jere Douglass, Antoni Guirado, Xin-Yang Zhou, Ken Shaw, Mario Estrada and Elizabeth Gish. One always leaves a Russianoff class informed, amused — and a little breathless.

The closing concert of the conference took place in the stately theater of the Carpenter Center in downtown Richmond. "An Evening of Jazz" featured clarinetists Joseph Lukasik (the University of Colorado at Denver) and noted recording star Alvin Batiste; pianist Ellis Marsalis (VCU faculty member, and father of Wynton and Branford); Clarence Penn, drums; and Clarence Seay, bass. John Denman made a surprise appearance, engaging in some dazzling exchanges with Lukasik. The incredible music-making that took place on stage that evening provided a fitting close to the week's activities.

Many people were involved in making this joint conference a success, and a few should be acknowledged here: Chuck West, for his administrative and artistic expertise; the staff at VCU, for their gracious help despite being overrun by clarinetists; all of the performers, for reasons detailed in this report; the presidents of the societies, John Mohler (I.C.S.) and Joe Messenger (C.I.), for their service and their tireless efforts to make the merger a reality; and finally to the members of the societies, for their wisdom in approving the merger. It is the membership that makes the organization, and it is the membership of the new International Clarinet Society/ClariNetwork International that will ultimately determine its success.

Our thanks to Bradley for this excellent report, and we welcome him to the staff of The Clarinet as the new Audio Review Editor.

Photos by Staff Sargent Steven D. Goldman. We wish to thank Captain James W. Allison and The U.S. Continental Army Band for allowing SSG Goldman to attend this year's conference.

—Editor

THE I.C.S. 1988 COMMISSIONED PIECE: CLARINET SEXTET FOR FIVE CLARINETS AND PIANO BY ZSOLT DURKÓ

A review by Michèle Gingras

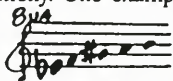
Every year the I.C.S. commissions a new work, hoping to add a unique treasure in our repertoire. If anyone is searching for uniqueness, Zsolt Durkó certainly created a special gem.

On July 10, six remarkable musicians from the University of Western Ontario premiered the *Sextet* in the VCU Recital Hall. The clarinetists were Professors Robert Riseling and Jerome Summers, former students Greg Young, Mark Enns and Mark Pihowich, and pianist Marion Miller.

Zsolt Durkó studied in Budapest with Ferenc Farkas and in Rome with Goffredo Petrassi. Winner of several prizes, Durkó now serves as music critic for the Budapest Radio.

What makes this *Sextet* unique is the extremely close clarinet harmonies, which result in the overall mysterious effect of the piece. It contains 19 movements, all different in musical structure, but there are some ideas which are repeated in varied forms. The movements are Introduction, Allegro vivace, Motto, Waves, Replique, Huckleberry Finn, Motto, Interval Models, Mesto, Burletta, Mesto, Psychodrama, Interlude, Farewell, Echos, Mesto, Matrix, Interlude and Peasant Song.

Although the piano seems to be stylistically detached from the clarinets, it is used to introduce the piece and to link every movement together. As the piano plays wide intervals and complex rhythms, the clarinets are extremely close in harmony. One example of a chord is



which gives an impression of foggy-like rumbles.

The two Motto movements are essentially static with delicately controlled changes. Could we notice here a flair of minimalism? In the second Motto, "*tenebroso*," the piano and clarinets execute mesmerizing descending glissandos.

More important than the concept of tonality or atonality is the idea of Interval Models and how they are organized in strict proportions and registers. These interval models borrow the baroque style and are not unlike an involved contrapuntal exercise.



L-R Marion Miller, Gregory Young, Robert Riseling, Mark Enns, Jerome Summers and Jean Hay.

Waves contains quiet trills in a multimetered frame. Replique is plaintive and well contrasts the percussive and humorous Huckleberry Finn.

Burletta is a grotesque and somewhat offbeat interlude, hence the clever ending with a wave-like airy sound by all five clarinets. Psychodrama is a grave and dramatic developing

section of the piece. There are certain motives which appear in a specific register to create a distinct enigmatic color. Durkó says, "My music is often based on psychological snapshots or moments, Baroque 'Double' (repetition), and Organism (the building up). Folk music is an important influence in my work."



Michèle Gingras and Zsolt Durkó

In the Interlude, the piano seems to agree more with the clarinets and for the first time is rhythmically synchronized with them. Farewell consists of a piano solo, and Echos reminisces on past themes. The third Mesto movement is impressive with all the clarinets fluttering in tight harmony. Matrix is just about the most complex section of the piece. There are mixed meters, such as $2 + \frac{3}{8} + \frac{3}{8} + \frac{3}{8} + \frac{2}{8}$, which make it understandable that the work needs numerous rehearsals!

which make it understandable that the work needs numerous rehearsals!

The next Interlude is different in character. For the first time, the clarinets get away from tight harmony and play totally different parts, rhythmically speaking. It is a series of answers within the five players.

The work ends with a sweet and calm Peasant Song. It is based on the structure of a folk song, rather than an actual existing song.

There is no program to the music itself, although composing for an American public did play a role in naming the Huckleberry Finn movement.

At nearly 27 minutes, this *Sextet* is a work involving serious preparation. It is long,

rhythmically complex, and it requires five clarinetists with similar sonorities who are willing to spend a *lot* of time in rehearsals.

Some of the tempos which Durkó envisioned are slower than marked. If he says Andante sostenuto, he really means Andante grave or Molto adagio. Rapid movements are not as fast either. The reason is that Durkó heard his piece for the first time a few days before the premiere and realized that it would be hard to clearly hear the clarinets since they are so close in harmony. The composer also made a few changes in the score's ending. The last two bars are eliminated. The ending is played by the first clarinet who returns to bars numbers 5, 6 and 7 after rehearsal number 45 of the last movement.

I was very impressed by the performance. All five clarinets had resonating and matching tones. The clarinets and piano displayed a complex rhythm and technical ability throughout the piece.

Durkó has wanted to write a piece for multiple clarinets for some time, and his idea worked very well. The sounds are gorgeous, although some movements are more successful than others and could perhaps be cut. *Sextet* for five

clarinets and piano served the purpose of what the convention wanted, a unique piece.

Durkó is planning on writing a piece for clarinet, bass horn and Gypsy cimbalum, a Hungarian percussive stringed instrument played with mallets.

Other works including clarinet by Zsolt Durkó are:

Una rapsodia ungherese for two clarinets and orchestra (1964-65)

Improvvisazioni for wind quintet (1965)

Fire Music for flute, clarinet, piano and string trio (1971)

(All these works are published by Edition Musica Budapest, P.O.B. 322, H-1370 Budapest, Hungary.)

ABOUT THE WRITER

Michèle Gingras is assistant professor of clarinet at Miami University in Ohio, where she also performs with the Miami Wind Quintet.

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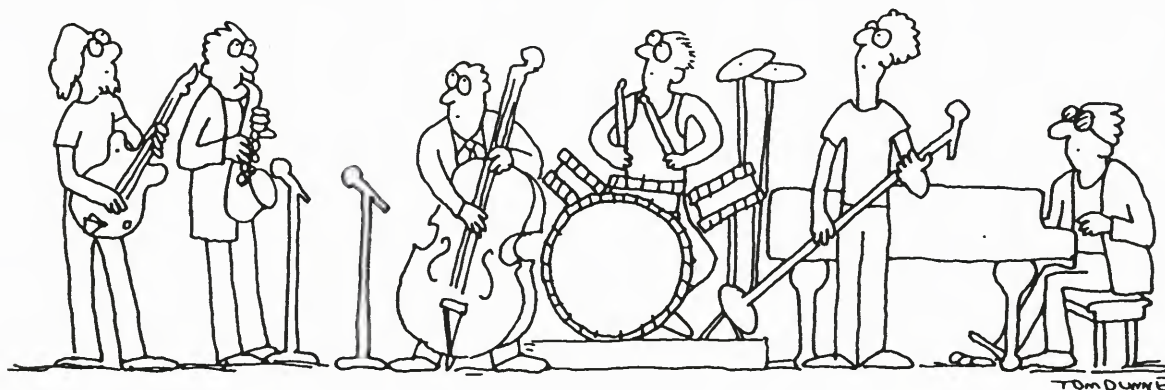
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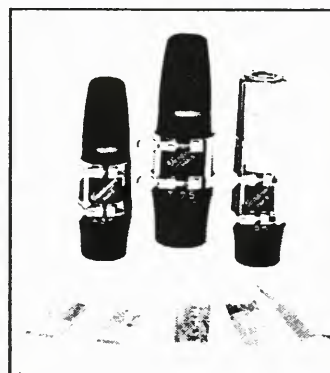
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Robert Marcellus, Yesterday and Today: An Interview

by Dennis Nygren, Kent State University

Biographical Sketch

Robert Marcellus was born on June 1, 1928, in Omaha, Nebraska. He studied some piano as a youth and began clarinet when he was 11. Following a move to Minneapolis in 1940, he began clarinet lessons with Earl Handlon, bass clarinetist of the Minneapolis Symphony. Four years later, when the family moved to Washington, D.C., Robert Marcellus began commuting to New York City to study with the legendary Daniel Bonade.

THE CLEVELAND ORCHESTRA GEORGE SZELL, Musical Director

TWENTY-THIRD PROGRAM
THURSDAY EVENING, APRIL 10, 1949, at 8:30 O'clock
SATURDAY EVENING, APRIL 12, 1949, at 8:30 O'clock
PIERRE BOULEZ Conducting
Assisting Artist: **RAFAEL DRUPAN**, Violon

Adagio and Fugue for String Orchestra in C minor, K. 546 (First performance at these concerts) Mozart
Concerto for Violin and Orchestra in A major, K. 262 Berg
First Rhapsody for Clarinet and Orchestra (First performance at these concerts) Debussy
Symphony No. 5 in B-flat major, D. 485 Mahler

THE CLEVELAND ORCHESTRA PIERRE BOULEZ, Musical Advisor and Principal Guest Conductor LOUIS LANE, Resident Conductor

THURSDAY-SATURDAY SERIES
Thursday Evening, March 11, 1971, at 8:30 O'clock
Saturday Evening, March 13, 1971, at 8:30 O'clock
ERICH LEINSDORF Conducting
Assisting Artists: **ROBERT MARCELLUS**, Soprano
EMMA LUTHERMAN, Piano

SCHUBERT: Symphony No. 5 in B-flat major, D. 485
Allegro
Andante
Menuetto: Allegro molto
Allegro vivace
SCHUBERT: "The Shepherd on the Rock", Song for Soprano, Clarinet and Piano, D. 985 (First performance at these concerts)
MAHLER: Symphony No. 5

THE CLEVELAND ORCHESTRA GEORGE SZELL, Conductor

SECOND PROGRAM
THURSDAY EVENING, OCTOBER 12, 1961, at 8:30 O'clock
SATURDAY EVENING, OCTOBER 14, 1961, at 8:30 O'clock

Concert Music for String Orchestra and Brass Instruments, Op. 50 Hindemith
(Moderately fast, with force)
Lento - largo - molto - Adagio
(Lento - slow - lively)

Concerto for Clarinet and Orchestra in A major, K. 622 Mozart
Allegro
Andante
Allegro

Symphony No. 6 in B minor, Op. 74 ("Pathétique") Tcha
Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

THE CLEVELAND ORCHESTRA GEORGE SZELL, Conductor

SECOND PROGRAM
THURSDAY EVENING, OCTOBER 11, 1956, at 8:30 O'clock
SATURDAY EVENING, OCTOBER 13, 1956, at 8:30 O'clock

Concerto Grosso in G minor for String Orchestra (First performance at these concerts) Corelli
Larghetto - Allegro
Allegro
Allegro

Concerto for Clarinet and String Orchestra, with Harp and Piano (First performance in Cleveland) Copland
Allegro
Allegro con fuoco
Marcia funebre: Adagio assai
Scherzo: Allegro

THE CLEVELAND ORCHESTRA GEORGE SZELL, Conductor

TWENTY-FIRST PROGRAM
THURSDAY EVENING, MARCH 29, 1956, at 8:30 O'clock
SATURDAY EVENING, MARCH 31, 1956, at 8:30 O'clock

Prelude and "Good Friday Spell" from "Parsifal" Wagner
Concerto for Clarinet and Orchestra in A major, K. 622 Mozart
Allegro
Andante
Allegro
(First performance at these concerts)

INTERMISSION

"Sinfonia Sacra" (Symphony No. 5) Hanson
(First performance in Cleveland)

"Bright Holiday" ("The Russian Easter") Rimsky-Korsakov
Overture on Themes of the Obikhod, Op. 36

Assisting Artist: **ROBERT MARCELLUS**

Stevens, Piano (Columbia and Epic Records)

THE CLEVELAND ORCHESTRA GEORGE SZELL, Conductor

ELEVENTH PROGRAM
THURSDAY EVENING, DECEMBER 16, 1965, at 8:30 O'clock
SATURDAY EVENING, DECEMBER 18, 1965, at 8:30 O'clock
SUNDAY AFTERNOON, DECEMBER 19, 1965, at 3:30 O'clock
Assisting Artists: **ROBERT GABY** and **JEAN CASADESUS**, Piano

Octet for Clarinet, French Horn, Bassoon and String Quintet, in F major, Op. 168 Schubert
Adagio - Allegro
Andante un poco mosso
Scherzo: Allegro vivace - Trio
Andante (Theme and Seven Variations)
Duetto: Allegretto - Trio
Finale: molto - Allegro
(First performance at these concerts)

INTERMISSION

Concerto for Three Pianos and String Orchestra, Op. 55 Casadesus
Largo maestoso
Andante siciliano
Presto spagnotto
(First performance in Cleveland)

Concerto for Three Pianos and Orchestra in F major, K. 242 ("Lodron") Mozart
Allegro
Andante
Rondo: Tempo di Minuetto (Overture for Mozart)

In the summer of 1945, at the age of 17, Marcellus joined the Washington National Symphony as second and E-flat clarinetist. The following year he enlisted in the U.S. Army Air Force and served as one of the clarinet soloists in the Air Force Band in Washington, D.C. for three years. In 1949, he rejoined the National Symphony and, one year later, was appointed principal clarinet.

In 1953, following an audition, he was invited by George Szell to become principal clarinetist of the Cleveland Orchestra, a position he would hold for 20 years. Shortly before the move to Cleveland, Marion Salb and Robert Marcellus were married. The couple first met in 1951 in Washington, D.C., where Marion — an excellent pianist — performed recitals and broadcasts and taught privately.

Mr. Marcellus has soloed with the Cleveland Orchestra on numerous occasions under the direction of George Szell, Pierre Boulez, Istvan Kertesz, Louis Lane, Erich Leinsdorf, Lorin Maazel and Robert Shaw. With Szell, he performed the Mozart *Clarinet Concerto* in two separate concert seasons and in 1961 he recorded the work for Columbia Records. This internationally acclaimed recording has been reissued many times and is currently available on record, cassette and compact disc.

Szell and Marcellus also collaborated in the Cleveland premiere of Aaron Copland's *Clarinet Concerto*, a work the clarinetist had performed earlier with the National Symphony under Leon Barzin. In 1969, under the baton of Pierre Boulez, Marcellus performed the *Première Rhapsodie* of Claude Debussy with the Cleveland Orchestra, both in Cleveland and on tour in six mid-western cities.

From 1959 through 1963 Robert Marcellus participated in the Festival Casals in Puerto Rico. Here he served as principal clarinetist in the Festival Orchestra under Pablo Casals and as a soloist in the Mozart *Concerto* and in many chamber music performances. He also performed with the Chamber Music Society of Lincoln Center, including the inaugural concerts of the Society at Alice Tully Hall. Among other activities, he served as American Adjudicator in the National Finals of the Canadian Centenary Festival of Music and has served as referee for the Canada Council on numerous occasions.

His career in clarinet teaching has included heading the clarinet department of the Cleveland Institute of Music from 1959 to 1974, teaching at the Blossom Festival School at Kent State University, and, since 1974, holding the position of professor of clarinet at Northwestern University in Evanston, Illinois. Also at Northwestern, Mr. Marcellus directed week-

long master classes in clarinet for 12 successive summers through 1987.

Robert Marcellus's formal career in conducting began in 1959 when, at the encouragement of George Szell, he became assistant conductor of the University Circle Orchestra and conductor of the University Circle Orchestra Chamber Ensemble in Cleveland. From 1968 to 1973 he served as chairman of wind chamber music and director of large wind ensembles at the Blossom Festival School. In 1971 he was appointed music director and conductor of the Cleveland Philharmonic, a position he held until 1977.

In the fall of 1973, upon the advice of various medical specialists, Robert Marcellus resigned his position with the Cleveland Orchestra. It was diagnosed that he suffered from diabetic retinopathy and, having experienced one retinal hemorrhage, it was decided that further intensive clarinet playing could worsen the condition. Subsequently, he accepted the position at Northwestern University and his career changed from a primary emphasis of clarinet performance to one of teaching and conducting.

At Northwestern, Marcellus was for six years music director of the University Symphony Orchestra; he also conducted the University Chamber Ensemble. He served as music advisor and conductor of the Canton Symphony (1975-77), and music director of both the Scotia Chamber Players (1974-83) and the Interlochen Arts Academy Symphony Orchestra (1977-84). He resigned the Interlochen position in 1984 when, following unsuccessful surgery, he lost his sight totally.

Mr. Marcellus has appeared as guest conductor with the Minnesota Orchestra, Detroit Symphony, St. Louis Little Symphony, National Arts Centre at Ottawa, Atlantic Symphony, and the World Youth Orchestra at Interlochen, Michigan. He remains active as a conductor and has recently appeared with the Interlochen Orchestra, the 20th Anniversary Commemorative Concerts of Kent/Blossom Music (formerly the Blossom Festival School), the Viennese Sommerfest of the Minnesota Orchestra, and the Peninsula Music Festival in Door County, Wisconsin. This past January, Robert Marcellus was featured on the "CBS News Sunday Morning" with Charles Kuralt.

An Interview

D.N. Concerning your musical heritage, did you come from a musically gifted family?

R.M. My father's side of the family was not particularly musically disposed, but my father

had a somewhat limited, but nevertheless, real appreciation of music. My mother's side was fairly musical. Her brother, in fact, had been a pianist and teacher in Chicago during the '20s. My mother herself played piano "by ear," and my older sister also studied piano throughout junior and senior high schools.

D.N. Your first clarinet teacher, Earl Handlon of the Minneapolis Symphony, must have been a fine instructor. Please describe your study with him.

I began studying with Bonade when I was 16 in September of 1944. I had auditioned for the Curtis Institute in April of that year, just before I got out of high school, but I came in number two. Their first choice that year was a chap named Stanley Drucker.

R.M. Earl Handlon was, indeed, a very fine teacher. I studied with him my last two years in high school. He had been a pupil of Georges Grisez, who had also taught Walter Thalín and Sigurd Bockman of the Minneapolis Symphony.

Mr. Handlon started out right away with long tones, scales he would write out for me, and Klosé books 1 and 2. He would play the Klosé duets with me, which he felt were very important. One of his credos was the discipline of the Klosé practical exercises with a metronome, each exercise played first at half tempo, followed immediately by the same exercise at full tempo.

He placed great emphasis on the straight sustaining of tone and very clean, correct finger action. I had occasion to hear Earl play principal in the orchestra on some occasions and he played with a very fine, intense sound, impeccably in rhythm. He also arranged for me to attend occasional Mitropoulos rehearsals. After having checked out the miniature score

at the library, I would know a little something about what was going on in the orchestra. Those were very inspirational experiences for me, particularly at that age.

Many years later, after I was in the Cleveland Orchestra, Daniel Bonade acknowledged Earl Handlon's skill as a teacher. He said, outside of teaching me how to play legato and staccato, that he had very little to do when I came to him, and that I had "an excellent teacher to begin with." This was, of course, an understatement, but he put it very charmingly and it was quite a compliment to Earl Handlon, for which I was grateful.

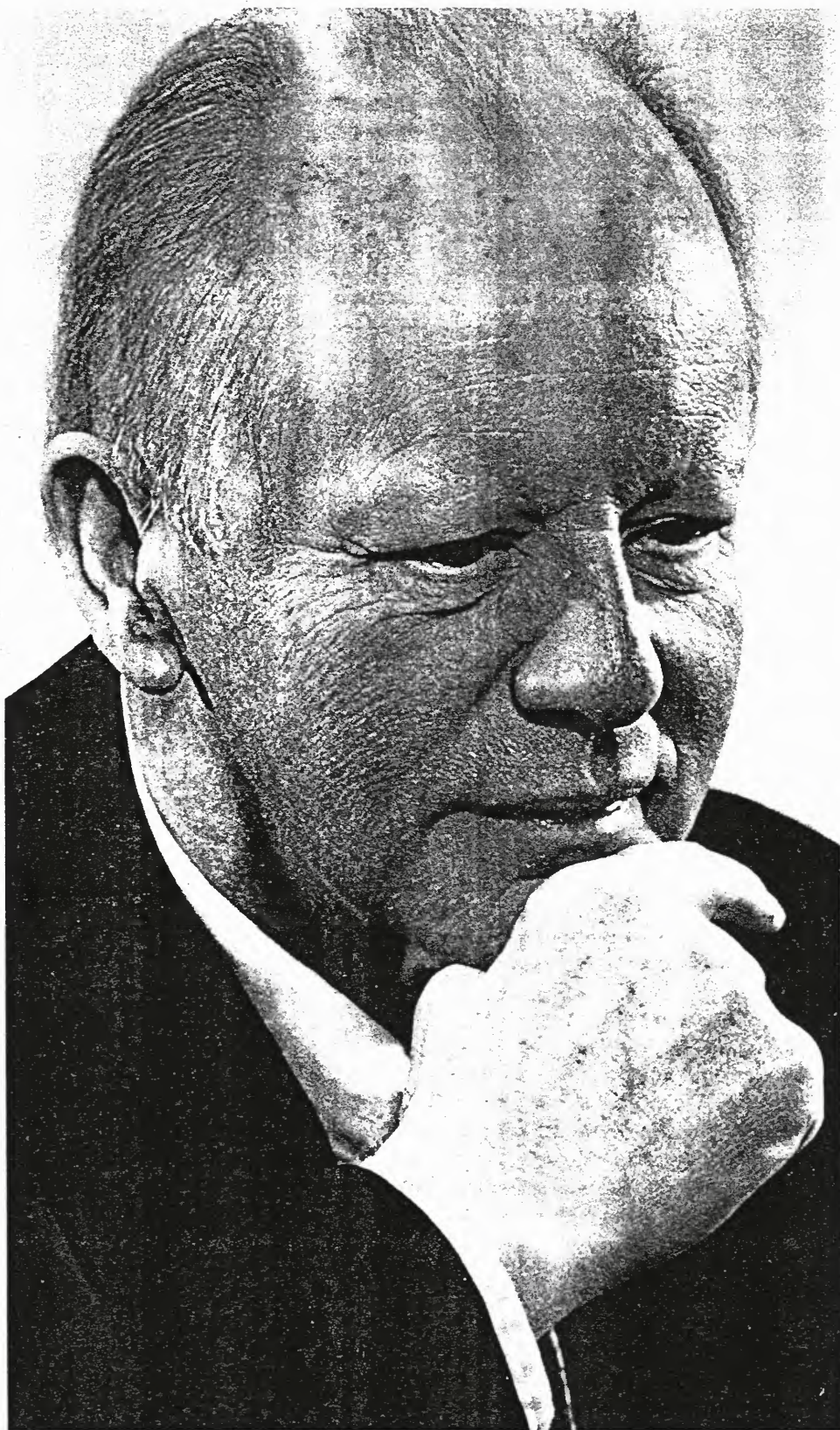
D.N. How old were you when you began taking lessons with Daniel Bonade?

R.M. I began studying with Bonade when I was 16 in September of 1944. I had auditioned for the Curtis Institute in April of that year, just before I got out of high school, but I came in number two. Their first choice that year was a chap named Stanley Drucker. He went on to study with Bernard Portnoy at Curtis while I, after some good advice from both Walter Thalín and William Kincaid (of the Philadelphia Orchestra), started commuting from Washington, D.C. to New York City for lessons with Mr. Bonade.

D.N. Daniel Bonade taught so many outstanding clarinetists in the 1940s and '50s. What was his studio like, and who were some of the other students that you recall?

R.M. Bonade's studio really was an incredible place. It was located in a dingy room in a dingy building at 1595 Broadway. There was a small folding screen that separated the chair where one waited for a lesson from the place where Bonade and his student were playing. The people I remember most frequently having had lessons immediately prior to mine were Leon Russianoff, David Weber and a fellow named Kelly. Interestingly enough, Al Zetzer — my long-standing colleague in the Cleveland Orchestra — had one lesson prior to mine on the very difficult solo from *The Seasons* by Glazunov.

Bonade, of course, had so many pupils playing principal clarinet and holding other positions in major symphonies he practically had a monopoly. Before my study, there had been Clark Brody, Charles Paashauss, Robert McGinnis, Earl Bates, James Rettew, Anthony Gigliotti, Ignatius Gennusa, Emil Schmactenberg and Mitchell Lurie, just to name a few. Contemporary with me were people like Jeff Lerner, Roger Willer, Richard Waller and Ronald de Kant, while Robert Listokin — a student Bonade spoke of most favorably — was one of many other gifted players to work with him after my period of study.



Robert Marcellus — 1988

D.N. Describe your lessons with Bonade. What, in your opinion, was the essence of his marvelous teaching gift?

R.M. I must say that, to a young kid recently uprooted from Minneapolis, his reputation had preceded him in my mind. Already in high

school, I had marveled at the beauty of his playing on many recordings with Artur Rodzinski and the Cleveland Orchestra. Rodzinski's recorded repertoire was extremely colorful, particularly for the clarinet. I can remember Ravel's *Rhapsodie Espagnole*,



Robert Marcellus, Daniel Bonade and Carl Marks II (left to right), Farrell, Pennsylvania, 1959 (at a Bonade Clarinet Master Class). (Photo courtesy of Marks Music)

Daphnis and Chloé, *Alborada Del Gracioso*, Shostakovich 1, Strauss's *Till Eulenspiegel*, Tchaikovsky 5, and of course, *Scheherazade*; even to an uninitiated ear it was very impressive, indeed.

Bonade was rather taken aback by the fact that I was willing to come all the way from Washington by train to study with him. For my first lesson I showed up one day, knocked on his door at 1595, introduced myself, and told him my story. He suggested that I go to 48th street, buy a copy of the Rose 40, and he could see me for a little while that same afternoon, so I could get back to Washington.

My first lesson started out with number 1 of the 40 *Studies* and, immediately, the principle of the legato fingers, which all of us who worked with him know so well. The whole aspect of the singing, melodic phrase on the clarinet was inbred from the very first few moments of the first lesson. Then, of course, came the staccato, with the stop of the slur and the prepared fingers, which he synopsized so beautifully in his *Compendium* that he wrote some years later.

There was a natural, organized progression of the studies — at least in my study — including the Rose 40 and 32, the Rode 20 *Grandes Etudes*, Baermann 4 and 5, the Cavallini *Caprices*, Jeanjean 16 and 18, Stark *Arpeggio*

Studies (to be sure), and suggested work in Baermann III. If one was diligent, one built up a whale of a technique. After a certain rudimentary “Dutch Uncle” presiding over technical etudes, Bonade spent less time on technique. He said, “Well, you can practice this on your own.” He was right about that, because after you get the hang of what proper technique should sound like, one can practice this without taking lesson time for it.

Also, he showed me all about adjusting reeds, which was, of course, very important for his extremely singing type of sound. I think his truly unique gift was emphasizing this vocal art of the clarinet; he admitted he would have loved to have sung opera, and he mastered the singing, cantabile, melodic phrase in both his playing and his teaching.

During my three-year enlistment in the Air Force Band, I was, to be candid, not practicing a great deal. When I was discharged in April of 1949, I went immediately to New York to start establishing the residency requirement to get my 802 union card, which was all-important in those days. It was during this summer, knowing that I was to return to the Symphony in Washington in the fall, that I had my most intensive work with Bonade. I took one lesson a week and, after some golf in the morning,

really practiced hard for four or five hours every afternoon. I probably learned more in that period of time, just as far as technical proficiency and facility — which, of course, Bonade had in such abundance — than any other time in my study.

I remember, for example, that I was able to cover the 16 *Etudes Modernes* of Jeanjean in two lessons; but, when one practices that much each day, that kind of facility becomes very possible. Anecdotally, in the fall of 1949 after several weeks back in the orchestra, Bonade told me, “You know, you think it was something to do the 16 Jeanjean in two lessons . . . well, I just had a girl play all of the Stark *Arpeggio Studies* in one! So what do you think of that?” That was an example of his wonderful games — life mastery, to keep you on your toes.

D.N. How would you characterize Bonade's sound?

R.M. His tone was, I felt, absolutely beautiful. I believe he took the wonderful “old” French tone — like Louis Cahuzac — and refined it even more. He had a huge physique with a big face and large oral cavity; his prominent jaw allowed him to take a larger than normal portion of reed in his mouth. He was, therefore, able to play a very flexible, vibrating reed all his career and yet get a very lovely timbre. His tone was very clear and vibrant, but without buzz or shrillness. It was mellow and sort of pear-shaped. I think his tone developed in Philadelphia and reached its culmination in Cleveland.

D.N. You have certainly had a great impact upon many clarinetists playing today. How did your own much admired tonal concept evolve?

R.M. First, let me say that I always felt extremely frustrated, as I developed more and more, in that I knew what I was trying to get in quality of sound, but I often fell short of that goal by one means or another. There were, however, many people who affected my concept. The steady, straight wind column through the bell of the clarinet of my first teacher, Earl Handlon, made a great impression on me. Bonade's continuation of that — the singing tone — and adding the legato fingers and a much more developed sense of artistic phrasing and articulation certainly made a huge impact.

One of the other clarinetists whom I greatly admired early on was Walter Thalín of the Minneapolis Symphony; playing on his old Selmer clarinets, he possessed a beautiful sound. I also found impressive the recordings that Robert McGinnis did as a young player in Philadelphia in the '30s. Then, there was another chap named Louis De Santis who recorded Deems Taylor's *Through the Looking Glass* suite with the Columbia Broadcasting Symphony under Howard Barlow. The first time

I heard that record I realized that's what a clarinet should sound like. His tone was truly beautiful.

Still another player I heard in the late '40s — I don't even know his name — was with the post-war RIAS Orchestra conducted by Ferenc Fricsay. This clarinetist had one of the most gorgeous tones I've ever heard, and thirty years later, when I found a recording by this same orchestra and conductor, there was that same marvelous sound again. That's the kind of thing that gets in your ear and promulgates what kind of equipment you use, how you use your oral cavity, etc.

I remember also the influence of Ignatius Gennusa when I played second clarinet to him in Washington in 1949. His care and enthusiasm for the beauty of phrasing and sound and in selecting reeds and mouthpieces were contagious to me, and I feel that I learned a great deal from him.

After I came to Cleveland, George Szell and my colleagues in the wind section certainly influenced me. Szell had quite a bit to do with taking me out of a slightly smaller French sound to a more even, fuller sound throughout the registers, especially the high register. My colleagues in the winds — flutist Maurice Sharp, oboists like Marc Lifschey and later Al Genovese and John Mack, bassoonist George Goslee, and Mike Bloom, horn — all had wonderfully productive, beautiful sounds with good-sized timbres, yet focused, but without harshness. You can't play in an orchestra like that and not learn something about sound.

D.N. Concerning equipment, what clarinets and mouthpieces did you play throughout your career?

R.M. I was fortunate to have hand-selected Buffet clarinets and wonderful barrel joints that I got from Hans Moennig, plus his incredible craftsmanship in adjustment and repair.

As far as mouthpieces are concerned, I played a refaced Conn mouthpiece, which was an excellent blank — probably a Chedeville — for my first couple of years in the National Symphony. Then, at Bonade's persuasion, I switched to his "Melior" mouthpieces, which he had been importing from France. I struggled a bit with these at first, but finally found a very, very good one; if you look hard enough in a manufactured brand, you can find a winner, and this one was one in a hundred! Anyhow, I used this "Melior" for my audition in Cleveland, and it helped me win the job over some pretty stiff competition. After having checked out the pitch of the Cleveland Orchestra, I thought I was all set with this mouthpiece.

I was playing at the National Theatre in Washington that summer and I dropped my

mouthpiece on the floor of the orchestra pit; it shattered and I was beside myself. I didn't have many weeks before I was to be married and move to Cleveland to start the new position. My life was changing and happily so . . . all except for the mouthpiece! In desperation, I called Anthony Gigliotti, who I knew as a colleague but not in a close personal way.

He was generous enough to invite me up to his Philadelphia apartment and, low and behold, he took his spare mouthpiece — an Ann Arbor Kaspar — out of his case and let me try it. I realized at once that it was a fine mouthpiece, and I played it for perhaps a year and a half in Cleveland. I'll never forget Anthony's cordiality and generosity and I will forever be grateful to him for bailing me out of a tough situation.

Subsequently, I discovered the other Frank Kaspar in Chicago (later Cicero) and, like the old gentleman in Ann Arbor, I found him to be a wonderful man and an excellent mouthpiece maker. I played various Chicago Kaspar mouthpieces throughout the rest of my career, except for one season in which I experimented with an O'Brien Crystal two-star mouthpiece. I made a number of recordings with it, including the Russian album with *Capriccio Espagnole*, but eventually I decided to go back to the hard rubber mouthpieces. For me, they have more versatility of timbre and more vibration in the sound.

I usually used a number 13 facing on my Kaspars, but I used an 11, with a slightly closer facing, at the time we performed the Schubert *Octet* under Szell with augmented strings in 1965. The 11 seemed to fit quite well into that configuration, but I went back to the 13 once I returned to the ranks of the full orchestra.

D.N. At what point in your career did you discover Morré reeds?

R.M. I played Vandoren reeds, like most of the clarinetists of my generation, for a long time; I remember early on, getting them for \$2.75 for a box of 25! I had my periods of frustration with the reeds, like all reed players, but in Cleveland in 1956, due to the quality of cane of that particular time, we were really frustrated; the reeds would just die very unpredictably and suddenly. Jimmy Rettew, the wonderful second clarinetist of the orchestra, and I felt we had to do something.

Finally, Jimmy had a student in Geneva, Switzerland, on furlough, who had sent over a box of Morré reeds. Jimmy said, "I want you to try one of these," and I put one on and played it; I felt something in that reed — a fullness, solidness and playability — that I hadn't experienced in any other commercial reeds. I've played Morré reeds ever since that time.

It certainly is true that one is able to adjust

to various equipment, and it is, above all, the concept of sound in one's ear that really dictates the sound. Nevertheless, I think between the Morré reeds, the Kaspar mouthpieces, and the good Buffets, plus the genius of Hans Moennig, that these things were a great part of whatever success I did have.

D.N. Although you play with a single lip embouchure, your use of the upper lip combines many advantages of the double and single lip embouchures together. Please comment on your embouchure and what you consider to be a good embouchure.

R.M. During my Cleveland career I had tried the double lip embouchure during the course of two or three seasons, not continuously, but for periods of several months at a time. I finally realized that it was possible to obtain the salutary effects of both embouchures — the shape of sound and freedom of wind that one gets with a double lip, plus the larger sound, I feel, one can obtain with a single lip — by placing the teeth on the mouthpiece, but by using the muscles of the upper lip in a manner similar to their use in the double embouchure.

As far as an ideal embouchure is concerned, I think, to a certain degree, it is one that works for the individual. In a way, it's like the game of golf; one pro told me, "never mind the swing, just get the ball in the hole." Despite certain ground rules that I use and teach, I believe an embouchure that provides steadiness in as comfortable a way as possible is a fine one. But, the lips are certainly important; I know that Alexander Selmer said that the lips must always be the same while playing. I believe in a circular approach to the lips around the mouthpiece, as well as open jaws, as opposed to closed jaws. The embouchure should never be based on a preponderance of jaw pressure or bite.

D.N. What about the wind? You teach the firm abdominal exhalant process often associated with Tabuteau, don't you?

R.M. Most certainly. This goes "hand and glove" with the embouchure based on lip emphasis rather than bite. As a general concept, I employ the precept of firm abdominal support, and of pushing out and down as you exhale. It is very important to have great depth of wind support and a sort of homogenous feeling from the trunk of the body all the way through the bell of the clarinet.

D.N. Examining your own playing career, comment on your experiences in the National Symphony.

R.M. These were very positive experiences, indeed. When I first joined the orchestra in 1945, Hans Kindler was the music director and Charles Doherty was the principal clarinetist. I was very young, and Charles, who had a

tremendous integrity for rhythm and other musical things I needed to know, helped me a great deal. He also showed me the hard work and discipline that are necessary to successfully maintain a principal position.

After I got out of the service, Howard Mitchell had become music director, and he conducted a wonderful variety of repertoire with what I felt was a very fine orchestra. His concepts of sound and rhythm were excellent. He also, unlike most directors at the time, invited some of the world's finest conductors to guest conduct the orchestra for periods of time. I remember particularly the weeks with Ernest Ansermet, Dimitri Mitropoulos, Sir Thomas Beecham, George Szell, and a remarkable month of all Mozart and Brahms programs with the late Bruno Walter.

D.N. George Szell's Cleveland Orchestra was such an outstanding ensemble; what made the Cleveland Orchestra so special?

R.M. To go to Cleveland was yet another kind of ball game: a superb orchestra, a superb music director, an outstanding concert hall and a great location. Those were the conditions for Mr. Szell's orchestral concept, which was quite simply chamber music played by 100 musicians. One hardly ever had to readjust the orchestra for balance when one played a solo; the strings immediately would use less bow during a woodwind solo, for instance. This, plus the incredible precision, the virtuosity of the players, and the general warmth of the sound made the orchestra special. I believe that the Cleveland Orchestra was, in many ways, the best orchestral ensemble in existence at that time.

The climate for producing great music was wonderful, too. Severance Hall, with its excellent acoustics and relatively small size, was much more like a chamber music hall than some of the larger concert halls you find. When I first joined the orchestra, there were actually only 1800 seats; they later added seats when they redid the stage. Other conditions — the parking lot for the musicians and the locker room — all of these facilities were first rate. Rodzinski had achieved that at the beginning of his tenure in 1932.

The players were chosen with extreme care. As I've already stated, I admired very much the wind playing, but the strings were hardly less noteworthy. Concertmasters like Josef Gingold, Rafael Druian and Daniel Majeske, and the parade of assistant concertmasters — Berl Senofsky, Anshel Brusilow, Arnold Steinhardt, William Steck and Jacob Krachmalnick — read like a who's who of top violinists. Cellists included Lynn Harrell, Jules Eskin and William Stokking. There was a long line of section players that went on to become concertmasters

and principals of other major symphonies. The brass and percussion players were also certainly no less distinguished.

As for the director, I don't think there is anyone who worked for Szell who doesn't owe a great deal to him. He was a superb musician and — as it should be — he knew more about music and the continuity of it than anyone else in the orchestra.

D.N. With his ultra-high standards, was Szell difficult to work with?

R.M. During my first years, he was a bit more difficult, and perhaps over-demanding than he later became. As Josef Gingold once put it, after our highly successful, six-week, 1957 tour of all the capital cities of Europe, "He began to trust the orchestra." From then on it was, I thought, a great pleasure to work for him in all respects. It was, however, always understood that you were expected to exhibit your best possible performing standards.

There used to be a saying that the Cleveland Orchestra played seven concerts a week, but admitted the public to the last two! There is a certain amount of truth to that. Szell had a way, as is true of all great conductors, of absolutely putting you on your best artistic conscience at all times, and consequently it was possible to play that wonderful kind of intimate chamber music, no matter what repertoire was involved.

The difficult aspect was — beyond good musicianship, sound, rhythm, and all the prerequisites necessary — to live up to one's own expectations. That's a hard thing to do! Bonade sent me a card just before I went into my first rehearsal in Cleveland and he wrote some very wise words: "Just try to keep a good average." This advice was drawn out of his many years of experience, and it's really all one can do.

D.N. You soloed with the orchestra on a number of occasions. Please comment on the repertoire and conductors involved, beginning with your performances and recording of the *Concerto in A* by Mozart.

R.M. I performed the Mozart on a number of occasions during my career, including two series under Szell, and performances with Pablo Casals, Thor Johnson, Louis Lane, Lorin Maazel and Robert Shaw. The recording session was done on the Friday morning immediately following the mid-October, 1961 performances.

The recording engineer, Thomas Frost, had come in a couple of days earlier to reacquaint himself with the hall and the orchestra. At the recording session, he spent a good 45 minutes working on the sound and balancing of the orchestra and solo clarinet, and on the placement of the microphones — which eventually were up about 10-12 feet from my instrument.

As I recall, there were very few retakes; we might have done the last couple of pages of the first movement and maybe part of the third. These large segments were mainly to give Szell a choice of the most musical-sounding takes.

The reed I chose, I remember well, had a vamp perhaps two millimeters shorter than the usual Morré reed, which I think is often slightly oversized. I was pleased that it held up well throughout the entire morning, and I am very grateful to Columbia for the care and time they took for the recording session.

D.N. Concerning the Mozart *Concerto*, what is your opinion about research suggesting Anton Stadler performed the work on a basset clarinet, and recent performances and recordings with the extended low range?

R.M. This raises questions about a whole new, rediscovered world in instrumentation and in the text of the music itself, and I think a certain amount of that is fascinating. But, although I admire how well a number of clarinetists play the basset clarinet, I really don't care for it. I think the registration of the *Concerto* for the standard A clarinet is felicitously written and very much akin to the *Quintet in A*. On the other hand, the sound of the basset clarinet down low doesn't appeal to me; it seems somehow to be incongruous. There is also the question of why the use of such an instrument did not continue much into and throughout the 19th century. To make an oversimplified analogy, the McGuffey Reader was a very significantly inspired book for education, but we don't use it today.

Very candidly, when I hear a recording, for example, of the Mozart *Symphony No. 39 in E-flat* on period instruments with baroque phrasings and an almost total lack of vibrato in the sound, it sort of sets my teeth on edge. I applaud the improvements in musical instruments and in their sounds, and I think the master composers would have been delighted to have the more beautiful, supple, flexible colors of the modern instruments of today.

D.N. Describe your experiences performing the Copland *Concerto*.

R.M. Our performances of the Copland *Concerto* came in 1956, the season after my Cleveland Mozart *Concerto* debut. I love the Copland very much and feel that it is one of those pieces that is exactly as it should be.

I had been pretty much of a jazz clarinet buff, so the jazz flavor found in some parts of the composition came quite easily to me. Mr. Szell got an enormous pleasure out of doing the *Concerto*, particularly the spot marked "with humor" between the clarinet and slapped string bass.

D.N. Do you "swing" the eighth notes at this

spot, actually changing the rhythm?

R.M. No. I prefer straight eighth notes, more in the manner of a primal blues idiom than a swing style. If the eighth notes are done with a relaxed articulation and are correctly accented, the jazz effect comes through without overstating it.

I had also played this work earlier in Washington and Baltimore with the National Symphony under Leon Barzin as the on-stage clarinetist in the Balanchine ballet, *The Pied Piper*, with the New York City Ballet. It consisted of eight dancers — four men and four women — dancing around the clarinetist who is seated on a bass stool. During the cadenza the clarinetist has interplay with the dancers, and it became a bit of an improvisation, which was great fun!

D.N. It must have been a pleasure performing the Debussy *Première Rhapsodie* with such a fine, interpretive artist — especially in French music — as Pierre Boulez.

R.M. Yes, for sure! We respected Pierre Boulez enormously from the first time he guest conducted in America, making his debut in Cleveland. Mr. Szell “discovered” him in a small avant-garde chamber group in Paris, and we had a chance to do considerable work with him, as well as some Grammy-winning recordings. After Mr. Szell died, Pierre Boulez became music advisor to the orchestra for a couple of years.

It was a fine experience to do nine performances of the Debussy in Cleveland and on tour. Mr. Boulez and I have since chuckled that our best effort came not at Severance Hall, Michigan State or Indiana universities, but in a concert at Battle Creek, Michigan. I am thoroughly devoted to the piece and never tire of coaching or teaching it. The melodies, construction, and tempo relationships are things of incredible beauty.

D.N. The 1965 performances of the Schubert *Octet* were very special for you, were they not?

R.M. Unquestionably. I would say, in all candor, that I haven’t experienced as a performing musician a greater joy in music-making or in a sense of accomplishment. Mr. Szell was quite determined to do the *Octet* in an augmented string version, with four stands of first violins, on down to, I believe, three string basses. Toscanini had set a precedent for this augmented, chamber orchestra approach with performances of the Beethoven *Septet* back in his NBC days. Szell’s reasons for so doing the *Octet* were the fact that the Schubert, in all six movements, is so symphonic in scope, and that this arrangement solves all the balance problems. To attempt the work in this manner, however, the string players have to be extremely

gifted. Whenever I listen to the tape of that broadcast I marvel, to begin with, at the first violin section unisons; they’re uncanny!

As the clarinetist, perhaps the most difficult aspect would be the concentration needed to sustain so musically demanding a composition for over an hour. As I recall, we played all of the repeats, except the extended sections in the first and last movements. At the first rehearsal George Szell said, “I don’t care if the audience doesn’t want to sit there for 67 minutes nonstop; they’re going to do it! We do this for our sakes.”

After the Sunday performance, some of us got together at our house for some refreshments, and the telephone rang. I picked it up and the voice

five years in the Casals Festival. I recall performances of the Mozart *Clarinet Quintet*, the Schubert *Shepherd on the Rock* and the Brahms *Trio* with Pablo Casals and Eugene Istomin. I also played this same Brahms work with Lynn Harrell and James Levine for a Marlboro benefit performance at Severance Hall, and the *Shepherd* as part of a Cleveland concert series in March 1971 with Benita Valente and Erich Leinsdorf.

For the opening of Alice Tully Hall and the debut concert of the Chamber Music Society of Lincoln Center, I was involved in a performance of the Beethoven *Piano Quintet*, Op. 16, with John Browning. Other



Robert Marcellus performing at the Blossom Music Center, late 1960s. (Photo courtesy of Marks Music)

said, “This is George Szell calling. I merely wanted to tell you that for me this was the experience of a lifetime.” I answered that I was so happy to have finally had the opportunity to perform the piece. He said, “You mean you had not played it before this week?” to which I answered, “No.” Frankly, it was the artistic climate and Szell’s overall musical direction that enabled me to do that in such a relatively short period of time.

D.N. What was some of the chamber music repertoire that you performed during your career?

R.M. There were a number of chamber music performances in which I participated during my

performances with the Society included the Spohr *Nonet* at the Kennedy Center in Washington, D.C., and a couple of performances of the C Minor *Serenade* (No. 12) of Mozart, the Schoenberg Op. 9 *Kammersymphonie*, and the Alban Berg *Kammerkonzert for Piano, Violin, and 13 Wind Instruments* under the direction of Pierre Boulez.

D.N. Your career in teaching — earlier at the Cleveland Institute and since 1974 at Northwestern University — has lasted over 30 years. You must find this aspect of your career rewarding.

R.M. Most certainly. Actually, I began teaching on a private basis as early as high school, and

this continued during my time in the National Symphony. Some of the readers might be acquainted with jazz clarinetist Ron Odrich of New York, who studied with me in Washington. Then, when I came to Cleveland, one of my first private students was Carl Marks, again a name familiar to a lot of people. He had been at Juilliard and had studied previously with both Augustin Duques and Bonade, and had come home to western Pennsylvania to open up a music store and perform locally. I remember a very enjoyable continuing series of lessons and subsequently, a long, close friendship with him. The clarinet and music world lost a good friend when he died recently, and I will miss him dearly.

My institutionalized teaching began in Cleveland at the Music School Settlement. Although this was a settlement house, it had an illustrious faculty with people like Josef Gingold and Leonard Shure, to name only a couple. My association with the Cleveland Institute of Music began in 1959, and that began a very fruitful period of time. Many of my finest students came through the Institute and are currently performing and teaching in various locations. After its founding in 1968, I also taught some gifted clarinetists at the Blossom Festival School in Kent during the summers. Then, of course, since I left the Cleveland Orchestra and came

to Northwestern, I have been fortunate to have worked with many talented people passing through that university.

D.N. Do you have any idea how many of your former students are currently involved in professional playing and/or university teaching positions?

R.M. I cannot tell you specifically, but as of about six years ago, when I prepared a music school dossier, the list included a page and a half of single-spaced, typed names, the majority of whom are in symphony orchestras throughout the world.

D.N. Your conducting career consists of a long list of music directorships, plus a great variety of prestigious guest conducting activities. How would you compare the challenges of conducting versus those of performing, and what is your preference?

R.M. The challenges of being a first-class conductor — and I do not include myself in that category — are severe indeed. To approach a score with the mastery of a George Szell or a Fritz Reiner, or in our present day, a Claudio Abbado, takes a great deal of knowledge and coordinative as well as communicative skills.

The challenges of conducting and playing are different, but quite equal. Perhaps the conducting is more severe because the conductor is responsible for the many multiple lines in a symphonic score and everything involved in the

final musical product. In an ideal situation, the conductor should be better — more musically knowledgeable — than any of the musicians in the orchestra. That's why there are only a handful of artist-conductors in a 50-year period.

As for myself, as rewarding as it is to work with the full score, I keep returning to the idea that there is really nothing like playing the instrument and producing your own sound.

D.N. Are there any particularly special experiences you wish to mention concerning your conducting career?

R.M. As a personal experience, it is marvelous to conduct great music with a fine professional symphony, like the Minnesota Orchestra. The rewards are being able to concentrate on the flow and overall phrasing of the music. Other rewards, however, involve seeing a youthful ensemble, like the Interlochen Orchestra, progress during one week of intensive rehearsals, and to have a finished product that, in many cases, is quite overwhelming. Recently I did the Ravel *Daphnis and Chloé* Suite No. 2 with the Interlochen Orchestra; it was amazing to me how they came along in a week's time. The proficiency was all there, even in the "Danse Générale," with, in particular, excellent woodwind and percussion playing.

I am also so proud to have been in on the ground floor, so to speak, of the Scotia Chamber Players, in Halifax, as the original music



Robert Marcellus (right) with Leopold Stokowski (left), Severance Hall, 1968. (Photo courtesy of Northwestern University)

director. The enterprise and imagination of Christopher Wilcox — from the start the managing director — have been enormous. I did quite a bit of planning and conducting over the years — chamber orchestra material mostly — and we had the services of some outstanding soloists such as Lynn Harrell, John Browning, Walter Trampler and Jeanne Baxtresser. This festival is culminating, I believe, the year after next, with the residency for one full month of Pierre Boulez and his I.R.C.A.M. Orchestra.

D.N. The adverse effects of diabetes on your life and musical career have certainly been significant. Please comment on how this disease has affected your career, and how, even after a total loss of vision, you've remained very active in teaching and conducting.

R.M. Well, diabetes has been for me a long-term illness beginning in about 1949 or '50, when I first got out of the Air Force. In September of 1973, I suffered a retinal hemorrhage and what was diagnosed and confirmed to be diabetic retinopathy. The doctors feared that the long hours and the venous pressure involved in orchestral playing could cause spontaneous hemorrhage and immediate deterioration in both eyes; so, resignation from the Cleveland Orchestra was necessary.

Subsequently, I did have laser surgery and we conducted a very good holding action, but, after some years at Northwestern University, further surgery was indicated. The percentages of success were supposed to be moderately good, but the operations were not successful, and in April of 1984 I lost my sight totally.

The continuance of professional activity, as to teaching, master classes, conducting, etc., has been due largely to the support of my beautiful wife, Marion, who sustained me as one truly wonderful wife would. Marion has been an inspiration, and she literally has made most activity possible since 1984.

At first, when I lost my vision, I felt extremely tentative about doing anything more with the baton. However, opportunities presented themselves at Northwestern with wind chamber groups, in Vancouver with the Academy of Music Orchestra, at Interlochen and again at the Scotia Festival. Activities like the ones this past summer at Interlochen, Kent, Minneapolis and Door County have allowed me to keep "an oar in," and I find this very rewarding.

D.N. How do you choose and prepare repertoire as a blind conductor?

R.M. I rely on music that I've performed on several prior occasions. Due largely to a lack of sensitivity in my fingertips, I am unable to learn how to read either words or music in Braille. As far as preparation goes, I might listen to a tape of a certain performance to help me



Robert Marcellus with Pierre Boulez in Tokyo, 1970 (Cleveland Orchestra Tour). (Photo courtesy of Northwestern University)

rekindle my memory, but, again, the music is all very familiar to me.

D.N. What advice do you have for aspiring young clarinetists pursuing an orchestral career?

R.M. First, I think one should know that the job placement ratio for orchestral clarinetists, with our current number of orchestras and audition set-up, is not as favorable as, for instance, that for a graduate of a school of business management. Young clarinetists cannot expect that kind of success ratio upon graduation, so desire, talent and commitment are very important.

Second, the amount of work involved — I mean daily work with the Baermann Third Division, the Stark *Arpeggio Studies* and technical etudes — is considerable; one may not enjoy it, but it simply has to be done!

Third, students must be very familiar with the standard 35 to 40 works, in symphonic audition repertoire, in which the clarinet is featured. This cannot begin too soon, and it is not too much to expect a serious high school musician to know — at least in a music appreciation way — many of the great symphonic works in the repertoire. The orchestral passages themselves have to be learned not only in terms of technique, articulation, phrasing, and good musicianship, but students also ought to learn the harmonic

and rhythmic textures that accompany the orchestral solos. If one has this knowledge, it is a great advantage and adds to an authenticity of execution and real projection of the music that needs to be apparent to win an audition.

D.N. The excerpts out of the orchestral studies books are merely a starting point, aren't they?

R.M. Yes. They are like a "lead sheet" in jazz or popular music. They generally identify pitches, rhythm, and dynamics — not always without error — and that's generally all. One has to go much deeper. It's a good idea to check out a score and observe it while listening to a good recording for the very textural underpinning we just discussed. In addition, it helps to have the full clarinet part, and not just the excerpt. If one is lucky enough to make the finals, the conductor or committee may sometimes select difficult tutti passages which would likely hinder the applicant who had prepared only the excerpt. If Strauss' *Don Juan* is on the audition list, the entire clarinet part should be known.

D.N. What other practical advice would you have concerning preparation for auditions?

R.M. You must be as technically assured as possible. It's never too late for slow, careful and consistent practice. Work to place every note of the more musical phrase challenges with great

care as to arrival and departure points, and a sense of direction. Memorize, insofar as possible, the proper tempi of the excerpts; for that matter, memorize the entire excerpt if possible. Also, try to arrive at the audition a day or two ahead of time to let you and your reeds adjust to climate, altitude and the like.

Finally, keep trying. Many a great performer has lost an audition at one time or another. One never knows exactly what kind of sound and style the conductor or committee desires. Daniel

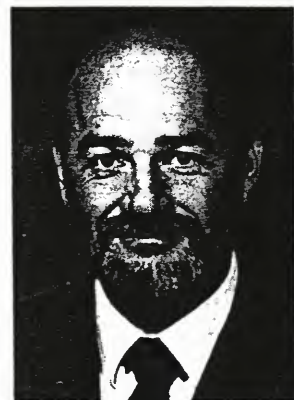
Bonade told me years ago that, "If you have the 'divine fire,' and if you are willing to be patient, you will succeed." I think that is good advice!

ABOUT THE WRITER. . .

Dennis Nygren is currently associate professor of music at Kent State University in Kent, Ohio. He holds a master's degree in performance from Michigan State University and bachelor and doctor of music degrees from

Northwestern University, where he studied clarinet with Robert Marcellus.

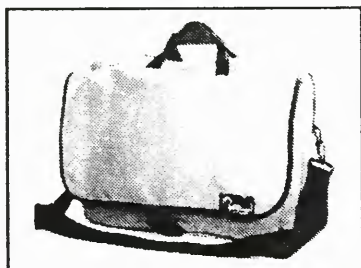
Prior to coming to Ohio, Dr. Nygren was solo clarinet and soloist with the North American Air Defense (NORAD) Band and a faculty



Dennis Nygren

member at Northern Michigan University. At Kent State University he teaches clarinet and is active as a recitalist, chamber player and a member of the Kent Wind Quintet. His research into the clarinet music of Debussy and Berg has resulted in two articles published in *The Clarinet*.

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IMPROVISATION IN THE MOZART CONCERTO

by Gregory Young

Over the past 200 years, interpretations of the Mozart Clarinet Concerto, particularly with regard to improvisation, have varied greatly. From the period of its composition, when improvisation and embellishment were a normal part of performance, through a period of virtuosic cadenzas in a contemporaneous rather than contextual style, we arrived at a convention barring any improvisation (save that of a quotation from Mozart's clarinet quintet K. 581 for the second movement). This convention can be witnessed by a quick survey of the recordings made over the last three decades, with a few exceptions. Mozart's writing strongly suggests three places for small improvised passages: the *eingangs* in mm. 127 and 315 of the first movement, and the transition to the recapitulation in m. 59 of the second movement.

Toward a more authentic performance of this work, it seems that a thoughtful look at these three places in the music is in order. Although there is no original manuscript, the *Neue Mozart Ausgaben* offers a well-researched edition of the concerto, with suggestions regarding performance practice. The large pause over the three notes in each of mm. 127 and 315 in the first movement (see example 1a & 1b) indicates that an *eingang* would be appropriate.

According to Eva and Paul Badura-Skoda, *eingangs* "are mostly found at points where two successive but clearly distinct sections of a movement are to be linked by a short solo. In the piano concertos they are always on the dominant of the succeeding section, and should naturally be kept shorter than cadenzas."¹ Groves dictionary provides further support by stating that the usual indication for an *eingang* is the fermata over a dominant-seventh chord², which is exactly what occurs at these two places. Furthermore, what follows an *eingang* is usually a statement of the main theme, and although it is not an exact statement, there follows a slightly varied statement of the main theme after both these fermatas. Given the musical context, it seems that a short improvised passage (1-2 measures) is suitable here. A footnote in the *Neue Mozart Ausgaben* offers an example of an embellishment that might be appropriate at each of these two places (see examples 2a & 2b).

During the 19th and early 20th centuries, performers often improvised or wrote out extended passages at these places, not in the style of Mozart, but in the style of their time. This was a common practice throughout the 19th century. Brahms, for example, improvised cadenzas in his own compositional style when he performed the Mozart piano concertos. Two examples of composed passages for the first

movement of the clarinet concerto are by Jacques Ibert and Stanislav Krtička. The Czech clarinetist Krtička wrote, and no doubt performed, virtuosic passages of approximately 16 measures at each of the fermatas in the first movement. Ibert's are almost twice as long! These are perhaps too long to accurately reflect the function of the *eingang*, especially in this context. Both of these cadenzas can be found in *The Clarinet*, in articles by Colin Lawson. (Krtička — Winter 1982, pp. 35-37; Ibert — Fall 1981, pp. 22-23.)

During the past 30 years, however, leading performers, especially in North America, have eschewed any improvisation in the first movement. It seems that today, with the general emphasis on authentic performance practice, complemented by the marvellous progress being made in replicating the basset clarinet, we must heed the intentions of the composer regarding improvisation.

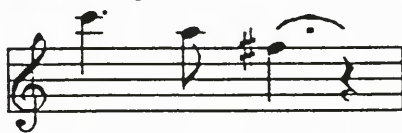
The most common treatment of the improvised transition in m. 59 of the second movement is to borrow, note for note, a passage from the Larghetto of the clarinet quintet, K. 581. Although Mozart is known to have reused some of his music in other works, it seems doubtful that he would have used two identical solo passages in similar spots in his two most important works for clarinet. Admittedly, it is rather more intimidating to improvise/compose a suitable passage than to borrow one directly from the composer himself, but Harold Wright's recording of the concerto with the Boston Symphony (example 3) demonstrates an alternative paraphrase from the first movement which perhaps sounds more spontaneous.

EXAMPLES 1a & 1b

m. 127



m. 315



EXAMPLES 2a & 2b

m. 127



m. 315



This is similar to, though shorter than, Carl Baermann's cadenza, which was likely the first cadenza written for this concerto. Baermann's cadenza can be found in S. Bellison's 1943 edition published by Carl Fischer.

It is important to at least simulate the spontaneity that Mozart intended at this point in the performance, even if the improvised passage is written out before hand. The *Neue Mozart Ausgaben* offers the passage often borrowed from the quintet for use at this point *as well as* that in Example 4.

Whatever is performed at this point in the concerto, the context seems to suggest a modestly decorated descent from the Bb in m. 59 to the C below (as in examples 3 & 4). As with the *eingangs* in the first movement, several composers wrote out lengthy cadenzas for this transition. An interesting example of this virtuoso tradition of an earlier era is Ferruccio Busoni's three-page cadenza with orchestral accompaniment, which can be found in another of Colin Lawson's articles in *The Clarinet* (Summer 1981, pp. 14-17).

The movement toward authentic performance practices has been gathering considerable momentum recently, providing new insight into composers' intentions. The status of Christopher Hogwood and the Academy of Ancient Music as mainstream recording artists, attests to this. Let us hope that these rediscoveries of former musical practices, and the insights they bring, will encourage us to better understand and perform Mozart's last and greatest concerto.

End Notes

¹ *Interpreting Mozart at the Keyboard*, Eva & Paul Badura-Skoda, trans. by Leo Black. St. Martin's Press, New York 1962, p. 235.

² *The New Grove Dictionary of Music and Musicians*, Stanley Sadie, ed. Macmillan Publishers, London 1980, vol. 6, p. 85.

ABOUT THE WRITER

Having recently obtained the D.M.A. degree in clarinet from the University of Michigan under John Mohler, Gregory Young was lecturer in music theory at the University of Western Ontario and taught clarinet at the Western Ontario Conservatory of Music. Former principal clarinet of the Newfoundland, Prince Edward Island, and Charlottetown Festival orchestras, he has been a concerto soloist with several Canadian orchestras including the Manitoba Chamber Orchestra. As soloist and chamber musician, he has been recorded for broadcast by the CBC and has served on the faculties of the University of Prince Edward Island and Memorial University of Newfoundland. He joined the faculty of Montana State University in 1988.

EXAMPLE 3 m. 59



EXAMPLE 4 m. 59



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tribute to claude humber

by Jeanie Novak

Claude Humber of Dallas, who died at the age of 75 on February 18, 1988, built an international reputation as a mouthpiece wizard who could turn the worst, most warped mouthpieces into something decent.

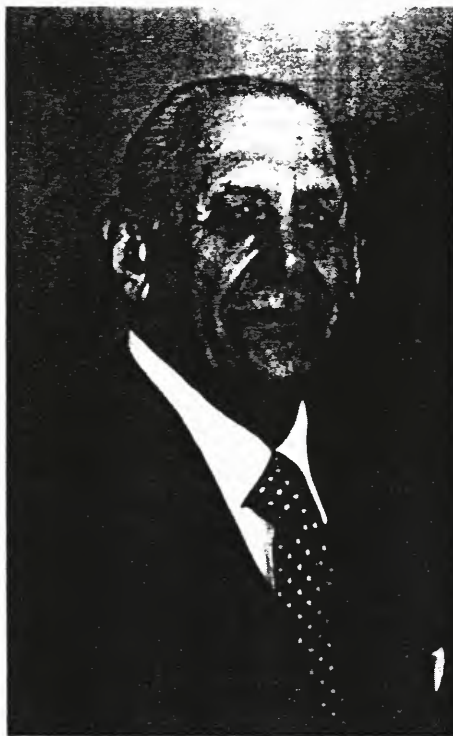
I first met Claude at his modest apartment when he had barely a year of life remaining. His workplace, a wobbly old kitchen table, held sandpaper, a hunting knife, notebook paper, tire gauges, fine steel wool, a large flat glass plate and worn glass tip tongue. After duplicating a fair copy of my Kanter, he fashioned for me a few different facings on his own mouthpiece blanks.

Then Claude retrieved from his refrigerator top a notebook containing names of thousands all over the world for whom he had refaced mouthpieces. In it he entered my name and the facing on my Kanter. I kept in close touch with him, having him reface some of my students' mouthpieces and buying his blanks for them.

After his death I met with a few of his closest friends to obtain information for a farewell tribute, bits and pieces about this man who was not only a dear friend but a man of unique and wonderful talent. Of special help was Claude's nephew, Jody Humber, whose father, pianist Wilson Humber, traveled extensively with Claude.

Daniel Claude Humber, known as "Ham" to his family, was born May 26, 1912 and grew up in San Angelo, Texas. Having studied violin since the age of 7, he became a fine violinist, but because there was more demand for saxophone players, he bought a tenor sax and taught himself to play it.

In 1932 Claude went to New York for nine months to play his saxophone in the Ziegfeld Folies. In 1941 he joined the Armed Forces Band in the Midland/Odessa area of Texas and held first chair clarinet for four years. After that he played gigs with his pianist brother and other musicians, and the group in the late '40s became



Claude Humber

a quartet of saxophone, piano, drums and bass. As he traveled through 50 states, he would visit and reface mouthpieces in music shops of towns where his group played.

For three years in the late '50s he lived in Hollywood, California, where he was busy playing, repairing instruments and refacing mouthpieces. Moving to Dallas, he continued to build a clientele of potential mouthpiece buyers and repair customers.

By trial and error Claude learned to reface mouthpieces with tools that included spark plug gauges to measure the tip's curvature. Members of entire reed sections from bands passing through Dallas went to Claude for mouthpiece replacements and repair. These musicians

represented, among others, Duke Ellington, Stan Kenton, Woody Herman, Tommy Dorsey, Sammy Kaye, Lawrence Welk, Henry Busse and the U.S. Navy Jazz Band (The Commodores).

Special customers included Charlie Parker, Buddy DeFranco and even Benny Goodman, for whom he fashioned a spare of Goodman's favorite mouthpiece. From Humber's favorite saxophone section in the Duke Ellington Band of the 1950s and '60s came Harry Carney, Ben Webster, Paul Gonzales and Johnny Hodges. Humber also was a great admirer of Coleman Hawkins, the tenor saxophonist who became a great jazz innovator in the late '30s.

A hand injury ended Humber's violin playing, but he continued to play two Albert system Selmer clarinets and several saxophones. As he turned 70 he gradually quit playing professionally.

Before he did, he played at various clubs in the Dallas area with Carl Allen's group and others, as well as Charlie Carl, a drummer now in his 80s who is one of few from that era still living.

Charlie said Claude was one of the finest saxophone players he knew.

Peyton Park, a Dallas reed player, said, "I never knew a man who was more sound-conscious of the instrument than Claude."

Bill Jones, who learned refacing from Claude, said, "He was mechanically inclined, a genius. Sound was what he always tried to achieve."

Several years ago Claude wrote and published three short booklets.¹

Now the mouthpiece wizard is gone and we miss him, this good, decent, honest man with a heart of gold.

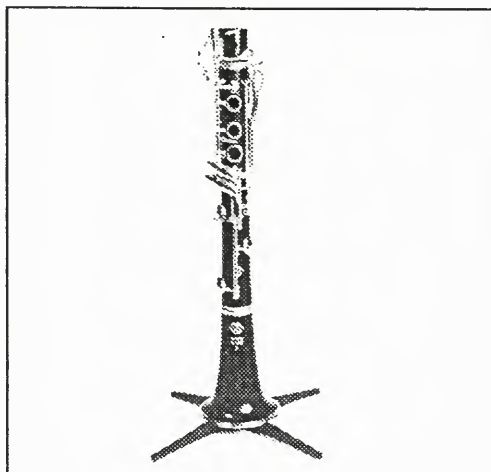
End note:

¹ *How to Fake Scientifically on the Clarinet and Saxophone*, 1973; *High Note Harmonics (made easy on Alto, Tenor and Bari Saxes)*; *The Handbook Guide on Clarinet and Saxophone Mouthpieces*.

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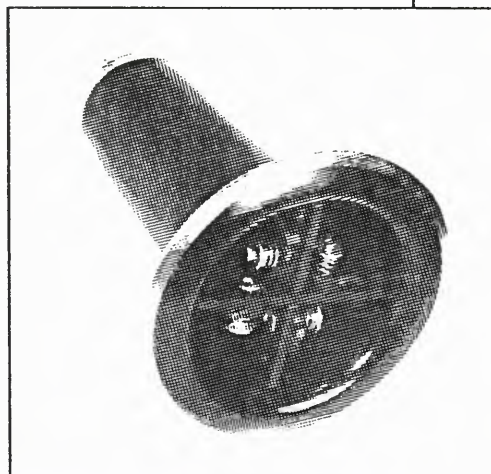
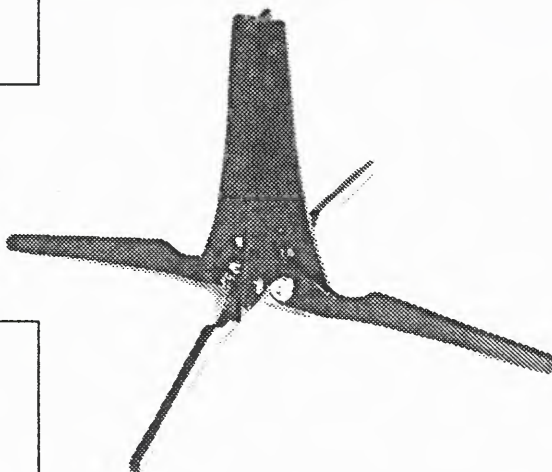
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An Interview with Pascal Moraguès

by Charles Willett

Born in Paris in 1963, Pascal Moraguès has already established a highly successful career. Recipient of a Premier Prix in clarinet at the age of 12 from the St. Maur-des-Fossés Conservatory, at the age of 16 he was awarded a Premier Prix from the Paris Conservatory. At the age of 18, from a field of 95 contestants, he was chosen by conductor Daniel Barenboim as principal clarinet of L'Orchestre de Paris. In June 1987 Pascal Moraguès made his American recital debut with a concert at the ClarFest convention held at Florida State University. He recently spoke about his career, training, and some differences between the American and French systems of musical education and auditions.



Pascal Moraguès — photo by Olivier Buhagiar

CW: At what age did you begin playing the clarinet?

PM: At the age of eight.

CW: In a conservatory?

PM: Yes, at St. Maur-des-Fossés Conservatory, which is in the suburbs of Paris.

CW: Who was the instructor?

PM: His name was [Mr.] Galaup, and he was principal clarinet with La Musique des Gardiens de la Paix in Paris, a military band. He was really an exceptional teacher.

CW: You have two brothers who are also musicians, I think.

PM: Yes. I have a twin brother who is a flutist, and a brother who is a year and a half older than we, who plays the French horn.

CW: Do you come from a musical family further back — parents or grandparents?

PM: No, not at all; rather, a family of music lovers, who always enjoyed going to concerts and always had a lot of recordings. At our house, we heard a lot of music, but my parents were never musicians themselves.

CW: I'm interested by the fact that you started playing at such an early age; in the U.S., wind players don't usually begin playing so soon.

PM: Well, I think it's rare in France, also. I think they generally begin a little later here, too; but I feel that we were really lucky to have started young. That really helps. And before having begun an instrument, we had two years of solfège. We started solfège at the age of six, did two years of solfège without playing any instrument at all, and then learned the instrument. That's very, very important; it's like when you want to read a work

of French literature or something, without really having learned how the language is spoken. I think it's exactly the same type of situation. That's why I believe that it's indispensable to first practice the "language," meaning notes, rhythm, and things like that, in order to learn how to effectively practice the instrument itself, afterwards.

CW: Did you find the instruction at St. Maur difficult?

PM: No, it never seemed insurmountable to me. It was a lot of work, yes, but each year things evolved normally, and little by little they progressed.

CW: And after St. Maur, you entered the Paris Conservatory. With whom did you study there?

PM: I studied there for two years. I came in on the last year of Ulysse Delécluse, who was the professor at the time, and then he retired. Guy Deplus took his place, so I had both instructors.

CW: I imagine that you were attending public school and the conservatory at the same time; did you find it a little tough to keep up with both?

PM: It was difficult, yes, because in France nothing is set up to allow you to easily do both. I followed the normal school course load until the last year of junior high, which I did through an organization called the CNTE, where you have correspondence courses; so I was at home, and that permitted me to organize my days without having to go to school at the required hours. That allowed me to practice clarinet four to five hours a day, but spaced throughout the day, and not be obligated to be in class until 5 p.m. and then come home and practice. I did that for a year, then entered the Paris Conservatory and also entered a high school which had floating hours. That way I could go to class all morning from

8 a.m. to 1 p.m., and then go to the conservatory in the afternoon. Then I did my last year of high school through the CNTE.

CW: When you were at the Paris Conservatory, did you find the course of study — the scales, etudes, repertoire — very traditional, or was there a lot of emphasis on contemporary music?

PM: My first year, with Delécluse, was very traditional. Very good in the sense that it was very technical work: an enormous amount of scales, lots of etudes — five or six etudes per lesson, and we had two lessons per week. That was a huge workload. And certain standard concertos (though very little), or perhaps certain contest pieces that had been written for the conservatory. But I must say, very little introduction to the interesting works, or to the contemporary works. Very few masterworks like the Brahms sonatas, the Schumann, things like that. And no orchestral works, no orchestral excerpts at all. It was very technical and traditional, but it furnished me with a lot of technique and brought me enormous practice discipline. To be able to play five etudes per lesson, you need to spend a lot of hours practicing!

To my way of thinking, however, it was a little too superficial; that is to say, when I was at the St. Maur Conservatory, I had a professor who was very, very strict. He could spend an entire lesson on two measures to find that "something" in every note; he really gave lessons in interpretation, even on an etude. Then when I came to the Paris Conservatory, where before we had worked on two measures per lesson, it was now *five etudes* per lesson. That makes an enormous difference. With Deplus, it was much more open with regard to contemporary music and standard works. It was a less traditionally structured teaching method. He always required some scales, of course, but by then he had more confidence in me, meaning that it was my responsibility to *work* on the assignments, and not necessarily his responsibility to *teach* them in lessons.

CW: When you were a student, were there clarinetists to whom you looked as models?

PM: Karl Leister. I always had enormous respect for Deplus and others, but I was less familiar with their playing because there were fewer recordings by players such as Guy Deplus, Guy Dangain or Jacques Lancelot; but I heard a lot of Leister,

either as a soloist, or when I heard a recording by Berlin. It was always Leister playing the solos in the orchestra, so I heard him much more. I've always had a lot of admiration for him.

CW: What did you do after obtaining your Premier Prix in clarinet from the Paris Conservatory?

PM: I remained a student there, in Christian Lardé's chamber music program. The year after my Premier Prix in clarinet, I received my Premier Prix in chamber music. After that, I played the concours for the third *cycle de perfectionnement* in chamber music. It's an advanced level. So I spent two extra years as a student at the Paris Conservatory.

CW: To obtain a Premier Prix on an instrument, most people know that it's usually a concours for solo instrument with piano accompaniment, but how does that work for chamber music? Is it necessary to form an ensemble with people who are also trying to pass the concours, or is there a fixed ensemble for all clarinetists all flutists, etc.?

PM: Essentially each person does what he or she wants. If you have friends with whom you want to play, you can form a group. Unfortunately, you sometimes find a situation where people don't really know each other, so it's the instructor who forms the groups. While it's *possible*, it's not always a successful arrangement. When the people don't know each other, it *can* work well, but sometimes it doesn't work very well, either. For my Premier Prix in chamber music I played a Brahms sonata and the Ligeti *Bagatelles* for woodwind quintet.

CW: So you were a student at the Paris Conservatory up until the time you came into L'Orchestre de Paris?

PM: Yes, but I had also played in some orchestras while I was still a student. From time to time I'd go play one or two concerts with certain orchestras in France.

CW: Approximately how many orchestral auditions had you taken before the one for L'Orchestre de Paris?

PM: That was my first one.

CW: And there were 95 auditionees; were you a little surprised to have won?

PM: Yes, somewhat, because there were a lot of foreign players also, not just the French players. It was a pretty interesting opening, so naturally there were a lot of candidates.

CW: I've heard a lot of people — even the French — say that French instrumentalists are trained as soloists: not much work on excerpts from the orchestral repertoire, not a lot of opportunity (or even desire) to play in an orchestra, etc. Do you agree with that?

PM: Yes, I think it's a real problem in France, a problem that needs to be explained from the

foundation, from the beginning. Even in the elementary music schools, one should instruct all the very young players as to what will later be their job, that is, to play with others; in most cases, that would be simple. *Real soloists*, there'll be one in a thousand, perhaps one in five thousand. But in most cases the requirement will be knowing how to play with other people. It's early on, from the instruction in the younger schools and conservatories, that it's necessary to reinforce all the young players with that; but what's happening is just the opposite.

They're forming a school of *grand virtuosos*, who, when they come out of the conservatories, know how to play from memory (violinists, for example) the Paganini caprices, the technical concertos, Vieuxtemps, things like that; everything soloistic. When you talk to them about getting into an orchestra, they don't know how. They don't know how to play with others because they haven't been confronted with that. And I think that the big problem, in effect, is the instruction. Instruction from the start: involving the young players from a very early age, having them play in small ensembles so that they learn how to listen to each other play, so they know that *that* will be their career *and* that it's worthwhile. In France, unfortunately, you too often hear, "Get into an orchestra? Oh, no. If I really can't do anything else, *then* I'll get into an orchestra."

I think that in the United States, for example, getting into an orchestra is often a consecration for a young player, because it's really something very, very important. And what's happening, in my opinion — and it's not a question of bad orchestras in France — is that we really don't have what I'd call a "noble host" of orchestras like they have in Vienna, or like there is in the United States. That mentality is missing; the mentality of acceptance that an orchestra is a group, that it's necessary to know how to play together, and that we're not all soloists such as Baermann or people like that. I think that's where the problem lies.

CW: How, then, were you able to learn the orchestral repertoire, especially at such a young age?

PM: I'd always taken part in orchestra, a little. In the first conservatory where I studied, we were fortunate enough to have a small orchestra, and I always wanted to be in it; for me it was a pleasure. It wasn't extraordinary, because we had only one concert a year. Every Saturday we worked on the program for that concert. But, already, *just that* trains you in knowing how to play with others. And, of course, my brothers and I had a lot of recordings. We listened to a lot of music at home, of all kinds: symphonies by Brahms and Beethoven, etc. We liked that a

lot, and that develops the ear enormously.

CW: But had you worked much on orchestral excerpts with Deplus or Delécluse?

PM: No; to learn orchestral excerpts, I'd put on a record and play along!

CW: In the U.S. we're raised with the knowledge that there are standard orchestral excerpts that will be found on auditions. Is it the same in France?

PM: A little bit. In France, there are normally things that have to be known, also. You know, in effect, that when you want to get into an orchestra you're going to have to play orchestral solos at the audition. But not everyone takes the necessary steps to learn them, to know what they *really* sound like. I've often been on the audition committee here, not just clarinet, but violin, cello etc. and it's just *unbelievable*. People who play their instrument magnificently, who, on the orchestral excerpts play well technically, but you still sense that they don't *know* them at all; they don't know how they're to be played. It's really unbelievable.

CW: Could you explain how an orchestral audition is conducted in France? For example, in the U.S. it's usually a matter of sending a résumé, being invited . . .

PM: In France, it's not like that. It's always open. The audition is announced and everyone, absolutely *everyone* — even if they've only studied clarinet for a year — can come and take the audition. It's equally open to foreigners.

CW: And are there several rounds at the audition?

PM: Yes, but the audition only lasts one day; it begins at 9 a.m. and ends at 10 p.m. At my audition, for example, there were 95 contestants the first round. We played just a little of the Mozart *Concerto*, and they eliminated eighty people. For the second round we played the first movement of Weber's *Second Concerto*, after which only six of us remained. The third round we played Mozart and Weber again, a Brahms sonata, and I think an orchestral excerpt. After that, only three of us were left for the last round, which was orchestral excerpts, and then Barenboim came on stage and sat down at the piano and asked each of us to play the beginning of a Brahms sonata with him.

CW: Was it difficult, at first, to be accepted by the other orchestra members because of your age?

PM: That didn't pose a problem for me, because the principal oboist in L'Orchestre de Paris, Michel Benet, was just about as young when he was hired. He had more problems; not because he didn't play as well — quite the contrary — but because he was the first very young principal player to be hired. It was he who had, as we say in French, "essayé tous les plâtres," meaning that it was he who really had all the problems, the

jealousy, things like that. As I came in afterwards, all of that was already past, because he had already gone the route, like a "pioneer." So I was lucky.

CW: Tell me about the Moraguès Quintet.

PM: We started it in 1980, with the objective to exist as a woodwind quintet in the same manner in which certain string quartets exist. Given that, we put upon ourselves the same responsibility that certain string quartets have. That means that it's always the five of us, and that we don't accept a performance if one of us can't make it; no substitute players. It's going to be the formation as is, or no one. Unfortunately in France, too often there are concerts by groups who call themselves a "woodwind quintet"; one day it's this flutist, the next day at another concert it's a different flutist, and later another horn player because the "regular" horn player had something else to do. In the end, it's not serious.

You don't see that in string quartets; it wouldn't be possible. We feel that since it's not possible for the string quartets, there's no more reason that it would be for a woodwind quintet, or for any other formation. We have a lot of ambition for our quintet. We'd really like to be able to do something substantial. The group has existed since 1980, but we're just now starting to have really interesting performance opportunities, musically and financially. We now have an agent who handles us. We've done some performances, had some very good reviews, and now people know us a little. For five or six years, though, there were times when we did concerts practically free, or maybe we'd get the house take, where sometimes we'd still be playing for only 30 people; that doesn't go very far!

And it's difficult for us, because I'm at L'Orchestre de Paris, my brother who plays the horn is with L'Opéra de Paris, my other brother who plays the flute teaches at the St. Maur Conservatory, the oboist is a professor at the Paris Conservatory, and our bassoonist teaches in Châlon-sur-Saône, south of Dijon. We each have our own activity, so we aren't able to meet every week. Sometimes when we have a free week we might meet for four days, or when we have a vacation we block off at least a week for rehearsing, reading repertoire, etc. But I must add, the repertoire for woodwind quintet is generally not very thrilling; there are not a lot of exciting works. So thanks to our oboist, we play a lot of transcriptions. That allows us to completely broaden our repertoire. We also play quintets with piano, and sometimes with string quartet; we've performed the Schubert *Octet* and the Beethoven *Septet*.

CW: Recently you played the Debussy *Première Rhapsodie* with L'Orchestre de Paris. Do you often have a chance to play a concert like that,

as soloist with an orchestra?

PM: In the seven years that I've been in L'Orchestre de Paris, that was the first time that I'd performed with them as a soloist and the first time I'd ever played the Debussy with an orchestra. Sometimes I perform with other orchestras, the concertos of Mozart and Weber, for example. I often perform with string quartets, or in trios with piano and cello, viola or violin.

CW: A lot of chamber music.

PM: Yes, chamber music is what I prefer; more than concertos.

CW: More than the orchestra, too?

PM: That's something else in itself. I think that the two work very well for me, doing them both. Solo playing is interesting, but it seems just a little superficial because it goes by so quickly. You read the piece from one end to the other, rehearse one or two times at the most, say a couple of little things, and it's over. There's no contact. Whereas with a string quartet, you really have the time to properly rehearse things.

CW: How would you describe your style of playing in relation to other French clarinetists? I don't mean "better" or "worse," but rather, do you think that your playing is typically French, or different, or . . .

PM: That's a difficult question. Perhaps I can best respond by telling you what I'm usually told. People generally tell me that I don't play in the style that one imagines as "the French style." Barenboim, for instance, has often told me that I have kind of a "Viennese" style, closer in sound to a German or Viennese clarinet. But I honestly don't realize it because there's a certain sound that I want to hear, and that's all. I don't think at all about it being a Viennese tone, or a French tone, or a Brazilian tone . . . but I think, in effect, that people are expecting something else from me. They're not expecting this style or this tone. The same thing happened when I made a solo tour of Japan; people always imagine that there's a specific French clarinet tone.

Perhaps it's for that reason that I said Karl Leister has the sort of clarinet sound that I prefer. I named him right away because for me he has always been the closest to the tone that I want to hear from a clarinet. And it's true that up until now in France — and what I'm saying is not something mean, because I really have a lot of admiration for many French clarinetists — but I generally don't hear the sound from French clarinetists that I would like to hear, even from the younger players now; less, because it *has* evolved a lot.

CW: I've noticed that you often use vibrato. Was it something that you decided would perhaps be better, or something you were taught?

PM: When I play in the quintet and the flutist or oboist (and it's not that they vibrate all the

time, like a saxophone) has a phrase to play, there are moments when vibrato enhances the expressiveness, just like a violinist or a singer. I'd always wondered why we didn't do that. I don't even think about it; it just comes to me naturally. There are notes on which I feel like using vibrato because they make *me* vibrate. Why go against that? It's something that seems natural to me. Are you going to tell a singer, "No vibrato"? No. Sometimes on certain things, of course, that can be very pretty; but why be systematically against vibrato? And there's one thing that I need to add: personally, I'm against all the "forbiddens," saying "No, not *that*! It's *this* which needs to be done." Or "no" to whomever or whatever. Why not?

CW: If I remember correctly, you play the Buffet Prestige.

PM: Prestige in Bb and RC in A.

CW: What do you look for in a clarinet?

PM: I look for a lot of things, chiefly a clarinet that sounds good. I generally don't like a closed instrument. I really like to have an instrument which is sufficiently open, to be able to change colors, and not to have only *one* color, pretty as that one color may be; an instrument which is sufficiently flexible in which you can vary and have several possible colors. For that reason, I find that the Prestige is sometimes a little too much. The one I have now works better, because I tried a lot of them, and the fact that I've played it so much has helped make it easier in the process. But I find that the Prestige has a tendency to be too canalized in one direction; a very pretty sound, but you can't "extend the walls." You can't go beyond that particular sound. But it really is one of the truly fine instruments.

CW: At this point in your career, what do you find helpful to practice as far as scales, etudes, or repertoire?

PM: I never play etudes any more. I do certain exercises from time to time, certain scales: regular scales, scales in thirds, chromatic scales, chromatic scales in thirds, etc. I have my own scale formulas, and I also play flute scales. Generally, these are not exercises that I do to play quickly, but to play very slowly. Perhaps the scales in thirds a little faster, because they're really for the fingers, but the flute scales that I work on are very conjunct, an ascending and descending motion for really hearing each note.

It's something I do to place my air column and breathing mechanism. Not necessarily for the fingers, but for positioning the air, opening the throat, real evenness in all the registers, things like that. I don't think about the fingers. I try to do them regularly to control the fingers, of course, but it's really for setting everything. I'm much more oriented towards a regimen of listening and of sound, and very oriented towards com-

parisons; when I play something, I always imagine the same thing sung by a singer or played by a cello or violin. You discover a lot that way.
CW: You began your career at an age when most people just start to *think* about theirs. Was there ever anything else that you had thought about doing as a profession?

PM: Yes! But I was much younger; and it was kind of funny because it was exactly the same situation for my twin brother. When we were fourteen years old, just before entering the Paris Conservatory, we played a lot of sports and were soccer players. We were spotted by a representative from one of the big Paris teams, and he wanted to sign us up. That was wonderful for us; we really wanted to do that, because we were very, very fond of soccer. We were quite involved in music, and interested in it; but soccer was more of a diversion, whereas music was already a type of work that we had to do. When you're 14 years old, you really don't think about what's ahead, about what would really be in your best interest, and we wanted to go with the soccer team.

Our mother really took a lot of time out for us, driving us to and from the conservatory, etc. And she told us, "If in addition to all this I need to take you to the soccer stadium in Paris and pick you up, that will be impossible. Make a choice; music or soccer. Not both." So we decided we couldn't cut out the music, because that would really be a loss. O.K., music. But what's also funny was that at first our parents didn't want us to make it a profession. They didn't think that we were going to make a career out of it. They let us participate in music to have some culture, as an intellectual opening to other things, but not to become professionals.

It was the instructors at the conservatory who told them one day, "They absolutely *must* be professionals; they really have everything it takes." And our parents were *panic-stricken*, because they didn't know anyone in the profession, they didn't know how one could make a living from it; it was something completely new for them. They were apprehensive, and that's why they made sure that we took our normal school courses. They felt (and they were right) that it would be hard, that there are difficult selection processes, etc. And the professors had always said, "They must do it, *but* one can't be sure that it will work; you never know how it's going to turn out." So my parents were worried for a long time.

CW: Like all parents of musicians, I think.

PM: Yes, I think so, too.

CW: You've already had a successful career in the orchestra, in chamber music, and as a soloist. Is there something further in the field of music that you'd like to do?

PM: Oh, yes. I'd really like to be a conductor; I'm very drawn to that. It interests me enormously. Right now it kind of scares me, because if I had an orchestra in front of me I think I'd be incapable of organizing the rehearsal, saying the necessary things, etc. In addition, there are not a lot of possibilities to learn conducting in France. I don't think there are many interesting training opportunities, and of course, you need to have the time.

CW: Would you be interested in teaching at some point?

PM: Yes. I used to teach at the St. Maur Conservatory, but I had to stop because it really takes a lot. I believe that when you're a teacher, you need to do it seriously and devote a lot of time to it. With all that I had to do already, I just didn't have the time to teach seriously. You also need a lot of energy. Sometimes I was giving lessons all afternoon, or all day, and then the concerts at night. So I had to say, "No, not now."

CW: Where do you see yourself in 20 years?

PM: I honestly don't know; right now I'm not thinking 20 years ahead. I very much want to learn conducting techniques because I have the impression (and perhaps I'm missing the mark) that musically, in many works that I like and know very well, I'd really have something to pass on.

CW: Well, in light of your many achievements so far, I'm sure we can look forward to the day when we'll see you on the podium as well. Thanks for sharing your time and insights.

DISCOGRAPHY

The Talich String Quartet & Pascal Moraguès — Brahms: *Clarinet Quintet* — Pyramid 13489

The Moraguès Quintet — Dvořák: "*An American Quartet*" (*Quintet in F Major*) & Mendelssohn: *Quintet in Eb Major* — BNL 111727

The Fine Arts Quartet & Pascal Moraguès — Mozart: *Quintet for Clarinet & Strings* — (in progress)

ABOUT THE WRITER . . .

Charles Willett received the bachelor and master of music degrees in performance from Southern Illinois University at Edwardsville and earned a Premier Prix in clarinet from the Conservatoire d'Orléans in France. A former member of the Tallahassee Symphony and the Columbus (GA) Symphony, he is currently a doctoral student in clarinet performance at Florida State University. His principal teachers have included George Mellott, Frank Kowalsky and Michel Arrignon.

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Minutes of the General Business Meeting International Clarinet Society

1988 REPORT OF THE SECRETARY

As of July 1, 1988

(Numbers in parentheses are as of July 1, 1987)

The General Business Meeting of the International Clarinet Society was called to order by President John Mohler on July 9, 1988, in the Concert Hall at Virginia Commonwealth University, Richmond, Virginia at 9:20 a.m. The minutes of the 1987 meeting (as presented in Vol. 15, No. 1 of *The Clarinet*) were approved as read. Charles West was commended for presenting a successful conference. Past officers of the Society in attendance were recognized and thanked for their contributions. President Mohler read the Secretary's and Commission Committee Reports in the absence of David Pino and Linda Pierce. Robert Riseling was commended for his efforts in the final presentation of the 1988 commissioned work by Zsolt Durkó.

Treasurer Charles West reported that the total receipts for 1987-1988 were \$74,189 with a current balance on hand of \$22,000. He also reported that advertising revenues for *The Clarinet* were approximately \$12,000 for the year.

James Gillespie, editor of *The Clarinet*, reported that John Kuehn would write a new jazz column and David Smeyers would continue his column devoted to the avant-garde. These columnists would alternate in future issues. He announced that Brad Wong would be the new Audio Review Editor. Jim reminded members to keep membership dues up to date and that new addresses must be reported to the staff as the magazine is not forwarded by the postal service. Jim thanked Henry Duckham for his excellent work as advertising manager. Future issues of the magazine will, from time to time, include reprints from foreign journals. Jim requested members to write to him, contribute articles and send in notices of events in the clarinet world. President Mohler thanked Jim for his untiring service as editor and for a great magazine.

Vice President Alan Stanek reported that he had received three site bids for conferences in 1989 and 1990. He introduced and asked John Anderson and Armand Ferland to address the membership about their site proposals. It was recommended by Ed Riley that previous site bids be contacted to see if they would be interested in renewing their bids. Specifically noted were The University of Texas at Austin and the University of North Carolina.

President Mohler gave a brief history of the plan of merger. Ed Riley, then President of

	United States	Foreign	Total
Individuals	1517 (1470)	330 (286)	1847 (1756)
Libraries	160 (158)	44 (43)	204 (201)
Businesses	5 (5)	6 (6)	11 (11)
Complimentary	32 (30)	9 (8)	41 (38)
ALL CATEGORIES	1714 (1664)	389 (342)	2103 (2006)

(Total [North American] Student Membership: 267; this total was 242 in 1987)

ClariNetwork International, had written to Mohler and the officers of the International Clarinet Society to discuss the possibility of merging the two organizations. A meeting of members of both boards of directors was held in Des Moines and subsequent articles were published in *The Clarinet* explaining to the members the plan of merger. Harry Rubin, legal counsel to the Society, explained how the corporate merger was to take place and moved that the merger be approved by the members in attendance at the meeting. The motion was seconded by Leo Chak and unanimously approved by the 59 members present.

The results of the election were read by President Mohler. Elected were Charles West, President; Fred Ormand, President-elect; Patricia Kostek, Secretary; and Theodore Jahn, Treasurer.

Leo Chak asked that the artists at the joint conference be thanked for performing without a fee and that the Music Department at Virginia Commonwealth University and their volunteer staff be thanked for their excellent work.

There being no other business, the meeting was adjourned at 10:00 a.m.

Respectfully submitted,

Alan E. Stanek
Acting Secretary

UNITED STATES MEMBERSHIP BY STATE

	1987	1988
Alaska	6	7
Alabama	8	10
Arizona	27	27
Arkansas	9	8
California	195	205
Colorado	32	35
Connecticut	27	28
Delaware	8	8
District of Columbia	9	9
Florida	37	40
Georgia	22	25
Hawaii	3	4
Idaho	11	10
Illinois	83	90
Indiana	47	50
Iowa	22	27
Kansas	16	21
Kentucky	12	14
Louisiana	20	19
Maine	9	9
Maryland	43	42
Massachusetts	56	58
Michigan	65	69
Minnesota	31	32
Mississippi	7	7

Missouri	22	24	Wisconsin	39	41	Greece	1	1
Montana	8	9	Wyoming	4	4	Hong Kong	4	6
Nebraska	11	11				Hungary	3	3
Nevada	4	4				Ireland	1	1
New Hampshire	6	6				Israel	4	7
New Jersey	46	47				Italy	5	5
New Mexico	20	20				Japan	15	21
New York	148	156				Mexico	2	2
North Carolina	25	27				Netherlands	7	8
North Dakota	8	8				New Zealand	9	11
Ohio	92	96				Northern Ireland	1	0
Oklahoma	31	30		1987	1988	Norway	12	16
Oregon	30	31	Argentina	6	6	Panama	1	1
Pennsylvania	84	87	Australia	28	33	Portugal	1	1
Puerto Rico	5	6	Austria	4	4	Russia (USSR)	2	3
Rhode Island	2	3	Belgium	8	11	Scotland	2	2
South Carolina	17	19	Canada	107	112	Singapore	3	5
South Dakota	7	8	Chile	2	2	South Africa	6	5
Tennessee	25	26	People's Republic of China	3	3	South Korea	2	2
Texas	118	130	Colombia	1	1	Spain	8	8
Utah	8	8	Czechoslovakia	2	4	Sweden	13	18
Vermont	1	1	Denmark	1	4	Switzerland	16	17
Virginia	44	49	England	32	34	Taiwan (ROC)	2	2
Washington	27	27	Finland	3	3	Uruguay	1	2
West Virginia	1	1	France	8	8	West Germany	15	17

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RECITALS *and* CONCERTS



Student . . .

Barbara A. Johnston, clarinet, Graduate Recital, University of North Texas, June 27, 1988. *Grand Duo Concertante*, Op. 48, Weber; *Dance Preludes*, Lutoslawski; *Aubade*, De Wailly; *Divertimento*, Arnold

Daniel A. Paprocki, clarinet, Senior Recital, University of Wisconsin-Madison, April 9, 1988. *Fantasy Pieces*, Op. 73, Schumann; *Dance Preludes*, Lutoslawski; *Fantaisie Orientale*, D'Ollone; *Three Pieces for Clarinet Solo*, Stravinsky; *Trio*, Op. 114, Brahms

Ronda Rindone, clarinet, Senior Recital, University of Redlands, April 5, 1988. *Sonata for Clarinet and Piano*, Op. 14, Bohmstedt; *Sonata for Clarinet and Piano*, Bernstein; *A Music; that it might be . . .*, Childs; *Concerto*, Copland

Heather Scott, clarinet, Senior Recital, University of Redlands, May 15, 1988. *Sonata*, Op. 120, No. 2, Brahms; *Echoes for Clarinet and Electronic Tape*, Wilson; *Concerto*, Op. 57, Nielsen

Faculty and Professional . . .

The United States Army Band Clarinet Quartet (Ricky Gibson, Walter Todenhoft, Dennis

McFarland and Michael Shaw), Fort Myer, Virginia, March 29, 1988. *Orfeo*, Monteverdi; *Quartet*, Jacob; *Claire de Lune*, Debussy; *Grand Quartet*, Waterson; *Bach Goes to Town*, Templeton; *Concerto in B-flat*, Telemann; *Divertimento*, Uhl; *Flight of the Bumble Bee*, Rimsky-Korsakov

Stephen Clark, clarinet, Austin Peay State University, May 23, 1988. *Concertino*, Tartini/Jacob; *Andantino Pastorale*, Seiber; *Valse Triste*, Gliere; *Sonata*, Hindemith

Elizabeth Crawford, clarinet, and the Chamber Ensemble of Jacksonville, Thomas Center, Gainesville, Florida, May 18, 1988. *Fantasy Trio*, Op. 26, Muczynski; *Première Rhapsodie*, Debussy; *Quatuor pour la Fin du Temps*, Messiaen

Conrad Josias, clarinet, and Friends, Caltech Chamber Music Concert Series, November 8, 1987. *Paolo and Virginia: Duet for Clarinet and Violin with Piano Accompaniment*, Ponchielli; *Suite* for oboe, clarinet and viola, Thompson; *Trio* for clarinet, viola and piano, Jacob; various rags arranged by William Bolcom

Tommie Lundberg, bass clarinet, Stockholm, Sweden, April 28, 1988. *Time and Motion Study*, Ferneyhough; *Essay II*, Lombardi; *Blow*, Lindwall; *Sultana* for violin, bass clarinet and cello, Rydberg

George Mellott, clarinet, Southern Illinois University at Edwardsville, May 9, 1988. *Sonata*, Mendelssohn; *Three Miniatures*, Penderecki; *Sonatine*, Sancan; *Fantasy Pieces*, Op. 43, Gade; "La Primavera" (from *The Four Seasons* ballet), Verdi (arr. Mellott); *Deux Pieces en forme de Jazz*, Aubin; *Peregi Verbunk*, Op. 40, Weiner

Jerry Pierce, clarinet and basset horn, Guest Recital (assisted by clarinetists Ronald Monsen, Phillip Miller, Kelly Bonar, Ann Marie Bingham), University of Kentucky, June 14, 1988. *Monolog 3 for Solo Clarinet*, von Koch; *Sinfonia in C Minor*, Bach (arr. by Pierce for clarinet, basset horn and bass clarinet); *Canonic Adagio*, K. V. 484d, Mozart; *Variations on a Swiss Air*, Op. 190, Kuffner; *Three Pieces* for Bb clarinet and piano, Op. 30, Lauruschkus; *Quintet* for basset horn and string quartet (Andante con Variazioni), Salieri; *Adagio*, K. V. 411 (440a), Mozart

Bernard Rose, clarinet, Odessa College, June 7, 1988. *Fantasy Pieces*, Op. 73, Schumann; *It's Either a Song or a Dance* (for unaccompanied clarinet), Shroyer; *Première Rhapsodie*, Debussy; *Sonata*, Op. 120, No. 1, Brahms

Charles West, clarinet, Guest Recital, Ohio State University, April 13, 1988. *Suite*, Rameau; *Sonata*, Bax; *Vier Stücke*, Op. 5, Berg; *Concert Music for Solo Clarinet*, Eaton; *Time Pieces*, Muczynski

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REVIEWS

MUSIC REVIEWS

by John C. Scott

Collis, James, *Little Concerto in B-flat Major for Clarinet and Piano*. Radovich and Dean, 60 Gleneida Ave., Carmel, NY 10512. Copyright 1981, \$3.90.

This charming work was first published in 1953 and was conceived as a training piece for young clarinetists. The piano part was prepared by Julius Mattfield, former music librarian for CBS music in New York and a composer in his own right.

The concerto is a wonderful teaching piece that is set in three movements of manageable length. It contains all of the characteristics of the classical style — the contrast of themes, the cadenza, scale and arpeggio passages, lyrical writing and technical display. All of those knotty problems that the developing clarinetist must handle find their way into the work. Wide intervals, break crossings, accents, staccato and rhythmic variety abound. The composer has written sensitively for the abilities of the young while not forfeiting the standard of music of worth.

For those readers who are not familiar with the name of James Collis, one need only be reminded that he was responsible for the publication of the magazine that served as the forerunner for *The Clarinet*. He is a legend in the American clarinet world.

In sum, buy it, use it and be grateful for its reappearance.

Mercadante, Giuseppe Saverio, ed. Guy Dangain, *Concerto in E-flat Major*. Billaudot (U.S. Agent, Theodore Presser Company). Copyright 1987, \$21.75.

"Old Wine in New Bottles." This work dating from 1819 has found its way into a new edition. Editor Dangain in cooperation with Jeanine Rueff, who prepared the piano reduction, breathed new life into this often neglected concerto. The technical demands are on a level not unlike the Stamitz B-flat major concerto and provide us with a bit more variety in the literature. Long scale and arpeggio passages with a breadth of articulations supply excellent study material.

The piano reduction is well prepared and edited in a characteristic manner. This writer has but two small negative remarks to make: 1) the print



could be a bit clearer and easier to read, and 2) the price should be a bit smaller and easier to swallow. We are acutely aware that prices continue to climb in all areas of the economy, but such rising prices in printed music will soon drive the student to the copying machine.

Davies, John, and Paul Harris, *Essential Clarinet Technique*. Faber Music Limited, London (U.S. Agent, Hal Leonard Publishing Corporation, 8112 W. Bluemound Road, P.O. Box 13819, Milwaukee, WI 53213). Copyright 1985, \$14.00.

Here is a gem of a technique book. The authors have covered the basic elements of tone, intonation, articulation and finger technique in a thorough manner. Clearly written commentary communicates ideas in a minimum of words, yet creates images that can aid any reader. There are also numerous examples from both clarinet literature and from newly written exercises and drills.

In the opening of the book, a quote from Arnold Schoenberg appears: "A musician's intelligence rests in his ears." This provides the point of departure for the book. Davies and Harris infuse the text with a recurring message that one must listen as one practices and plays. Not a new message, but one that must be repeated regularly.

Each chapter begins with a series of exercises dealing with the problem at hand. Then follows musical examples extracted from the literature. One is reminded to avoid "bulging," that unplanned and unwanted crescendo, and then is furnished with the opening phrase from movement one of Mozart's *Concerto* as the ground on which that battle must be won.

Davies, a longtime professor of clarinet at the Royal Academy of Music in London, has written together with his former pupil a fine practical guide for the clarinetist. To quote the writers, "a book for the music stand, not for the shelf." One may not agree with every statement in the text, but one must agree that this is a book well designed to remove barriers that lie between clarinetist and composer.

Schumann, Robert, ed. Georg Meerwein, *Romanzen*, Op. 94. G. Henle Verlag, HN 442. Copyright 1988, \$6.95.

The publisher and editor have given us a much needed edition of the three *Romanzen* originally written for oboe and piano in 1849. Meerwein has provided the performer with an informative preface which details both historical and practical information. Of particular importance to the clarinetist is the publication of a part for the A clarinet. Throw away all those handwritten parts; we now have a printed version of these beautiful pieces from the oboe/violin repertory. For those of you who do not know the works, you will find them a welcome addition to the early romantic literature.

The edition is well prepared and printed in the clear manner of Henle's tradition of quality.

by Ricky Duhaime

W.A. Mozart, *Variations on a Theme of Gluck*, K. 455, arr. for B-flat clarinet and piano by Allen Sigel. SHALL-u-mo Publications, P.O. Box 26824, Rochester, NY 14626, 1986.

As Allen Sigel states in his prefatory notes, Mozart's *Variations*, K. 455 for piano is on a theme of Gluck's, "Les hommes pieusement" ("Unser dummer Pöbel meint") from *La rencontre imprévue*. These variations were later used by Tchaikovsky in the last movement of his "Mozartiana" *Suite*, Op. 61. Sigel's adaptation arranges the original piano variations for B-flat clarinet and piano, substituting the Tchaikovsky clarinet cadenza from his *Suite* for the original piano cadenza of variation ten.

While Sigel's purpose in arranging Mozart's variations for clarinet and piano ("To fill a long-standing void in classical [sic] music for clarinet and piano, . . .") is certainly laudible and in keeping with many 18th-century composers' practices of arranging a composition for more than one medium, the resultant edition is unsatisfactory. As even a cursory comparison with the original piano variations shows (see *W.A. Mozart's Werke*, Serie 21, p. 74), Sigel and SHALL-u-mo certainly did not ". . . adher(e) closely to the Mozart original" as the preface asserts, particularly in matters of diacritical markings. The arrangement is replete with editings and substitutions that are in no way distinguished from markings in the original. A partial list of offenses will serve to demonstrate:

Theme — original meter and tempo indications are given as C, *Allegretto*

which are changed to *c*, *Allegretto*; numerous articulation and dynamic changes throughout.

Variation I — misplacing of slurs and changing of dynamic indications (e.g., Mozart, m. 4, indicates a *subito forte*, Sigel indicates a *subito piano*; Mozart indicates *forte* through m. 11 with *subito piano* in m. 12, Sigel indicates a *subito piano* in m. 11 with crescendo and *subito piano* in m. 12).

Variation III — numerous articulation and dynamic changes from the original; Sigel substitutes a turn indication for Mozart's mordent mm. 2 and 10.

Variation IV — missing slurs throughout entire variation; omitted ornament, m. 21.

Variation V — added tempo and stylistic indications (*meno mosso*, *misterioso*); numerous articulation and dynamic changes; octave inversion of melody and accompaniment, mm. 1-4.

Unfortunately, the edition continues in much the same manner, with other problems including missing notes (Variation VI, mm. 5, 6), incorrect rhythmic notation (Variation IX, mm. 9, 10, 17, 21, 28, 33), and changed stylistic indications (most notably *non legato* for Mozart's clear legato indications in Variation X, mm. 25, 41, 44 and which are omitted in mm. 52, 61), all without notice to the reader of editorial changes. Note that many of Sigel's changes may prove to be helpful *suggestions* to the performer, but, especially with today's standards of scholarship, should be indicated as such. In short, the arrangement is a fine idea badly executed.

Joseph Suder, *Ariette und Burleske für Klarinette und Klavier* (clarinet in A). Amadeus Verlag (U.S. Agent, Foreign Music Distributors, 305 Bloomfield Ave, Nutley, NJ 07110), 1985, \$16.00, ca. 6 minutes.

The program notes in the piano score of these interesting pieces indicate that Joseph Suder (1892-1980) spent most of his long life as a teacher and composer in Munich. His most notable works include an opera, *Kleider machen* (1934), a celebratory mass, *Dona nobis pacem* (1947), four symphonic works, three string quartets, a piano quartet, and a wind quintet.

The pair of movements which comprise the present work were actually written for two entirely different media at separate times, only later joined by the composer and arranged for clarinet and piano: The "Ariette" dates from 1916/17, originally for violin with obvious reference to J.S. Bach's famous "Arioso"; the "Burlesque" dates from 1951 as the third of four piano pieces. The composer's final arrangement

of the works was completed in 1952.

Both the "Ariette" and "Burlesque" utilize the highly chromatic harmonic language typical of late 19th-century/early 20th-century neo-romanticism, though the movements clearly center on f-sharp minor and c-sharp minor, respectively. The "Ariette," of 2 mm. duration, with its long, expressive melodic lines in intricate counterpoint, is cast in the rounded binary form of its Bachian model. While the rhythmic notation of this movement looks complex, the slow tempo (*Lento*, *ruhige Achtel*, ♩ = 46) allows for easy coordination of the subdivided beats. Contrastingly, the "Burlesque," of 124 mm. duration (*Vivo*, ♩ = 96), is in an ABA format with melodic dialogue between piano and clarinet set over a more chordal accompaniment. The character here is of a playful dance or scherzo, save for the *tranquillo dolce* middle section.

While these two works may not have originally been conceived for clarinet and piano (or even as a pair of works), the present arrangement works extraordinarily well and is highly recommended for both study and performance. Note, however, that the control of large intervallic slurs, subtleties of dynamic expression, extremes of range, and rapid technique required in the clarinet part as well as an equally demanding piano part call for mature players.

Norman Heim, *Frühlings Spass*, Op. 88 for solo clarinet. Norcat Music Press, 7402 Wells Boulevard, Hyattsville, MD 20783, \$3.00.

Exasperante 3:01, Op. 78 for solo clarinet. Norcat Music Press, 7402 Wells Boulevard, Hyattsville, MD 20783, \$3.00.

Norman Heim is well known as a professor of clarinet at the University of Maryland as well as coordinator of the International Clarinet Society Research Center housed at that institution. His pedagogical writings include *A Handbook for Clarinet Performance*, *Clarinet Literature in Outline*, and the series of articles on bass clarinet music written for *The Clarinet*.

Frühlings Spass (Spring Amusement) was written "for Lux Brahn" and consists of 10 brief sections with varying tempo indications. None of the sections contains metric signatures, however, so the intent is not always clear as to which portions are to be played "rhapsodically," which "meanderingly," which "flowingly," and which strictly. All are in a highly chromatic contemporary idiom and incorporate various commonly requested clarinet techniques such as large intervallic leaps (slurred and staccato), flutter tonguing, fine gradations of dynamics, and tremolos. If not for the difficulty of reading the reproduced manuscript, this set could be useful for introducing students to 20th-century unaccompanied solos and cadenzas.

Similarly, *Exasperante 3:01*, written "for all aspiring virtuosi," utilizes many of the same contemporary clarinet techniques as the above work (plus two examples of "key clicks"). Again, no meter is given, with only relative tempo changes indicated ("accel.," "slower," etc.) Clearly, this two-page work is meant as etude material.

Editor's Note: On page 54 of Volume 15, Number 3, I stated that Reinecke's *Sonata* "Undine" was recorded for the first time in the composer's own clarinet version by Hans Rudolf Stalder. It was recorded in 1983 by Georgina Dobrée and Susan Bradshaw on the Chantry label, CHT 008. My apologies to these artists. (J.C.S.)

RECORD REVIEWS

by Norman Heim

Concertos for Bass Clarinet, Piano and Orchestra, Flosman and Lucký, Due Boemi di Praga. Panton, Stereo 8110-0419.

V. Felix: *Double Concerto* for Bass Clarinet, Piano and String Orchestra, Op. 50. M. Stědroň, *Old and New Dances*. Due Boemi di Praga. Panton, Stereo 81-0677-1011.

In celebration of the 25th year of the establishment of Due Boemi di Praga, two new recordings have been issued featuring Josef Horák, bass clarinet, and Emma Kovárnová, piano, performing the music of four Czech composers, Flosman, Lucký, Felix and Stědroň. Due Boemi is one of the few chamber ensembles in the world that is affiliated with an orchestra — the Due Boemi with the Czech Philharmonic Orchestra. The duo's work has inspired more than 400 original compositions to be written by 130 composers from 20 different countries. All the works on these two recordings were written for Due Boemi di Praga. The ensemble is an internationally acclaimed ensemble featuring the finest bass clarinet player in the world.

The concerto recording features two works: *Symphonic Plays* - Double concerto for bass clarinet, piano and orchestra by Oldřich Flosman (b. 1925) and *Fantaisie Concertante* by Stěpaň Lucký (b. 1919) for bass clarinet, piano and string orchestra.

The *Symphonic Plays* (written in 1983) is a three-movement work: *Allegro moderato*, *Adagio* and *Allegretto-Allegro Vivo*. The work is tonal, with various jazz inflections in the fast movements and with some marked similarities with the Stravinsky-type chamber sound. Each movement has moments where the bass clarinet

is featured unaccompanied or with some dialog with the piano. The work is noted for its excellent organization of materials and formal structure. Often small fragments serve as the germ for the development of materials for an entire passage. The instrumentation featuring the various colors of the orchestra, blended with the soloistic bass clarinet and piano parts, offers a great variety of sounds. The music can be dissonant, but the dissonance is always contrasted with more lyric passages featuring more traditional material. This work is of excellent quality and the solo artists demonstrate complete control of the music.

The *Fantasie Concertante* by Stěpan Lucký is also a three-movement work: *Energico*, *Lugubre* and *Grazioso*. It also features an interesting contrast between the string orchestra and the solo qualities of the bass clarinet and piano. Each movement has moments where the bass clarinet and piano are featured alone. There is a certain Hindemith influence felt in the use of rhythmic patterns and the development of materials. Passages of great rhythmic drive are countered with quiet ones featuring the solo instruments. Sections with dissonance are contrasted with passages that feature impressionistic devices. The composer's writing for films penetrates this music at times, featuring a style that is both descriptive and having harmonic materials that are similar to that found in film music. The soloists and the orchestra perform at a very high level, and the music is excellent.

The *Double Concerto*, Op. 50 for bass clarinet, piano and string orchestra by Vaclav Felix (b. 1928), is similar in its approach to the Lucký and Flosman works in the treatment of the bass clarinet and piano as solo instruments. The soloists are in dialog with the strings as a unit. The solo parts are very individual and virtuosic, and the soloists carry the parts beautifully. The composer uses a classic approach in the movement order (*Adagio-Allegro energico*, *Larghetto cantabile*, and *Allegretto*) and in the development of materials. All of the movements have great rhythmic momentum with the second movement featuring a lush romantic treatment of the strings with some very effective chord changes. Felix is an excellent composer utilizing the traditional sounds of the 20th century and showing an excellent understanding of writing for the strings with the solo instruments. All parts are played extremely well.

The most original and unique work of both recordings is the *Old and New Renaissance Dances* for bass clarinet, piano, strings and percussion by Miloš Stědron (b. 1942) written in 1980. The composer indicates that the "Dances can be described as concert dances featuring confrontations of virtuoso solo and ensemble parts. The other confrontation is seen between

the old renaissance dances and their contemporary counterparts." The old dances are quite conservative and, other than the instrumentation, are in Renaissance style. The contemporary treatment involves an effective use of percussion instruments, jazz syncopation, bass clarinet glissandi and snorts, tone clusters in the piano, fast scrambling notes and an element of barbarism. The contrast of the dances between the old and new style is quite striking, effective and interesting. In addition, the solo instruments have the greatest chance to demonstrate the virtuoso element of the music and performer.

The performance of Due Boemi di Praga in these two recordings is quite exceptional, in keeping with their tradition of excellence. Josef Horák's style of playing is very individual and unique: He demonstrates the complete understanding and control of playing the bass clarinet as a virtuoso. Equally, Emma Kovárnová is an exceptional pianist, having an understanding of the treatment of the piano as a soloist or as a chamber instrument. The excellence of these recordings should entice all bass clarinetists to have these recordings in their library.

PREVIEW

by Bradley A. Wong
Audio Review Editor

The following is a list of recordings to be released this year that will be of special interest to clarinetists (taken from *High Fidelity's* "Classical Preview 89"). It is interesting to note that almost all of these releases, and most new releases in general, will be issued only in the Compact Disc format. CDs are dominating the market much sooner than anyone in the recording industry had predicted, and anyone interested in listening to the most recent recorded music will have to consider investing in a CD player. Prices have come down on these units — one can spend as little as \$200 or up to ten times that amount, but unfortunately the CDs themselves are still in the \$15-20 price range. Audiophiles will insist that silver will never replace vinyl for serious listening (one high-end magazine recently reviewed an \$11,000 turntable in its budget-minded column) but a CD player can make a drastic difference in a mid-priced stereo system, which is unfortunately the only kind of stereo that most clarinetists can afford.

All releases are CD, with exceptions noted.

CALLIOPE: Gounod *Petite Symphonie*. Maurice Bourgue Ensemble.

CENTAUR: Prokofiev *Clarinet Sonata* (arr. Kennen). Yeh, Chicago Chamber Orchestra.

CRD: Beethoven *Clarinet Trio*. Archduke Rudolf *Clarinet Trio*. Nash Ensemble. (CD reissue)

CRI: Rathaus *Clarinet Sonata*. Goldsmith. (LP only)

DELOS INTERNATIONAL: Brahms *Clarinet Quintet*. Shifrin, Chamber Music Northwest.

DEUTSCHE GRAMMOPHON: Danzi *Wind Quintets*. Lachner *Wind Quintet No. 2*. Ensemble Wien-Berlin. (Format not specified.)

LEONARDA RECORDS: Hindemith *Quartet for Clarinet, Violin, Cello, and Piano*. American Chamber Ensemble.

Aspen Wind Quintet. Works by Barber, Knussen, Sampson, Shawn, Villa-Lobos and Ward.

LONDON: Walton *Facade*. Stravinsky *L'Histoire du soldat*. Berlin Radio Symphony.

RCA: Copland *Clarinet Concerto*. Corigliano *Clarinet Concerto*. Bernstein *Prelude, Fugue, and Riffs*. Stoltzman, London Symphony. (LP also)

Stoltzman with Tashi. Works by Foss, Gershwin, Hindemith, and Shulman.

RCA Gold Seal (midprice): Messiaen *Quartet for the End of Time*. Tashi.

SCHWANN: Brahms *Clarinet Quintet*. Reger *Clarinet Quintet*. Woudenberg, Schoenberg Quartet. (LP also)

Cambini *Wind Quintet*. Danzi *Wind Quintet*. Reicha *Wind Quintet*. Aulos Wind Quintet. (LP also)

I would like to single out one record company for both its superb recordings and its commitment to customer satisfaction. A recently purchased CD on the Delos label was found to have its opening note cutoff slightly, a not uncommon problem. Because it was purchased out-of-town, I wrote directly to Delos who not only promptly exchanged the disc, they reimbursed me for postage costs. Their catalog features some excellent recordings (all CD) of David Shifrin — his award-winning Mozart *Concerto* and *Quintet*; the Messiaen *Quartet* and Bartók *Contrasts*; the Brahms *Sonatas* (not yet released); and the forthcoming Brahms *Quintet*. These performances alone are reason enough to purchase a CD player.

Finally, I would like to say that it is a privilege indeed to serve as Audio Review Editor for this journal. If you have any comments or suggestions on how the review staff and I can better serve you, please contact me at:

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COMPACT DISCS

by Bradley A. Wong

Stolen Gems: James Campbell, clarinet; with the Allegri String Quartet; Eric Robertson, piano and harpsichord; Brian Leonard, percussion. Playing time 47:05.

Marquis Digital Recording ERAD 119

In the liner notes for *Stolen Gems* it says that "Mr. Campbell has gradually expanded his musical activities beyond the bounds of strictly 'serious' music and into the realms of jazz and 'cross-over' sounds." This recording is certainly an example of Campbell's diversity.

The arrangements (half were done by Campbell, half by pianist Robertson) feature clarinet with string quartet, sometimes adding keyboard and/or percussion. The most successful of these are the "light classical" pieces, which include a delightful suite of Grainger tunes, three of Vaughan Williams' *Studies in English Folk Songs*, two pieces from Grieg's *Peer Gynt*, and works by Delius, Elgar and Pietro Yon. The jazz arrangements make interesting use of the instrumentation. There is, for instance, Brubeck's *Blue Rondo à la Turk* scored for clarinet, harpsichord, string quartet and marimba; Sidney Bechet's *Petite Fleur* for clarinet and string quartet; and Templeton's *Bach Goes to Town* for clarinet, harpsichord and string quartet.

Campbell's playing on the recording is excellent. Playing on a Selmer Recital clarinet, he produces a wide range of colors, and he does some wonderful things musically in pieces like the Delius *Aquarelle* and the Vaughan Williams *Folk Songs*. And a "lighter" program does not necessarily mean an easier one, as evidenced by the technical demands in the Grainger and in Yon's *Humoresque "L'Organo Primitivo"* (which also features an impressive display of circular breathing). The jazz playing may be a little academic sounding, but those pieces are still enjoyable, particularly in the context of this recording. Campbell gets strong support from the assisting musicians, in particular from the Allegri Quartet.

The repertoire on this well-recorded compact disc won't appeal to everyone. If it does, however, or if you just want to listen to good clarinet playing, *Stolen Gems* is recommended. If your local record store does not carry it, try writing directly to Marquis Records, 144 Front Street West, Suite 460, Toronto, Canada M5J 2L7.

W. A. Mozart: *Clarinet Quartets, Op. 79* (after K. 378, 380, 496). Nina Buer, clarinet with

the Raphael Trio. Playing time 49:05.

Signum X03-00

Nina Buer was born in Norway and has studied with some very eminent clarinetists — Dieter Klöcker, Guy Deplus and Ulf Rodenhäuser. She has played in many radio recordings, and it is hoped she will continue to make commercially available recordings for she is a fine clarinetist. Her tone is expressive and pleasingly brilliant, her technique is fluid and effortless. The Raphael Trio is a good match for Buer. Their playing is equally exuberant and there is a good overall cohesiveness to these performances. Some may find the playing too romantic for Mozart, in particular in the solo passages, but the musicians play with so much obvious enjoyment of this music that even the most critical listener will enjoy this recording.

The liner notes raise some interesting points on making transcriptions, but although they credit André with being the transcriber of these pieces, they present no real evidence to support the claim. Buy this recording for the fine performances, but read Klöcker's much more convincing article about the background of these quartets ("Rediscovering Three Quartets by Mozart") in Vol. 14, No. 3 of *The Clarinet* or in the foreword to the Kunzelmann edition of these works.

RECORD REVIEWS

by Michèle Gingras,

Music from Concordia-Musique à Concordia. Dennis Leclair: *Episode No. 1* (3:55); John Bavicchi: *Sonata* for clarinet and piano, Op. 57 (13:45); Allan Crossman: *Desiderata* for clarinet and piano (11:00); Thomas J. McGah: *Four Durrell Reflections* (10:00); Wolfgang Bottenberg: *Sonata Modalis* (22:52).

American-born clarinetist Sherman Friedland is professor of clarinet at Concordia University, conductor of the Concordia Orchestra, and clarinetist and director of the Concordia Chamber Players. Important influences for Friedland were Rosario Mazzeo and Nadia Boulanger, and he has become an important figure in Montreal's music making. This recording of American and Canadian music displays his rich and singing tone, which enhances the many long melodic lines found in this repertoire. His solid playing is evident in this virtually flawless performance. One could not ask for a

better accompanist than Dale Bartlett. A native of Canada, he has received many awards and prizes, and expresses a wide scope of sonorities that are truly a pleasure to listen to. All works are, to employ the French term, "Musique Actuelle," or music of today. All but the Bottenberg are modern in style, although without using contemporary techniques. The Bottenberg is reminiscent of the German Romantic style.

Episode No. 1 by French Canadian Dennis Leclair is an energetic and complex work offering moderately difficult challenges for both parts, particularly long clarinet passages in the high register.

Sonata for clarinet and piano by American John Bavicchi was composed in 1969 and is dedicated to Sherman Friedland. In three movements, it is perhaps the most "modern" sounding piece of this recording and shows the influence that Walter Piston had on Bavicchi during his Harvard days.

Four Durrell Reflections by American Thomas J. McGah is a poetic and relaxing piece. Notable is the third movement where the clarinet glides up and down chromatically to imitate a technical practice session.

Desiderata for clarinet and piano by American-born Allan Crossman is in seven movements. *Desiderata* has its high points in an almost hypnotizing Andantino, a vivacious Canon, and in the beautiful melody of the last movement, *Forgotten Birds*.

The high point of this recording is *Sonata Modalis* by Montrealer Wolfgang Bottenberg. It is a most refreshing piece, which could become a favorite among clarinetists in constant search of new and accessible repertoire. While *Sonata Modalis* encompasses various moods and textures, it remains folk-like throughout the four movements. It is a substantial 23-minute piece, well suited for a major recital. Its modal tendency makes it attractive both to the performer and to the audience.

"Music from Concordia" represents an important facet of today's American and Canadian music. While one could notice the lack of diversity in style in the choice of repertoire, the Bottenberg certainly compensates for this. Both performers display an understanding of true chamber music and the sound quality of this recording is superb. For these reasons (and for the discovery of Bottenberg's *Sonata*!) I strongly recommend its purchase.

The works by Allen Crossman and Wolfgang Bottenberg are available from the Canadian Music Center, 430, rue St-Pierre, Montréal, Québec, H2Y 2M5. Those by John Bavicchi, Dennis Leclair and Thomas McGah are available from BKJ Publications, 26 Hartford Street, Newton, MA 02161.

Joseph Messenger

Named New Editor of Reviews for *The Clarinet*

Joseph Messenger is professor of clarinet at Iowa State University and principal clarinet in the Des Moines Symphony. He holds the B.S.E. in music education from Bowling Green State University and the D.M.A. in clarinet performance from the University of Iowa. His teachers have included Robert Marcellus and Himie Voxman.

He has performed at the Mid-West International Band and Orchestra Clinic, at ClarFest '83, '86 and '87, at the International Clarinet Society conferences in Oberlin and the University of Illinois, and on a tour of Mexico funded by the U.S. State Department. The I.S.U. Clarinet Choir, under his direction, has performed at the Midwest Band and Orchestra Clinic and other locations in the midwest. He served as festival director for ClarFest '86 in Baltimore and at ClarFest '87 in Tallahassee, and he is past president of ClariNetwork International.



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International Clarinet Society/ Clarinetnetwork International, Inc.

BY-LAWS

ARTICLE I

NAME

This organization shall be known as the International Clarinet Society/ClariNetwork International, Inc., incorporated under the laws of the State of Delaware as a non-profit, non-stock organization.

ARTICLE II

LOCATION

The headquarters of the corporation shall be in the United States. The initial registered office of the corporation is Corporation Trust Center, 1209 Orange Street, Wilmington, Delaware, and its registered agent at such address is the Corporation Trust Company. The address of the registered office may be changed from time to time by the Board of Directors of the corporation.

ARTICLE III

OBJECTIVES

The objectives and purposes of this corporation are:

(a) To foster communication and fellowship of clarinetists on a worldwide basis through the corporation.

(b) To establish a research library providing all corporation members an extensive bibliography of materials pertaining to the clarinet.

(c) To support projects which will benefit clarinet performance; providing opportunity for the exchange of ideas, materials and information among members; fostering the composition, publication, recording and distribution of music for the clarinet; encouraging the research and manufacture of a more definitive clarinet; avoiding commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry; encouraging and promoting the performance and teaching of the clarinet literature.

(d) To publish a quarterly journal, *The Clarinet*, to be distributed to all members.

(e) To organize, arrange and sponsor festivals of clarinet music on an annual or more

frequent basis in various locations throughout the United States and elsewhere.

ARTICLE IV

POWERS

Section 1. The corporation shall have the powers necessary and proper to the achievement of the aforementioned purposes for which the corporation is organized.

Section 2. Notwithstanding any other provisions of these articles, the corporation shall not carry on any activities not permitted to be carried on by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code (or the corresponding provision of any future United States Internal Revenue Law).

Section 3. No part of the net earnings of the corporation shall inure to the benefit of, or be distributable to, its members, officers, or other private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article III hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation; and the corporation shall not participate in or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

Section 4. This corporation may hold real estate and own copyrights and property. No loans shall be contracted on behalf of the corporation and no evidences of indebtedness shall be issued in its name unless authorized by a resolution of the Board of Directors. Such authority may be general or confined to specific instances.

Section 5. The corporation may accept outright any unrestricted gifts, grants, or endowments that may be presented by any person, firm, or corporation; and such gifts, grants, or endowments shall be placed in the general funds of the corporation to be used, as directed by the Board of Directors, for the aims

and purposes of the corporation.

Section 6. All checks, drafts, or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the corporation shall be signed by the Treasurer. The President shall have this authority in the event that the Treasurer is unable to attend to his duties. All funds of the corporation not otherwise employed shall be deposited from time to time to the credit of the corporation in such banks, trust companies or other depositories as selected by the Board of Directors.

Section 7. Dues from the membership will support the activities of the corporation and also will provide for subscription to the quarterly journal.

Section 8. The fiscal year of the corporation shall be the period beginning September 1 and ending August 31 of each year.

ARTICLE V

MEMBERSHIP

Section 1. The initial members of this corporation shall be the incorporators of the corporation.

Section 2. Membership in this corporation shall be open to all persons interested in the clarinet upon payment of annual dues. All members shall be entitled to all rights and privileges of membership in the corporation, including a subscription to the quarterly journal. Members shall have the right to a voice and the right to a vote for the election of officers and for other such matters as are presented for voting.

Section 3. There shall be two types of membership:

(a) Active: the only category of membership with voting privileges.

(b) Associate: a non-voting membership available to libraries, publishers, dealers and others with an active interest in the clarinet music profession.

(c) Dues for the two types of membership shall be determined by the Board of Directors

and shall be approved by a majority of those present and voting at a general business meeting of members.

Section 4. Application for membership, with dues, shall be sent to the Secretary of the corporation.

Section 5. As memberships are received from countries other than the United States, the Board of Directors shall take appropriate action to ensure their representation in the corporation and to foster a truly international organization.

Section 6. A special category of Honorary Memberships may be created for persons of the unusual distinction. Such persons can be nominated at any time by the corporation's membership or the Board of Directors and may be elected to honorary status upon receiving a two-thirds vote of the members present and voting at a general business meeting of members.

ARTICLE VI DIRECTORS

Section 1. The affairs of the corporation shall be managed by a Board of Directors, four in number.

Section 2. The elected officers of the corporation shall constitute the members of the Board of Directors. They shall hold office for a term of two years and until their successors are duly elected and qualified.

Section 3. The Board of Directors, by resolution duly adopted by a majority of the directors in office, may designate and appoint an Executive Committee consisting of two or more directors to exercise the authority of the Board of Directors between meetings except that such committee may not take any action expressly required by Delaware law to be taken only by the Board of Directors.

Section 4. The Board of Directors shall meet at least annually, immediately following the general business meeting of members, and at such other times as called by the President of the corporation or by any three directors.

ARTICLE VII OFFICERS

Section 1. The elected officers of the corporation shall be the President, President-Elect, Secretary, and Treasurer. They shall hold office for a term of two years and until their successors are duly qualified and elected, except that the President-Elect shall automatically succeed to the office of President following expiration of the President's two-year term of office.

Section 2. The officers shall be elected by the members by written ballot cast by mail prior

to the general business meeting held in even-numbered years. For this purpose the Secretary shall mail or cause to be mailed an appropriate ballot to each member at least 45 days prior to the general business meeting in each even-numbered year and shall count all ballots returned at least 15 days prior to such meeting.

Section 3. The duties of the elected officers are:

(a) The President (and in his absence, the President-Elect) shall preside at all meetings of the corporation, shall be the chief executive officer of the corporation, and shall be a member ex-officio of all special and standing committees.

(b) The President-Elect shall act in the absence of the President and shall accept such other responsibilities and assignments as the President may request.

(c) The Secretary shall be responsible for recording the proceedings of all general meetings of the corporation, for presenting of these minutes to the following general meeting, for the correspondence of the corporation, and for the maintenance of a current membership list.

(d) The Treasurer shall be responsible for maintaining the financial records of the corporation and for the disbursement of the funds of the corporation except that, in the event the Treasurer is unable to do so, the President may disburse the funds of the corporation.

Section 4. The Board of Directors may designate such persons to serve as Assistant Secretaries and/or Assistant Treasurers of the corporation as may be necessary for the proper functioning of the corporation.

ARTICLE VIII COMMITTEES

Section 1. There shall be the following standing committees: Finance, Legal and By-Laws, Library, Membership, and Nominating. The President shall appoint the members of each committee, shall designate one of the members as chairperson and shall be an ex-officio member of all committees.

Section 2. The President may, from time to time, appoint the members and chairpersons of such special committees as the Board of Directors determines are necessary for the proper functioning of the corporation.

Section 3. The Finance Committee shall supervise the fiscal affairs of the corporation and shall make such recommendations with respect thereto to the Board of Directors as it deems desirable.

Section 4. The Legal and By-Laws Committee shall be responsible for advising the

Board of Directors and members with respect to legal issues facing the corporation, for reviewing these By-Laws, and for making such recommendations with respect thereto to the Board of Directors as it deems desirable.

Section 5. The Library Committee shall be responsible for the maintenance of a library to serve the purposes of the corporation as described in Article III of these By-Laws.

Section 6. The Membership Committee shall be responsible for maintaining contact with members of the corporation and for seeking the enrollment of new members.

Section 7. The Nominating Committee shall be responsible for recommending nominees for officers to the members prior to each general business meeting at which officers are to be elected.

ARTICLE IX MEETINGS

Section 1. There shall be a general meeting, including a business meeting, once each year of all members. The time and place of the meeting shall be determined by the Board of Directors. A general report on the affairs of the corporation shall be submitted at the annual meeting of the corporation by the Board of Directors.

Section 2. There shall be a minimum of one meeting each year of the Board of Directors held immediately following the general business meeting of members. Special meetings of the Board may be called by the President at the request of three members of the Board. The President shall determine the time and place of meetings.

Section 3. Notice of the annual meeting of the members shall be given to each member in writing at least thirty days prior to the meeting. Notice of any meeting of the Board of Directors shall be given to each director at least two days prior to the meeting. Notice of the annual meeting of members may be given by publication in *The Clarinet*. Notice of a meeting of the Board of Directors may be given by written notice or by telephone.

Section 4. A quorum at a general meeting of members shall be those in attendance. If voting includes a ballot by mail, those who so vote shall be counted as in attendance. A quorum at a Board of Directors meeting shall be a majority of filled seats of the Board. The rules and order of business of Robert's Rules of Order shall govern the corporation in all cases where they are applicable and where they are not inconsistent with the Certificate of Incorporation and By-Laws of the corporation.

Section 5. Any member may propose new business to the Board of Directors to be brought before the membership for discussion and voting.

ARTICLE X PUBLICATIONS

The publications of the corporation shall include an official scholarly journal to be published quarterly. The publications are the responsibility of the editor and the publisher and of any staff appointed by them.

ARTICLE XI REGIONAL CHAPTERS

The corporation will encourage and assist the formation of regional chapters for the

purposes of more frequent meetings of members, more widely varied activities of the corporation between annual meetings, and to foster and encourage musical performances by the members.

ARTICLE XII AMENDMENTS

These By-Laws of the corporation may be altered, amended or repealed and new By-Laws may be adopted by the Board of Directors or by a majority of the members present and voting at a general meeting of the corporation.

classified advertising

All ads submitted for *The Clarinet* should be: 1. Typewritten, double spaced. 2. As concisely worded as possible. 3. Non-commercial in nature and limited to the sale and trade of personally owned instruments, music, accessories, etc. 4. Submitted to the Editor by the deadlines on page three. 5. Placed by members of the I.C.S. only. Each ad will run only one issue unless the Editor is otherwise advised.

Wanted: Copy of Verve album #2090 "Buddy DeFranco Plays Artie Shaw." I am interested in the recording of the *Jazz Concerto for Clarinet* by Buddy DeFranco. Please contact: Fred Shenn, 5501 Park Avenue, West New York, New Jersey 07093, (201) 868-0241

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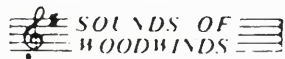
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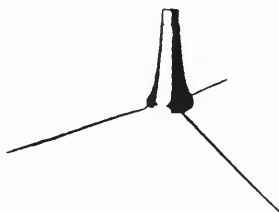
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MUSICAL CHAIRS

Jerry Kirkbride
University of Arizona
Tucson, Arizona

Jerry Kirkbride, clarinetist, has been a member of the Dorian Wind Quintet since 1970. He has toured the United States, Canada, Mexico and Europe as well as India, Pakistan and the Middle East with the Dorian. Before joining the quintet, Kirkbride was principal clarinetist with the Metropolitan Opera National Company and a creative associate at the Center of the Creative and Performing Arts at the State University of New York at Buffalo. Kirkbride also has been involved in many chamber music concerts and has free-lanced extensively in New York City. He was principal clarinetist of the Brooklyn Philharmonic for several years.

In 1978, he played an integral part in the organization of a chamber music series at the University of Mexico in Mexico City. After graduating from the University of Southern California, where he studied with Mitchell Lurie, he was awarded a Fulbright grant to continue his studies in Rome. There he worked with such artists as Nadia Boulanger, Efrem Kurtz and Franco Ferrara while attending the Conservatorio di Santa Cecilia and the Accademia Internazionale di Musica da Camera. Kirkbride edits and arranges for International Music Company and has recorded for Vox, Columbia, CRI, Deutsche Grammophon and New World Records. He was visiting associate professor of clarinet at the University of Arizona in Tucson in 1987 and joined the faculty in the fall of 1988.



Robert Walzel
Texas Tech University
Lubbock, Texas

The Texas Tech University school of music announces the appointment of Robert Walzel as assistant professor of clarinet. He assumed duties beginning with the fall semester, 1988.

Walzel was chosen to fill the position in clarinet left vacant by Keith McCarty, who has retired after 35 years at Texas Tech.

Originally from Lake Jackson, Texas, Walzel earned his bachelor of music and master of music degrees from the University of Houston and has completed the majority of hours toward the doctor of musical arts in clarinet performance at the University of North Texas (Denton). He has been actively teaching clarinet for 11 years and has previously served on the faculties of Sam Houston State University (Huntsville, Texas), the University of North Texas, and San Jacinto College North (Houston, Texas).

A winner of several competitions in Texas, Walzel has been a finalist or semifinalist in several national and international competitions, including being a finalist in the 1976 International Clarinet Society competition.

After briefly holding a position with the Natal Philharmonic Orchestra in Durban, South Africa, Walzel returned to Texas and has performed extensively in both serious and commercial music. He has performed with the Houston Symphony Orchestra, the San Antonio Symphony Orchestra, the ballet and opera orchestras of Houston and Dallas, and many chamber music organizations. His commercial engagements have included shows with Sammy Davis, Jr., Steve Lawrence and Edie Gorme, Andy Williams and Robert Goulet.

At Texas Tech University, Walzel will teach applied clarinet, direct the Texas Tech Clarinet choir, and play clarinet in the Mariah Winds, the faculty woodwind quintet in residence at Texas Tech. He will also serve as principal clarinetist in the Lubbock Symphony Orchestra.





Babette Belter
Oklahoma State University
Stillwater, Oklahoma

Babette Belter has recently been appointed assistant professor of music at Oklahoma State University. In addition to studio teaching, her responsibilities will include orchestration, woodwind methods and music appreciation. She received her B.M. degree from the University of Wisconsin-Stevens Point and B.M.E. and M.M. degrees as a woodwind specialist from Michigan State University. She is currently completing her D.M.A. degree in applied clarinet at Michigan State University while studying with Elsa Ludewig-Verdehr and Frank Ell. Prior to accepting her new position, she was on the faculty at Albion College in Albion, Michigan and Winthrop College in Rock Hill, South Carolina.

Robert S. Spring
Arizona State University
Tempe, Arizona

Robert Spring has been appointed associate professor of clarinet at Arizona State University. He holds the bachelor of music degree in instrumental music education, the master of music degree in wind instruments, the doctor of musical arts degree from the University of Michigan. He has studied clarinet with John Mohler, David Shifrin and Paul Shaller. Spring has served as clinician, adjudicator and soloist with bands and orchestras in the Midwest and Southwest and teaches on the faculties of several summer music camps. Dr. Spring has previously taught at West Texas State University, the University of Michigan, Morningside College (Sioux City, Iowa), Albion College (Michigan), and in the Jackson Public Schools (Michigan). He has been a member of the Amarillo (TX) Symphony, The Sioux City (IA) Symphony, the South Dakota Symphony and performed for the 1988 International Clarinet Society/ClarFest '88 Convention.



Gregory Young
Montana State University
Bozeman, Montana

Gregory Young has been appointed assistant professor of clarinet and theory at Montana State University at Bozeman. He will be a member of the faculty woodwind quintet as well as the Bozeman Symphony. Having recently completed the D.M.A. program at the University of Michigan under John Mohler, he has served on the faculties of the University of Prince Edward Island, Memorial University of Newfoundland, and the University of Western Ontario. He has been principal clarinet with the Newfoundland and Prince Edward Island symphony orchestras and has been recorded for broadcast by CBC radio as concerto soloist, chamber musician and recitalist.



MEMO TO THE MEMBERSHIP

by Charles West

This issue of *The Clarinet* is the first to be published since the merging, during the summer of 1988, of the International Clarinet Society and ClariNetwork International. Realizing that there were two societies with unique approaches and administrative structures but increasingly similar missions and constituencies, it became clear that the clarinet profession would be better served by a single organization. Thus, the wedding of the old ICS and ClariNetwork into one new non-profit organization. It is the responsibility of the new board of officers to assemble an administrative structure which combines the best features of both parent organizations, to determine the priorities of the membership, and to then guide the society's efforts with the best interests of the profession in mind, to accomplish collectively what we cannot accomplish as individuals.

Acknowledgements. The unselfish efforts of many people certainly deserve to be acknowledged. Past Presidents John Mohler and Joseph Messenger worked for over a year with attorneys Dan Levy and Harry Rubin. These people's concentration on the best interests of the profession kept the negotiations far above the distractions of egocentric territoriality. A tremendous debt of gratitude is owed these four gentlemen for the firm foundation upon which the ICS/CI is established. Additionally, the adaptability of key people from the parent societies must be commended as they fit into new jobs—editors Gillespie and Porter, section editors Brad Wong and Joseph Messenger, advertising manager John Scott, and new officers and coordinators Fred Ormand (President-elect), Patricia Kostek (Secretary), Robyn Ulman-Anderson (Membership Coordinator), and Ted Jahn (Treasurer) to name only a few.

Questionnaire. In an effort to move the Society forward, the officers have felt the need to sample the attitudes and ideas of the membership. Please take a few minutes to share your ideas by using the questionnaire enclosed with this issue, and feel free to add any comments on subjects that you think are important but we have not covered. We will compile the input received and use the results as ICS/CI projects are formulated.

Membership Brochures. Also enclosed are several copies of the new membership brochure. These are for you to share with your colleagues, students and clarinet friends. We hope that you



will photocopy or request more as needed. In years past, many people have enrolled in either or both of the parent organizations solely to receive the magazines. Simply ask yourself who you know who would be better informed, better entertained, or would just appreciate knowing how to become enrolled. Then do them a favor by passing on one of the copies of the brochure. You may also use them to present a gift membership as the holidays approach to the "significant other clarinetist" in your life. (Note that the remaining time on your own ICS or CI membership has automatically converted into an ICS/CI membership until one year from the last payment of your dues. Renewal notices will be sent to you by the Membership Coordinator at the appropriate time to ensure that you will not miss any issues of *The Clarinet*.)

Future Conventions. Our 1989 convention, "Clarinet Fest International," will be held July 27-30 at The University of Minnesota. The plans for the event are in the capable hands of John Anderson; future issues will announce program plans as they solidify. Site proposals are now being solicited for the 1990 Clarinet Fest, with the goal of reaching a decision in early 1989. Then, next spring the call for site proposals for

the 1991 event will be issued, with plans to reach a decision when the officers meet in July, 1989. With many artists and ensembles completely booked a full year in advance, it is hoped that greater "lead time" will allow the coordinators of the conventions a greater breadth of possibilities. Site proposals should be submitted to my office at VCU by February 1, 1989, and should discuss facilities, housing and meals, transportation, other available attractions, proposed list of artists (which might well change as artists accept or decline invitations), and proposed budget and fee structure.

Richmond Convention. I would like to add a note of thanks to the clarinetists who performed at the 1988 convention in Richmond. It was not widely publicized at the time, but no clarinetist received payment for his or her services from the convention budget at all. It is the unselfishness of the artists and the generous support of companies like Yamaha, Vandoren, Selmer, Leblanc and Rico that made possible some of the extra events that we could feature—including the gatherings at the Jefferson Sheraton and at the Berkeley Plantation. In this practice the ICS/CI joins the National Flute Association and several other instrumental associations. I look forward to working for the next two years with a first-class group of officers, editors, managers, chairpersons and coordinators. The most important mission of this or any professional society involves the exchange of ideas. We will all be richer for the sharing of your ideas, by submitting articles or letters, responding to the enclosed questionnaire and participation at the summer Clarinet Fest. And your colleagues, students and associates will be richer for your having shared the membership opportunity by passing on the enclosed membership brochures.

—Charles West, President


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The Clarinet

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