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November - December 1990 | Volume 18 | Number 1



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ABOUT THE COVER...

Colonel John R. Bourgeois, Director—U.S. Marine Band, applauds the Soviet Carpathian Military District Band as it performs a folk song as a farewell tribute for the Marine Band's departure from L'vov. See related article on page 26.

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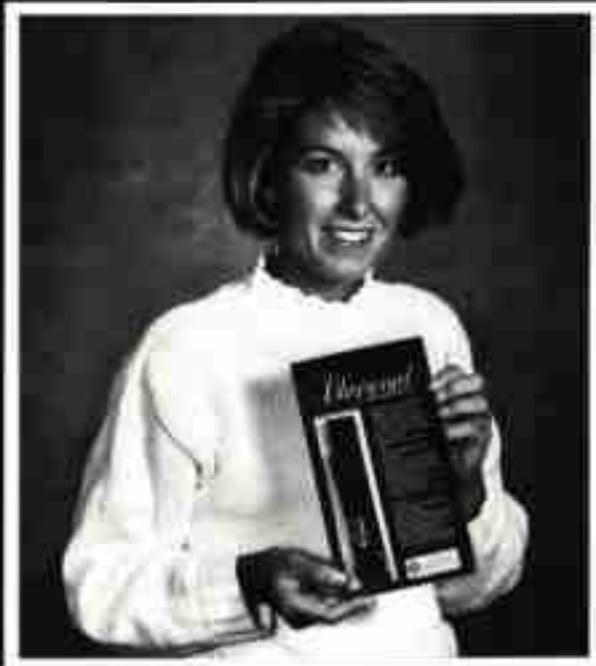
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PIERCE'S POTPOURRI

by Jerry D. Pierce

It was great to get away from the hot, humid weather of Indiana for a few days of cool breezes in Québec. Armand Ferland and his Université Laval did a great job of hosting the 1990 Clarinet Fest International. This was my 20th year of attending these yearly conferences, and I'm just as enthusiastic about these gatherings as I was when I first attended the "National Clarinet Conference" at Denver, Colorado in 1970. Professor Armand Ferland is to be congratulated for putting on such a fine festival.

The 1991 festival will be held July 17-21 at Flagstaff, Arizona, and the 1992 festival will be in Cincinnati, Ohio; it is not too early to start planning to attend. Professor Chuck Aurand will be our host at the "rim of the Grand Canyon." I would certainly urge those who have never attended one of these festivals to make plans to do so. There is no need to direct these remarks to those who have come in the past, as they usually return again and again whenever their schedule permits.

As the deadline for my column approaches, I do want to mention a small news item which caught my eye in the August 23, 1990 *Indianapolis Star*. Buried on page 4 was the following: "Fires sweep through Southern France." Upon reading the four-inch column, I see that already some 20,000 acres of "dense brush native to the region" had been consumed. In the Alps-Maritime region (read that as Nice and Cannes) the heat was so intense that one firefighter died when the tires on his truck exploded and the vehicle rolled over. Farther east in the Var region, 1,200 firefighters and 300 soldiers battled the flames. Regional authorities declared a state of emergency.

I've looked through several newspapers since that date but have found nothing further to add to the story. The reason for the concern in a column on clarinet is that the "dense brush native to the region" is probably arundo donax. Some of the finest cane grown in the world (for reeds) comes from that area along the Mediterranean Sea known as the Var. Madame Marcelle Ghys, who has a plantation in Antibes less than 10 miles from Cannes, supplies cane to many who make their own reeds. The plantations of Biasotto, M.A.R.C.A. (which acquired the fields of A. Nicolai), Silvacane (which acquired the Est. Donati) and Rigotti are all in the Var region of France.

My good friend Marcel Salle at his summer cottage in Aloxe-Corton will be sending me a report as soon as the amount of damage is

known, but it doesn't take one long to figure out that most likely a major portion of the cane fields have felt the effects of the fires. Arundo donax will regrow, but this disaster along with the freezes of 1985 and 1987 can only add to the problems of obtaining good cane for reeds.

It appears that Edition Kneusslin of Basel, Switzerland has been acquired by Edition Kunzelmann. Kneusslin used to keep his stock of music in his basement, and there was some fear that his catalog, which included music for the then not-so-popular basset horn, might vanish if something were to happen to him as there seemed to be no one in his family who wished to carry on with his publications. I notice

that the latest editions from Kunzelmann list the entire Kneusslin catalog.

Jean-Marie Paul, editor and producer of the *Clarinette Magazine* (5, rue des Fleurs, F-67550 Vendenheim, France), wrote to me in late August and mentioned that in 1989 he had done summaries in English for his magazine, but that this seemed impractical since he only had *three* subscribers in the U.S.! I was floored by this statement. France has long been in the forefront of the clarinet and clarinet playing, and even though I don't read French very well (as some readers of this column have noticed from my translation of the want ad for clarinetists in the Guard Republic Band of Paris), I still feel that almost anyone can get the "drift" of what is going on from the magazine for the 160 FF that it costs (or 180 FF air mail)—slightly more than \$30 per year—depending on the exchange rate.

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There is an old, old joke in the trade. An aspiring young clarinetist in New York City asks, "How do you get to Carnegie Hall?" and the reply is, "Practice, man, practice." This past weekend I was talking to an ole NYC buddy of mine, Bill Bachman. We played many gigs together, but in the late '60s I elected to leave the city for the Midwest because there seemed to be fewer and fewer jobs for clarinets. Bill stayed on. This past season he was first clarinet of the Goldman Band, but he was telling me that the season consisted of only eight jobs this summer. That's a far cry from the days when Goldman had the band. It was certainly one of the more sought-after jobs in NYC.

Bill also related that he had heard there were over 600 applicants for the clarinet job at the Met. As it was, the winner of the audition was from Curtis. Music schools seem to be turning out finer and finer players, but where are the positions for all these players? The future, except for a very few, is not at all encouraging. "Practice" just doesn't seem to be enough in this day and age.

Finally, about a decade ago I did a two-week road trip with the Russ Carlyle Orchestra (a lesser "name band" of the swing era). One of the other sax men when we played in Indiana was Ed Staubach of Indianapolis. From the first break on, we were talking clarinet as Ed had some old 78 records of Benny Goodman doing a Brahms sonata with his daughter and Louis Cahuzac playing those turn-of-the-century show pieces. Down through the years Ed and I have occasionally had contact on concert band gigs and the like, but a year or two can go by and I'll not see him. It was a pleasant surprise this summer when I received through the mail a recording of Ed playing the A. Paul Johnson

Clarinet Concerto (for clarinet, winds and percussion) with members of the Philharmonic Orchestra of Indianapolis conducted by the composer.

I'm sure this was a "one-shot" take which tests the mettle of the performers. Ed really sounds fine and in my opinion the piece deserves to be known. It was recorded at Shortridge High School in Indianapolis in December 1989. Certainly not a big budget project, but it does prove that not all of the good things in life are packaged in plastic and distributed by a major label. The distributor for this record (Joseph Baber's *7 Songs* with Diane Stebbe, soprano, are on side two) is The Apollo Project, 634 South Meridian Street, Indianapolis, IN 46225.

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MOZART! For me, he is one of my three favorite composers of all time. This was true in my youth, in my middle most active period, and even more than ever in my present years. My feeling surfaced in 1931, when I was 20 years old and performed his *Concerto* (from memory and standing up!) with the Boston Civic Symphony. My other two favorites are Bach and Brahms. To avoid expressing favoritism, I usually list all three alphabetically. The best of the three is the one whose music I am listening to at the moment of thinking about it. Other composers come to the fore now and then, but for me none have ever displaced these three. My bias remains.

After reading the above, you will easily understand my strong clarinet-lifetime interest in knowing that the original manuscript of the first version (for basset horn) of the Mozart *Concerto* for clarinet exists, housed in a wonderful library in Winterthur (Switzerland). There it is safely tucked away. Undoubtedly its presence there must have come about because of the interest of Werner Reinhart, a devoted clarinetist (for whom Stravinsky wrote his *Three Pieces* for clarinet alone). Despite many trips to Europe in my years of travel, I had never an occasion when anything could be done about seeing the Mozart manuscript. This past summer I struck oil.

Thus my wife and I found ourselves closeted in a cellar vault with the custodian and the famous manuscript. Almost breathless, I spent a half-hour closely examining the work and talking with the library director about it. It was written so clearly and positively, showing no hesitation or faltering. Indeed it looked as though it had been written recently.

Though Reinhart, and Stravinsky's dedication to him, had been mentioned during the conversation, I could not understand the custodian's big smile as he rose and went to the other side of the room. I *did* understand it when he returned—and handed me Stravinsky's own manuscript of the pieces. Having had the privilege of discussing these in detail with Stravinsky many years ago, I think you can imagine the catch in my breath at that moment. A great day in my life.

Another highlight, in what has seemed to be a summer of such, was a trip we made into southern Germany with Hans Rudolph Stalder



by *Rosario Mazzeo*

and his wife Ursula (a splendid flutist), to attend a lecture/concert at Schloss Bad Krozingen. There, during each year, some 80 or more concerts of early music are performed by a roster of prestigious players. Hans often plays there. On the way back we traveled into the



Black Forest, where we went to a small town to visit St. Peter's Church. There for the first time in my life I saw an angel playing a clarinet!

Amidst the statuary on one side of the altar was a sculpted angel playing a clarinet of the distinct design of the Denner clarinet with two keys. The design of five-keyed clarinets is noticeably different. The posture was excellent; so now when I see a player holding a clarinet in what I believe to be good posture, I can say, "You are holding your clarinet just like an angel." This is a first step towards becoming able to play a clarinet like an angel!

Then on to Zurich, where we had two weeks of being "wined and dined" by former pupils (including one from Holland) who, in past years, had come either to Boston or California to study with me, each for a year or two. It was wonderful to hear of their busy schedules and many projects. All are as active as one-armed paperhangers. Tucked in with this was a happy reunion at luncheon with Eric Leinsdorf, conductor of the Boston Symphony during my last years before retirement. Reminiscences, reminiscences.

Prior to Switzerland we had spent a happy month in Venice, one of our very favorite cities. Alas, the excellent and large symphonic band which used to play outdoor concerts there is no more.

Now back in Carmel in our mountain-ridge Casa Tre Viste we are enjoying our balmy fall weather and looking forward to this year's crop of clarinet talents.

"You are holding your clarinet just like an angel."

(photo: Hans Rudolph Stalder)

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Claranalysis: *Intonation, Tone, Focus, Wind Resistance, and Flexibility in the Clarinet Barrel.*

by Lee Gibson

Given a particular length of barrel, intonation is most affected by the total area enclosed in its bore: the larger this area the greater the frequency separation between the upper portions of the first and second modes, and the lower the point in the bore at which a crossover between enlarged and essentially unaffected twelfths occurs. Also, the farther up the tube it occurs, the more specifically an enlargement affects higher-mode frequencies such as those of the third, fourth and fifth modes. However, resort to a Moennig bore usually implies an existing need for a smaller enclosed area which benefits the relationships between the upper first and second modes and may raise the topmost third-mode tones such as F and F# if its top bore enlarges enough.

Tone is more complexly affected by (1) the weight of the barrel, (2) cavity resonance which may be promoted by a reverse cone in the bore of the barrel as well as in a successive part of the bore, (3) the presence or absence of a dual-tapered venturi in the barrel, (4) the quality of finish of the inner surfaces (as always), and (5) the vibrational proclivities of a material such as wood, which may remain of importance to the player, at least. The haunting color of the *d'amore* bell's tones in the early clarinet and its continuation in the *cor Anglais* is echoed today in the polycylindrical Buffet Crampon clarinet and W. Hans Moennig's reverse conical barrel for it, though this clarinetist believes that each of these devices has been overused in some current models.

The effects of weight upon tone are as important in the barrel as in the remainder of the body of the clarinet, less weight producing a more brilliant and less massive tone. The presence or absence of metal rings contributes to this totality. While I am accustomed to a two-ounce (57-gram) barrel, others may be happier with the greater mobility of a 1.3-ounce (37-gram) ringless ABS barrel.

Focus and flexibility may both be promoted by a dual-tapered venturi in the barrel, in which the upper portion of the bore decreases from an enlarged top to a variable midpoint and is followed by a less rapidly decreasing lower portion. Given two barrels having a similar

enclosed area, one with a single reverse cone and one with dual cones, the former will be darker and more firmly set, whereas the latter will be at once more focussed and more flexible. While these differences may or may not be perceptible to the listener, they follow the expectations that (1) a more definitely enclosed cavity can dissipate some high frequencies and (2) a gentle perturbation (change) in bore size promotes flexibility.

Wind resistance in the barrel is affected by (1) the bore (the smaller bore is clearly more resistive), (2) the shape of the enclosed area (for an identical area a reverse cone should be slightly more resistive), (3) the quality of the inner surfaces, and (4) the weight of the barrel. Anyone who has played a very lightweight plastic clarinet (not ABS but perhaps Plexiglas) will have noted how effortlessly it responded and how insubstantial were its tones.

Such judgments could hardly have been made a decade ago; only recently has a wide range of meticulously bored barrels become available. Dual-taper barrels used in these tests were Lee Springer's A7-1 (moderately small bore, 65 mm.), *XT8 (slightly larger bore, 66 mm.), XT8 (less taper, 66 mm.), and *XT9 (larger bore, more taper, 66 mm.); his T8 is a moderately large Moennig single taper (66 mm.). These bores are all smaller than the standard R 13, essentially cylindrical bore. Among well-known clarinets, Springer's 5 and 6 bores may be suitable for the Selmer 10 S and 10 G, his 7 and 8 for the Buffet Crampon, Leblanc and Yamaha models, and his 9 for the latter models when played with a small-bored mouthpiece. The Selmer Recital requires its own barrel and mouthpiece.

The Vandoren Black Master German Clarinet Reed

Approximately 3 mm. shorter and ½ mm. narrower than the Vandoren V 12 reed, the Black Master reed shares with the V 12 its 3 mm.-thick base and minimal surface cut, both of which features contribute greatly to the performance and durability of these state-of-the-art models. The German reed vamp, which typically has less arch and thicker sides, in this case works beautifully on the best French-model mouthpieces. For those who normally play a

#3½ reed, Vandoren recommends a #4 V 12 while the #3½ does for the Black Master.

While each of these models performs equally well, for this player the decision between them may rest upon the stability of the German Master versus the flexibility of the V 12. The German reed is of course designed for a mouthpiece having a narrow window with a somewhat longer and closer facing. However, one will be pleasantly surprised at how well the Vandoren Black Master plays upon a window of moderate width.

Since this reed is not widely available, we list as a source Philip Muncy Woodwinds, 11 Cole, Krum, TX 76249, U.S.A. (817/482-6284). It definitely provides a slightly more blending, Germanic sound.

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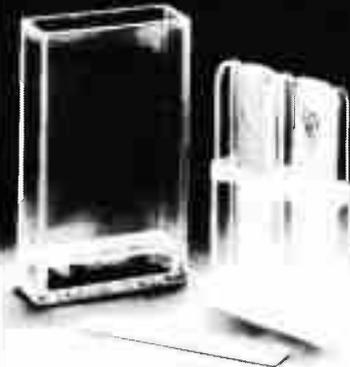
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CLARINETTES



ANOTHER PART OF THE ISLAND GIVEN AMERICAN PREMIERE

The American premiere of Anthony Powers' *Another Part of the Island* was presented on April 8, 1990 in Boston by the Dinosaur Annex Music Ensemble. The work was written in 1980 for the Fires of London and premiered in 1982 at Queen Elizabeth Hall. The 28-minute work is scored for flute (doubling alto flute and piccolo), A clarinet (or basset clarinet), piano (celesta), percussion, violin and cello. Powers was born in London in 1953 and studied at Oxford, in Paris with Nadia Boulanger, and at York with David Blake and Bernard Rands. Other works involving the clarinet are *Sea/Air* for solo

clarinet and a *Clarinet Trio*. For more information about his works, contact Oxford University Press, Performance Department, 200 Madison Avenue, New York, NY 10016.

CINCINNATI CONSERVATORY CLARINETIST WINS NATIONAL WOODWIND COMPETITION

University of Cincinnati College-Conservatory of Music clarinetist Ricardo Morales-Matos has been chosen from a national field of wind players to receive a first prize of \$1500 in the Woodwind Competition of the Lansing (Michigan) Matinee Musicale.

Born and raised in Puerto Rico, Morales-Matos is a graduate of Bloomington High School North in Bloomington, Indiana where he resided while concurrently studying in the Artist Diploma program at Indiana University. He has won other competitions, including the Bloomington Symphony Concerto Competition, the Indiana Public Symphony Young Musician's Contest, the Eastern Music Festival Concerto Competition and the Arts Recognition and Talent Search sponsored by the National Foundation for the Advancement of the Arts.

In March 1989, he was chosen the Grand Prize Winner in the Seventeen Magazine/General Motors National Concerto Competition. Last fall he entered freshman studies at the Cincinnati College-Conservatory of Music as a Presidential Scholar in the Arts and is a student of Ronald de Kant.

NEW SELMER CLARINET CATALOG DEBUTS

The Selmer Company has announced the availability of a new catalog detailing its full line of 33 individual student and professional clarinet models. The full color 22-page catalog includes information about the new Selmer (USA) family of student clarinets, as well as expanded data on the Selmer (Paris) line of professional clarinets. In addition, the catalog includes a comprehensive specification chart for both soprano and harmony models to aid in clarinet selection. For more information contact The Selmer Company, P. O. Box 310, Elkhart, IN 46515-0310.

YEH AND SANDROFF COLLABORATE ON BOULEZ WORK

Chicago Symphony clarinetist John Bruce Yeh and University of Chicago composer Howard Sandroff recently performed Pierre Boulez's *Dialogue de L'Ombre Double* under the auspices of the Chicago



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Symphony Orchestra Chamber Series in Chicago's Orchestra Hall. Yeh and Sandroff have created the first computerized realization of the work, scored for clarinet and computer controlled multichannel sound system, to be performed in the U. S. Sandroff, with the assistance of the Yamaha Corporation of America, programmed and performed the computer portion of the work using a Macintosh computer, a nine-channel sound system that surrounds the audience and three computer controlled digital mixing consoles manufactured by Yamaha. Prior to their realization, Boulez's composition could be performed only by using a one-of-a-kind computerized sound system developed at a French government-sponsored research center in Paris.

THE SUSPECT IS ARMED AND EXTREMELY MUSICAL

From the Associated Press news wire comes the following item. CREVE COEUR, ILL. - A woman armed with a clarinet picked the wrong time to rob a bank in this central Illinois city, police say.

Creve Coeur Police Chief Jerry Daughters was less than a block away from the Community Banks of Peoria bank when he was notified of Monday's holdup.

When Daughters arrived at the bank's parking lot, three tellers gave him a description of the robber, the car she drove and the license plate number.

Within minutes, two policemen had stopped the suspect's car and arrested Lisa F. McCallum, 32, of East Peoria. The amount of money taken was not disclosed.

Daughters said McCallum walked into the bank carrying a clarinet case and a large cotton bag. She handed the teller a note that said, "I have a gun in the suitcase, fill all the money you have in the bag," the chief said. The case did not contain a gun, police said. (Our thanks to Robert Silverstein for sharing this with us. —Ed.)

AARON SILBERMAN ENDOWS PITTSBURGH SYMPHONY CLARINET CHAIR

The Pittsburgh Symphony has announced that Aaron Silberman, chairman of the board of American Thermoplastic Co. of Pittsburgh, has provided an endowment

of the orchestra's principal clarinet chair. The chair presently is held by Louis Paul, who has been principal clarinet of the Pittsburgh Symphony for more than 30 years.

Silberman, an enthusiastic clarinet aficionado, began playing the clarinet at age 14. He has a large collection of clarinet music, books and recordings and has donated a substantial library of clarinet music and books to the School of Music at Duquesne University. A former student of Simeon Bellison and a member for several years of the Bellison Ensemble, Silberman has served on the symphony's board of directors for six years and is an active member of the I.C.S./C.I.

AUSTRALIAN CLARINET CONFERENCE ANNOUNCED

The Queensland (Australia) Clarinet and Saxophone Society in conjunction with the Queensland Conservatorium of Music will convene the 1991 Australian Clarinet Conference of the Queensland Conservatorium of Music July 4-7, 1991.

It is anticipated that the combination of overseas artists and prominent Australian clarinetists will make for an exciting four days of master classes, recitals, young artists competition and other activities related to the playing and teaching of the clarinet.

Andrew Marriner, principal clarinetist of the London Symphony Orchestra, will appear with the Queensland Philharmonic Orchestra as soloist in a bicentenary performance of the Mozart *Concerto*.

Other overseas artists include Reiner Hogerheyde (Netherlands) and Dieter Herwick (Germany). Yamaha, Leblanc and Selmer are finalizing arrangements for their sponsored artists.

For more information, contact Floyd Williams, Queensland Conservatorium of Music, P. O. Box 28, North Quay, Brisbane, Queensland, 4001 Australia.

ELENA M. LENCE NAMED I.C.S./C.I. MEMBERSHIP COORDINATOR

During the summer of 1990 Elena M. Lence assumed the position of Membership Coordinator. She earned the B.M. and M.M. in clarinet performance from the University of North Texas where she studied



with James Gillespie. She has taught at Emporia State University in Emporia, Kansas and is a member of the Lyric Arts Trio (soprano, clarinet and piano) which participates in the Kansas Arts Commission Touring Arts Program. She has been a clarinetist with the Missouri Chamber Orchestra and has performed with the Kansas City Symphony Orchestra and presently freelances in the Kansas City area. She also compiled the *Index to Vols. 9-13 of The Clarinet*.

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Clarinet Pedagogy

Survey: Appropriate Clarinet Quartet Literature for High School and College Levels

by Howard Klug

In the February-March, 1990 pedagogy column we looked at selected clarinet quartet literature appropriate for young quartets in grade school and junior high school. Continuing that survey through the senior high school and college/professional levels will be the primary focus of this column, with an occasional digression into the current situation of clarinet quartet ensembles and some of their composers/arrangers.

Excerpts from the following pieces were presented at the 1988 Mid-West International Band and Orchestra Clinic in Chicago by the Illinois Quartet, and the music was graded for difficulty by Harvey Hermann of the University of Illinois. In many cases the literature may be harder than the printed categories might indicate, and I have provided my own assessment of the level of difficulty (using the standard MENC guidelines of I [easy] through VI [difficult]) immediately following the duration of each piece.

INTERMEDIATE HIGH SCHOOL:

Woodland Sketches from Op. 51, Nos. 1, 3, 6 & 7 by Edward MacDowell, arranged by Clair W. Johnson for clarinet quartet (four B-flats or three B-flats and bass clarinet) or quintet (four B-flats and bass clarinet). Rubank, Inc., \$5.00, duration 7:15 (IV+). These attractive and familiar (at least to these older ears) piano pieces such as *To A Wild Rose*, *At An Old Trysting Place* (try explaining this title to your students), *To A Water Lily* and *From Uncle Remus* are printed with all of the essentials carefully in place: excellent and plentiful musical and articulation marks, sufficient rehearsal numbers which actually correspond to phrase construction (!) and a full score with very legible parts and metronome suggestions. The first three movements are very slow and somewhat easier

in difficulty (III), whereas the fourth movement (with its advanced tempo suggestion) will require a first clarinetist with considerable agility (IV-IV+).

Licorice-Stick Suite by Gerald Sears for four B-flats. Carl Fischer, \$5.50, duration 4:30 (IV-IV+). The three movements in this suite, *Bounce for Licorice Sticks*, *Going Steady* and *Dance*, will provide lots of fun for a young group. The first movement will require the teaching of a "swing style," the second is a one-to-the-bar waltz, and the third has an attractive two-beat bounce. Parts and full score have adequate musical marks and rehearsal numbers which correspond to musical phrases, but young groups would benefit from the addition of metronome suggestions. While the lighter character of this suite may make it less suitable for a solo and ensemble contest, it is undeniably fun to play, and your students may wish that the rather brief outer movements (with no sectional repeats supplied) had been lengthened. All four parts share in the melodic and rhythmic interest in this original suite, unlike the typically first clarinet-dominated arrangements of classical and baroque literature which so populate our quartet literature at this level.

Romanze from *Serenade (Eine Kleine Nachtmusik)* (K. 525) by W.A. Mozart, arranged by Beldon Leonard for two B-flats, alto clarinet (optional 3rd B-flat), bass clarinet. Belwin-Mills, \$5.00, duration 3:15 (IV). The first and second clarinet players have all the fun stuff to play in this musical chestnut. Sufficient musical marks and rehearsal numbers are supplied, but the tempo of the piece is difficult to decipher when the metronome mark of a quarter note = 92 is placed over the first measure in which a cut-time signature is given. Aside from this visual confusion of what kind of note should receive a beat, this is high-quality music for a young quartet, and it is a piece well-suited for

a group in which there is a great deal of disparity in ability levels from top to bottom.

Prelude and Scherzo by David Bennett for four B-flats. Carl Fischer, \$5.50, duration 6:00 (IV+). This rich "Hollywood sound" quartet from the late 1930s gives everyone in the group plenty to do, and there are enough tempo changes, fermatas and cutoffs to challenge the best first clarinet "conductor" you have. This bygone era of thick sonorites and enormous contrasts in dynamics and range should make this an attractive piece for an ensemble with a goodly amount of rehearsal time to devote to it. Your first clarinetist will need a secure F3 and G3, and the omission of the bass clarinet in this arrangement is scarcely noticed until the last two bars, where the voicing of the parts may have to be redone to satisfy one's V-I sense of finality.

Sonatina by Michael Kibbe for three B-flats and bass clarinet. Shawnee Press, Inc., \$8.00, duration 5:00 (IV+-V-). While the technical demands of this excellent work for clarinet quartet are not excessive, the rhythmic complexity and independence of parts will complicate a young group's attempts to stay together. This is high-quality music and well worth the effort in rehearsal time, but one wishes that some of the excellent musical ideas had been worked out further; the outer movements of this fast-slow-fast *Sonatina* seem to be over before much musical development has occurred. Kibbe seems to have done this, however, in his *Clarinet Quartet No. 2*, Op. 63 (it won the University of Maryland Clarinet Quartet Composition Contest in 1982 and is available from the composer at 11311 Tiara, North Hollywood, CA 91601), which illustrates an engaging depth of musical conception, more advanced harmonic language, and nifty, idiomatic, coloristic uses of the clarinet quartet. The second *Quartet* is a "must have" for every advanced or professional quartet; its unique musical and

technical challenges may rank it up there with our beloved Uhl *Divertimento*.

Michael Kibbe's *Sonatina* is an excellent original clarinet quartet which will require four strong players adept at rhythmic independence and unusual time signature changes—and lower the suggested tempos of the outer movements to something more appropriate for younger groups.

ADVANCED HIGH SCHOOL:

Nocturne for Clarinet Quartet by William Presser for four B-flats or three B-flats and bass clarinet. Tenuto Publications, \$4.00, duration 3:30 (IV+). This through-composed single movement quartet presents an arch form in which the chalumeau register opening gradually leads upward to a higher, louder and more contrapuntal center section before it winds down to unison and octave writing at the end, which is very reminiscent of the beginning. The harmonic language and canonic writing bring about many passing cadences in octaves and fifths, but a good old V-I cadence (and the phrasing/sectionalization that this brings about) is scarcely to be found. As a result, this piece can seem a bit “meandering,” and this is certainly not helped by what seems to be an unusually slow suggested tempo (quartet note = 88-92). With a bit of a faster pace, a young group of players comfortable with much independence of parts would find Presser's *Nocturne* a real challenge.

Arabesque by Walter Skolnik for four B-flats. Tenuto Publications, \$5.00, duration 1:45 (V+). This single movement work contains roudades of notes for the first clarinetist and quirky time signature changes near the end (2/4, 3/8, 6/16, 2/4) that may deter the best of quartets. At this level of difficulty the extreme brevity of *Arabesque* works against any programming possibilities, and it is unfortunate that other contrasting sections or movements were not supplied. With its rather traditional harmonic language, *Arabesque* will be valued primarily for its challenging rhythmic and technical demands (6's at a quarter note = 92).

Adagio from Concerto No. 1 by Carl Maria von Weber, arranged by Harry R. Gee for four B-flats or three B-flats and bass clarinet. Ludwig Music, \$6.95, duration 3:00 (IV). Here we have an abridged version of the slow movement from the Weber *Concerto No. 1*, in which the first clarinet plays about half of the original solo part and the other three members of the quartet divide up the piano accompaniment. No doubt this will be a fun vehicle for the first clarinetist (and perhaps the piece has a useful pedagogical application where a piano or pianist may not be available), but the other members of the group will find little interest or challenge in their parts.

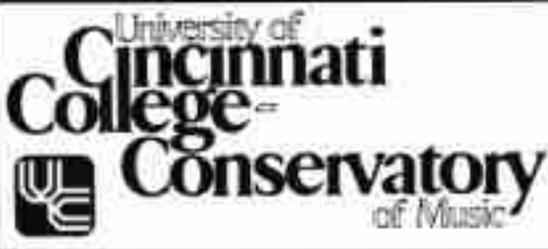
Suite Italienne by Yvonne Desportes for four B-flats. Southern Music, \$17.50, duration 13:40 (V). This most recent (1986) of the series of quartets by Desportes is well-suited for younger players because of the more conservative approach to range and technique which make her other quartets (definitely VIs) such a challenge. Each of the movements in this suite, Roma, Firenze, Venezia, Napoli, offers interesting stylistic and technical differences. Since all the movements are of substantial length, it seems possible to pick and choose among them to suit the demands of a particular performance program or the strengths/weaknesses of a clarinet quartet. As is typical with her writing, Desportes provides interesting parts for all members of the quartet; her music contains engaging folk-like melodies, the writing is extremely idiomatic for the instruments, and the fast movements have great rhythmic drive.

Roulade by Maurice C. Whitney for four B-flats. Carl Fischer, \$5.50, duration 2:35 (V). This challenging ABA finger-buster spreads the passagework around to all four parts, but is not to be recommended if your students are the least bit insecure about middle-of-the-staff B-C#-D# little finger duties. The opening and closing A sections rely on sequences and imitation as

organizers, while the B (Piu Lento) section offers the only true “melody.” All members of groups attempting this piece should possess equal slur 2-tongue 2 capabilities, and the “Allegro vivace” may need some serious downward adjustment to increase chances of success. *Roulade* certainly lives up to its title.

INTERMEDIATE COLLEGE:

Fugue in G Minor by J. S. Bach, transcribed by Dennis C. Crabb for three B-flats and bass clarinet. Shawnee Press, \$7.00, duration 3:00 (V). While the cover of this publication erroneously indicates that the quartet is “transcribed for four B-flat clarinets,” the score and parts clearly indicate that the fourth part is to be played on a bass clarinet. Given the musical setting of the famous organ original, the bass clarinet is clearly the better choice. While not denying the obvious musical worth of this piece, nor the pedagogical importance of spending time on fugal music with a student group, I have some reservations about the wisdom of programming such materials. As teachers, we choose not only materials appropriate for students' particular strengths/weaknesses, but also with a thought towards, “Can they successfully get through this piece in the pressure of a performance situa-



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tion?" My own wont is to be on the conservative side in this regard; with the inherent counting problems in all fugal music (plus the fact that so many of the entrances don't "feel right" and that you are coming in "all by yourself") I prefer to deal with most fugues in the studio instead of on the stage.

While there are no suggestions for ornament realization in *Fugue in G Minor*, nor was there much effort to "clarinetize" (slur two/tongue two) the articulations to reduce tongue fatigue, Crabb has nonetheless given us a fine arrangement of high-quality music.

Erzählung, Op. 56 by Norman Heim for four B-flat clarinets. Dorn Publications, \$5.50, duration 6:30 (V+). Here we have another one of Norman Heim's interesting original works for clarinet quartet. Each of his compositions illustrates a unique musical approach with an idiomatic sureness and a variety of harmonic languages. Among the many other pieces Professor Heim has written for clarinet ensembles, one of my favorites is his *Celebration Suite*, Op. 41 (grade IV), which is available through Kendor Music. (While the *Celebration Suite* is perhaps more conservative harmonically than

Erzählung, it provides excellent musical and technical challenges appropriate for a young quartet of average abilities.) *Erzählung*, however, has its feet far more securely in the late 20th century, and it requires a college-level ensemble adept in meter changes and with some knowledge of contemporary techniques such as accelerating/decelerating note groups and free meter sections. Dorn Publications has gone to absolutely no expense to have the music typeset, and the apparent photocopies of the composer's manuscript are sometimes difficult to read (as well as not centered on the page). Since *Erzählung* could likely be a quartet's first encounter with contemporary techniques, it would have been helpful to provide footnote explanations in the parts of how to realize the nonstandard notation. Those few quibbles aside, however, *Erzählung* is just what the "pedagogy doctor" ordered—original, contemporary clarinet quartet literature of high quality in which the technical demands are not excessive.

Quartet No. 57 (Finale) by Joseph Haydn, arranged by Sharon Bray for three B-flats and bass clarinet. Manuscript available from Harvey Hermann, c/o University of Illinois Band

Department, duration 4:00 (V+). This arrangement is one example of the many, many manuscripts held by clarinet teachers/performers around the world which have been done for student or professional groups but never published. Much of this literature is arranged from the classical gold mine of Haydn, Mozart and Beethoven, but a good deal of it is from the 20th century, some of it pop-oriented. While a very few individuals make available these materials for sale, others would be happy to swap arrangements—perhaps a type of "clearinghouse" should be created for mutual exchange. In any event, there is no doubt that the finale from the Haydn *Quartet No. 57* is of high quality, and its level of difficulty is higher than the typical arrangement from this stylistic period. This particular manuscript can be a bit difficult to read and some adjustments may have to be made to the tempo and articulations to suit individual quartets.

Streltsy by Larry Ink for four B-flat clarinets. Southern Music Co., \$15.00 (Pub. #ST-689), duration 7:20 (VI). This mildly dissonant quartet was reviewed several issues ago by Jerry Pierce in this magazine, so another in-depth look is not really required. It is worth mentioning, however, that high-quality original compositions like this for the medium are sorely lacking. Perhaps Larry's affiliation (he is a flutist in the U.S. Air Force Band in Washington, D.C.) with the group to which *Streltsy* was dedicated (the U.S. Air Force Clarinet Quartet) accounts for its creation. However it came about, there is no doubt that composers can and will write for clarinet ensembles if there is sufficient persuasion (either verbal or monetary) plus performance opportunities. *Streltsy* is meant for ensembles that are comfortable with complete part independence, tons of accidentals (mostly flats), and are capable of tossing groups of 5's and 6's back and forth at a quarter note = 100.

The next pedagogy column will take a look at some of the composers/arrangers for clarinet quartet who have unpublished or privately published works available for swap or purchase. Any of our readers who wish to have their quartet music considered for such "advertising" should send copies of the music and/or catalogs to me at the address below.

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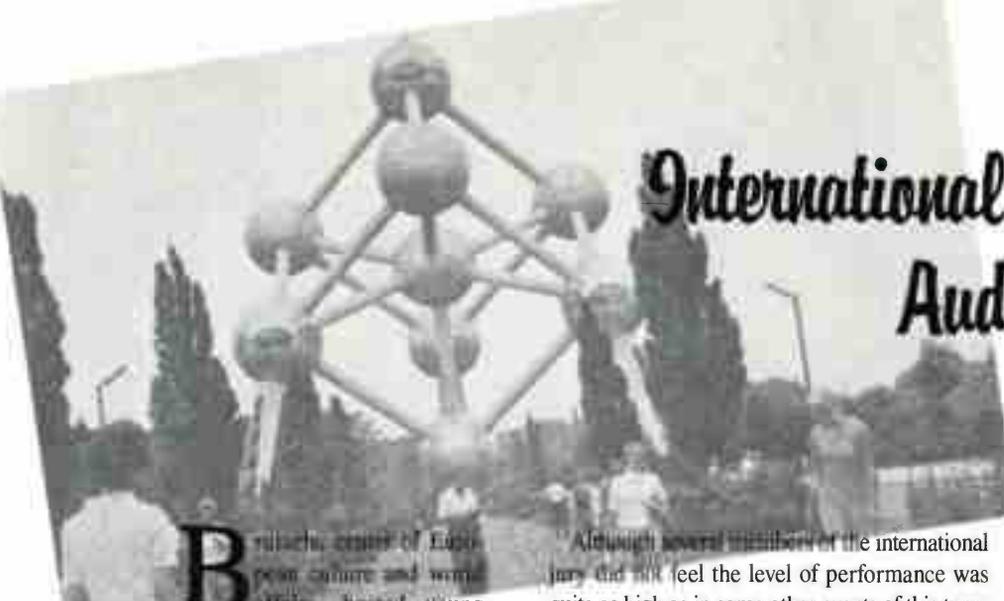
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International Clarinet Contest Auderghem-Brussels

A Report by Robert Walzel

Brussels, center of European culture and world affairs, hosted young clarinetists in an international competition, May 17-28, 1990. Competitors were from throughout continental Europe and Japan. In addition to providing an avenue for young artists to compete in an international competition, this event was conceived as a way to promote music by Belgian composers.

The Cultural Center of Auderghem, which is in a beautiful area of southeast Brussels, was the site of the competition. In addition to the concours, the Cultural Center also had on display the private collection of old instruments belonging to Marcel Ancion, Belgian national chairperson for the I.C.S./C.I. and clarinet professor at the Royal Conservatoire in Brussels.

Thirty-eight competitors, who had to be less than 30 years of age, played in an elimination round heard by a Belgian national jury. Thirteen then qualified for the quarterfinals, nine passed into the semifinals, and six were accepted into the finals. These final three rounds were heard by an international jury.

In each round, competitors were required to perform one piece by a Belgian composer. SABAM, the Belgian governmental agency which promotes Belgian music, supplied each clarinetist with a list of appropriate selections. One other piece, which was left entirely to choice by the candidate, was required in each round. Works from the SABAM list performed in the quarterfinals and semifinals included those by Poot, Quinet, Legley, Baily and Simonis. For the finals, each candidate submitted a list of three concerti that he or she was prepared to perform from which the jury selected one. In addition, each finalist performed a work commissioned for the competition for clarinet and orchestra, *Alternance* by Belgian composer Franz Constant. The finals were performed with the RTBF Symphony Orchestra of Brussels and were videotaped for delayed broadcast on Belgian television.

Although several members of the international jury did not feel the level of performance was quite as high as in some other events of this type, an impressive list of prizes was awarded. Monetary awards of 175,000 through 40,000 BF (\$5200 - \$1200) were presented to each of the six finalists. Additional prizes were awarded, voted on by the audience attending the finals and Brussels music critics. Other prizes included clarinets donated by several leading manufacturers and performances for the first place winner with the Wallonie Chamber Orchestra.

The winners were:

- 1) Jean-Philippe Vivier, 24 (France)—solo clarinetist, National Orchestra of Johannesburg, South Africa and former student at the Conservatoire in Lyon, France.
- 2) Ronald Vanspaendonck, 20 (Belgium)—student at Brussels Conservatoire in clarinet and oboe.
- 3) Marcel Luxen, 26 (Belgium)—clarinetist, Belgian Flemish Radio Orchestra and former student at Antwerp Conservatoire.
- 4) Borislav Jotzov, 24 (Bulgaria)—clarinetist, Sofia Symphony Orchestra and former student at Sofia Conservatory.
- 5) Marie-Luce Schmitt, 29 (France)—professor of clarinet, National School of Music in Mulhouse, France and former student at the Paris Conservatoire.
- 6) Rumi Sota-Klemm, 29 (Japan)—soloist and former student in Japan and Germany.

Members of the international jury included Jacque Leduc, composer and professor of fugue at the Royal Conservatoire of Brussels; Hans-Dietrich Klaus, clarinet professor at NWD School of Music in Detmold, Germany; Guy Deplus, clarinet professor (retired) at the Paris Conservatoire; Vladimir Stoyanov, clarinet

professor and orchestra conductor at the Lisbon Conservatoire; Guy Gerard, solo clarinet with the Belgium National Orchestra; Robert Walzel, clarinet professor at Texas Tech University; and Shigeru Irushima, solo clarinetist with the National Orchestra of Toulouse, France.

Philippe Du Posty, Secretary General of the competition, announced at the final awards ceremony that another international competition for clarinet will be held in Brussels in two years. This event promises to be even more successful than the first one. It is hoped that with better publicity for the 1992 event, Great Britain, Canada and the United States will join the list of participating countries.

The idea of encouraging music composed by native composers in the setting of an international competition seems to reflect the strong nationalistic feelings still present in Europe today. In visiting with the Belgian clarinetists and administrators who were in charge of this event, I sensed a pride in Belgian music that we on the western side of the pond do not always show for music composed here. Other than the Bernstein *Sonata* and the Copland *Concerto*, many good American works remain virtually unknown to the European clarinet community. Maybe an international competition promoting music by American composers would be a way to promote more of the quality work that goes on in this country and also to share a little of our culture with the rest of the clarinet world.

ABOUT THE WRITER . . .

Robert Walzel is clarinet professor at Texas Tech University in Lubbock. He plays principal clarinet in the Lubbock Symphony Orchestra, conducts the 40-member Texas Tech Clarinet Choir and appears frequently throughout the Southwest as a soloist, clinician and adjudicator. His musical studies include the University of Houston and the University of North Texas, where he is pursuing the D.M.A. degree in clarinet.

THE 1990 UNIVERSITY OF OKLAHOMA

Clarinet Symposium

by George Mellott

The University of Oklahoma Clarinet Symposium seems to reach new heights each year. In fact, one is reminded of the old National Clarinet Clinic in pre-I.C.S./C.I. days in that it could be described as a “chamber-sized” version of the present-day international meetings in which the talent is superb, and yet the size is somewhat intimate. One can become acquainted with most of the participants and with the featured artists as well. Two symposium parties, one of which was graciously offered at the home of host David Etheridge after the final recital, helped to further that end.

This year’s symposium, which ran from Saturday, June 2, through Monday, June 4, opened with a recital by David Etheridge, professor of clarinet and chairman of the woodwind area at the University of Oklahoma. Performing works by Bernstein, Busoni, and Brahms, Etheridge played with delicately shaded tone and fine nuances.

Frank Sidorfsky, professor of music at Kansas State University, presented an afternoon recital that featured works for clarinet and soprano. Joining him in the recital was soprano Jean Sloop, also a K.S.U. faculty member. Two well-known works opened the program: *Toutus in Corde Lanqueo* by Schubert and Spohr’s *Sechs Deutsche Lieder*. Sidorfsky presented his own very effective *Psalm 67* for soprano and clarinet and ended the program with two very attractive pieces: *Ode to Sleep* for voice and clarinet by Ted Diaconoff and *Three Sonnets of William Shakespeare* (also for voice and clarinet) by Michael Horvit. Both composers were present for the performance.

Other works performed were by Ralph Vaughan Williams, Terance Greaves and Matyas Seiber. Sidorfsky’s rich tone was matched beautifully to that of his soprano, Jean Sloop, and together with pianist Virginia Houser they presented a fine ensemble. This writer must admit to not



having heard such an extensive program of works for clarinet and soprano—certainly not one so beautifully performed.

Stephen Girko, principal clarinetist with the Dallas Symphony Orchestra, was given the evening recital spot on Saturday. His program was studded with pieces requiring lots of fingerwork. After opening with Weber’s *Concertino*, he offered Stravinsky’s *Three Pieces* and Babin’s *Hillandale Waltzes*. All were brought off brilliantly—especially the Babin which Girko described humorously (and accurately) as a theme and variations of which “some are beautiful and some are quite hostile.” Next was a little-known piece, Chausson’s *Andante at Allegro*, a lyrical piece with a brilliant finish, which was much appreciated by the audience. A sparkling performance of Meister’s *Erwinn Fantasia* ended the program.

James Gillespie, professor of music at the University of North Texas, was the guest artist for the afternoon recital on Sunday. Offering a highly varied program of uncommon pieces, Gillespie played impeccably. He gave a somewhat dark and somber rendition of Reinecke’s *Introduction and Allegro Appassionato*, followed by a very effective transcription for clarinet in A and piano of Debussy’s *Prelude to The Afternoon of A Faun* (by Gillespie and pianist Steven Harlos) and a version for clarinet of Bonneau’s *Suite*, originally for saxophone and piano. Modern Norwegian composer Trygve Madsen’s *Sonata for Clarinet and Piano* was a piece that should be heard more often. After a lyrical and romantic first and second movement, the sometimes Poulenc-like finale (Presto) was now melancholy, now capricious. Bartók’s *Rumanian Folk Dances*, originally for chamber orchestra and arranged for clarinet and piano by Luis Rossi, provided a colorful and effective ending to the recital.

Anthony Gigliotti, principal clarinet of the Philadelphia Orchestra since 1949, was the Sunday evening recitalist. After opening with



Brahms' F minor *Sonata*, he continued with a brilliantly played Gaubert *Fantaisie*. After intermission he performed Persichetti's *Parable for Solo Clarinet* and finished with a powerful rendition of the Poulenc *Sonata*. He showed superb musicianship and masterful control of the clarinet throughout the recital.

A recital by Joseph Messenger, professor of clarinet at Iowa State University, got Monday morning off to a rousing start. The Castelnuovo-Tedesco *Sonata*, a very technically demanding work with a sparkling Scherzo and Finale, came off brilliantly as did the *Sonnets* by Melvin Solomon, which ended the recital. In between these works were played four of Franz Schubert's *Six Lieder*, transcribed by Carl Baermann and edited by Pamela Weston. These *Lieder* are familiar to singers and are well suited to the clarinet. Messenger's recital showed that he is a suave performer with great fluency and style.

A recital by James Pyne of Ohio State University was scheduled for Monday afternoon but, unfortunately, had to be canceled because of the performer's illness.

The final event of the symposium was a recital by the eminent clarinetist, Harold Wright, principal clarinet of the Boston Symphony since 1970. Two works comprised the entire program: Brahms' *Sonata in E-flat* and Weber's *Grand Duo Concertant*. Wright showed once again the silky smooth legato, the perfect technical mastery and the delicate control of nuances for which he is famous.

Many students took advantage of the opportunity to perform in master classes under the tutelage of Girko, Gigliotti and Wright. Each of the three artists-teachers injected his unique personality into the master classes and gave the students help on their selected pieces and on playing in general. Girko kept the students relaxed with the use of humor. Gigliotti injected

such helpful comments (loosely quoted) as "sit in a standing position." "Practice double-lip for five minutes daily." "Articulate like in speech articulation." Wright offered comments such as "use the old 'band' (high G)." "Never push a fake fingering." "Don't start the accelerando too soon." "Rubatos have to have an evenness about them."

Tom Ridenour of the Leblanc Corporation graciously consented to discuss reeds and mouthpieces in two sessions originally scheduled for James Pyne's lecture and recital. Especially interesting was a demonstration of the use of the Reedual machine in balancing reeds.

This regional-sounding conference is truly national in stature and deserves the attention of serious clarinetists everywhere. Next year's University of Oklahoma Clarinet Symposium is scheduled for June 1-3, 1991 and features world-renowned German artist Sabine Meyer, Larry Combs, principal clarinet of the Chicago Symphony, and Eddie Daniels, jazz clarinet virtuoso, who will give a classical/jazz recital and a session on improvisation.

ABOUT THE WRITER ...

George Mellott teaches clarinet, saxophone, woodwind techniques and orchestration at Southern Illinois University at Edwardsville. He has been principal clarinet of the St. Louis Philharmonic Orchestra for 25 years.



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On The Tuning of Clarinets

by Arthur H. Benade

If one looks at the design of a musical instrument over its entire history, it is possible to tap at least some of what its makers and craftsmen discovered about it as they dealt with its quirks and attempted to improve it. The accumulated observations and experience of such people, though often overlooked, are impressive, and such information has the special validity of being thoroughly pragmatic. Scientific equipment has brought mixed blessings to instrument design: It makes possible detailed analysis, but it may also lead to design changes that ignore past developments that represent subtle and very practical compromises between musical requirements that must compete with each other. This paper deals with just such an example in the clarinet.

The Basics of Clarinet Tuning and Response

Suppose we start with a clarinet tube of uniform diameter and arrange along it a uniform set of tone holes located in such a way as to give a chromatic scale over the length of the chalumeau register and up through the trill keys at the north end of the instrument. The tone and response of such an instrument turn out to be fair over the lower two-thirds of the chalumeau register scale. If the instrument is supplied with a more or less normal register hole controlled by the thumb key, we'll find that in the middle part of the clarion register (between about D5 and A5) the instrument will play pretty well in tune, running quite sharp going down the scale from D and drastically sharp going up from A to C6.

The tone and response of these clarion-register notes is excellent in the middle part of the range, quite good in the lower part, and a little wild and harsh going

up to C6. It takes only a brief bit of experimenting to find out that it is the register hole itself that leads to the sharpness. Once a clarion register note is started in the normal way, one has only to drop the pad on the register hole to find that the playing pitch drops to an almost

perfect twelfth above the corresponding low-register note.

It is clear that the simplest way to bring the clarion register into tune with the chalumeau is to eliminate the register key. However, it is obviously not practical to get rid of this important and useful piece of equipment. Perhaps a better way to accomplish the retuning would be to move the tone holes of the offending notes (those above A5 and below D5) southward by suitable amounts. This would certainly correct the clarion register, but the low register would be thrown out of tune since both ends of it would then run progressively flat. In any event this attempt at tuning would leave the tone and response essentially unchanged from their original state.

Another way to lower the pitch of notes at the ends of the clarion register would be to shrink progressively the size of the tone holes that go up from A5 to C5 and down from D5 to B5. In this case, the flattening effect on the low-register notes would be somewhat less than in the previous case.

However, the tone at the two ends of the low register would be completely ruined, becoming dull, weak and unsteady. The corresponding notes of the clarion register would also be spoiled somewhat.

There is yet another way that one might consider for flattening the ends of the clarion register. Enlarging the bore at the lower ends of the instrument and/or contracting it at the top end would have the effect of sharpening the low register and would also sharpen the clarion register, but to a lesser extent (thus narrowing the played twelfth). One has then merely to choose the amount of change of the air column shape that gives a twelfth between the two registers and then move the holes southward to bring the overall pitch back down to the desired level. Here also we find that the low-register tone and response are seriously injured, as are those of the second, or clarion, register.

So far, then, we have learned that the register key raises the pitch of the clarion register

progressively on each side of the null-effect note E5 and that this register can be brought back to pitch by modifying the position of the holes, the size of the holes or the shape of the air column. In the first of these, the low-register tuning is spoiled, but the tone color is left unchanged. Modification of tone-hole size not only pulls the low register out of tune but also destroys the tone. The bore-change approach to the problem, however, can be arranged to give perfect twelfths in

tune over the chalumeau and clarion registers simultaneously, but only at the expense of the tone and response of the low register.

While instrument makers did not necessarily describe the phenomena of clarinet tuning in the words used here, it is clear from the study of old instruments that craftsmen understood these phenomena all the way back to the beginnings of clarinet history. After all, instrument makers were familiar already with the effects of bore and tone hole changes on flutes, oboes, and bassoons. There is a remarkable consistency in the way makers from the earliest days solved this register-hole problem all over Europe and all through the 19th century.

Clarinet Design from Mozart's Time to the 1930s

Early in the development of the clarinet, it was found that shortening the lower end somewhat, enlarging the bottom inch or so of the otherwise cylindrical bore slightly, and adding a more or less conical bell would bring down the B and C at the bottom of the clarion register enough that a player could correct the tuning of these notes without an unreasonable amount of effort. The player also found that the act of flattening these notes by slacking his embouchure also improved their tone significantly.

At the top end of the clarion register, it was also possible for the player to pull down the pitch into tune by slacking his embouchure. In other words, a clarinet provided with this sort of bell and lower-bore arrangement could be played



with a good tone and in tune over the clarion register, but at some cost of tone color at the end. The low register was quite good also. Further experimenting showed that the articulation of all clarion-register notes was distinctly crisper and cleaner throughout the range if the tuning was appropriate for the embouchure tension that gave the fullest and steadiest tone, once the note was started.

The instrument described in the foregoing paragraphs is basically what was used by clarinetists from the time of Mozart through that of Schubert, which shows it to be thoroughly practical from a musical point of view. The craftsman was responsible for placing the tone holes to give a scale the could be played in tune with reasonable coaxing by the player's embouchure, and this embouchure setting was also one that would give a full, centered tone and quick articulation. At the same time, it was the player's responsibility to reduce these manipulations of his embouchure to habit so that all his adjustments would become completely automatic, allowing him to devote his full attention to the playing of the music itself.

We should take a moment to see just how heavy was the responsibility laid on the player's embouchure by this design for the clarinet. We start by remembering that every oboist,

bassoonist or trumpet player uses his embouchure a great deal. This demonstrates that players traditionally have never had difficulty in keeping track of embouchure adjustments when these are reasonably consistent and are devoted to the service of tone color and tuning.

This was particularly true in the early day of the clarinet, when none of the woodwinds were mechanized and a considerable amount of embouchure adjustment was required. One very important fact should be kept in mind. It was never a problem for the craftsman to make a clarinet with perfect twelfths. He chose not to make such instruments because his customers, being accustomed to embouchure manipulations, simply would not tolerate the loss of tone color and responsiveness that would have accompanied such a tuning.

At some time in the 1820s or '30s, it was learned that if the bore were enlarged very slightly in the region above the tone holes, it would improve the throat tones somewhat and significantly help the upper half of the chalumeau register. This also had the effect of sharpening the upper half of the clarion register, thereby adding to the correction needed from the player if he is to stay in tune. As a practical matter, however, this problem was never serious. Essentially all clarinets of the non-Boehm type

to this day are tuned on the basis of the considerations I have just outlined. The Boehm clarinet was also tuned this way up into the 1930s.

Design Changes since the '40s

At about the end of World War II, another clarinet-tuning philosophy, well intentioned but ill advised, began to make its appearance among makers of Boehm clarinets. Before describing this newer tuning scheme, we should review something that is very familiar about the behavior of reeds. Everyone knows that tightening and loosening one's embouchure sharpens and flattens the pitch of a played note. It is less familiar that as the tightening is increased, there is less and less raising of pitch.

In other words, a clarinet becomes very "stable" in pitch if it is played with a tight embouchure. It occurred to various people that if a clarinet were tuned for use with a tight embouchure, there would be less demand on the player to control his tension—he would merely tighten up and blow. In the thinking of the proponents of this idea, they were relieving the player of an onerous task. Once this tight-embouchure style of playing is assumed, it becomes relatively easy to devise a set of air-

The International Clarinet Society/ClariNetwork International 1991 Competition

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2. Good quality cassette tape recording containing the following repertoire:
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Unaccompanied piece of the contestant's choice, not to exceed eight minutes
3. A photocopy of the contestant's driver's license, passport or birth certificate as proof of age.
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The semifinals will be held at the 1991 Clarinetfest International in Flagstaff, Arizona, with repertoire consisting of the preliminary pieces. Finals will be held on the following day, with repertoire consisting of the **Weber Concerto No. 2, Op. 74, Movement II (beginning at the Recitative) and Movement III (complete)**. Past first prizewinners are not eligible to compete.

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column and tone-hole proportions to give a clarinet that will play an accurate, equal-tempered chromatic scale over the entire playing range.

Today, essentially all Boehm clarinets are built in this way. At first sight, the makers would appear thus to have solved the tuning problem of the player. They have accepted the commonly heard statement that music today is played in equal temperament. In fact, only the keyboard instruments use this temperament: Every properly trained player of the other instruments takes responsibility for sharpening and flattening his individual notes to best fit each of them into the harmonic surroundings of the ensemble. In other words, the designers of the current clarinet have handicapped the player by taking away one of his resources.

Another problem arises in connection with clarinets designed to be played with a tight embouchure. The sizing of the tone holes and, even more so, the rapidly tapering bore in the bottom third of the instrument, lead to dull, weak, unresponsive notes at both ends of the chalumeau register. In short, stability of pitch has been bought at the expense of tone, articulation, and the ability to play in tune in the midst of an ensemble.

Today, many Boehm-clarinet players use instruments arranged in the way we have described, accepting the dull tone, sluggish articulation, and discrepant intonation largely because they have never tried an instrument that behaved otherwise. A significant minority of these players, however, have found a way to mitigate the worst of the difficulties: that of tuning. They have found out that they can loosen up their embouchure if they use a shorter barrel joint.* In this way they relinquish the clarinet's so-called "stability" and give themselves the flexibility to adjust their playing pitch according to the demands of the music. They do not, however, escape from the problems of sluggish articulation and dull tone color.

When today's Boehm player, particularly someone who stabilizes his instrument by using a tight embouchure, meets a traditionally tuned clarinet of the earlier era, his reactions are likely to be quite predictable. First of all, he is astounded by the fullness and carrying power of the instrument's tone, even though he may not be able to recognize his inability to coax the best out of it by manipulating his embouchure.

His second reaction is that it is out of tune, because he has never learned to make the needed corrections that become automatic with practice.

He is likely to ask if the responsiveness of the older clarinet has anything to do with his problems of loudness balance when he plays the 19th-century clarinet literature on his present-day clarinet. The answer is yes. He also often asks whether such an instrument could be retuned, and the answer is no—it would revert to what he is used to were the necessary changes made to its proportions.

Musicians who have found old-style clarinets that are tuned to today's A-440 pitch or who have had instruments reworked or custom built report that during the period they were adapting to the older-type instrument, they noticed that they had acquired a greatly increased dynamic range. The dynamic range was increased so much so that they have had to learn to play more softly so as not to dominate an ensemble (in contrast with players of today's ordinary, artist-model clarinet, who must usually blow hard to be heard above the other instruments, particularly in the low register). Also, they have been pleasantly surprised to find their wind-playing colleagues complimenting them on their new-found fluency and flexibility and improved tone and intonation!

A French clarinet maker once said that it is impossible to build a clarinet that is in tune. This does not mean that makers can be cavalier about tuning, but rather that responsiveness considerations may justifiably lead to a departure from the norm. What is important here are two interrelated things: A clarinet must first sing responsively or it can't be called a fine instrument, and it can for good reason depart from "ideal" tuning as long as a competent player is able to play it in tune.

* It is well known that changing the barrel length throws off the tuning when one tries to change the overall pitch while keeping the embouchure unchanged. Here, however, the pitch is preserved while the embouchure is altered.

ABOUT THE WRITER ...

Arthur H. Benade, who died in August 1987, was a physicist at Case Western Reserve University, Cleveland, Ohio. He had a distinguished career doing research on the acoustics of woodwinds and brasses. He said when he dictated this short article (in February 1987 during his final illness) that he wanted to put on paper some thoughts he had often shared with clarinet-playing friends but had not found time to write up formally. (We gratefully acknowledge the cooperation and assistance of Virginia Benade and Lawrence McDonald for bringing the article to our attention. —Ed.)

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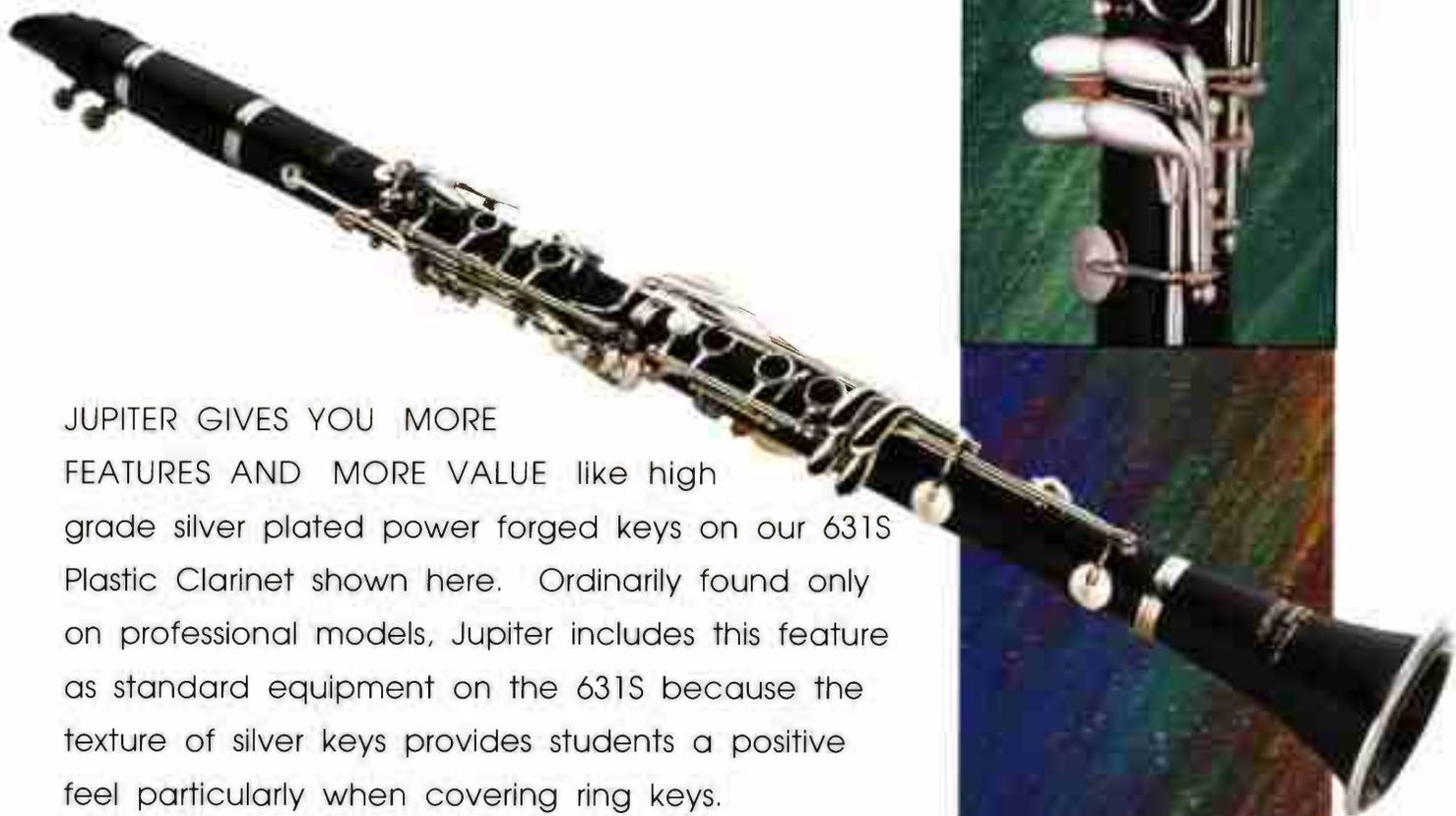
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HEARING LOSS AND THE CLARINET

by Heston L. Wilson, M.D.

Playing the clarinet does not significantly endanger one's health. Aside from the thumb problems discussed previously in *The Clarinet* (see Vol. 17, No. 3, "The Thumb Problem"), the only problem is danger to one's hearing. This danger does not arise from playing the clarinet but from the loud sounds of others playing in our ears. The symphony clarinetist seated directly in front of the brass section is subjecting his ears to the dangerous level of sound produced by the brass instruments. Those of us who double on saxophone in concert and big bands also find ourselves at bell level with the trumpets.

The human ear developed to aid our survival in primitive life. Early man relied upon keen eyesight and hearing to avoid the danger of attacking beasts and to assist him in the hunt for food. The sounds encountered in these situations were usually very low in volume and posed no danger to the ear. The loudest sounds heard were the voices of companions and an occasional peal of thunder.

Along came the industrial revolution and an increasing sound level for which the ear was not designed. This very delicate and sensitive organ of hearing can only suffer from the incessant and increasing noise of modern civilization.

Sound waves produce pressure measured in units called decibels. The decibel is the numerical expression of the relative loudness of sound. The decibel scale is a logarithmic one since energy is proportional to the square of the pressure. Thus, in the logarithmic scale an increase of ten units indicates ten times the force. For the purpose of this discussion it is necessary to know only that 0 decibels represent barely audible sound and 100 decibels produce pain in the ear.

It is the decibel or the sound pressure level which produces damage to the ear. The ear consists of three parts. (See diagram No. 1.) The outer ear channels the sound to the middle ear. Here the tympanic membrane or ear drum vibrates relative to the frequency and intensity of the sound. The ear drum is a membrane located at the inner end of the external auditory

canal and is the beginning of the middle ear. The sound intensity is greatly increased by the three small bones present in the middle ear which transmit the sound to the inner ear. The first of these bones is the malleus, which is attached to the tympanic membrane. Second is the incus and finally the stapes.

The footplate of the stapes sits in a bony niche and is attached to another membrane. The minute movements of the tympanic membrane, which is large in comparison with the membrane attached to the footplate of the stapes, increases the movement relative to the differential in the size of the two membranes. Behind the membrane attached to the footplate is the fluid-filled inner ear.

The inner ear is a membrane organ housed in a spiral bony cavity. The spiral is divided into two parts by another membrane known as the basilar membrane. (See diagram No. 2.) Located on this membrane are the tiny hair cells which contain the nerve endings of the hearing apparatus. The motion at the footplate of the

stapes is transmitted to the fluid of the inner ear. This motion becomes a wave which passes over the hair cells and moves them in relation to the wave. (See diagram No. 3.) It is the intensity of the motion of these hair cells and the position of the hair cells which are vibrated that determine the signal sent to the brain. Miraculous when one considers that minimal waves transmitted through air become the complex stimulus our brain knows as music.

The danger to the ear occurs when the wave transmitted to the inner ear is so strong that it injures the tiny, delicate hair cells. Thus, when one subjects the ear to a high decibel level of sound, injury occurs. This is related to the intensity and duration of the sound and not to the frequency of the sound. In other words, it is not the pitch but the volume which causes trouble. The location of the damage is at the spot where the sound wave creates the greatest turbulence.

If one visualizes an ocean wave, one sees only a smooth surge in the ocean, but it is the

Diagram No. 1: The human ear

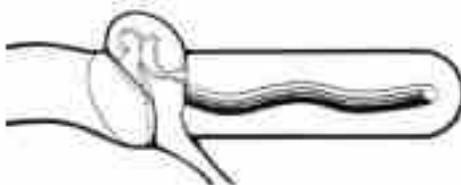
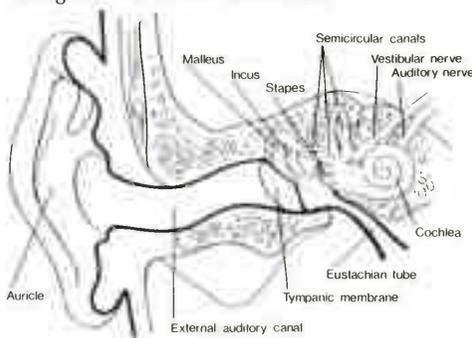


Diagram No. 2: Schematic diagram of the ear. The membranous portion of the inner ear is straightened to visualize the wave action on the basilar membrane and hence the hair cells.

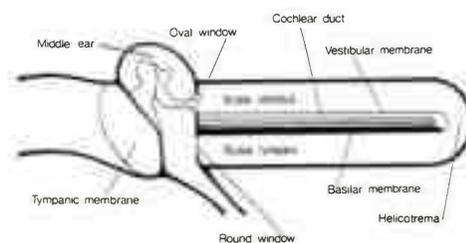


Diagram No. 3: Schematic diagram showing wave action on the basilar membrane in response to sound.

breaking of the wave that produces the turbulence. The location of this turbulence when the ear is overwhelmed by sound intensity is mostly in the area in which high tones are perceived, which is why in times past the damage was considered to be frequency- or pitch-related.

The ear is a very tolerant organ and is able to withstand short bursts of sound which may even cause slight damage from which the ear is able to recover. The amount of time the ear is able to tolerate high intensity sound has been thoroughly studied. The amount of sound the ear can tolerate and the time of tolerance is as follows:

Level in decibels	Time to cause damage	Example
120 DB	1.5 minutes	Rock band Jet aircraft
110 DB	3 minutes	Trumpet at the bell
103 DB	7 minutes	Heavy traffic
97 DB	15 minutes	Power tools
90 DB	30 minutes	Power lawn mower
87 DB	2 hours	Telephone
85 DB	4 hours	Sports car

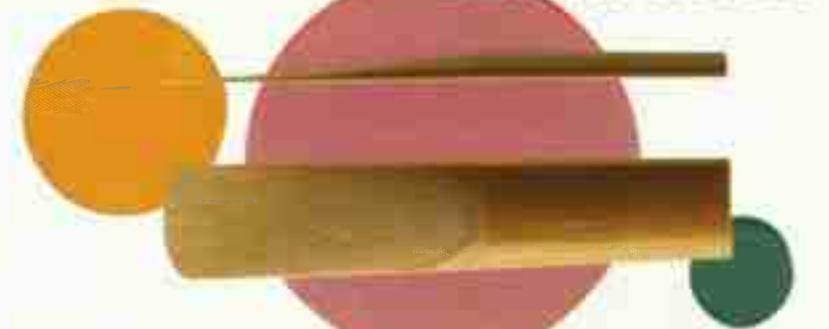
Normal voice is at the level of 60-70 decibels. It must be remembered that the decibel scale is a logarithmic one. Thus, an increase of 10 decibels means a sound is 10 times louder.

The specific danger of hearing loss in the musician is well documented. A computer search of the medical literature from 1966 to 1990 indicates 80 articles describing such problems. The hearing loss discussed here is called perceptive or noise-induced hearing loss. There are hearing losses due to many other causes, most of which can be readily reversed by modern medicine. The cause of Beethoven's hearing loss is still argued in the medical literature. His deafness was probably congenital in origin and does not relate to this discussion.

As mentioned above, the implication to the clarinetist applies to location of the reed section in the orchestra. The sound level at the bell of the trumpet can reach 115 decibels, which can produce damage within three minutes. The same is true of the percussion if too close to the reeds. This is within inches of these instruments and distance diminishes the sound. The rock-and-roll band with its massive speakers can easily produce 120 decibels.

What then is the solution to this problem for the clarinetist? The most frequently recommended is the use of earplugs. At any pharmacy very effective earplugs can be

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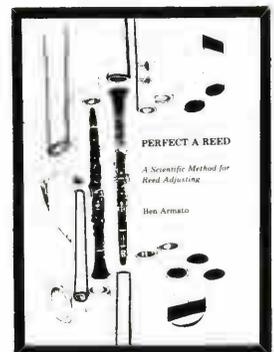
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purchased for \$3-4. The most comfortable are those made of soft plastic which readily mold to the ear. Such protection does not help the clarinetist, for much of the sound we hear is carried by conduction through the bones of the skull as well as through the air. The teeth resting on the mouthpiece transmit the sound to skull and hence to the ear. Earplugs cause distortion of the sound, which in my own experience is very disturbing. Tonal control and volume become a difficult problem.

I recommend that all of us who value our hearing should have earplugs available at all times. There is so much noise about us that it is wise to insert the plugs any time the noise seems too loud. The airport poses risk as do all the things mentioned on the list above. To any of you who have a home workshop, ear protection is imperative. It disturbs me to find so many theatre concerts and productions amplified to a dangerous level. Not too long ago I visited our local Sea World and watched the four youngsters seated in front of me with their fingers in their ears protecting themselves from the noise, and there I sat with earplugs in place.

If the earplug does not bother your playing, you have solved the problem — at least 15-20 decibels of that problem, for even the best earplug reduces the sound level up to 20 decibels.

Inexpensive earplugs work well but are difficult to keep clean and do not last a long time. It is advisable to have earplugs made just for you by the audiologist or hearing aid dealer. These are molded to fit your ear and made of firm plastic which lasts for years. These custom earplugs are easier to insert and much more comfortable than the drugstore variety. The price varies from \$50 to \$80.

For the rest of us who cannot play with the earplugs in place, the problem is more difficult. Repositioning the members of the musical group is very helpful if it can be arranged. The trumpets can be placed in front of the reeds or to the side. The same is true of the percussion section. It is my custom to carry a sound-level meter and adjust the group so that no one suffers from a high sound level. Most groups do not object for there is usually someone who has a noise-induced hearing loss from music or other loud sound and appreciates your interest.

For those who must play but cannot use earplugs, the only solution I see is education. If all musicians understand the danger of excessive noise, they can take the proper precautions. Though the medical profession has for years tried to bring the danger of noise to the public, it has been a very difficult battle. The rock-and-roll generation becomes very emotional at the suggestion that the music is too

loud, and educating this group has been almost impossible.

Recently one of the rock-and-roll greats, Pete Townsend, was quoted in the *American Medical News*. He stated, "The real reason I haven't performed live for a long time is that I have very severe hearing damage. It's manifested itself as tinnitus [ringing in the ears]. It's very, very difficult for me to work at music. There are a lot of kids out there with Marshall stacks (a brand of highly amplified speakers) and ear-phones who drink a bottle of whiskey and play guitar all night, and that's what I used to do, and I've shot my hearing. It hurts, and it's painful, and it's frustrating when little children talk to you and you can't hear them." Perhaps quotes like this will spread the word.

Sound level meters are available in compact form and can be easily carried. The price is around \$100, and certainly as we become better educated to the danger of high-intensity sound, these meters should be available to every musical group.

Perhaps the greatest danger is amplification. If the trumpet can produce 115 decibels and you and I with our clarinets can produce 100, why must we be amplified? Certainly the neighbors can hear us practice a block away. For some reason since the technology of amplification is available, everyone feels he or she must use it. Often in groups with which I perform, we quietly turn off the microphones, much to the consternation of the sound technicians but usually to the delight of the audience. While performing not long ago, I was amazed to see a sound technician place his ear against a functioning speaker. If this is common practice, it certainly results in severe hearing loss in a short time. I have long suspected that the reason these people amplify the sound to such a high level is to compensate for their own hearing loss. If you must be amplified, make certain the speakers are not directed towards you and that any monitors be kept at a safe level.

The final solution to hearing loss in the musician is not easy. If earplugs work for you, be glad. Remember that the plugs only decrease the sound level by 15 to 20 decibels, so in a rock-and-roll environment there is still danger. As in most things the best treatment is prevention. High levels of sound can be avoided and the avoidance comes from awareness and education. All musicians should be encouraged to have hearing tests in the otolaryngologist's or audiologist's office at least to establish a baseline upon which further tests can be judged. The physician or audiologist can then provide good earplugs and counsel you in the prevention of hearing loss. Certainly a yearly exam after the initial test is in order.



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“**T**he President’s Own” United States Marine Band made history early in 1990 when it became the first U.S. military band to tour

the U.S.S.R. During an 18-day stay in the Soviet Union, Col. John R. Bourgeois, band director, and 69 performers visited five major cities—Moscow, Kiev, L’vov, Minsk and Leningrad.

Cheering audiences filled some of the Soviet Union’s foremost concert halls. A tour highlight was the performance at Tchaikovsky Hall, Moscow’s finest. As with all performances the concert began with the Soviet and U. S. anthems, followed by John Philip Sousa’s march, *Hands Across the Sea*. The program included Russian and American classics such as Glinka’s *Ruslan and Ludmilla* overture and Gershwin’s *Rhapsody in Blue*.

The Marine Dixieland Band brought down the house with *When the Saints Go Marchin’ In* and *St. Louis Blues*. At every concert the audience continued to clap rhythmically—the signal that it wanted the band to keep playing—until the band performed encore selections. The crowd joined forces with the band members as they sang the lyrics to the popular Russian song *Moscow Nights*. A wave of applause and cheering swept the audiences as the band followed with *Farewell to the Slavonic Woman*, the official military march of the Soviet Union.

The Marine Band also appeared at Moscow’s Theater of the Soviet Armed Forces, where it was joined by the First Independent Performing Orchestra of the U. S. S. R. Ministry of Defense for the final selection, Tchaikovsky’s *1812 Overture*. Said a Marine trumpet player, “It was amazing. We communicated so easily just by



Colonel John R. Bourgeois, Director—U.S. Marine Band, listens to a Soviet Band clarinetist perform a folk song as a farewell tribute when the Marine Band departed L’Vov for Minsk. “The President’s Own” U.S. Marine Band made a historic concert tour of the Soviet Union from February 6 to February 23. (U.S. Marine Band photo by MSgt Andrew R. Linden)

virtue of having the same job and the same love of music.”

Among its many official receptions, the Marine Band was honored on its last evening in Moscow by the Soviet Union’s director of military bands. Said he, “It has been such a pleasure to work with the band which I consider the world’s best. My hope is that this exchange has opened the door to friendship between our countries forever. While the bands are playing, the guns are silent. Let us always live in peace.”

In Kiev, the capital of the Ukraine, for four days, the Marines played to an SRO audience of 4,000 in the Ukrainian Concert Hall, one of the largest in the Soviet Union.

During a two-day stop in L’vov, in western Ukraine, the band performed twice at the L’vov State Theatre of Opera and Ballet, considered to be one of the most beautiful buildings in the Soviet Union.

From the Ukraine the band flew to Minsk, the capital of Byelorussia. According to the



Marine Band member GySgt Kent Ashcraft, bids farewell to a member of the Kiev Military District Soviet Band when the Marine Band left Kiev for L’Vov during its three-week historic concert tour of the U.S.S.R. 13 February 1990. (U.S. Marine Band photo by MSgt Andrew R. Linden)

band's librarian, "Sometimes the audience's response was so enthusiastic that the band was forced to play a selection twice."

In the last city on the itinerary, the Marine Band performed jointly with the Leningrad Military District Band at October Concert Hall, with 4,000 seats the city's largest. The Soviet and American musicians sat side by side under the backdrop of the American and Soviet flags joined by a single olive branch and a musical lyre.

Official guided tours for the visiting Americans in each city included Moscow's Red Square and the Kremlin, and in Leningrad the State Hermitage museum that contains more than



Soviet Carpathian Military District Band clarinetists perform a folk song as a farewell tribute for the Marine Band's departure from L'Vov during its historic concert tour of the Soviet Union, February 6-23, 1990. (U.S. Marine Band Photo by MSgt Andrew R. Linden)



three million works of arts, among them the world's richest accumulation of paintings.

At memorial cemeteries and other monuments to those who died in World War II, known in the Soviet Union as The Great Patriotic War, Col. Bourgeois placed wreaths and flowers in memoriam.

Col. Bourgeois described the trip as "an experience we will never forget. In my 32 years with the Marine Band, nothing has touched me more deeply than the friendships we have established through this musical exchange between the two countries."

The Marine tour fulfilled an exchange that began in January when the First Independent

Performing Orchestra of the U. S. S. R. Ministry of Defense, the Soviet's premier band, toured the East Coast of the United States. (Adapted from *Notes*, April-May 1990, published by the United States Marine Band. Story by SSgt. Nancy S. Colburn. Reprinted with the kind permission of the United States Marine Band.)



Marine Band clarinetist SSgt John Barclay rehearses next to a clarinetist from the Band of the U.S.S.R. Ministry of Defense in preparation for a joint performance in Moscow's Theatre of the Soviet Armed Forces on February 7, 1990. This was the premiere concert of "The President's Own" U.S. Marine Band's historic three-week concert tour of the Soviet Union. (U.S. Marine Band photo by MSgt Andrew R. Linden)

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The Clarinet Reed: A Bibliographic Addendum

by David Shea

This past spring semester at the University of Illinois, while studying reed-making that uses the Laker System of reed duplication, I became interested in researching articles in periodicals for this project. I found Gary Cauchi's bibliography to be most useful ("The Clarinet Reed: A Comprehensive Bibliography," *The Clarinet*, Vol. 3, No. 3); however, I found myself wanting additional and more current information on the subject. Since this bibliography was published in 1976, I decided to update his list as part of my class project.

Here is a list of articles and sources which have been published since 1976.

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Dillard, Frank T. "Woodwind Forum [Breaking-In Clarinet Reeds, Edward Marks]," *NACWPI Journal*, XXIV, No. 3 (1976), pp. 39-40.

Ferland, Armand. "All Fine Clarinetists Use Reeds of the Same Strength," *School Musician*, LIV (October 1982), p. 16+, (December 1982), pp. 28-29.

Gibson, Lee. "Claranalysis: Clarinet Reeds," *The Clarinet*, XV, No. 4 (August 1988), p. 19.

Heim, Norman. "The Clarinet Reed Problem: Never Too Young To Learn!" *School Musician*, LI (April 1980), pp. 30-31.

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Holton, Arthur J. "A Reed Awakening For Your Clarinet and Saxophone Sections," il. *The Instrumentalist*, XLII (March 1988), p. 36+.

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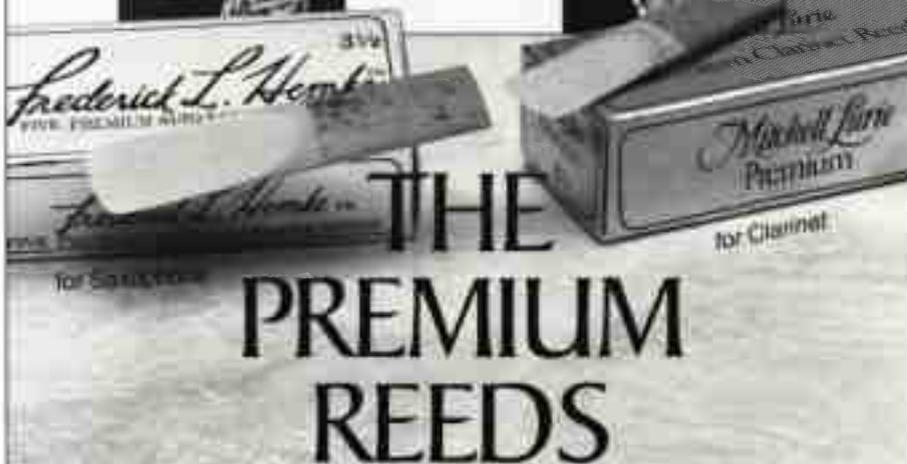
Miller, Douglas E. "The Effects of Air and Lip Pressure Variations on the Motion of a Clarinet Reed Within an Artificial Embouchure," Ed. D. Dissertation, University of North Carolina at Greensboro, 1988. See *Dissertation Abstracts*, XLIX (February 1989), pp. 2141A-2A.

Pierce, Jerry. "Selecting and Adjusting Clarinet Reeds," *The Instrumentalist*, XXXVIII (May 1984), pp. 12-15.

Rayson, Cyril. "Other Aspects of the Clarinet Playing Together," *Crescendo International*, XX (January 1982), p. 31+.

Rehfeldt, Philip. "The Gomez Single Reed Adjustment and Tool," *The Clarinet*, VI, No. 4 (1979), p. 41.

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ABOUT THE WRITER . . .

David Shea finished his master of music degree in clarinet performance at the University of Illinois in the summer of 1990. He did his undergraduate study at Oberlin College and the Oberlin Conservatory where he received both bachelor of music and bachelor of arts degrees in May 1988. His teachers have been Lawrence McDonald, Chris Sereque, Ronald Phillips and Howard Klug, with whom he is currently studying. In the fall of 1990, he plans to pursue a doctor of musical arts degree at Indiana University.

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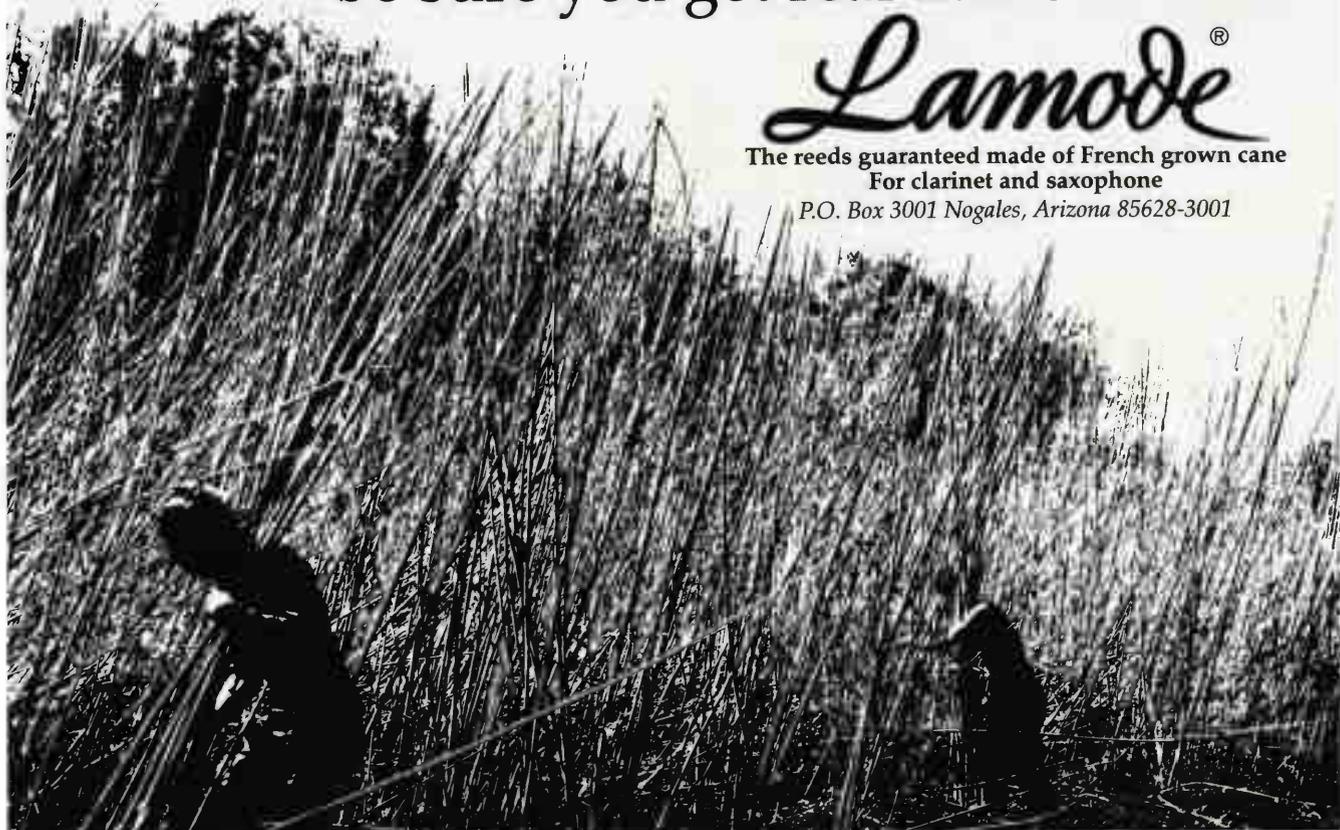
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Clarinetfest '91

IN SCENIC FLAGSTAFF, ARIZONA

by Charles Aurand

Even though the sounds of the outstanding Quebec Clarinetfest have barely subsided, plans are underway for what promises to be an equally outstanding group of artists, lecturers and pedagogues who will be heard July 17-21, 1991. Please note that the 1991 conference will begin on a Wednesday evening with a concerto concert and conclude Sunday after the 3:00 p.m. concert with the Flagstaff Festival of the Arts Orchestra.

Several unique events will highlight the Flagstaff conference. The Clarinetfest will be held concurrently with a portion of the Flagstaff

Festival of the Arts series of symphony, chamber music, art, theatre and dance events. Also, it will coincide with a significant segment of the Northern Arizona University Summer Music Camp. Indeed, at the time of our Clarinetfest approximately 500 public school students will be on campus enjoying the cool mountain climate that Flagstaff offers in the summer.

For those members who are not familiar with the Flagstaff Festival of the Arts Orchestra, this ensemble has now completed its 25th season. The ensemble, conducted by Irwin Hoffman, is composed of musicians from many parts of the United States. Clarinetfest '91 will benefit

from the orchestra's presence through three cooperative concerts featuring outstanding clarinetists.

Clarinetfest '91 is being planned as more than the opportunity to see and hear outstanding artists and teachers; it is also the chance to learn what is new in the music industry. Nearly every major segment of the music industry will be present to allow participants to test their products, examine new literature and compare similar products. I suspect that for too many years many of us have been "less than totally open" in terms of our choices of instruments and their related accessories, and solo and pedagogical literature. Why not make 1991 the year of exploration—the time to try new products? Certainly your annual conference offers one of the finest opportunities for this exploration and experimentation.

Because of the cool, pine-covered mountain setting of this year's conference, consider making the '91 Clarinetfest a family holiday as well as an opportunity for your students to become acquainted with the I.C.S./C.I. Northern Arizona University has several new conference facilities especially designed for groups such as ours. For example, the NAU Inn (a fine campus lodging facility with its own bar and dining room), several new dormitories that feature rooms with adjoining bathrooms, and special conference dining facilities are all part of a delightful midsized campus setting of 15,000 students. For those not wishing to stay on the Northern Arizona University campus, Flagstaff has over 3000 hotel and motel rooms ranging from the very finest in accommodations to budget motels. This would be an excellent opportunity to bring your spouse so that she/he could visit the many museums and points of natural interest within an 80-mile radius of the city. Indeed, the next issue of *The Clarinet* will feature a column about the many fine trips that will be available to participants and their families.

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EDITIONS & MISPRINTS

by Charles Stier

It should certainly go without saying that one aspect that leads to a good performance is the complete study and analysis of the music. Of course this means knowing not only your own part, but also understanding how your line interacts with the others' parts to help create the final whole.

The clues to the structure and meaning of the music are quite obviously the printed notes. The clarinetist with integrity and diligence will spend many an hour poring over his scores to deepen his insight and understanding of the masterworks so that he may present them to his audience to the best of his ability and experience.

The first important step is to use a good edition of the music—one that shows you the music as the *composer* wrote it. However, typesetting inaccuracies in many editions from even the finest publishers can be a tremendous roadblock to the musician who is struggling to understand the music and present his interpretation based on his painstaking observations and reflections on the printed notes. Well-intentioned but uninformed performers and teachers who are ignorant of these printing errors (much less the ones who use inaccurate or poor editions) will continue to misguidedly perpetrate these mistakes in the teaching studio and on the stage.

The following misprints are to be found in the printed clarinet parts of Bartók's *Contrasts* and Ravel's *Introduction and Allegro*.

Béla Bartók. *Contrasts* for violin, clarinet and piano, Boosey & Hawkes (49-73)

Movement I:

Meas. 23 beat 3 is missing "Allarg ... A Tempo" (on beat 5).

Meas. 28 beat 4 is "d-flat," not "d-natural."

Meas. 41 is missing "Più mosso $\downarrow = 90$."

Meas. 63 is missing the measure-long crescendo marking that leads to the *mf* in measure 64.

Movement III:

Meas. 35 is missing a crescendo marking from beat 1 to beat 2.

Meas. 92 beat 2 is "a-natural," not "a-flat."

Meas. 129 should read (*p*). The last marking is *f*, but *p* is implied in the score.

Meas. 200, the *f* is not in the score, but certainly is implied; therefore, it should read (*f*).

Meas. 291 is *p*.

Meas. 317 is *ff*.

Maurice Ravel. *Introduction and Allegro* for flute, clarinet, string quartet and harp, Durand & Fils (D. & F. 6739).

The opening tempo is $\downarrow = 40$.

No. 1 should be marked $\downarrow = 50$.

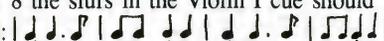
At No. 4 and two bars after No. 4, there should be an accent on the b.

The fifth measure of No. 6 should be notated .

One measure before No. 6 there is a fermata on beat three.

Two measures before No. 8 should be marked "Retenu."

No. 8 should be marked "Un più plus lent."

At No. 8 the slurs in the Violin I cue should read: .

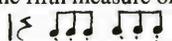
The fifth measure of No. 9 is "retenu" and the following "Presque lent" is at two measures before No. 10.

No. 10 should be marked "Revenez au mouvement."

No. 11 should be marked "Très peu retenu." Two measures before No. 12 should be marked "Rall."

One measure before No. 12 should be marked "ad lib."

The third measure of No. 12 on the second beat is *pp*.

The fifth measure of No. 12 should be marked .

The seventh measure of No. 12 on the second beat is *pp*.

No. 13 should be marked "retenu."  No. 14 to No. 15 is two, four-measure slurs, not one eight-measure slur.

The sixth measure of No. 21 should be slurred. The harp cadenza starts one measure before it is marked, and there should be a double bar before the measured harp cue. There should be a slur on beat two in the fifth measure and on beat three in the tenth measure of the harp cadenza cue.

Eight measures before No. 24 there are three two-measure slurs, not one continuous slur.

One measure before No. 24 should be marked "Retenu."

No. 24 should be marked "a Tempo (più vivo)." At No. 25 the flute cue is two two-measure slurs.

Two measures before No. 26 should be marked "Retenu."

Two measures before the end should be marked:



ABOUT THE WRITER ...

Charles Stier has been a guest artist with the Chamber Music Society of Lincoln Center and with the Cleveland, Franciscan, Takacs, Sibelius Academy, Helios and Leningrad string quartets. He teaches privately in Silver Spring, Maryland. He is also writing *The Professional Clarinetist*, a technical guide for clarinetists undertaking serious training.

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Charles Aurand (host of the 1991 Fest) and Armand Ferland (host of the 1990 Fest) (Photo André Barrette)



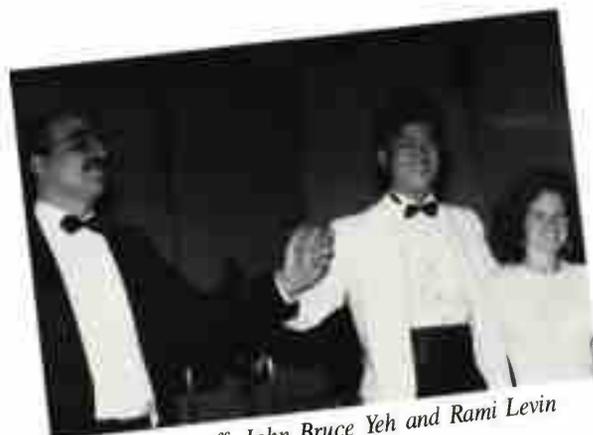
Armand Ferland and Algirdas Budrys (Photo André Barrette)



Phil Nimmons entertaining on the river cruise (Photo Dan Levy)

Le Congrès International

A Report by Michèle Gingras



Howard Sandroff, John Bruce Yeh and Rami Levin (Photo Donald Amato)



A few of the clarinets from Nicholas Shackleton's collection on display during the Fest. Instrument on the right once owned by Reginald Kell (Photo Donald Amato)

Jacques Di Donato,
Charles Bay,
Guy Dangain
(Photo Donald Amato)



This year marked the 300th anniversary of the clarinet's invention.

Québec City was a most pleasant site to commemorate such an event. It offered scenic miracles as well as cultural and historic attractions. Our host, Armand Ferland, did everything but turn cartwheels to assure a smooth and successful congress. I might add that, with beautiful posters and programs, his

with intense moments, especially the ending. Rousseau's use of vibrato was pleasant and subtle, Lévesque's accompaniment excellent.

A compelling reason for attendance at our annual festivals is the discovery of rare works

de Clarinette à Québec 1990

such as the Korzine opus. Any performer contributing a musical offering of this kind is to be commended.

Marie Picard, professor at the Québec Conservatory and bass clarinetist with the OSQ, was a hit when she performed Oskar Morawetz's *Sonata* (1981) with pianist Lévesque. Her intonation was "right on" and her smooth sound and technique were well received by an appreciative audience. The recital closed with John Van Bockern, principal clarinet with the OSQ and professor at the Québec Conservatory in Chicoutimi. He played Muczynski's *Time Pieces*, Op. 43, with a rich sound. His energetic phrasing was enhanced by a touch of jazz in the third movement, relentless staccato, fluid technique and an ending with pizzazz. Both Van Bockern and Lévesque delivered an impressive performance.

Our host and festival director, Armand Ferland, slipped into his clarinetist outfit to offer us a world première of François Morel's quintet for clarinet and strings entitled *Figures-Segments-Ellipses* (1990). This work, along with

the previously mentioned Morawetz *Sonata*, was made possible by a grant from the Canada Council, an important ally for several other performances as well. Morel was enthusiastic when asked about his new composition. He treats the clarinet with respect and had consulted with prominent sources before writing special techniques such as multiphonics, which blended perfectly with the strings' chords.

Ferland proved his professionalism when asked to perform the work with only seven days of preparation. His playing was solid and most reliable, especially in several relatively long clarinet solos. The Morel piece is light in texture, not in content. The Canada Council invested well in this worthwhile music, written by a leading Canadian composer. Performing with Ferland, the Quatuor Laval is a first-rate quartet comprised of violinists György Terebesi and Michiko Nagashima, violist Chantal Masson-Bourque and cellist Huguette Morin. This very active group likes to share lesser-known works with the public.

The next event featured Nicholas Shackleton (Cambridge) with a lecture, "What is the Authentic Clarinet?" An internationally renowned scientist, he also stays busy as a clarinet performer, writer, historian and collector. His presentation focused on the evolution of the clarinet, supplemented with musical examples played on authentic instruments. He showed



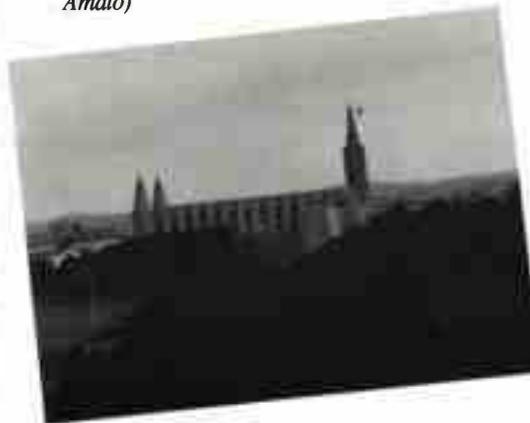
The Louis Jolliet cruise ship (Photo Donald Amato)

publicity-packaging talents did not go unnoticed. Very special thanks go to Armand Ferland, professor at l'Université Laval, and his team for organizing an outstanding congress.

On July 12, Ferland and Elise Paré-Tousignant, vice rector of l'Université Laval, gave us a warm welcome. The musical activities began with a potpourri recital by Québec clarinetists. Wilfrand Guillemette, head of the Québec Conservatory and member of the Orchestre Symphonique de Québec (OSQ), treated us to a tight and controlled performance of the Mozart Trio. He was accompanied by François Paradis, viola, and Lucie Langevin, piano. The group was well prepared and showed a precise knowledge of phrase exchange and sonority balance.

Marcel Rousseau, professor at the Sainte-Foy C.E.G.E.P. (College), followed with a rarely performed *Variations et Scherzo* by Russian composer Vitaly Alexandrovitch Korzine. He was accompanied by Gérald Lévesque, piano. (Rousseau, incidentally, assisted Ferland in the organization of the congress.) Korzine's *Variations*, written in 1970, is a difficult work

Université Laval campus scene (building shown was the site of most Fest events) (Photo Donald Amato)



Fred Ormand congratulating competition winner Zolt Szatmári with George Ullmann, managing director of Boosey & Hawkes (Canada) Ltd. looking on (Photo Gordon Shehyn)

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what improvements were made on (mostly) German clarinets in order to overcome technical difficulties throughout musical periods. He emphasized the point of view of 19th-century clarinetists with descriptive slides. Also, he gave context to those names we often hear without being sure of their historical position. Müller, Lazarus, Mühlfeld and Kell were brought to life with his humorous description of their lives and with the audition of antique recordings. Part of Shackleton's instrument collection was on display during the festival.

After lunch we heard Belgian clarinetist Marcel Ancion, accompanied by Marc Joyal (Québec). The program opened with Stanley Weiner's *Sonata*, Op. 120 (1983), a work of delightful rhythmic intricacies resembling Gershwin's. His sound is reminiscent of Jacques Lancelot's, with a sort of throat vibrato used by some French clarinetists earlier in this century. Ancion included Belgian compositions in his program: *Réflexions* by Michel Lysight and *Progressions* by André Waignien, both of which borrow jazz elements, as well as romantic leanings. These pieces were very pretty in style. Marc Joyal provided an excellent accompaniment throughout the four days. Unfortunately, Weber's *Grand Duo Concertant*, originally scheduled to end the program, was canceled.



Clarinet c. 1825 owned by Eric Hoepfich (Photo Donald Amato)

Kálmán Berkes, a prominent clarinetist from Budapest, was scheduled for a recital, but his pianist from Hungary was unable to attend, so the original program was modified. He and the Quatuor Laval started with a flamboyant rendition of the Weber *Quintet*. Berkes is a born performer and knows how to entertain an audience. His playing is solid, his vibrato flowing and his dynamic range haunting. The Quatuor Laval was up to par — rhythmically precise and generously letting the soloist stand out, which is essential in this music. Berkes then gave a master class on the Poulenc *Sonata* and the Brahms *Sonata No. 1* (1st mvt.). Again his wit and energy added to his refreshing approach to teaching.

The evening concert featured Charles Neidich, who is enjoying a rewarding career as a soloist with a mountain of prestigious awards and prizes to his credit. He opened the program with Joan Tower's *Fantasy (Those Harbor Lights)* (1983) for clarinet and piano. He is a virtuoso with an enviable facility. Peter Basquin, a most efficient choice as accompanist, tracked Neidich's subtleties to perfection. The program followed with Robert Schumann's *Sonata in D minor*, Op. 121 (originally for violin and transcribed by Neidich). The clarinetist demonstrated his ability as a wind player by keeping most of the violin's technical features in the transcription.

The real fun started with Ponchielli's *Il Convegno*, played with clarinetist Ayako Oshima. She studied with Neidich, which can explain the many similarities in their approach to playing. The duo playfully exchanged technical acrobatics and were successful in conveying the Italian opera style. Neidich

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Charles Stier

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continued with another of his transcriptions, Gershwin's *Three Preludes*, followed by Joji Yuasa's *Clarinet Solitude* (1980), in which we could hear his extraordinary ease with contemporary techniques.

He then treated us with Bassi's *I Puritani Fantasy* by Bellini. His circular breathing technique is impressive and was most appropriate in show pieces such as his encores: *The Bumble Bee*, *Braziliera* (from Milhaud's *Scaramouche*), and his transcription of Brahms' *Hungarian Dance* for two pianos, which he and Oshima played with bravura.

Friday morning opened with a potpourri recital. First was Toschiaki Hamada, professor



Kálmán Berkes taking bows at the concerto concert (Photo Donald Amato)

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Michèle Gingras (right) at her outdoor lecture-demonstration on circular breathing (Photo Jeannie Hooten)

several contemporary techniques such as flutter-tongue, color changes, and multiphonics.

Bob Riseling, professor at the University of Western Ontario, who followed Hamada, displayed a warm tone and fluid playing. He has done much to encourage and develop Canadian repertoire. He first played a solo by Canadian Don Steven, *Sapphire Song* (1986), which had been made possible by a grant from the Ontario Arts Council. Riseling captured the contemplative character of a bamboo flute in Japanese folk-art music. He also was very successful with the improvisational aspects of the piece. He then was joined by Michiko Nagashima, violin, and Hélène Lagueux, piano, for *Tango!* by Canadian Patrick Cardy. Because the violin is the most prominent instrument, this work would make a good addition to a violin recital.

Keith Lemmons, professor at the University of New Mexico, followed with Mario Castelnuovo-Tedesco's *Sonata*, Op. 128. His rich and resonant tone was sensitively utilized in this substantial piece, and the pianist, Kevin Rhodes, was equally noteworthy.

James Gillespie, professor at University of North Texas, continued the program with Debussy's *Prélude to the Afternoon of a Faun*, arranged for clarinet in A and piano by Gillespie. Both Gillespie and his accompanist, Hélène Lagueux, delivered refined musicianship

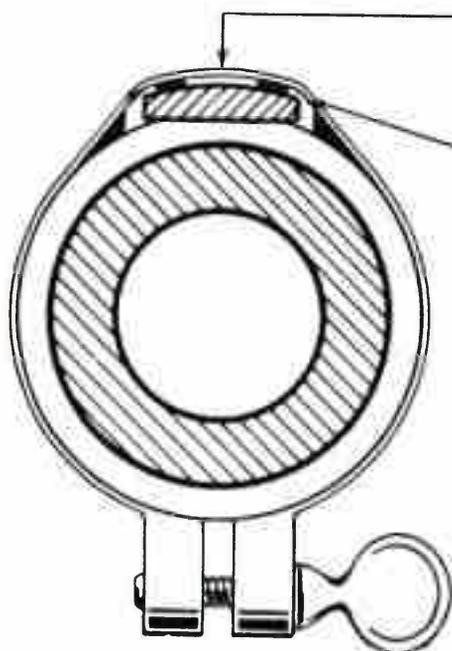
of this delicate music. He closed his program with Reinecke's *Introduction and Allegro Appassionato*, Op. 256.

The next event was Eric Hoeprich of Amsterdam with a lecture-recital using authentic instruments, accompanied by Réjean Poirier, pianoforte. Hoeprich, born in the United States, is presently on the Faculty of the Royal



On deck of the Louis Jolliet (Photo Donald Amato)

at the Québec Conservatory in Chicoutimi and solo clarinetist with the Saguenay-Lac-St-Jean Orchestra. Accompanied by Gérald Lévesque, he began with a very fine performance of Canadian Jacques Hétu's *Nocturne*, Op. 26 (1977), which became the second movement to Hétu's *Clarinet Concerto*. He continued with an effective piece from his home country of Japan, *Kôchi* (meaning 'eastern winds') for clarinet and tape by Isao Matsushita. Two prerecorded clarinet parts depicted eastern and western winds, and the main clarinet part employed



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Conservatory in The Hague. His rendition of the Wanhal *Sonata in E^b Major* well illustrated the appropriateness of using authentic instruments for earlier repertoire. He followed with Beethoven's *Horn Sonata in F*, Op. 17, performed on a 200-year-old Griesbacher boxwood basset horn. He played with a pure and beautiful sound and then dazzled his listeners with Weber's *Sylvana Variations*, Op. 33.

The many faceted Tom Ridenour, of the Leblanc Corporation, closed the morning session with an informative seminar on the French, or "double lip," embouchure. Ridenour described some basic benefits to this technique, drawing a clear distinction between single and double lip styles of embouchure and the difference in their roles on sound production. He also stressed some advantages of this technique such as facilitation of reed vibration and embouchure relaxation.

The afternoon session opened with Jean-Guy Boivert of Montreal performing a world première by Canadian composer Bruce Pennycook. The work, *Praescio-IV* (1990), is for clarinet and interactive MIDI system; it utilizes several tone generators, a computer, a pitchrider, and a sound processor. Boivert explained the more personal approach he experienced while using such controllable units instead of playing with tape. His presentation was very effective in this engaging work.

The next event was a joint recital with Albert Hunt, principal clarinetist with the Pensacola Symphony Orchestra, and David Niethamer, principal clarinetist with the Richmond Symphony. They were accompanied by Rachel Martel, piano. Hunt's interest in new music is expressed in his involvement in the premières of many works in New York and Florida. Specializing in bass clarinet, he started the program with Alvaro Bertrand's *Saeta* for solo bass clarinet and continued with Niethamer in Stanley Walden's *Double Sonata for Clarinet and Bass Clarinet*. In both works, Hunt demonstrated his command of the high register. The duo is a very interesting piece, and both musicians met the composer's challenging demands.

The program continued with Hunt playing Lutoslawski's well-known *Dance Preludes*, followed by *Three Shakes for Solo Bass Clarinet* by John Yanelli. This piece contained effective technical motifs. Both performers closed the program with Allan Blank's *Bicinium III*. This nice jazzy piece best showed their warm sonorities and phrasing.

Guy Dangain presented a lecture-recital on Debussy. Dangain, a prominent French clarinetist and teacher in Paris, has earned an enviable reputation worldwide. Enhanced by his dynamic personality, he discussed Debussy's

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Competition winners (L to R): Zsolt Szatmári (first prize), Catherine Gross (second prize), Kimberly Cole (third prize), Richard Hawkins (fourth prize) (Photo André Barrette)

very first version of the *Première Rhapsodie*, now obsolete. He depicted vibrant images to describe Debussy's music and played each passage from each version with a truly expressive sound. A first-class translator, Paul Cadrin, ably assisted Dangain, who also suggested that most musicians play too loudly in Debussy's music. He closed his recital with H. Klose's showpiece *First Solo*.

The Friday afternoon session closed with the final round of the I.C.S./C.I. Student Competition, organized by Fred Ormand and John Mohler. The jury consisted of distinguished names in the clarinet world: for the semifinals—Ted Jahn, Maurita Mead, John Anderson, Patricia Kostek and Toshiaki Hamada; and for the finals—Robert Spring, James Pyne, Jerry Pierce, Guy Dangain and Marcel Ancion. Rachel Martel and Hélène Lagueux were the accompanists.

The first prize, a Buffet R-13 clarinet, went to Zsolt Szatmári of Hungary and a student of Kálmán Berkes. The second prize winner was Catherine Gross from the Eastman School of Music, studying with Eli Eban. The third prize was awarded to Kim Cole from the University of North Texas and a student of James Gillespie; the fourth prize winner was Richard Hawkins from the University of Michigan, where he studies with Fred Ormand. Congratulations are due these four outstanding young performers whose names we will hear again in the future. An expression of grateful thanks also must go to the instrument manufacturers who take turns donating an instrument to the winner each year.

Friday evening featured Paul Meyer, multi-award winning soloist and principal clarinetist with the Opéra de Paris. He displayed a very

secure technique in Reger's *Sonata No. 1*, Op. 49. His use of vibrato followed what seems to be a growing trend — many acclaimed soloists we hear today use the technique. His control and precise intonation were evident in Berg's *Vier Stücke*, Op. 5, and his accompanist, Eric Lesage, showed outstanding control of musical texture.

The first half of the program ended with Debussy's *Première Rhapsodie* with, as before, excellent control, especially in the soft entrances in the high register. He continued with Brahms' *Sonata No. 2*. As often as we hear this piece, as many ways clarinetists interpret it. Meyer is individualistic in his phrasing, particularly in rhythms, articulations and dynamics. He continued with Robert Schumann's *Three Romances*, which were stylistically tasteful. He closed with Bassi's *Rigoletto Fantasy*, in which elegant arpeggios and vibrant technique earned him a highly enthusiastic audience response.

Saturday morning opened with a program featuring Stan Fisher and the Cassat String Quartet. The first work, *Diary of a War Artist* (E♭ clarinet and strings) (1989) by Alfred Fisher, was made possible by a grant from the Canada Council. Stan Fisher is professor at Acadia University in Nova Scotia, and the composer, Alfred Fisher (no relation), is professor at the University of Alberta.

As the performers indicated, the impact of this work can be enhanced by a narrator reading from texts based on war artist Colville's actual diary and by slides of Colville's artwork. However, the music stands on its own. Fisher's rendition was clearly emanating from intense preparation, where style and musical ideas came across well. The Cassat String Quartet (Laura Goldbery and Muneko Otani, violins, Sarah Adams, viola, and Anna Cholakian, cello) played with tight unity and blend. They closed with an excellent Mozart *Quintet*, K. 581.

It was sunny and pleasant that morning. The writer of this report gave an outdoor clinic on circular breathing. A huge crowd gathered to spit water, laugh and get wet. Many brave clarinetists who managed to properly follow each step were successful in applying the technique to their instruments.

The next hour featured Japanese clarinetists and composers. The program started with Ayako Oshima, who presently enjoys an active solo career in Japan. She played *Shadow* (1977) by Michio Kitazume. All by herself, she is able to fill the hall with an amazing stage presence and musical assertiveness. Next was Masaharu Yamamoto, professor at the Musashino University of Music in Japan, playing *Kôchi II* by Isao Matsushita. Yamamoto is an excellent musician and showed interesting use of quarter tones and



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“air” tones. Teruaki Matsushiro, coprincipal clarinetist with the Yomiuri Nippon Symphony Orchestra, then played a duet with bassoonist Richard Gagnon of the Québec Symphony Orchestra. *Sharaku* (1968) by Toru Nakamura has five very short movements containing wide ranges of dissonances and technical challenges that were very well met by the performers.

We then heard an impressive duet with Koichi Hamanaka, principal clarinetist with the N.H.K. Symphony Orchestra in Tokyo, and Kazuko Ninomiya-Hamanaka, professor at the Tokyo University, playing *Saimu* (1982) by Akira Myoshi. The program continued with a nonet, the above clarinetists assisted by David Niethamer, Marcel Rousseau, Albert Hunt and this writer. The group was conducted by Toshiaki Hamada. *Black Blank Blaze* (1982) by Shin-Ichiro Ikebe is a short, thickly textured piece with a touch of humor at the end, where a Mozart excerpt tries to fight its way against an array of complex chords.

Jacques Di Donato, distinguished clarinetist and professor at the Lyon Conservatory, continued the afternoon with a substantial recital featuring works for solo clarinet: *Madrigal I* by Henri Pousseur, *Abîme des Oiseaux* by Olivier Messiaën, *Domaines* by Pierre Boulez, *Three Pieces* by Igor Stravinsky, *Sonata* by Edison Denissow, and his own improvised session. Simply put, Di Donato is a phenomenal clarinetist and musician. Most impressive were his rocket-speed staccato, gorgeous sound and superb virtuosity. He ended with an original improvisation, in which he asked the audience to participate. Soon, the hall was roaring with free jazz, an audience-size rhythmic section, and laughs coming from everywhere. He is one we won't forget!

The next event was scheduled to feature Roger Salander of Vienna but was canceled due to illness. Paul Meyer replaced him with a master class. He covered some standard repertoire and stressed posture, proper articulation, beauty of sound and the necessity of adequate communication with the audience. In his casual and relaxed approach he was more than willing to demonstrate all of the repertoire on each student's instrument. In each case his ease and control were remarkable, especially considering the various setups he had to adjust to.

The next performer brought us back to the days when virtuosos memorized their entire programs. Algirdas Budrys, artistic director of the Lithuanian State Philharmonic Society, treated us with Lithuanian, Soviet and Polish showpieces: *Concerto* by Kurpinsky (with an amazing cadenza), *Two Pieces*, Op. 30 by Max Lauriskus, *Two Interludes* by Feliksas Bajoras, *Two Serenades* by Algimantas Brazinskas,

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Canzona by Sergei Taneyev, *Sonata* (1956) by Nikolai Rakov and *Phantasy* (1984) by Benjamin Gorbulskis. Playing like a winner, with clarinet up in the air, he gave a wonderful show!

Saturday evening brought a very pleasant reception given by the Leblanc Corporation, followed by an international concerto showcase. Charles Neidich, even more impressive than he was in an earlier recital, performed the Mozart *Concerto*, which he had memorized, on a basset clarinet. The enchanting Mozart had long cadential points and tasteful ornamentation. The Québec Symphony Orchestra conducted by Simon Streatfeild, fully understood the soloist. Their immense work in the preparation of such a program deserves high praise.

Kálmán Berkes followed, very ready to captivate his audience once again. He started with Mátyás Seiber's *Concertino* and continued with Leó Weiner's *Two Hungarian Dances*, which earned him a standing ovation and an encore. David Campbell, a well-known British clarinetist, started the second half of the program with a rarely heard concerto by British composer Carl Davis. It is a difficult work that Campbell will perform many times in the coming year. His sound is dark, his playing very solid. He too was very well received by the audience. Guy Dagain closed with Weber's *Concerto No. 2*. He played with control and delicacy and ended the piece playing unison with the strings, which proved to be quite effective.

Sunday morning opened with the I.C.S./C.I. General Meeting. A report of this meeting appears elsewhere in this issue. This was followed by a recital given by winners of two international clarinet competitions. Jean-Philippe Vivier, principal clarinetist with the National Orchestra of Johannesburg and winner of the Concours International de Clarinette Audergem-Bruxelles, started with Rossini's *Introduction, Theme and Variations*. He played with stamina and great virtuosity. Zsolt Szatmári, winner of the I.C.S./C.I. Student Competition, followed with Brahms' *Sonata No. 1*, first movement, which was indeed very well done, as was Rachel Martel's accompaniment.

Jerry Pierce of Anderson, Indiana followed with a clinic on reed making. He is a very well-known member of the I.C.S./C.I. and an avid collector of clarinet music and even grows his own cane! He went through the different stages of reed making and discussed cane selection as well as final adjustments. His well-prepared clinic was most informative.

The morning ended with a lecture-recital by David Campbell, vice president of the Clarinet and Saxophone Society of Great Britain (CASS). CASS publishes a high-quality magazine, *Clarinet and Saxophone*, which one may recommend

enthusiastically. Campbell discussed British repertoire, which includes great works that should be played more often. His program opened with *Morceau de Concert-Polonoise* by James Waterson and the *Intermezzo* from *Four Characteristic Pieces* by W. Hurlstone (a great tune!). Unfortunately, the performing part of the program had to be cut short due to a physical problem suffered by Marc Joyal, his accompanist. Nevertheless, we heard rare recordings by Reginald Kell, Henry Lazarus, the Gomez brothers, Charles and Hayden Draper, and Frederick Thurston. Campbell, an excellent speaker, spoke authoritatively on the history and diversity of British clarinet playing.

The afternoon started with a clinic on the bass clarinet given by Charles Bay, who is best known for his clarinet mouthpiece design. He stressed the importance of breath flow and its enhancement through correct concepts of breathing, breath focus, tonguing and finger interaction. He also demonstrated some bass clarinet equipment, most of which he created. His handouts included a practical pamphlet describing specific procedures for improving bass clarinet responsiveness and tone quality.

The afternoon continued with an incredible new music recital by John Bruce Yeh, assistant principal clarinetist with the Chicago Symphony Orchestra. The first work, *A New Leaf* (for

basset clarinet in A and tape) by American composer Rami Levin, consisted of a challenging solo part accompanied by four interactive clarinet recorded tracks. The title was chosen after Yeh's name, which means "leaf." He continued with American composer Howard Sandroff's *Untitled* (with Sandroff controlling real-time electronic processing). This work showed Yeh's superb virtuosity. It had space-like effects provided through nine speakers located all around the hall, as did the next work, *Dialogue de l'Ombre Double* by Pierre Boulez. *Dialogue* was a world première written to celebrate Berio's 60th birthday. A warm bravo for an inspiring performance.

Sunday evening took us on a cruise along the St. Lawrence River with Phil Nimmons' Trio on board. This interlude let us say farewell to our colleagues and friends and to end a pleasant and successful festival. Nimmons, professor at the Universities of Toronto and Western Ontario, is an important figure in Canadian musical life. He was joined by Garry Williamson, piano, Steve Wallace, bass, and Barry Elmes, drums. Virtually all events were taped by Radio Canada and each recording was available on site.

The writer expresses thanks to Dawn Whaley, Robert Spring, Albert Hunt and John Anderson for their assistance in the preparation of this report.

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*Steven Cohen
Louisiana State University
Baton Rouge, Louisiana*

Clarinetist Steven Cohen is currently professional-in-residence at the Louisiana State University School of Music. In addition to his duties at L.S.U., Cohen has been a member of the New Orleans Symphony since 1975 and principal clarinet since 1984.

Born in New York, he attended Oberlin College Conservatory of Music, which included a year of study with Karl Leister in Berlin, Ger-

many. He recently served as principal clarinet with the Texas Opera Theater and throughout Europe with the Seoul, Korea Philharmonic. Cohen has also served as principal clarinet with the Brevard (North Carolina) Music Center Orchestra since 1979, for which he is a frequent recitalist.

Teaching experiences include clarinet instructor at Elmhurst College (Illinois), Tulane University and Loyola University (New Orleans), where he was a member of the faculty from 1975 to 1990. Cohen served as principal clarinet with the Chicago Civic Orchestra and performed with the Chicago Symphony Orchestra at Carnegie Hall in 1974. He maintains a busy schedule of chamber and solo performances.



*J. David Harris
University of Illinois
Urbana, Illinois*

J. David Harris has been appointed associate professor of clarinet at the University of Illinois. He holds B.M. and M.M. degrees from the Cleveland Institute of Music and has studied at the Blossom Festival School, Sewanee Summer Music Center and Tennessee Temple College. His principal teachers were Robert Marcellus, James Livingston, William Scarlett and Frank Witherspoon. Harris has played with the Cleveland Orchestra on many occasions as an extra and a substitute. He was first clarinetist

with the Cleveland Symphonic Winds and for six seasons was principal clarinetist with the Baton Rouge Symphony Orchestra. He has taught at Louisiana State University, Kent State University, the Interlochen Arts Academy and the Sewanee Summer Music Center. He has appeared as soloist with with Baton Rouge Symphony and as guest principal clarinetist with the Knoxville Symphony. Harris is currently a member of the Illinois Woodwind Quintet and principal clarinetist with the Sinfonia da Camera and the Champaign-Urbana Symphony. He has been a featured performer for the International Clarinet Society Congress, Clarinetnetwork International and the International Double Reed Society Conference in Manchester, England. His extensive list of recital and chamber music concerts includes performances at Carnegie Hall in New York, and in Washington, D.C., Cleveland and New Orleans. Harris, a member of Pi Kappa Lambda, published an article in the September-October 1989 issue of *Band Directors Guide*.

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*Keith Koons
University of Central Florida
Orlando, Florida*

Keith Koons has been appointed assistant professor of music at the University of Central Florida in Orlando, beginning in the fall of 1990. His duties include studio clarinet, class woodwinds, coaching chamber music, and performing in the faculty woodwind quintet.

Koons received a bachelor of music education degree from the University of North Carolina, Chapel Hill, a master of music from the Manhattan School of Music and a doctor of musical arts from the University of Southern California. His teachers included Mitchell Lurie, Robert Genovese, Leon Russianoff and Donald Oehler.



*Crystal Hearne Reinoso
State University of New York -
College at Buffalo
Buffalo, New York*

Cystal Hearne Reinoso was recently appointed assistant professor of music at State University of New York-College at Buffalo. She earned her doctor of musical arts degree at the University of Michigan as a student of Fred Ormand and her master of arts degree at the Eastman School of Music, where she studied with Stanley Hasty. Originally from North Carolina, Reinoso completed her bachelor of music degree at the University of North Carolina at Greensboro as a student of John Weigand. Before her appointment at Buffalo, Reinoso taught privately for several years in Raleigh, North Carolina, and served on the faculties of Meredith College, Saint Mary's College and Campbell University. She has performed with numerous ensembles including the Canterbury Quintet, North Carolina Chamber Players, Duke Opera Theatre, North Carolina Theatre, North Carolina Symphony and Raleigh Symphony.



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LEON RUSSIANOFF

(1916-1990)

Our Teacher of Music — Our Teacher of Life

by Joan Waryha Porter

Leon Russianoff, considered by many to be the Godfather of American clarinetists, passed away on September 16 in New York City after a brief illness. A memorial service and a scholarship fund to be set up in his name are announced on page 49.

Leon's career as a teacher spanned an incredible 52 years, and during that time he trained—some would say “ignited”—a generation of American clarinet soloists, orchestral artists and teachers. Some of Leon's students are well known, including Franklin Cohen, principal clarinet of the Cleveland Orchestra; Larry Combs, principal clarinet of the Chicago Symphony; Stanley Drucker, principal clarinet of the New York Philharmonic; and Charles Neidich, soloist and winner of the Naumburg Competition.

But, as clarinetist Ann McCutchan once wrote, “Besides the familiar members of the Russianoff family tree, there are the not-so-famous clarinetists, like me, who devotedly play in regional orchestras, teach in ordinary music schools, and perform chamber music in middle America. No matter where Russianoff's students wind up, most bloom where they are planted. That's one of the legacies he's proudest of.”

According to Charles Neidich, “The legacy that Leon Russianoff leaves behind is that he trained a whole generation of clarinet players, which is pretty amazing. If there is a definition of the American clarinetist, he created it.”

And Elsa Ludewig-Verdehr, professor of clarinet at Michigan State University, once said of Leon, “It is a prerequisite for every serious player to study with him.”

What exactly made Leon Russianoff so successful as a teacher? Why was he so profoundly influential, so great? The testimonial statements which appear later in this article, written so lovingly by Leon's former students, do help to explain his greatness. Words like “enthusiasm” and “dedication” appear again and again. But it is also enlightening to read what Leon himself said of his teaching (from his *Clarinet Method, Book I*): “At the root of this journey is my

experience that too often, in playing music, the mind (the ‘Thinking Person’ in us) thinks and reasons itself into total disaster.

“Instead, we must learn to trust our instincts and have faith in the human body to perform miracles of activities—intuitively, automatically, and wonderfully. When you hold the belief that the reed, mouthpiece, and a perfect embouchure govern your development, then you hide the truth, which is: the foundational importance of a positive self-image, trust in your instinctive responses, belief in your competency and perception, and pleasure in the learning process itself.”

From Brooklyn to Bellison

Leon Russianoff was born in Brooklyn in 1916 and began studying clarinet at age 14 with a vaudeville musician named Dominic Tramontano. A few years later he won a scholarship to study with the first clarinetist of the New York Philharmonic, Simeon Bellison. The Philharmonic Symphony Society of New York awarded its scholarships “for the purpose of choosing such children from the Public and High Schools of Greater New York as give evidence of exceptional musical promise.”

In addition to his private studies, Leon also participated in The Bellison Ensemble, a renowned 35-45 piece clarinet choir conducted by Bellison, which included all clarinets ranging from the tiny A-flat piccolo down to the contrabass. Various concert programs from the early 1930s show that Leon played in the Bb clarinet section with Kalman Bloch as concertmaster. Another program, dated May 29, 1935, featured Bellison's students in a chamber music recital, with Leon performing the Mozart *Divertimento No. 1* (K. 229) for two clarinets and bassoon, along with M. Weisselberg and L. Sharrow.

While still under Bellison's tutelage, Leon began to teach his first clarinet students. In 1938, after graduating from City College, Leon began teaching professionally. Many people do not know that Leon also performed professionally

for a period of time. For instance, in the mid-forties he played principal clarinet with the Ballet Russe de Monte Carlo. At about the same time, he opened his legendary teaching studio at 1595 Broadway, just off Times Square. (This was the same studio he shared with Daniel Bonade in 1950, and with Simon Kovar, second bassoonist with the New York Philharmonic.)

Leon's wonderful gifts as a teacher had become quite apparent. As his students grew in number and in fame, so too did Leon's reputation as a pedagogue. In 1955, he was appointed to the faculty of the Manhattan School of Music. Subsequently, in 1972, he joined the faculty at The Juilliard School (though prior to that, he was already teaching some of Juilliard's top clarinetists privately “on the sly”). Leon also taught at Columbia Teachers College, Brooklyn College, Queens College, the State University College at Purchase, Catholic University and the 92nd St. Y's Music School.

In 1966, Leon married Penelope Polatschek, a prominent New York psychologist, whose own work influenced his teaching for the next 24 years. As Leon once said of Penny, “She challenged the idea that to be an artist you had to be miserable, and she helped change my negative self-image.” Leon was also applying psychological principles when he warned his students of “harmful over-think” or “grim over-try.” And Penny recently said of Leon, “We started a life together in which each was a catalyzer for the other, to bring out the best in each other. I think that everybody who has felt his friendship remembers it as being extremely important and growth-producing in them.” Leon was also very proud of his two children, Charlie and Sylvia; he spoke of them often and of their various accomplishments.

A private funeral service was held for Leon on September 18 in Manhattan. Naomi and Stanley Drucker performed a movement of a Mozart violin sonata, arranged for two clarinets by Gustav Langenus. It was simple yet eloquent. Naomi also delivered a eulogy which is printed here in full because it seems to capture the

universal qualities which so many of us felt for Leon. She entitled it:

Some Thoughts About Leon

"My name is Naomi Drucker. I'm a clarinetist and I'm one of the lucky people who can say I knew and loved Leon for forty years. I wish first to speak about Leon from a young woman's perspective and I know I shall speak for many when I say that I came under his magic spell when I was eighteen years old and I never left it.

"I'll always remember my first lesson and the thrill of meeting this famous teacher who was so young, so sexy, so enthusiastic, so knowledgeable, so kind and so much fun! The highlight of every week was my clarinet lesson. I couldn't believe the excitement I felt every time I entered 1595 Broadway and Banner Music Company. Everyone came through those doors from Jimmy Hamilton and Simon Kovar, to Benny Goodman and Stanley Drucker. I was in *another world*, a long, long way from Freeport, Long Island.

"But the most wonderful thing about those lessons was the way Leon treated *me* and *you* too, I'm sure. He made me feel so special! He made me feel talented and beautiful! He made me believe in myself when I was so young and unsure. I was burning with ambition and he was

with me, encouraging and teaching week after week, year after year, standing by my side—my friend—my teacher.

"Now I was talking about a long time ago, but the miracle of Leon Russianoff is that he was that way for *all* his students over *all* the years. Whether you came from Korea or Mississippi, from Rio de Janeiro or Moscow, from the Bronx or Queens, no matter how fearful or shy you were, Leon brought excitement, romance and joy into your life as he taught you how to move your fingers on the clarinet and how to make a beautiful tone! By the way, he also became famous for his generosity in time, unpaid lessons and music and money given to the needy student! But most of all, he brought to us his personality and energy which vitalized each student, his philosophy which stretched our minds and amazed us, and he brought his goodness which was pure and true.

"Leon was a great teacher. He taught us to love what we were and what we did. Leon's influence will go on forever, in each of us who is a teacher in his unique tradition, and a player of the instrument he loved. He has been a legend in his own time and now he is a legend for all time. We all have such happy memories of him. We will talk about him all the time just as we always have. His name will bring a smile to our

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* * * * *

It is fitting that the remainder of this article belongs to many clarinetists and friends who knew Leon well. He would have been deeply moved by the following testimonials.

Kalman Bloch: "I was shocked to hear of Leon's sudden and tragic passing. He was one of my oldest and best friends. We studied together under Simeon Bellison and played in his clarinet ensemble. Leon was a marvelous clarinet player.

"While adopting some of Bellison's methods, he began in his early teaching years to investigate the problems of clarinet playing in general. His analysis of the fundamental techniques of all areas of efficient playing was outstanding. His book, *Clarinet Method*, will remain a testament to his unique gift of teaching. He became what is unanimously considered the preeminent pedagogue of his time. He will be sorely missed by all his friends and colleagues as a person of exceptional intelligence and warmth. If anybody is irreplaceable, it is Leon Russianoff."

Michael Borschel: "While many may feel that Leon's renown was that of a technical wizard, I found in my three intense years of study with him that true musical considerations dictated all else. Technique was employed to serve expressive ends. With Leon impeccable rhythm and pitch were job number one. 'What's the difference between a cheap pocket watch and the atomic clock used by the Bureau of Standards? The number of subdivisions it can calculate!' It was Leon who took the trouble to explain that while tone quality was important, in the contemporary world of the international conductor who may be used to a clarinet sound vastly different from that we strive for in North America, the more objective attributes of rhythm, pitch, articulation and general accuracy will prevail. This has surely been proven true in my professional orchestral experience.

"Leon had the incredible ability to tailor his teaching to each student's unique needs at the moment. His spontaneous creation of a unique exercise to cure some chronic problem never ceased to amaze me. A manuscript book was essential in the Russianoff studio! Leon was one of the most energetic and positive people I've ever known. It seemed that everyone was 'a great player' either currently or potentially. *Students weren't clients, they were family!* Many hundreds of us can recall the famous Russianoff soirees full of camaraderie, good food, and MUSIC.

"In retrospect, it is assured that Leon's uniquely gentle loving legacy will complement that of his two principal teachers, Simeon Bellison and Daniel Bonade."

Stephen Clark: "Some of my fondest memories of Leon revolve around his many wonderful master classes. It was always a joy, a thrill, a 'happening' to watch the great Russianoff, the quintessential teacher, the master showman—teaching, preaching, praising and entertaining. Leon really loved to talk to people! It was his special rapport with people that sparked his tremendous success as one of the world's truly great teachers.

"Two extremely fascinating years of my life were spent researching and writing about Leon in my doctoral dissertation, *Leon Russianoff: Clarinet Pedagogue*. This 'labor of love' revealed Leon as a very complex genius—intelligent, philosophical, intense, compassionate, dedicated and, above all, positive, witty and loving. I am immensely grateful that destiny guided me to study and chronicle for future generations the life of this beautiful human being. He will be deeply missed, but never forgotten."

Franklin Cohen: "Leon was everyone's father and teacher. The most human, understanding, approachable and available friend that one ever seemed to need. We all were the beneficiaries of his love, devotion and incredible genius. All those who entered Leon's life would cherish those times spent together as sacred, especially now that he is gone from us. Only those very special memories are left. Memories for the thousands of us whose lives he touched will indeed be sweet for many, many years to come. Leon's legacy is enormous and his disciples are some of the most creative and distinctive clarinetists and musicians I know. In my own heart, I know that in every note that I shall ever play for the rest of my life, there will be a little spark from Leon, living in every phrase and nuance."

Ted Cole: "One of Leon's greatest traits was his ability to see each student as an individual. Every student had a different course of study, a different reed, mouthpiece, ligature and clarinet combination. He could understand each one's strengths and weaknesses and give them a suitable approach and an appropriate repertoire.

"In my study with Leon (1970-1973), I received that wonderful and devoted attention that Leon could give. My lessons with him were intense, personal and humorous—each one valuable and many memorable. And about his humor . . . many of Leon's recent students may not know that at one time he considered himself shy. He told me that (on Penny's advice) to overcome this 'shyness,' he would—in full voice—announce the stops on the Long Island

Railroad! I don't know if he was kidding, but true or not I think this anecdote captures a part of him that we all cherished."

Larry Combs: "I first met Leon Russianoff in 1962, the year I began a three-year tenure as a member of the United States Military Academy Band at West Point, New York. Several of my colleagues from the band were pupils of Leon's and advised me to work with him.

"The stimulus and encouragement which he provided during that period made it possible for me to continue to develop as a player at a time when I might otherwise have become discouraged. Leon's way seemed to be encouragement of the individual player's personality and musicality, but without denying the importance of basic techniques, of which he had a thorough and systematic grasp. Clarinetists of today are deeply indebted for his years of valued teaching and dedication. We will all miss him."

Peter DeLuke: "Death is so final—Leon left a legacy of outstanding clarinetists—some occupy chairs in the major symphonies in America and throughout the world. The majority of his students are probably those who free-lance as professionals and teach.

"My last meeting with Leon was on August 29, 1990, in his studio. It had been approximately five years since I moved to San Diego. He was so generous with his time. We discussed many facets of the business and he insisted that I play his clarinet—after forty years, I finally found out why he endearingly called me 'Piastró.'

"Leon knew how to motivate his students. He cared about their careers and their personal lives. He felt that clarinetists were part of a select group, a special musical fraternity that he was privileged to teach. I shall forever cherish our last two hours together. My condolences to Penny and the Russianoff family."

F. Gerard Errante: "The words simply don't exist to adequately express the enormous influence of the exceptional musician, pedagogue, and human being, Leon Russianoff. On hearing of his passing, I was flooded with many memories of this man's great wit and wisdom. For me, as for so many in the clarinet community and beyond, he was a wonderful teacher, model and mentor. Leon was the most human of my teachers. From him I learned not only how to play the clarinet but how to live my life. His enormous energy, generous sense of caring about his students, and his keen intellectual curiosity set him apart from the rest of us. And yet he was one of us—a true 'mensch' if there ever was one. The world has been a much more interesting and exciting place because of Leon. He will be missed but he will live in the minds and hearts of the many people he touched."

David Etheridge: "It is with a sense of deep sorrow and loss that I write this short testimonial about Leon Russianoff. While I was not a formal student of Leon's, I feel that both my clarinet performance and teaching benefited greatly through observations of the master classes which he presented for the International Clarinet Society congresses and for the University of Oklahoma Clarinet Symposium.

"As one of America's leading pedagogues, Leon presented many innovative approaches to the mechanical and musical problems which confront clarinetists. However, it is my opinion that it was in his humanistic approach to his students that he excelled. His gifted ability to nurture the human ego was one of the primary keys to his teaching success. Let us never forget Leon Russianoff and the fine principles for which he stood."

Eric Wazzen: "Leon Russianoff was one of the most important and influential American musicians of the 20th century. To those of us lucky enough to have known and been influenced by him, he was a warm, generous and caring friend whose zest for life was infectious and whose enthusiasm and energy truly knew no bounds.

"To witness a lesson or master class given by Leon was to witness a genuine artist at work.

He was a nurturing teacher, recognizing and fostering the student's strengths and carefully, clearly correcting the problems.

"After devoting most of his career to teaching, Leon returned, in the 1980s, once again to performance. His musicality and his years of experience showed up in his beautiful tone, his sensitive interpretations and his wonderful sense of form and structure. Excited about about performing again, but acknowledging the fact that he had not actively performed in public in some 40 years, he described himself as 'the world's oldest child prodigy.'

"He was spontaneous, theatrical and so very funny. And most importantly, he was a genuinely sensitive man who loved life and who deeply cared for all those close to him. Leon has left a wonderful legacy. He will certainly be with his immediate family forever. His students will continue to perform and carry on the tradition of beautiful music-making. His colleagues and fellow teachers will follow his example and attempt to inspire and thrill their students, forever opening new horizons to them, and his friends will cherish his memory."

Testimonial statements and poems dedicated to Leon will be continued in the next issue.

The writer wishes to thank the following people for their invaluable help and support in putting this article together: Penny and Sylvia Russianoff, Ann McCutchan, Heather Monkhouse and Robert Yamins.

Memorial Tribute and Scholarship Fund

On December 3, 1990, at 5:30 p.m., a Memorial Tribute will be held for Leon in Manhattan. The exact location is Paul Recital Hall, The Juilliard School, 144 West 66th St., New York, NY 10023.

Additionally, the Russianoff family invites donations to the endowed scholarship fund established in Leon's memory at the Manhattan School of Music. This fund will help support students who demonstrate talent as well as financial need. Checks should be made payable to Manhattan School of Music/Leon Russianoff Scholarship Fund and mailed to Development Office, Manhattan School of Music, 120 Claremont Ave., New York, NY 10027 (Telephone: 212-749-2802).



The Clarinet and Saxophone Society of Great Britain

The Society

Founded in 1976 the Clarinet and Saxophone Society was formed for the mutual benefit of everyone who has an interest in the clarinet or saxophone and their repertoire. Teachers, students, professional or amateur players, manufacturers or composers, the Society has members in twelve countries, including the U.S.A. and Australia.

Membership of the Society not only admits you to the Society's benefits but also enables you to generate new contacts, form new groups or ensembles and promote and strengthen the development of the art of the single reed.

The main purpose of the society is:

- To publish a quarterly magazine providing information and research relating to the clarinet and saxophone, with particular regard to performance, repertoire, history, design construction and maintenance together with reviews of concerts, books, new music and recordings.
- To organize or encourage the organization of workshops, lectures and seminars which are open to the public.
- To encourage the composition, publication and recording of works for, or including, the clarinet or saxophone.
- To encourage research into the development of the design and construction of the instruments.
- To provide a lending library service for members.
- To make available an insurance scheme for members.
- To furnish members with expert advice.

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Senior citizens	£10.00	£14.00	£16.00
Family membership	£20.00	£24.00	£26.00

Affiliated Membership

Commercial, industrial concerns, professional groups, amateur and educational groups	£25.00	£30.00	£32.00
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ALL ABOVE FEES HAVE A £1.00 DISCOUNT IF PAID BY STANDING ORDER.

The Annual Congress

The society's Annual Congress takes place in July each year at which members from throughout Britain as well as from overseas come together for a weekend of recitals, lectures, demonstrations, clinics and workshops.

The Annual Teachers' Course

This is held at Easter each year and is specifically designed for teachers of the clarinet and saxophone.

Membership applications and enquiries to:

The Membership Secretary
Susan Moss
167 Ellerton Road
Tolworth
Surbiton, Surrey KT6 7UB



MINUTES O F T H E GENERAL BUSINESS MEETING

by Patricia Kostek, Secretary

The membership of the International Clarinet Society/ClariNetwork International met on Sunday, July 15, 1990, in Pavillon Louis-Jacques-Casault at Université Laval, Québec City, as part of Clarinetfest International. President Fred Ormand called the meeting to order at 8:30 a.m. The minutes of the 1989 general business meeting, published in Volume 17, No.1 of *The Clarinet*, were approved. Reports by the officers followed.



Secretary's Report

Secretary Kostek reported that the results of the 1990 election of officers are as follows: President-elect, Howard Klug; Treasurer, Theodore Jahn; Secretary, Patricia Kostek. Kostek thanked Gerald King, I.C.S./C.I. Western Canada representative for overseeing the counting of the ballots.

Additions to the international chairpersons' list include Alvaro D. Guevara-Duarte of Costa Rica and Il Hee Chai of Korea, bringing that list to a total of 19.

Secretary Kostek reported that the officers, joined by Charles Aurand, John Anderson, James Gillespie, Dan Levy and Bud Rubin, met for the officers' annual meeting on July 13, 1990. The agenda included a review of the site proposals for Clarinetfest 1992 and discussions concerning:

- a name change for I.C.S./C.I.
- an affiliation with the International Wind and Percussion Consortium

- developments in the composition project
- a joint husband and wife membership category
- the age requirements for the annual clarinet competition
- alternative programming at Clarinetfest aimed at the nonprofessional
- ways to pay tribute to distinguished clarinet teachers and performers

Elena Lence was appointed to the position of membership coordinator this April, filling the position previously held by Robyn Ulman. A note of thanks was sent to Robyn by former President Charles West, expressing appreciation on behalf of the membership for her untiring contribution to ClariNetwork and I.C.S./C.I. The Secretary advised members that, to ensure uninterrupted receipt of *The Clarinet*, it is necessary to send address changes and membership renewals to Elena at least four weeks in advance. Membership expiry dates are printed on the front of the membership card on the address label. The new address for renewals is: Elena Lence, P.O. Box 7683, Shawnee Mission, Kansas 66207-0683.



Membership Coordinator's Report

Secretary Kostek gave the membership coordinator report in the absence of Elena Lence. She reported that there was an 18% increase in new members during 1989-90, bringing the current membership to 2,836. The increase during the same period last year was 15%.

Treasurer's Report

Treasurer Theodore Jahn reported that the total receipts for the period September 1, 1989 to July 10, 1990 were \$100,877.52, including advertising revenues of \$20,435.25 (an increase of \$3,865 compared with the same period last year) and back issue sales of *The Clarinet* for \$4,531.50, nearly doubling last year's sales. Total expenses were \$77,204.31 leaving a balance of \$23,673.21. The biggest expense is the printing and mailing of the magazine at \$61,192.33. He reported that a new international mailing service has been engaged on a trial basis to help reduce mailing expenses and increase speed of delivery. This year I.C.S./C.I. has incurred several hundred dollars' worth of bank surcharges for processing checks sent from outside the United States, particularly from Canada. These charges can vary from \$5 to \$25 for a single check. To eliminate these costly surcharges, members outside the U.S. are kindly asked to pay dues by international money order, Visa or MasterCard whenever possible.



Composition Project

President Ormand reported on the composition project. He informed the membership that Charles West and Robert Spring will jointly fill the post of composition chair vacated by Linda Pierce. Their duties will be to oversee the commissioning of new works for clarinet. The commission for a work by Virgil Thomson was left uncompleted because of Mr. Thomson's death this past year. Leslie Basset has agreed

to write a work for clarinet and piano to be premiered in 1993.



Editor's Report

Editor James Gillespie reported that *The Clarinet* now boasts 11 regular columnists, including two new features. One on medical problems of musicians is written by Heston L. Wilson, M.D. and the other entitled the "Ethnic Corner" is by James Stoyhoff. Space considerations dictate that these 11 columns occasionally be rotated.

Editor Gillespie reported that each issue of *The Clarinet* costs about \$16,000 for printing and postage. He stressed the importance of keeping the membership coordinator informed of address changes in order to avoid interruption in delivery of the magazine. Bulk mail in the U.S. is not forwarded. He thanked the editorial staff, the contributors and the membership for their support of *The Clarinet*. He also encouraged members to become involved in the magazine by sending him suggestions for articles and photographic ideas for the front cover.



President's Report

President Ormand reported that the officers met on July 13, 1990 and unanimously voted to accept the site proposal for Clarinetfest 1992 submitted by Ronald de Kant on behalf of the Cincinnati College-Conservatory of Music. He reminded the membership that the site for the 1991 Conference will be Northern Arizona University in Flagstaff, hosted by Charles Aurand. President Ormand introduced Professor Aurand, who gave a brief outline of the outstanding artists already planned for the conference. Activities will also include a Wednesday night concert and a reception at the Grand Canyon. He stated that both Northern Arizona University and the city of Flagstaff are looking forward to welcoming the members of I.C.S./C.I. and their families.

Clarinetfest 1991 will be the first in which a convention host will have had two full years in which to plan. President Ormand put forth an open invitation to anyone in the membership to coordinate Clarinetfest 1993. Assistance in drawing up a proposal and samples of past proposals are available from President Ormand, School of Music, University of Michigan, Ann Arbor, Michigan 48109. Deadline for submitting a proposal is December 31, 1990. A new category

of membership, "Joint Husband and Wife," was approved. In this category, a spouse will receive all the privileges of membership. The difference is that only one magazine per household per quarter will be sent.

President Ormand reported that over the last year many I.C.S./C.I. members recommended a change in the name of our organization. He explained that when the International Clarinet Society and ClariNetwork International merged, the complete name of each was preserved and combined to form the present name. Some members believed the name confusing and others that it was unwieldy. A discussion followed and members Maurita Murphy Meade, Gerry Errante, John Mohler, Jerry Pierce, Nicholas Shackleton, Armand Ferland and Harry Rubin offered ideas, advice and possible name alternatives. Armand Ferland and Nicholas Shackleton commented that the term, "ClariNetwork," is not a universal term and that, in their opinion, non-English speaking people do not understand its significance.

The consensus among the members present at the general business meeting was that there was interest in a name change. John Mohler then moved that the executive board draw up a list of alternative names. These names, together with the present name, "I.C.S./C.I.," are to be published in *The Clarinet* for all members to examine and vote upon. Those three names with the most votes are to be put to a final vote at the annual business meeting in Flagstaff in July 1991. The motion was seconded and passed.

President Ormand stated that there was considerable interest in planning more activities during Clarinetfest International for those non-professionals in attendance and that this is to be given special attention by the executive board. He reported that suggestions drawn up by Dan Levy and Patricia Kostek were given to Charles Aurand.

President Ormand thanked all national and international chairpersons for their work, citing in particular Glenn Bowen who, this year, increased by 12% the I.C.S./C.I. membership in Wisconsin. He also thanked Armand Ferland and his staff at Université Laval for an outstanding conference and thanked retiring President Charles West for his excellent leadership. There being no other business, the meeting was adjourned at 9:13 a.m.



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 Sonatas, Lefevre Sonata.
S336: Lutoslawski Five Dance Preludes, Debussy Petite Piece & Premiere Rapsodie, Bozza, Gade, Pierne.
S338: Lovreglio Fantasia on La Traviatta, Hindemith Sonata, Finzi, Weinar.

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

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

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

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

VERDEHR TRIO —
(Elsa Ludewig Verdehr, clarinet)
S644: Thomas Christian David, Trio; Jere Hutchison, Nocturnes of the Inferno.
S648: Joseph Haydn, Trio; Karel Husa, Sonata a Tre. Violin, clarinet, & piano

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

WESTWOOD WIND QUINTET —
S601: Hindemith & Nielsen Quintets
S750: Samuel Barber, Summer Music; Gyorgi Ligeti, Six Bagatelles; Mark Carlson, Nightwings (for tape & wwquintet). Also available in Compact Disc (\$16.95).
S250: Klughardt Quintet, Berio Opus Number Zoo, Mathias Quintet.

SONI VENTORUM WIND QUINTET —
S251: Danzi Quintets op. 68, nos. 2&3.
S258: Etler Quintet No. 2, Bergsma Changes for Seven, Goodman, Zaninelli
S253: Quintets by Paul Taffanel, Jean Martinon, & Claude Arrieu

RICHARDS QUINTET — S252: Johann Peter Muller Quintets Nos. 1, 2, & 3.

CLAREMONT WIND QUINTET —
S255: Roussel Divertissement, Riegger Bläserquintett, Francaix L'Heure du Berger, Beall Sextet, all w/Steven Smith, piano.

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REVIEWS

MUSIC REVIEWS

by Joseph Messenger

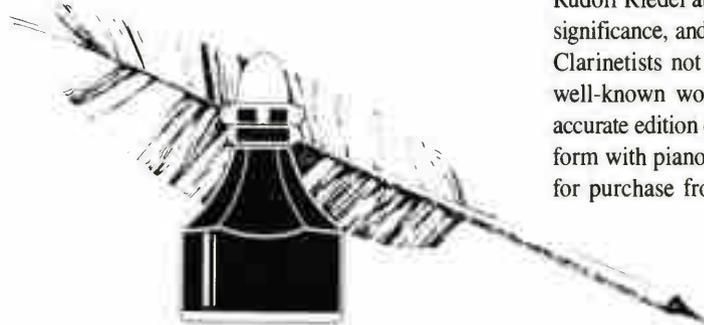
MICHAEL HORVIT, *Three Sonnets of William Shakespeare* for soprano voice, B♭ clarinet and piano. Recital Publications (P. O. Box 1697, Huntsville, TX 77340), 1986, \$20.00.

Michael Horvit has been composer-in-residence at the University of Houston since 1966. The Shakespeare set was commissioned by the Lyrichord Ensemble of New Haven, CT, and presented by it in the Yale Concerts summer series, 1980.

The combination of clarinet and soprano voice has long been a favorite of composers and clarinetists. This set of songs is a beautiful addition to that repertoire. The three sonnets, (Sonnet 18) *Shall I Compare Thee to a Summer's Day*, (Sonnet 57) *Being Your Slave* and (Sonnet 104) *To Me, Fair Friend, You Never Can Be Old*, are set in a chamber style as a trio for voice, clarinet and piano. The vocal line is sensuous and lyrical and the clarinet weaves a delicate obbligato around it. The soprano range is D⁴-G⁵ and all the parts are of moderate difficulty, although the middle movement, with alternating $\frac{5}{8}$ - $\frac{7}{8}$ meter and rapid tempo, will need careful rehearsal. The manuscript is clear and legible and includes a separate clarinet part. These songs will be welcomed by both performers and audiences.

FELIX MENDELSSOHN, *Konzertstück für Klarinette, Bassethorn (zwei Klarinetten) und Orchester Nr. 1 f-moll, Op.113*. Ed. Trio di Clarone, Breitkopf & Härtel, 1989.

Mendelssohn's *Concertpieces* have been part of the standard clarinet repertoire for many years. They have been performed in versions for clarinet and basset horn, two clarinets, clarinet and cello and clarinet and bassoon, all with piano. Less well known, however, is the version



of the Opus 113 for clarinet, basset horn and orchestra, written by Mendelssohn a few weeks after the piano version. The autograph of the orchestral version made its way relatively soon into the library of the Conservatoire de Musique in Paris, and then was practically forgotten until recently. The orchestration for the Opus 114, although planned by Mendelssohn, was later done by Carl Baermann.

Mendelssohn, in a letter to Heinrich Baermann in 1833, wrote: "In any case, do as you please; if you can't use it, toss it into the fire, and if you can use it, then change what you want according to your and your son's fingers, cross in and cross out, make something pleasant out of it, i.e., change it utterly and completely." The Baermanns, Heinrich and son Carl, did make many changes, as a comparison between the autograph of the piano version and the 1869 edition of the same piece shows.

The Trio di Clarone (Sabine Meyer, Wolfgang Meyer and Reiner Wehle) has now provided the first edition of the orchestral version, and it will be warmly welcomed by clarinetists. The editors compared the orchestral autograph and the autograph and first edition of the piano version to produce an historically accurate version (also available for clarinet, basset horn and piano). The score includes an extensive preface giving background information on the work and two

pages of Critical Commentary by Christian Rudolf Riedel about the various versions, their significance, and the divergences between them. Clarinetists not only have a new version of a well-known work available, but also a more accurate edition of that work in its more familiar form with piano. Orchestral parts are available for purchase from Breitkopf & Härtel.

YVONNE DESPORTES, *Caractères* for clarinet sextet. Gérard Billaudot (U.S. Agent Theodore Presser), 1989, \$36.50 (score and parts), 16 minutes.

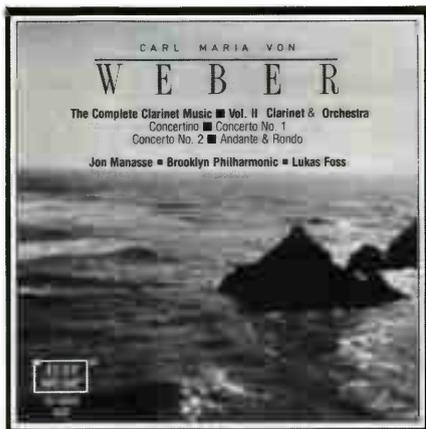
Yvonne Desportes, professor of harmony at the Paris Conservatory, is well known to clarinetists for her solo and ensemble compositions, particularly the B♭ clarinet quartet *French Suite*. *Caractères* is another excellent work by a composer who thoroughly understands the clarinet family.

Scored for E♭ clarinet, two B♭ clarinets, alto clarinet or basset horn, bass clarinet and B♭ contrabass clarinet, this ensemble provides a real workout for all players, demanding technical facility and the ability to play in the extreme high register on all instruments. All parts are written to at least high G (G# in the E♭ and alto parts) except for the contrabass which goes only to high C.

Written to depict characteristics or moods, the six sections are: *Le Chaleureux* (warmth), *Le Cafardeux* (blues), *Le Nonchalant* (nonchalant), *Le Coléieux* (hot-tempered), with rapid tonguing in all parts, *Le Rêveur* (dreamer) and *Le Rigolard* (humor), complete with foot tapping and deliberate wrong notes in the final cadences. The writing is striking and idiomatic throughout and will make an excellent program piece for six advanced players. It also works well in a clarinet choir, although the high register writing creates some intonation problems. This is a worthwhile addition to your ensemble library.

COMPACT DISC REVIEWS

by Bradley A. Wong



Weber—The Complete Clarinet Music, Volume II. Clarinet and Orchestra. *Concertino; Concerto No. 1; Concerto No. 2; Andante and Hungarian Rondo* (arr. James Cohn). Jon Manasse, clarinet, with the Brooklyn Philharmonic, conducted by Lukas Foss. Playing time 64:04. XLNT CD-18005.

This is the second volume of the XLNT recordings featuring Jon Manasse in works of Weber. Volume I (clarinet with piano and string quartet) was reviewed in *The Clarinet* (Vol. 17/2) and was highly recommended. I'm happy to say that this compact disc recording is equally impressive. As was the case in Volume I, Manasse plays with a full, rich tone and fluid technique. The Brooklyn Philharmonic under the direction of Lukas Foss lends strong support; one could not ask for better orchestral accompaniment. The attention to detail given to the orchestra's performance and the recorded sound is a tribute to the orchestra, conductor and producer. The major competition in CD recordings comes from Sabine Meyer's recording with Herbert Blomstedt and the Dresden State Orchestra on EMI (CDC 7473512). While I prefer Meyer's bravura to Manasse's more refined, controlled interpretation of Weber, the overall sound of the XLNT recording is more satisfying. Some listeners also may prefer Manasse's well-focused tone (according to the liner notes, he plays Buffet clarinets with Vandoren reeds and mouthpiece). I am happy to have both recordings in my collection.

One thing that the XLNT recording offers that no other recording does is a clarinet and orchestra version of the *Andante and Hungarian Rondo*, arranged by composer/musicologist James Cohn, who also served as producer of these recordings. In the Weber biography written

by the composer's son, there is mention of a lost work that Weber wrote in one day and presented to Heinrich Baermann as a gift in 1815. This at one point was thought to be the *Introduction, Theme and Variations* that we now know was written by Kuffner. Cohn suspects that Weber took the solo part of the *Andante and Hungarian Rondo* (originally written for viola in 1809 and later reworked for bassoon in 1813) and adapted it for clarinet, a task he could have easily done in one day.

I will leave it to the scholars to discuss the merits of Cohn's contention, though more supporting evidence in the liner notes would have been helpful, especially since XLNT's publicity material claims, "A long-lost work by Carl Maria von Weber, which musicians and scholars have been seeking for over a century, has finally been located by a New York musicologist and recorded for commercial release." Cohn's arrangement, however, works and works very well. I can't say that I prefer the clarinet

version over the bassoon (the bassoon timbre seems somehow more appropriate for this piece), but it is a skillful adaptation. The necessary register changes are generally not noticeable, although some of the embellishments made on Weber's lines seem a bit out of character. The addition of this arrangement is a delightful bonus on the recording, and it makes this CD all the more attractive. Very highly recommended. This recording, as well as Volume I, is available from XLNT Music, 38-62 240th St., Little Neck, NY 11363, \$13.95 per disc (includes shipping and handling).

NOTE: Chantry Publications reviewed in recent issues are available from June Emerson Wind Music, Windmill Farm, Ampleforth, North Yorkshire, England.



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Student . . .

Marguerite Baker-Nau, clarinet, Master's Recital, The Catholic University of America, May 5, 1990. *Sonatina*, Martinu; *Les Trois "S" pour clarinette solo*, Rivier; *Fantasia di Concerto su motivi del "Rigoletto" di G. Verdi*, Giampieri; *Trio in A Minor*, Op. 114, Brahms

Marianne Canuel, clarinet, Senior Recital, University of Colorado, April 22, 1990. *Parto! Ma tu ben mio* (from *Titus*), K. 621, Mozart; *Sonatina*, Horovitz; *Dance Preludes*, Lutoslawski; *Trio in A Minor*, Op. 114, Brahms

Chantel Carduner, clarinet, Senior Recital, University of Regina, March 24, 1990. Adagio from *Concerto*, K. 622, Mozart; *Concertante*, Dello Joio; *Solo de concours*, Rabaud; *Sonata for Clarinet and Piano*, Poulenc

Debra Jean Coker, clarinet, Junior Recital, Jacksonville State University, February 28, 1990. *Solo de concours*, Rabaud; *Concertante*, Dello Joio; *Sonata*, Op. 120, No. 2, Brahms

Barbara Duman, clarinet, Master's Recital, Ohio University, June 1, 1990. *Pastorale Variée*, Ben-Haim; *Der Hirt auf dem Felsen*, Schubert; *Concerto*, Blake; *Going Home*, Miller

Nancy Gamso, clarinet and oboe, Doctoral (Woodwinds) Recital, University of North Texas, June 25, 1990. *Concerto in D Minor*, Op. 9, No. 2., Albinoni; *Solo de concours*, Rabaud; *Capriccio for Solo Clarinet*, Sutermeister; *Sources III for Clarinet and Percussion*, Burge

David Bryan Jones, clarinet, Master's Recital, Baylor University, April 3, 1990. *Introduction, Theme and Variations*, Rossini; *Quintet*, K. 581, Mozart; *Sonata*, Op. 128, Castelnuovo-Tedesco

Echo Mazur, clarinet, Master's Recital, University of Regina, May 16, 1990. *Sonata in*

Bb, Op. 107, Reger; *Three Bulgarian Dances*, Simeonov; *Da Lontano Fantasy*, Op. 32, Kvandal; *Suite for Violin, Clarinet and Piano*, Milhaud

Lane Steven Shioji, clarinet, Senior Recital, Baylor University, April 20, 1990. *Concerto in A*, K. 622, Mozart; *Illegible Canons*, Bergsma; *Sonata*, Op. 120, No. 2, Brahms

Frank X. Silva, clarinet, Doctoral Recital, University of Southern California, May 5, 1990. *Rhapsody for Solo Clarinet*, Osborne; *Suite for Clarinet and Piano*, Stevens; *Trio Pathétique*, Glinka; *Pastorale Variée*, Ben-Haim; *Fantasy Piece in One Movement for Clarinet and Piano* (premiere), Gilad; *Allegro and Arioso for Five Wind Instruments*, Dahl; *Quintet*, Op. 88, No. 2, Reicha

Anthony R. Simons, clarinet, Artist Diploma Recital, The Peabody Conservatory of Music, April 1, 1990. *Quintet in Bb*, Weber; *Sonata for Clarinet and Piano*, Bernstein; *Fantasiestücke*, Op. 73, Schumann; *Concerto*, Op. 57, Nielsen

He Yi, clarinet, Junior Recital, Baylor University, April 18, 1990. *Concerto*, Op. 57, Nielsen; *Phantasiestücke*, Op. 73, Schumann

Faculty and Professional . . .

Baylor Chamber Players, Richard Shanley, clarinet, Baylor University, April 18, 1990. *Quatuor*, Françaix; *Quintet*, Op. 68, No. 1, Danzi; *Kleine Kammermusik*, Op. 24, No. 2, Hindemith; *Irregular Resolution (Colloquy IV)* for woodwind quintet, alto saxophone and percussion (premiere), Willis

Nancy Carr, clarinet, Santa Monica, California, June 30, 1990. *Sonata*, Bernstein; *Five Bagatelles*, Finzi; *Sonata*, Op. 120, No. 2, Brahms; *Fantasy Pieces*, Op. 73, Schumann; *Sonata for Clarinet and Piano*, Poulenc

Don and Cindy Christensen, clarinets and basset horns, Guest Recital, University of North Texas, July 23, 1990. Rondo (from *Duetto No. 3*, Op. 6) for two clarinets and piano, Crusell; *Grand Duo Concertant*, Weber; *Variations on a German Folksong* for basset horn and piano, Beerhalter; *Concert Piece*, Op. 113, Mendelssohn; *Sonatina for Clarinet and Piano*, Habicht; *Sonatina for Clarinet and Piano*, Martinu; *Intermezzo Concertante* for clarinet, basset horn and piano, Op. 35, No. 2, Mastalir

Karen Dannessa, clarinet, Pittsburg State University, February 17, 1990. *Peregi Verbunk*, Op. 40, Weiner; *Der Hirt auf dem Felsen*, Schubert; *Three Pieces for Solo Clarinet*, Stravinsky; *Adagio and Tarantella*, Cavallini

F. Gerard Errante, clarinet, Studio Kinshicho, Tokyo, Japan, June 4, 1990. *Ningana*, Brockman; *For Clarinet and Tape*, Wesley-Smith; *Katarai II* (premiere), Uehara; *Night Flame Ritual*, Weidenaar; *Narcissus*, Musgrave; *Soundets*, Wyatt; *Landscape of Memory* (premiere), Maruyama

Lawrence Gibbs, clarinet, Louisiana Tech University, May 14, 1990. *Première Rhapsodie*, Debussy; *Concerto*, Manevich; *Sonata for Clarinet and Piano*, Bax; *Three Etudes on Themes of Gershwin*, Harvey; *Fragments*, Muczynski

Michèle Gingras, clarinet, Miami University, October 2, 1990. "Music From Europe," England: *Four Short Pieces*, Op. 6, Ferguson; Denmark: *Three Fantasy Pieces*, Op. 19, Winding; France: *Pastorale et Scherzo*, Aubain; Italy: *Introduction, Theme and Variations*, Rossini

David Lewis, clarinet and saxophone, Guest Recital, Emory University, April 27, 1990. *Variaciones*, Velasquez; *Some Blues* from



Sonata for Clarinet and Piano, Sermersheim; *Sonatina*, Horowitz; *But Not for Me*, Gershwin; *The Girl from Ipanema*, Jobim; *Don't Get Around Much Anymore*, Ellington; *Invention No. 3*, Bach (Lewis, arr.); *Tangerine*, Mercer

Patricia Kostek, clarinet, Canadian Music Society Conference, Mini-concert, University of Victoria, May 31, 1990. *Sonate pour clarinette solo*, Gotkovsky (Canadian premiere)

Licorice Allsorts (Catherine Erskine, Barbara Hankins, Lynne Milnes and Tilly Prudom, clarinets), K-W Chamber Music Society (Canada), June 13, 1990. *Ancient Hungarian Dances*, Farkas; *Concertante Quartet*, Cooke; *Norwegian Dance*, Anitra's Dance, *Elfin Dance*, Grieg; *Canonic Suite*, Carter; *Flight of the Bumble Bee*, Rimsky-Korsakov; *Sonata in G Minor*, Albinoni; *To a Brilliant Mind from Das Knaben Wunderhorn*, Mahler; *Rondo Capriccioso*, Mendelssohn; *Clarinet Quartet*, Weinzwieg; *The Emperor of Ice Cream*, Kulesha; *Blue Tango*, *Tarantella*, Agostini; *Licorice Licks*, Frackenpohl

Lyric Arts Trio, Elena Lence, clarinet, Emporia State University, February 25, 1990. *When Daisies Pied*, Arne; *Three Songs*, Hook; *Beatus Vir*, Paer; *The World is Mad*, Head; *Two Vocalizes*, Freedman; *From Gange's Beauteous Strands*, Crusell; *Three Folk Songs*, McCabe

James Perone, clarinet, Guest Recital, Capital University, October 6, 1990. *Fantasia in A Minor*, Telemann; *Rhapsody*, Osborne; *Sonata*, Cage; *Quartet*, Perone; *Fantasia in G Minor*, Telemann; *Respectfully Yours*, Mr. Goodman, Lendvay; *Straight, No Chaser*, Monk; *Clarinet Meet Drum Machine*, Perone; *New York Counterpoint*, Reich

Thomas Piercy, clarinet, St. Paul's Chapel, New York, New York, October 11, 1990. *Sonata for Clarinet and Piano*, Poulenc; *Andante*, Schmitt; *Piece in the form of an Habanera*, Ravel; *Sonatina*, Horowitz

Horst Prentki, clarinet, Goethe Institute, Montevideo, Uruguay, June 20, 1990. *Sonata in Bb*, Wanhall; *Three Romances*, Op. 94, Schumann; *Grand Duo Concertant*, Op. 48, Weber

Crystal Reinoso, clarinet, State University of New York-College at Buffalo, May 8, 1990. *Sonatina*, Martinu; *Drawings: Set No. 3* for clarinet and drums, Hodkinson; *Capriccio*, Sutermeister; *Fourteen Two Twenty-two* for clarinet and piano, Reinoso

Marta Schworm, clarinet, University of Richmond, February 20, 1990. *Sonata for Two Clarinets*, Poulenc; *Sonata for Clarinet and Harp*, Damase; à Paganini, Yadzinski; *Quartet*, Schickele

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A Note to the Membership



University is the new president-elect. Patricia Kostek and Ted Jahn were reelected to their respective offices.

Among the concerns facing the organization are three interrelated issues: (1) continuing to increase membership, (2) getting more members involved in our annual conference, and (3) developing stronger and more open lines of communication with the music industry, especially in relation to the convention.

In regard to the membership, we are updating each region and state chairmanship, and extra membership forms will again be mailed out with the magazine. College teachers, are your students members? Show them what a good investment it is for their future, either for a professional involvement or as an avocation. Student membership fees barely cover the cost of the magazine. Is your library a subscriber to *The Clarinet*? Glenn Bowen of the University of Wisconsin increased Wisconsin state membership 12% last year with a small investment of his time. Could each member recruit one new member this year?

The conference in Flagstaff, Arizona, organized by Charles Aurand looks to be a very

by Fred Ormand

exciting one (see forthcoming conference updates). The following year it will be at the Cincinnati Conservatory, hosted by Ron de Kant. Start making plans now to attend. The organization wants input and participation from all its members, not just a small minority.

The officers are working to continue our relations with the music industry and to structure things that will benefit both sides. My comment about wanting greater membership involvement is due in part to some of the feedback we get from the industry representatives.

As I was preparing the president's message for the September deadline, I was very sad to learn of the death of Leon Russianoff. Leon was a dynamic and guiding spirit to I.C.S./C.I. and his presence will be greatly missed. For many of us, it is the end of an era. A special tribute to Leon appears in this issue.

In closing, I again want to thank Chuck West for his guidance and work these last two years. The membership is the largest that it has ever been. Conference sites are now set over a year in advance and the possibilities for continued growth are great. Let's all work to continue this trend.

As I assume the presidency of the I.C.S./C.I., I am constantly thinking of my words to Chuck West when we started two years ago, "Chuck, solve all the problems before I have to start." Chuck certainly did his best and today the organization is in very good shape. For this, I wish to express thanks on behalf of the entire membership. For those who have not heard, Howard Klug of Indiana



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