

# The Clarinet

February - March 1991 | Volume 18 | Number 2



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## ABOUT THE COVER...

"Harpo" Marx and his brother "Chico" on stage as Harpo performs his clarinet repertoire of *I'm Forever Blowing Bubbles* on his bubble-playing clarinet. See article on page 26. Fluorographic color was used on black and white photo. (Photo courtesy of *The Fredonia Gazette*, New Hope, PA.)

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# PIERCE'S POTPOURRI

by Jerry D. Pierce

**D**ieter Klöcker, the German clarinetist, scholar and recording artist, has certainly been uncovering "lost repertoire" of major proportions. More than the usual notice was taken of the music he was recording when he did the three Mozart quartets several years ago. Himie Voxman had had photocopies of these quartets in his basement for some years and hadn't elected to see about having them published because they were "arrangements" by an unknown person. When Klöcker's recording was released, there was the big rush by two publishers to see who could have the music available first.

Last year Klöcker recorded the three Haydn/Gambaro quartets for clarinet and string trio. Gambaro, who is known to clarinetists for his two books of caprices, Opp. 9 and 18, and perhaps for his *3rd Air Varié* to older players, was a good composer, and if these Haydn quartets are examples of Gambaro's arranging ability, then he has to be considered to be a fine arranger. What Gambaro did was take various

movements of Haydn string quartets and rewrite them in such a way as to have three quartets for clarinet and string trio. I am told that the music to these three works should be published soon. They are certainly major additions to our repertoire.

While you are rounding up the necessary forces to play the Mozart(?) three quartets and the Haydn/Gambaro three quartets, you might just want to check on an extra string player to do the Meyerbeer *Quintet* that Klöcker has just recorded.

Getting back to Gambaro—and there seem to have been the two brothers, Giovanni Battista (known in France as Jean Baptiste) and Vincen-

zo (Vincent) just to cloud the issue—I've always enjoyed the clarinet compositions of "J.B. Gambaro." His *3rd Air Varié* (originally published as the *3rd Air Varié de Concert*) was also once published in the U.S.A. by Carl Fischer. The work is dedicated to Mr. Mohr "jeune" (the younger) and we know that Mohr was playing professionally in Paris from 1823 on. J.B. Gambaro's *2nd Air Varié* is dedicated to Mr. Buteux (1797-1870), who we know played second clarinet at the Théâtre Italien to Gambaro from 1821 to 1824.

Frédéric Berr joined the orchestra in 1825 as second to Gambaro, and Berr assumed the duties of principal clarinetist when Gambaro died in 1828. Or did he? Pamela Weston's book, *More Clarinet Virtuosi of the Past*, says that "J.B. Gambaro" had health problems starting in 1825 and that by the summer of 1828 he was dead of a chest ailment. We know that Berr took over the duties of first clarinet at the Italian Theater then. Berr taught H.E. Klosé (1808-1880) and thought enough of his young student to dedicate his Method to Klosé, who would have been no more than 20 years old when J.B. Gambaro died and 30 years old when Berr died.

The reason I mention these dates is that J.B. Gambaro's *4th Air Varié* is dedicated to "Mr. Klozé [sic], Professeur au Conservatoire Royal de Musique, au Gymnase Musical Militaire et Clarinet Solo du théâtre Royal Italien." Some years ago I did research into the solos used at the Paris Conservatory and I found that there are no surviving records that ever show Klosé as having won the first prize there. He did play second clarinet to Berr at the Italian Theater from 1836 until Berr's death in 1838, at which time Klosé became the first clarinet. Anyway, if we are to believe the dedication, Gambaro couldn't have written his *4th Air Varié* before 1838!

The above-mentioned solos (*2nd, 3rd, & 4th Air Variés* of J.B. Gambaro) are all Richault editions. They are printed with the "copperplate" technique and are originals from the library of my dear friend, Marcel Salle, in Annecy, France. It is possible that before the death of Gambaro in 1828, he could have dedicated his *4th Air Varié* to the marvelous young student of Berr, and the position that Klosé held was added by the publisher later. The only other original edition of Gambaro that I have in my library is the *2 Fantaisies et Variations Concertantes* for clarinet and piano on Bellini's *La Sonnambule*

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which was composed by J.B. Gambaro and "Fls. Gallino." I haven't been able to find any dates for Mr. Gallino yet, but it is interesting to speculate on just when Gambaro lived and just how good Klosé must have been to completely wow both Gambaro and Berr.

Fred Jacobowitz, who is the clarinet instructor at Peabody Institute's Preparatory Division, recently posed an interesting question to me. Do any of the readers of *The Clarinet* know where one can obtain the piano accompaniments to the *Rose 32 Etudes*? When Fred was working for the late Leon Russianoff, he heard that somebody had composed piano parts to go with the *Rose* studies. At the time he wasn't interested in obtaining the piano parts, but of course it is a different story now as all of us can appreciate in our hindsight. Fred does recall that it was a homegrown publishing outfit with a New England address.

Some years ago Paul Jeanjean added a piano part for Etude No. 11 of the *Rose 32* (which are taken from the works of Wilhelm Ferling) and more recently, Southern Music Co. published *Elegy*, which is Etude No. 32 from the *Rose 40 Studies* (the work was edited by Ralph Bolls and the piano part is by Mark A. Stupp). These are the only two piano parts that I know of that have been added to the *Rose* studies. Any information that readers might have would be most welcomed.

Jane Ellsworth of Columbus, Ohio is doing her D.M.A. on British clarinet music. An outgrowth of this work has been a computer-generated edition of the Cipriani Potter *Sextet* for flute, clarinet, viola, cello, double bass and piano. Potter (1792-1871) is all but forgotten today. His *Trio* for clarinet, bassoon and piano was highly thought of by Foster. Philip H. Peter, who now teaches at the University of Michigan at Dearborn, is the author of a dissertation on Potter. He says that the *Sextet* was never published and its only performance was on June 13, 1836 with Nicholson on flute, Willman on clarinet, Moralt the violist, Lindley the cellist, Dragonetti on bass, and Potter the pianist. Jane and her colleagues will be doing the second performance of this worthwhile work in February.

In early November I made what has become an annual pilgrimage to Ron Monsen's University of Kentucky to give some master classes and play a recital. We always do lots of chamber music as there is an abundance of talent to draw from. On this occasion I had programmed Louis Mayeur's *Premiere Quartet* (in an old Evette & Schaeffer edition for two clarinets, basset horn and bass clarinet). Phil Miller is the orchestra conductor there (and a product of the Paris Conservatory where he studied with Delecluse). He was enlisted on clarinet.

Ron had, earlier in the week, done "mortal damage" to his right thumb from a series of concerts that programmed, among some other "finger-breakers," Ravel's *Daphnis et Chloé* with the Philharmonic Orchestra. Ron was nursing his thumb back to health and trying to do as little playing as possible for a few days. Never mind though, he was pressed into service for the Mayeur. The work is fun, and the final vivo is in the best Paris tradition of the late 1800s.

Some years ago C.F. Schmidt published the Mozart *Sonata*, K.292 for clarinet and either cello, bassoon or viola. The work was originally for bassoon and cello. On a recent fall morning, Bud Zimmer from Cincinnati came up for a visit here. Instead of bringing his clarinet for duets, he brought his cello. One of the joys of having a good library at one's fingertips is being able to pull suitable music for just such occasions. We both enjoyed reading this Mozart work, and I decided that it would certainly work well as a clarinet and basset horn duet also. Thus, the wheels were put in motion. Phyllis Champion of Cambridge, England had already copied a part out for basset horn in F and was kind enough to forward the part to me. Phil Miller and I gave it a performance at Lexington, and I'd certainly recommend it to anyone who has a basset horn.

Tammy Enevold was at Lexington while I was there. She had spent the summer months in Sweden studying with Kjell-Inge Stevansson and doing research on Bernhard Crusell, the famous Swedish clarinetist. Not only had she acquired the music to his "known" works, but she had a listing from the Military Library of works Crusell had written or arranged. A work for two clarinets and band caught my eye. This side of Crusell's talents was unknown to me, and I urged Tammy to pursue what might be major finds at these other libraries.

Finally, news has reached me that Max Holgate, the grand old man of the British woodwind scene, died Oct. 16, 1990. I first met Max in the 1970s at the British Woodwind Workshop. He was stuffing some 20 or more woodwind instruments in a wee little red car. Not unusual for a real doubler except that these were things like a bass sax, a contra-bass clarinet, a basset horn and so on. I might add that they really did finally fit but I had my doubts there for a time.

Max not only owned one of each of the woodwinds (including the "oddballs"), but he could play them as well. His love for music knew no limits, and he was one of those people who never ceases to amaze you. He was timeless and a gem of a person. He had so much knowledge about music and wrote articles for CASS (the Clarinet and Saxophone Society of Great Britain)

just signed "Max." There was only one "Max" in all of England. Our deepest sympathy goes to Max's wife, Edna. He will be missed more than words can say.

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# Mazzeo

## Musings

### Series II, No. 21



by Rosario Mazzeo

**L**ENNIE BERNSTEIN!  
Today the sad, sad news came on to the television screen. Instantly, to me it brought back numberless memories, all relating to this one individual's incredible and overwhelming expression via music.

The news took me back to the early '40s when first we met. The Boston Symphony Orchestra, of which I was a member for 33 years, had in the latter '30s launched summer music activities in the Berkshires. During the first years these increased gradually, then later with ever widening of format, except for war years in the early '40s.

At that time the trustees and management of the orchestra felt that world conditions made it advisable to forgo the concerts in the Berkshires, but they wished to keep alive the momentum of summer festival concerts. Thus they engaged a small hall in a centrally located Boston building and, with a reduced orchestra of 40-50 B.S.O. players, proceeded to make music. Enter Lennie, then at Harvard.

I do not recall exactly how he first came to the attention of our conductor of that time, Koussevitzky. But he did and he made such an impression that he was engaged to conduct in these two or three weeks of summer concerts.

Symphony budgets seem never enough and those summers especially were no exception. Thus Lennie was expected to keep rehearsal lengths within normal format—at that time three hours. But the trustees obviously did not know Lennie's enthusiasm for music-making. For him it was an extravagantly wonderful opportunity to make music with really fine players. And he loved it!

So much so, that he never once was able to stop at the appointed time. My place in the picture was as personnel manager—a post I had then only recently accepted. Little did I realize how impossible it was to stop Lennie mid-phrase, where he invariably was at the normal rehearsal ending time. With the management breathing down my neck to forgo extra expense and with the heat of Lennie's music-making surrounding me, it was a real tug of war to bring rehearsals to a close with only reasonable

overtime. We lived through it. I lost weight, and he gained momentum!

That momentum, enthusiasm, sweep, exuberance, passion, and a complete inability to recognize time, did always seem to take over the man himself, whenever he conducted. It was ever thus whenever he was at the helm, which was relatively frequently. I could always count on higher temperatures at those times.

But—he made things happen!

Over the many years since then I have many, many times recalled later instances, such as when he conducted our full orchestra in a performance of Mahler's "Resurrection" *Symphony*. It was a week of strenuous rehearsing, passionate voicings, and of endless working out the details of performance.

Now it is generally accepted that musicians do not always like extra rehearsal time. Thus, because of Lennie's overly long sessions, there was grumbling through the whole week. But I will never—never, never—forget the spectacle of the players coming offstage at the end of the first performance. Almost entirely without ex-

ception, they were wiping tears away and not talking much. Even the most hard-boiled were silent and cowed. A moving spectacle, never to be forgotten. I can picture it now, as I write.

Some dozen or so years ago, when Lennie for some time was to be in the West, we asked him to come to dinner in our Carmel home. And we invited some dozen or so musical friends who, of course, were very much looking forward to meeting Lennie. All had come early, and in a state of keen anticipation. Naturally, he was the last to arrive.

When entering the room he at once noticed the piano and, to investigate it, instantly rushed past all the guests. Then we heard his loud "It's a BÖSENDORFER!" Instantly he sat down and began to play, with his usual complete immersion.

He played on, and on, in full enjoyment of the sounds. After a while, when glancing up to me, he recalled and began to play Copland's *Salon Mexico* which our B.S.O. had recorded many years before, and since had often played. It contained a few measures of vigorous solo for the piccolo E $\flat$  clarinet (my instrument during my first six years with the orchestra). It was a raucous, exuberant, strongly rhythmic, dancelike melody, which included an elongated downward glissando for the piccolo clarinet. Koussevitzky and Copland had so liked my playing of it that they insisted that I always play it that way.

Without interrupting his playing, Lennie yelled for me to get my clarinet and play with him. I demurred, explaining that I was the busy host bartender of the moment, etc., etc., but he played on, meanwhile insisting, "At least you can sing it." I did, to everyone's great amusement while watching Lennie playing and conducting a one-piece vocal clarinetist. Then he wanted to do his own clarinet and piano sonata (the clarinet being a favorite instrument for him), so I sang bits and pieces of it with him. The evening was launched. As far as I know, that was the only time those clarinet pieces were performed without clarinet.

That was the extraordinary and completely involved feeling he always brought to music. And we can never forget it—and can be ever grateful—that there was Lennie.

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# Claranalysis: Arthur Benade on Clarinet Theory

by Lee Gibson

The appearance of Arthur H. Benade's "On the Tuning of Clarinets" (*The Clarinet*, Nov./Dec., 1990, pp. 18-20) has brought for the first time an article about his favorite instrument by the greatest musical acoustician of the 20th century to this instrument's most important periodical. As one of the many who listened to Dr. Benade at his presentations for the Acoustical Society of America and the International Clarinet Society and have frequently quoted him, we hasten to note that he singularly elucidated for us the acoustical theory of all woodwind and brass instruments. Without Benade we would still have only a meager, gaping framework for conjecture about clarinet acoustics.

For a woodwind performer the following are indispensable and readily available publications by Benade. These are absolute landmarks:

Benade, A.H., "On Woodwind Instrument Bores," *Journal of the Acoustical Society of America*, February, 1959, pp. 137-146.

\_\_\_\_\_, "On the Mathematical Theory of Woodwind Finger Holes," *JASA*, December, 1960, pp. 1591-1608.

\_\_\_\_\_, *Fundamentals of Musical Acoustics*, New York, Oxford University Press, 1976, Chapters 21 and 22, "The Woodwinds."

As does each of us, clarinetist Arthur Benade developed strong opinions about how a clarinet should be tuned and sound. Regarding his dislike for the changes in design which began with Buffet Crampon's post-1950 14.60+ mm. R 13 sopranos: For his entire life he remained faithful to a set of pre-WW2 R13s; he was not a clarinet shopper. Perhaps these were made in a somewhat smaller bore than were my 14.95 mm. pair of 1938, but I have never known a symphony orchestra clarinetist who failed to discard those made between 1936 and 1949 upon the appearance of the really revolutionary model of 1950. While the 14.95 mm. model had survived because of its fine tones, it was among the more fractious as to its modal ratios. With it one had really to settle for playing a bit sharp in the middle chalumeau tones or a bit flat in the middle clarion tones, while exhausting every resource of embouchure and fingering.

From his position as a foremost theoretical scientist and teacher of musical acoustics, Benade did not during his lifetime publish a synthesis of clarinet theory and design. One believes that since Mrs. Benade has not yet released for publication any details of the Benade NX soprano clarinet design, such mention should not be made here, and therefore we say only that he preferred for the B $\flat$  clarinet a cylinder very near to the size of the 14.95 mm. R 13.

As G.B. Sammartini said in the 18th century, there is no truth in the pitches of wind instruments. Yes, but even in the 20th century they have continued to come a long way towards truthful intonation, and the latest years have been remarkable for the clarinet.

We mourn the untimely loss of a great scientist, teacher, friend, and clarinetist who so unselfishly shared his knowledge with us.

## Postscript: The Selmer Recital Clarinets

In 1989 Selmer's brochure gave the bore of the Recital as 14.64 mm., and I corroborated this dimension as correct for a Recital B $\flat$  at the Minneapolis meeting of the I.C.S. However, the 1990 brochure and the Recital clarinets at the Quebec I.C.S./C.I. meeting have returned this model to its original bore of about 14.38 mm.

## Postscript: The Buffet Crampon Elite Clarinets

A very fine feature of the innovative Elite is its tone hole inserts which enable more effective fraising with less noise and better tonal focus. The new integral joint rings also seem to be an improvement. U.S. players, at least, have not reacted well to the much lighter, thinner external diameter of the Elite's body, producing also a lighter tone than does its bore twin, the R 13.

In addition to a more conventional body weight, Buffet Crampon's high-cost clarinet needs the following improvements: (1) durable alloyed silver keys, (2) a longer shafted, swageable low F-C key as made by other leading makers, and (3) lined finger holes as provided by German makers so that the \$5,000 clarinet doesn't wear away its tone holes in 10 years. While this is being done, the polycylindrical bore of the B $\flat$  upper joint should be revised

slightly to correspond more closely to that of the A, providing better pitches and stability to its third-mode tones, so that one has actually bought the best possible instrument.

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Professor, University of Maryland

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## YAMAHA PUBLISHES ARTICLES

The band and orchestral division of Yamaha Corporation of America recently released "Wind Pak," a series of educational articles written by some of the greatest artists and educators in the United States. The articles are the beginning of an ongoing educational series designed for students, teachers and professors.

One of the articles featured is *Clarinet Teaching for the Non-clarinetist* by David Wright, active soloist, clinician, and professor of music at the University of Evansville. He has toured as a recitalist in the United States, Great Britain and Colombia and has recorded two solo albums including a recent CD. Wright is a Yamaha performing artist and clinician.



David Wright

Send for a free copy of "Wind Pak" by contacting Yamaha Corporation of America, Band & Orchestral Division, 3445 East Paris Avenue, SE, P.O. Box 899, Grand Rapids, Michigan, 49512-0899.

## JOSEF HORÁK'S 35TH ANNIVERSARY

Josef Horák, eminent Czech bass clarinetist, is celebrating his 35th year as a solo bass clarinetist. His first solo recital, on February 24, 1955 in Brno, Czechoslovakia, consisted mostly of transcriptions by Frescobaldi, Marcello, Wagner, Godard, Wanhal and Masta. *Sketches* by J. Masta was original and dedicated to Horák. Since that time a large number of works have been written for and dedicated to Horák. Since 1979 the combination of Josef Horák and Emma Kovárnová, known as the *Due Boemi di Praga*, has been affiliated with the Czech Philharmonic orchestra as chamber soloists. Since 1980 the duo is in residence as lecturers in Biberach, Germany.



Josef Horák, bass clarinet, with Emma Kovárnová, piano.

## VITO PASCUCCI ELECTED PRESIDENT OF FRENCH LEBLANC FIRM

Vito Pascucci, president and cofounder of G. Leblanc Corporation, the Wisconsin-based manufacturer and distributor of musical wind instruments, has been elected président-directeur général (PDG) of G.

Leblanc S.A., the French manufacturer of Leblanc, Noblet and Normandy woodwinds, acquired by Pascucci in April 1989. The action was taken at a board meeting held in Paris on October 2.

Since the 1989 acquisition Pascucci had served as the firm's directeur général (DG), a number-two position in French companies that has no exact American equivalent. Léon Leblanc, who had been active in company management since the 1920s, continued to hold his position as PDG. Leblanc, who celebrated his 90th birthday in November, has now stepped down from the president's position in accordance with company bylaws. At Pascucci's motion, Leblanc was named the firm's honorary president by unanimous acclamation of the



Vito Pascucci, Léon Leblanc

board. Gérard Leblanc continues to serve as directeur général adjoint.

## BENNY GOODMAN ARCHIVE

Yale University has all 1500 of Benny Goodman's original arrangements, plus his master tapes — a bequest apparently based on a long association with clarinetist/conductor Keith Wilson, who was a faculty member at Yale for many years. Yale is releasing recordings on the Musicmasters label (10 volumes). A 318-page bound catalog (\$40) listing the arrangements (\$60 ea.), indexed by arranger and date, can be obtained by contacting Harold E. Samuel, Yale University Music Library, P. O. Box 5469, Yale Station, New Haven, CT 06520.

## JEAN KOPPERUD NEW YORK RECITAL PLANNED

Composers Collective will present an evening of new music for clarinet on March 4, 1991 at Merkin Concert Hall in New York. Joining clarinetist Jean Kopperud will be pianist Cameron Grant and flutist Linda Chesis in premieres of works by William Thomas McKinley, Ho Joon Park, Gregory Naeger, Charles Licata, Mikako Kondo and Michael Shea. In addition, Kopperud and Chesis will perform a work by Tom O'Horgan based on *Beauty and the Beast*, and Kopperud will play a five-minute work by W.O. Smith, *Five Fragments for Double Clarinet*, which employs a clarinet in two pieces with a mouth-piece on each piece, played at the same time.

## SECOND EDITION OF I.C.S./C.I. RESEARCH CENTER CATALOG PUBLISHED

The I.C.S./C.I. Research center at the University of Maryland recently announced the publication of the Catalog of the I.C.S. Score Collection, Second Edition. It includes a total of 2063 titles with an alphabetical listing of compositions by composer and a separate index for instrumentation. The price is \$19.95 (U.S.) which includes postage and handling within the U.S. The price for non-U.S. residents is \$22.95. Make checks payable to the University of Maryland Foundation and send orders to I.C.S./C.I. Research Center, Music Library, Hornbake 3210, University of Maryland, College Park, MD 20742 U.S.A.

## MEININGEN CONCERT FEATURES KEITH PUDDY AND MÜHLFELD'S CLARINETS

On October 23, 1990 the English clarinetist Keith Puddy performed Brahms' two clarinet sonatas in Meiningen, Germany using Richard Mühlfeld's instrument made by Ottensteiner which had been restored by the Meiningen Museum, as well as a Bechstein piano of 1881 believed to have been used by Brahms on his visits to Meiningen. Puddy's sonata partner was pianist Malcolm Martineau. The event was recorded by the BBC and a

## I.C.S./C.I. Research Center

University of Maryland, Norman Heim, Director

The Research Center is indebted to Southern Music Company and Stephen Poppel for their recent gifts to the Library.

### From Southern Music Company:

Tartini, Giuseppe. *Variations on a Theme of Corelli*. Arranged for clarinet and piano by Sidney Forrest.

Bach, J. C. *Andante and Rondeau* for clarinet and piano. Arranged by H. Voxman and R. P. Block.

Faith, Richard. *Concerto* for clarinet and piano.

Paladilhe, E. *Concert Solo* for clarinet and piano. Arranged by H. Voxman and R. P. Block

Chopin, F. *Nocturne No. 20* for clarinet and piano. Arranged by Sidney Forrest.

Cosseboom, Sterling. *Fragments* for clarinet and piano.

Bach, J. C. *Minuet and Allegro*. Arranged for clarinet and piano by H. Voxman and R. P. Block.

Stephen Poppel, a member of the I.C.S./C.I.,

commercial recording will be made available. The Mühlfeld clarinet is considered so very important to the city of Meiningen that Puddy was not allowed to take it to London to learn the Bärmann system of fingering. He was allowed to work on it only within the museum precinct. (See "Mühlfeld's Clarinets" by Nicholas Shackleton and Keith Puddy in the *May-June, 1989 issue of The Clarinet—Ed.*)

## DONALD MARTINO CELEBRATES BIRTHDAY

On May 16, 1991 composer Donald Martino turns 60. He is presently Walter Bigelow Rosen professor of music at Harvard University and winner of many prestigious awards including the 1974 Pulitzer Prize and the 1985 Kennedy Center Friedheim Award. He is a member of the American Institute of Arts and Letters and the American Academy of Arts and Sciences.



has donated a collection of Israeli clarinet music that he collected during a visit to Israel in 1980.

Avni, Tzvi. *Echoes from the Past* for solo clarinet.

Ben-Haim, Paul. *Pastoral Variée* for clarinet and piano. *Three Songs Without Words* for clarinet and piano.

Braun, Yehezkiel. *Hyperbole* for solo clarinet. *Three Movements* for solo clarinet. *Variations on a Nigun*.

Gelbrun, Artur. *Partita* for solo clarinet.

Manievitch, Alexander. *Kaleidoscope: Ten Pieces for Solo Clarinet*. *Six Frolics* for solo clarinet.

Reinhardt, Bruno. *12 x 12* for solo clarinet.

Seter, Mordecai. *Chamber Music '70* for clarinet and piano. *Elegy* for clarinet and piano.

Stutschewsky, Joachim. *Concertino* for clarinet and orchestra. *Monologue* for solo clarinet.

In addition, a special thanks to Ed Riley and Daniel C.B. Levy for providing a complete set of *ClariNetwork*, which was the official publication of ClariNetwork International, Inc.

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# Quintessence

## The Wind Quintet Informant: No. 11

by Bruce Creditor

- \*Daniel Asia: *PINES SONGS*
- \*Lindpaintner: *SINFONIE  
CONCERTANTE*
- \*Arrangements of Debussy, Bizet  
and Fauré
- \*Leo Justinus Kauffmann
- \*Repertoire Noted

Several years ago a work for soprano (or mezzo), piano and wind quintet came to my attention, and although plans to perform it with the now-defunct Emmanuel Wind Quintet didn't come to fruition, I have been anxious to share information about this exciting work, *Pines Songs*, by Daniel Asia, in this column. The opportunity to do so is now!

Daniel Asia is the founder and music director of the New York-based contemporary music ensemble Musical Elements and is currently on the faculty of the University of Arizona, Tucson. His studies in composition at Yale were with Jacob Druckman and Krzysztof Penderecki, and his music has been performed widely by such organizations as the Seattle and Cincinnati orchestras, the American Composers Orchestra, as well as by numerous chamber ensembles. In fact, *Pines Songs* has been performed by such ensembles as the Cimmaron Quintet, Lontano and Endymion Ensemble (both in London), Musical Elements, San Francisco Contemporary Music Players and the Contemporary Chamber Ensemble (Chicago) since its premiere in 1984 by the Oberlin Woodwind Quintet (where Asia was on the faculty at that time).

Asia has provided the following program note:

*Pines Songs* is a song cycle of five poems and two fantasy interludes. This version is based upon the piano and voice piece of the same title; however, the interludes were written specifically for this version. It was commissioned by the Oberlin Woodwind Quintet in honor of the sesquicentennial celebration of Oberlin College.

The texts are by the writer/poet Paul Pines. He and I first met at the MacDowell

Colony in Peterborough, NH. We became close friends, partly as the result of a shared ferocity brought to the game of table tennis. I requested books of his poetry. I have so far written three works based on his writings. The poems seem to bring together very disparate worlds, uniting a

wealth of emotional perspectives. The imagery ranges from Ecclesiastes to the blues, stating something universal that is culled from the simple and mundane. At the core of the work is man's uneasy place in the universe; that of a curious bystander to his own inner world, living in a physical

Fantasy II  
(optional interlude)

Example Y ♩ = 58

(piano and voice: TACET)

④ accel. - - - rit. - - - a tempo

⑤ ♩ = 66 (a little faster)

murmuring 3

(Score in C)

world he also hardly understands. How these interior and exterior worlds meet and interact is the enigma at the center of these poems. However, it is an enigma that is often imbued with a wry and delicate sense of humor.

Like Pines' poetry, the music is of a somewhat eclectic nature. Its language is that of a broadly extended tonality that allows for the most simple as well as the most complex sonorities. Elements of Webern, Messiaen and Stravinsky can be heard, and the result is a rather personal expression of an ornate post-serial impressionism, but whose rhythmic sense is purely American. The piano sonorities are broad and "colored"; the vocal line is alternately declamatory or freely melismatic, with accents often being placed like

in popular music. The fantasy interludes freely develop both materials that have already been heard, as well as materials that appear only in later songs, thus leaving a somewhat mystifying impression that is resolved only at the conclusion of the cycle.

At Asia's suggestion I contacted several clarinetists who have performed *Pines Songs* for observations from their personal experiences with the piece. Larry McDonald (of the Oberlin Woodwind Quintet) agrees with this writer that *Pines Songs* should be a major work in the wind quintet repertoire — a serious and well-crafted piece. He remembers its being a great challenge to prepare, but rewarding in performance, eliciting a positive audience response.

Clark Fobes of the San Francisco Contempo-

rary Players reflected on the rhythmic complexities and the probable need for a conductor (which has been the case). Although technically very difficult, he found the clarinet part to be well conceived and idiomatic to the instrument, unlike much contemporary music he is asked to perform. "This piece required learning a particular flutter tongue technique in order to begin the second Fantasy *pp* on an altissimo F#! As I practiced [the piece], I never had the sense that anything was completely unplayable nor did I ever feel that the effort involved was beyond the musical value of the piece." Fobes also commented on the length of the work — 25 minutes with both (optional) interludes — as taxing on the audience as well as the performers, suggesting more familiar fare to be programmed for the rest of the concert.

To elaborate on several points, Asia has set five poems (*White Pillars, I'll Never Understand, A Little Girl, Dear Frank, I Walk Out to the End*) with two interposing, optional instrumental "Fantasy Interludes." Thus, the duration of the performance will vary: 15 minutes for just the five poems, 25 minutes with the optional interludes. These "interludes" (I with piano, II quintet alone) function both as connective tissue as well as strong statements by themselves. In fact, I wonder if the composer would sanction performances of just the Interludes! (See example Y.)

The vocal lines are very clearly set, although very careful attention needs to be paid to the balance between the wind instrumentalists vs. the singer (a sixth wind performer!). Some of the writing is quite dense and not inherently transparent enough to let the text *sound* clearly, unless the players are keenly aware of this issue in rehearsal and performance. (See example Z.)

I hope that some adventurous ensembles will investigate *Pines Songs* for study and performance, especially if you have a fine pianist and singer at hand. (An alternative version has been scored for violin, cello, flute, clarinet, horn, piano and soprano.) *Pines Songs* is available through Music Publishing Services, 236 West 26th Street, New York, NY 10001, and the composer can be reached at the School of Music, University of Arizona, Tucson, AZ 85721.

\* \* \* \* \*

The prize-winning Aulos Quintet (of Stuttgart) has been well represented on several discs from Koch Schwann/Musica Mundi (generously provided to this reviewer by Koch International), performing music both familiar and unfamiliar. The disc under consideration here (CD 311 121 G1) is of the latter — music of Peter Josef von Lindpaintner.

Example Z

56 rit. — — — — tempo I (♩ = 80-88)

mf ppp p

On my way to work I stop

rit. — — — — tempo I (♩ = 80-88)

— (ped.) — ped. ad lib, but used sparsely

58

ppp mf p

poco f mf f

how strange to smell

ped. — ped. ad lib (as before)

© 1984 Dan Asia music used with permission.

Lindpaintner (1791-1856) was a prolific German composer of the musical world of Hummel, Mendelssohn and Weber, whose penchant for unconventional instrumental combinations fortunately led to the composition of two *Sinfonia Concertante* (Opp. 36 and 44) for wind quintet and orchestra. Written in 1821 and 1823, they show Lindpaintner to be most competent if not formally inventive, sure in graceful melodic inventiveness and harmonic interest with a wonderful (and playful) sense of instrumental interplay. His use of the quintet is imaginative and not routine: Imagine giving the horn (in 1823!) the opening statement of the material (in Op. 44)! The sense of drama and theater shows his awareness of the works of Mozart and Schubert as well as the then-current Weber. Lindpaintner himself dubbed the first "Kapellmeister music" — but he brings it off with a charm and wit not usually associated with such "occasional" music.

Surely these works deserve rediscovery (and perhaps other works in his catalogue of over 450 works as well), and I highly recommend that you make your first acquaintance with the music through this recording — the Aulos Quintet's playing is full of sparkle and finesse, and in large part is responsible for my enthusiasm. Accompanied by the Radio-Symphony Orchestra of Stuttgart (of which four of the quintet are members) conducted by Bernhard Guller, it demonstrates what a good vehicle these works are for any orchestra to spotlight their players. Search out your local conductors and have them listen ... and maybe you'll find another performance opportunity for your quintet!

[Also on this disc are four works by Gaetano Donizetti: *Concertino in C* for flute, *Concertino in F* for oboe, *Concertino in G* for oboe d'amore, and *Concertino in Bb* for clarinet (all with chamber orchestra). Besides declaring Donizetti "king of the concertinos," these works are all tuneful and entertaining, and reflect his considerable flair and ingenuity.]

I will be devoting space in a future column to the other recordings by the Aulos Quintet, including works by Nielsen, Holst, Zemlinsky, Haas, Foerster, Jolivet and others. This list is meant to whet your appetite with an idea of the scope of its recorded repertoire!

\*\*\*\*\*

**F**rom the Schott catalog (distributed by European American Music) I have received several attractive arrangements for wind quintet by Gordon Davies of some well-known piano works:

Debussy: *Petite Suite* (En bateau, Cortege,

Bizet: *Jeux d'enfants*

Fauré: *Dolly Suite*

Menuet, Ballet)  
(Trompette et tambour - marche, Petit mari, petit femme, La toupie - impromptu, La poupee - berceuse, Le bal - galop)

(Berceuse, Mi-a-ou, Le jardin de Dolly, Kitty-Valse, Tendresse, Pas Espagnol)

I have given the individual movements for these works to remind all of the wonderful character pieces in these suites — and this wonderful opportunity now available to add them to the wind quintet program. The technical demands presented in these arrangements are not great, and one can well imagine younger ensembles (high school/college), as well as experienced groups which can bring more mature musical insights to these deceptively simple pieces, enjoy performing them.

Also sent from EAM was the Françaix *Wind Quintet No. 2* — which I am saving for a future column, as well as a brief "neo-baroque" *Quintet* by Leo Justinus Kauffmann. From the short biography printed in the score, we learn that Kauffmann was a German composer born in 1901, studied with Florent Schmitt and Philipp Jarnach, had a career that ran afoul of German cultural authorities in the 1930s, and tragically died in the wreckage of the Strasbourg Conservatory during an air raid in September 1944. The *Quintet* betrays none of this turmoil and anguish, and is a pleasant if inconsequential divertimento (published by Universal Edition).

\*\*\*\*\*

#### Repertoire Noted:

*Music for a Deceased Friend* by Peteris Vasks (G. Schirmer)

Written in 1981 by Latvian composer; recorded on Melodiya

*Alpbach-Quintett*, Op. 180 by Ernst Krenek (Universal Edition)

Composed in 1962 and used as dance music by the German ballet master Yvonne Georgi  
*Wind Quintet No. 1 (Serenade)* by Gordon Jacob (Emerson Edition)

First printed edition of 1931 work  
*Five Concertinos for Wind Quintet* by Colin Matthews (Faber Music)

Commissioned for the Ensemble Inter-Contemporain, each of the two-minute concertinos is a single musical "state" with one of the instruments as soloist and also as outsider

*Quintet* by David Chaitkin

Commissioned through Chamber Music America and premiered in January by the Quintet of the Americas

*Woodwind Quintet* by Emil Petrovics and *Capriccios, Epitaphs and Choral* by Miklos Csemiczky

(both Editio Musica Budapest) were featured on a program by the Amstel Quintet in Amsterdam

Quintet of the Americas presented a program "Downtown Sounds 1990" in December 1990 with works by Anthony Coleman, Elliott Sharpe, Villa-Lobos, Matt Sullivan, John McDonald, and the premiere of *Cloud Forest* for quintet and tape by Ann McMillan

The Sierra Wind Quintet of Las Vegas is touring with a program of Mel Powell, Alvin Etler, György Ligeti, Barney Childs and Thelonious Monk. More about them in Quintessence No. 12.

\*\*\*\*\*

As always, your comments, questions and suggestions are welcome at 11 Fisher Road, Sharon, MA 02067.



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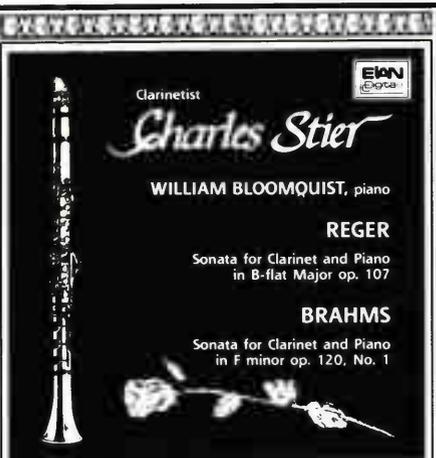


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# ARTHUR BENJAMIN'S *Le Tombeau de Ravel*

by Gervase de Peyer



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It was in the mid-'50s that Arthur Benjamin asked me to look at this work, *Le Tombeau de Ravel*, just completed for William Primrose. What I found was a brilliantly effective virtuoso piece with the viola part looking typically "stringy," to coin a word. What I mean is that certain passages are easy on a string instrument and can really tie wind players in knots. I mentioned this to the composer, who laughed and said, "Good, that is exactly why I asked you to look it over. I want you to adapt the clarinet to suit the instrument [if only this happened more often!] and change whatever you like."

I was somewhat astonished at such an easy-going approach and felt my responsibility with youthful uncertainty. But I need not have worried as Arthur Benjamin was all smiles when I showed him what I had done. This was mainly to straighten out some of those wiggling and curling passages that are much easier on string instruments than on winds; strings can just finger across the strings.

Anyway, that was that, and Arthur made no revisions to my revisions, which I played through with him and soon after included in my first recital disc. Of course, I played from the Benjamin original clarinet part with my alterations pencilled in. I still own this.

I realized much later that proofreading is a chore for composers, even if the work is their own. This first printing had obviously not been checked by the composer, who died in 1960. Well, I knew the notes anyway, and, to be honest, I was a bit disappointed that there was no mention in the publication, either of my small contribution to the text or about my recording, which of course was the only one. The publish-

ers certainly knew little of this and even now will not remember that I own the manuscripts.

But surprise, surprise! I heard that at last corrections had been made in London by my old friend Thea King. I looked through this new copy and found Thea had done a good job. So good in fact that in several instances she "corrected" my adaptations by simply copying the viola part where I had changed it! I have not had the heart to tell her this, so perhaps she will learn about it in this article!

To finish with, let me generalize about some of the other small changes that I made. These were isolated notes here and there, usually part of a sequence, that allowed a more natural virtuosity. I will mention just three places still to correct, one being a remaining mistake, and for the others, to give my choice between two different versions in the composer's own hand.

First, we have at No. 7 in the third piece marked No. 2 "Presto, volante." The last two notes in this measure should be A# and B natural—written notes properly transposed. My second point is at Figure 24 in the "Finale." Here, Thea "corrected" from the viola part, but I played to the composer, and recorded, an augmented triad, A#, C double sharp, and F# (not E# as printed!). Both go equally well with the harmony, but I prefer this way as it adds tension at this climactic moment. Perhaps I am used to it, but I do have it in the composer's own handwriting! Also, two measures before Figure 22 in the "Lento intimo," called No. 6: Here the third 16th of the second beat in the clarinet part should be concert D, not concert E as printed; so we should have a printed E in the clarinet part, while two measures earlier it is a printed F# which changes with the left hand of the piano part.

# Ten Ways to Make A Repair Shop Happy

by John R. Snyder

1. Be sure to wait until the last minute to bring in a problem that has obviously existed for some time. Shops enjoy making other customers wait because you are so special.

2. Be sure to show up late for an appointment. After all, your gig is far more important than the shop personnel's, and they're there anyway, right?

3. Be sure to tell the repairer, "Just touch it up, because I'm taking it to so-and-so soon, and he knows what I like." Be sure to mention specific tools and techniques that this demigod uses. *N.B.*: It is even better if you can add someone else's name who is dead.

4. Be sure to tell the repairer a specific amount of money you can spend. This shows your respect and trust for the repairer. When you go to a physician, you do the same thing, right? See No. 9.

5. Be sure to stand over the repairer's shoulder and watch intently. Be sure to ask questions and get the repairer to teach you the craft. After all, anybody can learn to repair, right? It's not really like learning to play the thing, you know.

6. Be sure to bring a friend or two unannounced. Maybe all of you could pick up tools and ask, "What does this do?"

7. Be sure to show disinterest or disbelief when the repairer shows you something that the factory did wrong. Be sure never to write to the manufacturer and complain. That would show logic and intelligence on your part.

8. Be sure to play poorly when you test the instrument, and also play right in the repairer's ear. He will enjoy hearing your artistry. Everybody else does, and you're getting a lot of high-paying gigs, right? Be sure and tell the repairer that the instrument

"just isn't right," and don't be specific. You could blame the reed or mouthpiece, but this isn't as good. Just because you are less than perfect doesn't give the repairer the right to be.

9. Be sure to express shock at the cost of repairs and say, "I had the same thing done a while back by so-and-so and he charged only so much." Be sure to not have enough money and promise to go to the bank, send it in the mail, etc. A good line that will mollify repairers is, "I just didn't think it would be so much." See No. 4.

10. Be sure to get some tools, repair manuals, and intelligence, because you will end up repairing your own instrument if you practice the above steps.

## ABOUT THE WRITER . . .

John R. Snyder holds degrees in music from the University of Tennessee and the University of Michigan and has studied clarinet with William Scarlett and John Mohler and repair with Frank L. Kaspar of Ann Arbor, Michigan. He is the author of *A Partially Annotated Bibliography of the Clarinet* and presently free-lances as a doubler/repairman in the East Tennessee area.



## The Clarinet and Saxophone Society of Great Britain

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# In Caracas: Second Festival for Clarinetists

A Report by Penelope Knuth

The “Simon Bolívar” Youth Orchestra of Caracas, Venezuela has established a tradition of presenting young artists with performance opportunities through the medium of festivals focusing on the various orchestral instruments as soloists. Nineteen-ninety was especially fruitful for the woodwind players, featuring the first international Flute Festival, with the participation of Jorge Caryevschi from Holland and the Second Festival of Young Venezuelan Clarinetists. The Clarinet Festival, organized by Valdemar Rodríguez, principal clarinetist with the Bolívar Orchestra, was preceded by a month of master classes with Argentine soloist (and clarinetmaker) Luis Rossi, who has developed an impressive class of players in his 10 years of teaching visits sponsored by the Youth Orchestra.

The Teresa Carreño Arts Complex was the setting for two chamber music evenings and a gala concert with the Bolívar Orchestra. Fourteen works were performed by clarinetists of all ages in the three concerts, culminating in the South American premiere of the Stanford *Concerto*, played by Rossi on an instrument of his own design and manufacture.

The festival opened Thursday, May 10 with a recital of music by Mendelssohn, Beethoven, Arnold and Poulenc. Performing were Calixto Cadenas, Jesús Alessandro García and Oscar González, students of Valdemar Rodríguez, plus Jorge Montilla and Edgar Pronio, students of Mark Friedman, principal clarinet of the Sinfónica Venezuela. Friday’s concert featured works by Mozart, Mendelssohn, Schumann and Beethoven in performances by Victor Salamanqués and Orlando Pimentel, students of Rodríguez, joined by Luis Vivas and José Alberto Requena, Friedman students at the University Institute for Musical Studies (IUDEM). In Beethoven’s *Septet*, Op. 20, Valdemar Rodríguez collaborated with colleagues from the Bolívar Orchestra.

The highlight of this second festival was Saturday night’s concert with the Bolívar Orchestra accompanying seven soloists. It began with 11-year-old Miguel Moya’s flawless debut in Baermann’s *Adagio for Clarinet and Strings*. He



was applauded by a delighted audience that included Minister of Culture and founder of the Youth Orchestra José Antonio Abreu, IUDEM Assistant Director and Composer-in-Residence Blas Atehortúa and many other notables of the Caracas musical scene. The splendid soloist in Stamitz’s *Concerto No. 3*, Mikel Orensanz, displayed all the aplomb of a concert “veteran” (he performed the Baermann in the ’87 Festival, when *he* was 11!). The concert continued with an excellent performance of the Krommer *Concerto*, Op. 36 by Edgar Pronio. Valdemar Rodríguez closed the first half with the Copland *Concerto*, receiving a standing ovation.

A moving reading of the Adagio from Mozart’s *Concerto* by Luis García and an exciting performance of Lutoslawski’s brilliant *Dance Preludes* by Jorge Montilla brought the audience to the final work of the program, Stanford’s romantic *Concerto*, Op. 80. The works of Irish composer Sir Charles Stanford, a contemporary of Elgar, being little known in Venezuela, it was serendipity that conductor Rodolfo Saglimbeni was familiar with the clarinet concerto through his studies in England, where it has earned great popularity. Rossi, who also studied in England with New Zealand-born John McCaw, began his experiments with clarinet-making in 1977, after clarinet study in Paris with Deplus and Arnaud and in his native Argentina with Travnik and Tow.

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Solista Invitado: Luis Rossi Clarinete

con la participación de la Orquesta Sinfónica Simón Bolívar

Director: Rodolfo Saglimbeni

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Since 1984 he has performed exclusively with instruments produced in his Santiago workshop. The exotic-looking Rossi clarinets, scheduled for display at the 1991 Flagstaff Clarinet Conference, have been dubbed “the Rolls-Royces of the future” by British clarinet scholar and historian Pamela Weston. Several of the young Venezuelan musicians performed with these instruments, adding to the excitement of the festival.

As a player, Rossi is known for superb control, technical ease and a big, compelling tone, all at the service of a strong musical personality. His version of the long, seamless Stanford, full of verve and color, earned him a standing ovation and five curtain calls.

As follow-up information, it is worthwhile to note that Colombian composer Atehortúa, who studied with Ginastera, was moved to write two major new works for clarinet after attending the Caracas concerts. Luis Rossi gave the world premiere of *Three Pieces for Solo Clarinet* in Santiago in 1990, and Valdemar Rodríguez is to premiere the Atehortúa *Concerto for Clarinet and Orchestra* next season in Caracas. This reminds us that in addition to providing invaluable experience and exposure to young musicians, such festivals often stimulate composers to create potentially important additions to repertoire.

### ABOUT THE WRITER . . .

Penelope Knuth is the principal violist of the Sinfónica Venezuela and with fellow New York native Mark Friedman gave the Venezuelan premiere of the Bruch *Double Concerto* in Caracas last season.

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# Swiss-made, a look at the “Foglietta” reed production in Basel

by Allan Ware

**M**arianne Rieckhoff is a small, energetic woman, willing to invest seemingly unlimited patience in perfecting her skills at running all aspects of her reed-making business. One thing is clear, she is both a devoted entrepreneur and an excellent craftsman.

Did I say she runs *all* the details of the business alone? Well, almost; she picks out the cane herself in southern France and she does all the handwork on the reeds from tube to finished reed. She takes care of all the paper work and bookkeeping, and, in between, she does all the routine and emergency maintenance on all of her machinery. (Only the electrical repair work is left to experts, because she admits to being a bit shy of the 350-volt current that runs the machines.)

Of course she is not totally alone in the new “foglietta”<sup>1</sup> reed-making business. Her husband is not coincidentally Peter Rieckhoff, professor of clarinet at the Hochschule der Künste in Berlin and the former solo-clarinetist with the *Komische Oper* in East Berlin, the Basel Symphony Orchestra and until most recently, the NDR (North German Radio) Orchestra in Hamburg. He has always played on self-made reeds and is in charge of designing the models and checking the quality of the reeds Marianne produces.

Peter came from East Berlin and was one of the first successful students of Ewald Koch. Peter describes Koch as being a magnificent teacher who spoiled his students through his extraordinary ability to make and adjust reeds for them. It was a big shock for Peter’s playing when he came over to the West and did not have Koch to help him with his reeds any more. This shock forced him to perfect his own skills as a reed-maker. “I just had to keep trying, never give up, just keep trying.” Since then he has been so successful at making reeds that he has even done clinics, in the United States as well as in Europe, on reed-making. Despite these qualifications as clarinetist and reed-maker, he makes no secret of the fact that it was his wife’s



*Peter and Marianne Rieckhoff*



*Peter checking a measurement*



*Marianne working in her shop*

initiative and effort that enabled them to go commercial.

Marianne was born on a farm near Basel and seems to have the simple values of a person who was raised in close contact with nature and who knows the nitty-gritty of doing things with her hands. She was trained first as a secretary but has extensive experience with carpentry; her father is a woodworker and together they did the woodwork on the inside of the Rieckhoffs’ home near Basel.

A few years ago, Marianne decided that she wanted a bit more out of life. “I would never want to be just a housewife.” She laughs when she says that she had not foreseen the difficulties and frustrations that would be involved in her new profession, but in retrospect she is sure that she would do it again. When they first had the idea, Peter was getting his blanks from an older friend, Adolf Leibacher, who was then the only reed-maker in Switzerland. When Leibacher retired, there was no supplier of reeds there and the Rieckhoffs decided to buy his reed-making machinery, most of which was already decades old. These machines were so antiquated and cantankerous that after an entire summer of being coddled, cursed at and adjusted, they still were unable to cut consistently with the quality that Peter and Marianne wanted. They were sometimes spending days to set up one machine for one cut, and it still would not work right. They realized then that they either had to give up the whole idea or get adequate machinery to do the job.

It shows a bit of their determination that they then traveled to Paris to see Frank Pére, who is the largest manufacturer of industrial-sized reed-making machinery in Europe. There they bought "about five Mercedes' worth" of equipment and had it delivered to their home. It then took a small eternity to learn how to set up the machines in the way they desired. In this period Marianne was repeatedly on the phone to Pére engineers in Paris, trying desperately to describe thorny technical problems in French. After becoming proficient at setting up and maintaining the machines, the Rieckhoffs still were not satisfied with the reeds because the blades were not being correctly sharpened by a local grinder. So, in typical spirit, they invested in a grinding machine, and Marianne learned to use it to get exactly the cutting edge they needed. After this two-year initiation Marianne can justly claim to know her trade from top to bottom.

As to the present situation Marianne works for the most part alone, alternating during the day from task to task. The rough cutting of tubes is done in the warmer months in the garage, the cutting of the rough blanks and planing are done in the basement because both jobs are too messy and dusty to be done in the living portions of the house. For the finer shaping and cutting she brings the blanks upstairs. In between, she tends to her office work and the usual household duties, which enables her to stay attentive and fresh at each task.

Marianne readily admits to being picky about her work, and she seems to possess the discipline to pursue the cause of high standards from the very beginning through every stage of production. Peter is often away from home because he commutes to Berlin for teaching and performing. When he is at home, he plays through the reeds and works on the designs. At the moment they produce eight different German cuts and one model for the Boehm clarinet, which Peter can also play. German customers are requested to tell him what mouthpiece they play so that he can be sure they get the right cut for their lay.

Among the most interesting parts of Marianne's work are the visits to southern France, where she also had to learn to deal with the cane growers and dealers. "I am very picky about how the grain runs through the wood and I sort through a lot of wood in making my choices. I have learned much from the growers about bamboo and I have tried to combine it with my husband's reed-making talent. At the moment the quality of the cane in quite good, it is not as damaged by the environmental problems as one would think. I am actually more worried by the fact that the land where the cane plantations are located is becoming more and

more lucrative as building property, and I wonder who is going to stick to growing cane for a modest living when they can make a fortune selling their land to developers."

As one would expect with such a determined person, Marianne feels no disadvantage being a woman in the business or in being in competition with large reed-making firms. "I don't feel any competition with the large reed-makers because I am not trying to take their business. I respect what they are doing, but I also try to learn from their mistakes at the same time. I am producing an individual product that is all mine and not a copy."

One sees the individuality in the variety of cuts that "foglietta" offers for the German player and in the design of the Boehm reed. All of the reeds are tested in half-strengths between one and five. Most important for Marianne is that she cuts the tubes to make only eight blanks from each and ensures that the end of the blank lies in the area on the tube that has straight grain. To be sure that she has good material at the tip, she rechecks the blanks to see which end has better grain for the tip. I can testify to the consistent quality of the grain at the tip of her reeds. The reeds are, in general, lighter than her

competitors' reeds with the same number.

Marianne is very concerned with the environmental aspects of her production. The sawdust makes its way as mulch into the garden, the peeled bark is used as straw for paths through the garden, and the big strips of bamboo are collected for filling her brother's rabbit cages.

I personally admire both Marianne's spunk and the innovative nature of her product. Her product represents a quality that can come only when the person involved in production feels personally responsible for maintaining a very high standard. Most of all I am amazed at the difficulties which she and Peter have managed to overcome in the name of being very picky. They show a stick-to-itiveness that one seldom sees, most of all in their ability to transform suggestions and critique into viable solutions and improvements. The story of their beginning shows that they really do live by Peter's reed-making motto: "Immer wieder versuchen, nie aufgeben, immer wieder versuchen" (Keep trying, never give up, just keep trying).

**FOOTNOTE:**

1. "Foglietta" is Italian for "reed."

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# Five Fragments for Double Clarinet

## by William O. Smith: An Introduction

by Isla Hejny

The “double clarinet” made its debut in 1982 in a composition titled *Five Fragments for Double Clarinet* performed at the I.C.S. convention held in Denver, Colorado. The performer was the composer himself, William O. Smith. Although actually completed in 1977, Smith chose not to premiere his first piece for “double clarinet” until five years later. Many special effects are explored in the five brief movements of this composition, but it is the creation of the contemporary “double clarinet” that makes *Five Fragments* unique.

In a footnote to the title, Smith explains that a “double clarinet” is a clarinet taken apart in the middle with a mouthpiece inserted in the lower half. The resulting two little clarinets are played simultaneously by one player. Three of the five movements are for the double clarinet and there is one movement for each of the halves played individually.

The playing of two instruments at once is not an entirely new idea. While traveling in Greece, Smith noted ancient frescoes in which the aulos was depicted. The aulos was an instrument consisting of two separate pipes played by one person. Smith decided to apply this two-instrument concept to the clarinet. In fact, although Smith said his inspiration was purely visual and based on no research, the ancient aulos is believed to have been a single-reed instrument with a cylindrical bore. Experts are divided as to whether the two instruments were played in harmony or with one serving as a drone. The more popular theory is that they were played in harmony. (James W. McKinnon, *The New Grove Dictionary of Music and Musicians*, Vol. I, p. 700.)

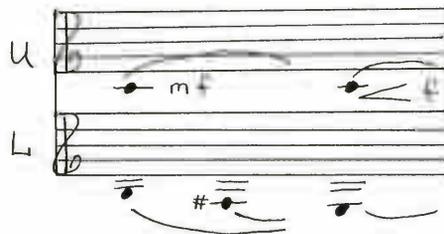
Intrigued with the possibilities of the double clarinet, Smith subsequently wrote more works in which it is featured, including *Pente*, a string quintet, and *Seven Haiku*, for clarinet played into a piano. More recently, Smith has added another dimension to the double clarinet with his composition *Ritual for Double Clarinet*, in which one clarinetist plays two complete clarinets simultaneously.

*Five Fragments* is now published by Edi-Pan, Edizioni Musicale, 6 Viale Mazzini, Rome, Italy 00195. It can be ordered directly from the publisher at the address given or through your favorite music store. Eble Music of Iowa City obtained a copy for me.

As explained earlier, the double clarinet is created by taking a clarinet apart at the middle and inserting a mouthpiece into the lower half. The main problem initially encountered is that of finding a mouthpiece that will fit *completely* into the lower joint of the clarinet. A mouthpiece that is too large is more of a problem than one that is too small. The cork of a smaller mouthpiece can be wound with thread if the difference is not great. I found that a Vandoren 5 RV Lyre mouthpiece fit the lower joint of my Buffet R-13 clarinet. A Woodwind Marcellus (M08) also worked. This is not to say, however, that all these kinds of mouthpieces or only these kinds will fit your instrument. It is a matter of trying mouthpieces until one that can be made to fit is found.

It is advisable to start with movements I, III and V which are for double clarinet when beginning the study of *Five Fragments*. These movements will prove easier to play and understand at first. It should be noted that in these three movements the notes given for the upper and lower joints are the notes that ordinarily would be fingered with the hand being used. The notes written do not represent pitches but rather indicate fingerings (Illustration Number 1). The pitches noted throughout the work do not necessarily transpose as usual for the B $\flat$  clarinet.

Illustration Number 1



Of the 11 notes playable on the upper half—using only the left hand—seven can be overblown with the register key. All of these notes do sound as usual, except for the lowest note, written C (concert B $\flat$ ) which now will sound a concert B $\natural$ . The nine notes available on the lower half cannot be overblown by means of a speaker key. They can be overblown by tightening the embouchure. These nine notes, fingered with the right hand, transpose as follows:

Fingering — E F F $\sharp$ G G $\sharp$ A B $\flat$  B Open  
Actual Pitch — C D E F $\sharp$ A B D E G $\sharp$

The actual pitches given above are approximate. There may be more variance depending on the make of instrument and mouthpiece used. The important thing is that the player realizes that the intervals seen on the page will not always sound as expected. Smith suggests tuning the two halves to a concert C, fingering low E on the lower half (right hand) and D on the upper half (left hand).

Playing simultaneously on two mouthpieces takes a bit of practice. The general concept of clarinet embouchure holds true. However, the air stream must be focused so as to vibrate both reeds as equally as possible. The size of the bite and angle of the mouthpieces in the mouth will depend on what is comfortable and efficient for the individual player; do not hesitate to experiment in these areas. The important thing is that the mouthpieces be secured so that air does not leak out. This can be rather readily done with some practice and experimentation. It is helpful to keep in mind that tone quality will be thin and lacking in depth, due to the length of the two instruments.

Articulation is sparingly used throughout the piece and should be attempted in a manner approximating regular tonguing. Starting legato passages with a “whoop” attack produces a less raucous sound and can prevent excessive tension which could result in squeaks.

Balancing the two clarinet sections while playing may be uncomfortable. The lower half, held in the right hand, can be supported in the usual way using the thumb rest. If the performer is seated, it is useful to rest the bell on the knee, adjusting height by crossing the legs if needed. This additional support may be necessary for those clarinetists with right thumb or wrist problems. Smith suggests that the upper half, in the left hand, will feel less precarious if it is secured by using the little finger of the left hand to lift up on the bottom edge of the instrument.

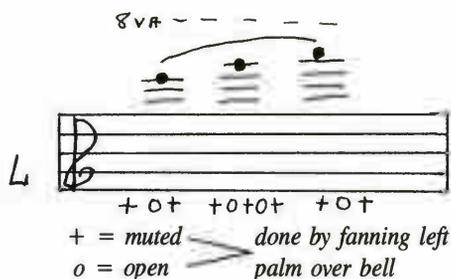
The matter of reeds for the double clarinet is of importance. Since tone quality is less of an expedient, it is more to the point to seek reeds that respond easily and produce the desired sounds readily. Reeds that fit the mouthpieces being used are important and this may involve reeds with very different characteristics. The ease with which a reed produces the special effects needed for Movements II and IV, such as harmonics and multiphonics, is a considera-

tion. Lighter reeds seemed to give a better response for purposes of this piece. Production of a balanced sound when the two halves are played together is very important in reed selection. Well-matched reeds are of significance in solving the problems of response and balance presented by the double clarinet.

Movements II and IV are written for the individual halves. Some of the techniques required, though not difficult, are unusual. Suffice it to say that a spirit of patience and creative experimentation regarding these two movements are necessary since they take time to master. The potential performer of *Five Fragments* must be prepared to experiment with sounds during practice time. The key to *Five Fragments* lies not in finger technique but in sound production.

Movement II, for the lower half alone (right hand), makes use of many extended techniques: muting and changing pitches with the palm of

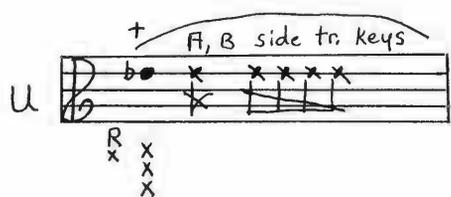
Illustration Number 2



the hand; flutter tonguing; humming while playing; multiphonics; harmonics, involving placement of the bottom teeth on the reed (Illustration Number 2); lowering pitches by gliding the reed cap, worn on the left thumb, into the bell. This movement is cadenza-like and perhaps the most difficult of the five.

Movement IV, for the upper half alone (left hand), is less virtuosic than Movement II. It features an interesting sound created by using the fingering indicated and completely stopping

Illustration Number 3



+ = mute by covering bottom of instrument with right index finger

the bottom of the instrument with the index finger of the right hand (Illustration Number 3). Side keys are trilled with the thumb of the right hand at the same time. A sort of buzzing sound

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is the result. Keep in mind that the upper half is played with the left hand, so the right hand can be used for muting and trilling.

The movements of *Five Fragments* have no titles or tempo indications that might give a clue to their form or mood. Smith has explained only that each fragment should last approximately one minute. The brevity of the movements necessitates very slow tempos. Smith prefers deliberate tempos for the fragments so that each sound effect created can be savored by the listener. I was able to find the tempo appropriate for each movement by playing through them and literally watching the clock. Because the pace is very slow and breaths must be included in the timing, it was easier to work with a clock

than with a metronome. This enabled me to develop a sense of timing for the movement as a whole into which I could fit the notes and breathing.

Because so many unusual sounds are created in interesting ways, an important part of *Five Fragments* is its visual aspect. Interest is heightened if the audience can see the performer as much as possible. This can be done by facing the audience directly and placing the music stand immediately to the performer's right. It will be necessary to glance peripherally at the music. Memorizing the score is another possibility and provides maximum visual impact.

Prior to performing *Five Fragments*, I have briefly commented upon it, providing an expla-

nation of the double clarinet and the division of the fragments. I have also noted that the composition provides a look at some of the tone colors and special effects possible on the clarinet. I emphasized that in this composition the clarinet is used in a very different, nontraditional, but musically valid way.

It seemed to me that approaching the audience directly helped to reduce the doubts it might have toward music employing unconventional methods. Perhaps the offering of some information beforehand makes the audience feel included and more willing to be receptive to the unusual. This in no way guarantees acceptance of the music, but it does create a more responsive atmosphere for its presentation.

Preparation of music involving new techniques demands great patience and practice. Time must be spent learning to make unusual sounds at just the right moment. It is reasonable to question the value of such an endeavor and no doubt many do. It is important to remember that a very significant aspect of preparing this kind of music is the amount of creativity and imagination which must be brought to its musical interpretation.

Presenting each movement as part of a musically coherent whole and not merely as a string of sound effects is a part of the interpretive challenge of *Five Fragments*. With appropriate phrasing, dynamics and pauses, an interesting and musical effect can be achieved. There are contained in their exploitation of sound effects a wit and drama that make *Five Fragments* come alive musically. The creativity and imagination which must go into an effective performance of this piece can be useful tools when applied to more traditional music as well.

The study of *Five Fragments* reveals unexpected dimensions of the clarinet. A work such as this causes long-established notions about the clarinet and clarinet playing to be challenged. It shows us that there are many ways to approach music and they are not always predictable. Being receptive to new musical ideas can offer enhanced perspective—and enjoyment—to you and to your audience through you.

## ABOUT THE WRITER . . .

Isla Hejny is an adjunct professor of music at the University of St. Thomas in St. Paul, Minnesota. Active as a performer, she also teaches privately. She has an M.A. in education from St. Thomas and a D.M.A. in clarinet performance from the University of Minnesota. She has studied with Francis Mayer and John Anderson. Hejny premiered Wm. O. Smith's *Ritual for Double Clarinet* at the 1989 Clarinet Fest International.

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# SYRINX

CLAUDE DEBUSSY

Très modéré

Clarinet

*mf*

*p*

*retenu*

*p*

Un peu mouvementé (mais très peu)

*p*

*cédez*

*mf*

*p*

© Avrahm Galper 1990

*cédez* *Rubato*

*p* *p* *p*

*p* *p* *pp*

*mf*

au Mou<sup>t</sup> (très modéré)

*dim.*

En retenant jusqu'à la fin

*p* *p*

Très retenu

*p marqué* *perendosi*

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# SYRINX

by CLAUDE DEBUSSY

Transcribed for clarinet by  
Avrahm Galper

Although the *Première Rhapsodie* is considered the Debussy staple for clarinet players, I've always wanted something stylistically more readily accessible. The *Syrinx* seemed to fit that purpose. No accompaniment—you're on your own from beginning to end. It's transcribed lower than the original flute version but, being a woodwind composition, it gives the clarinet player a lot of scope to Debussize in, pleading, sighing, airiness and a great *morendo* at the end.

## ABOUT THE WRITER ...

Avrahm Galper has served as principal clarinet in the Toronto Symphony, Palestine Opera Orchestra, Israel Philharmonic, C.B.C. Symphony Orchestra, Toronto Philharmonic, Canadian Opera Company and other orchestras. His teachers were Tzvi Tzipine, Frederick Thurston and Simeon Bellison. He has taught at the University of Toronto, the Royal Conservatory of Music and Indiana University.



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## CLARINET

by Elena Lence



While clarinetists seem to delight endlessly in a seemingly perpetual discussion of mouthpieces, ligatures, reeds and various alterations, adjustments or improvements to the instrument, the handiwork of one Adolph “Harpo” Marx has to date been apparently overlooked. Born in New York City in 1893, Marx was a self-taught musician, primarily a harpist, who adapted the clarinet in a singularly ingenious way—an alteration that appears to have fallen by the wayside, perhaps unknown to other clarinetists.

Adolph Marx came to the clarinet via a long and convoluted path. As a youngster, he was intrigued by music, but never had the opportunity to study formally. In his autobiography he writes:

*My head was full of other kinds of music—the patter songs of Uncle Al, the bagpipes of St. Patrick’s Day, the drums and bugles of Election Day, the calliope on the Central Park carousel, zithers heard through the swinging doors of the Yorkville beer gardens, and the concertina the blind man played on the North Beach excursion boat.*

His grandmother’s old half-sized harp—frame warped, strings missing, and with but a few flakes of gold remaining—stood forlornly in a corner of his grandfather’s room, but Adolph had never heard a harp, and it would be many years before he plucked his first harp string. The young man made a resolution to find a job, save money and have the harp re-strung to discover what kind music it made. When that day finally came, Marx wrote that “it was a thrill worth saving.”

Adolph Marx was one of five brothers, and his mother had high hopes that the boys would find their fortune in vaudeville. As part of the master plan, a piano was purchased and the eldest Marx brother, Leonard, was to learn to play (and work as a single in vaudeville) and accompany his brother, Julius (who had developed into quite an accomplished boy soprano). Adolph was to have had second-hand piano lessons from Leonard, but that was not to be. Self-taught, Adolph learned to pick out *Waltz Me Around Again*, *Willie and Love Me and the World Is Mine* with one finger. Marx stated that at this point, “My career had begun.”

Adolph Marx’s association with the clarinet began years later. The brothers were in San Francisco on the vaudeville circuit, and it was raining in buckets. Adolph ventured out to a hockshop at intermission to buy a rain coat and emerged with a dapper second-hand trench coat for the sum of three dollars. When he put it on after the evening show, it fell apart at the seams, so he sloshed back to the hockshop to get his money back. This time he ended up with the same coat and a clarinet purchased for \$6.50.

He wore the coat in the act the following day and it became one of his trademarks (along with his pantomime in lieu of speech on stage). “It was perfect with a battered plug hat, ratty wig and underslung pants with a clothesline belt.” Adolph lined it with huge panels to secrete his many props. The clarinet did not make it into the act quite so speedily.

About this time, the brothers acquired the names by which they would become famous. The names came into being at a poker game in 1918 when each brother was given a name as the cards were dealt. Leonard became Chico (pronounced “chicko” because of his affinity for the fairer sex); Julius became Groucho (due to his temperamental nature); Milton became Gummo; Herbert became Zeppo; and Adolph assumed the name Harpo because of his choice of instruments.

The San Francisco clarinet was eventually replaced with one from a Philadelphia pawn shop (that one was a grand \$8.00). The film version of *Cocoanuts* (1929), the first of three films the brothers made for Paramount, has a cameo

appearance of the clarinet in the form of a brief solo of a sentimental ballad of Irving Berlin's by Harpo; he climaxes the solo by falling over backward into the elevator.

In his autobiography, Harpo tells the tale of a clarinet performance of 1931.

*Naturally I didn't play it straight. What I did was rig some special tubing along my clarinet from the mouth-piece to the bell, leading into a hidden container of liquid soap. Halfway through a piece, I would flick a valve and bubbles would come out along the music. This went over well, even though it limited my clarinet repertoire to one number, I'm Forever Blowing Bubbles.*

Two years later, Roosevelt was about to carry out his promise to recognize the Soviet Union. Alec Woolcott, an ardent New Dealer and friend of Harpo's, decided that Harpo should be the first American artist to perform in Moscow. So in the fall of 1933 Harpo found himself in Moscow with a letter to the director of the Moscow Art Theatre in his pocket and a trunk full of costumes and props—including the bubble-blowing clarinet.

For this audition at the theatre, the clarinet bit was chosen, since Harpo decided that it would be the funniest bit without an audience. An interpreter explained that a girl would be singing, and then Harpo "starting playing the tune straight, then flipped the valve and bubbles came out." The comrades were not impressed by this show of virtuosity and Harpo was told "come back tomorrow."

The following day a call from Ivy Litvinov, the wife of the foreign minister, Maxim Litvinov, cleared the way for Harpo to become the first American to entertain in Moscow. Harpo also had the honor of becoming the first performer in the Soviet Union to play a bubble-playing clarinet.

As part of his act, *I'm Forever Blowing Bubbles* was the second of four spots in the show. Harpo remembers in his autobiography: "The first time through the bits, the staff applauded the harp solo and howled and clapped when the bubbles came out of the clarinet." At the end of the show opening night (which happened to be his 40th birthday), Harpo received an unprecedented 10-minute standing ovation.

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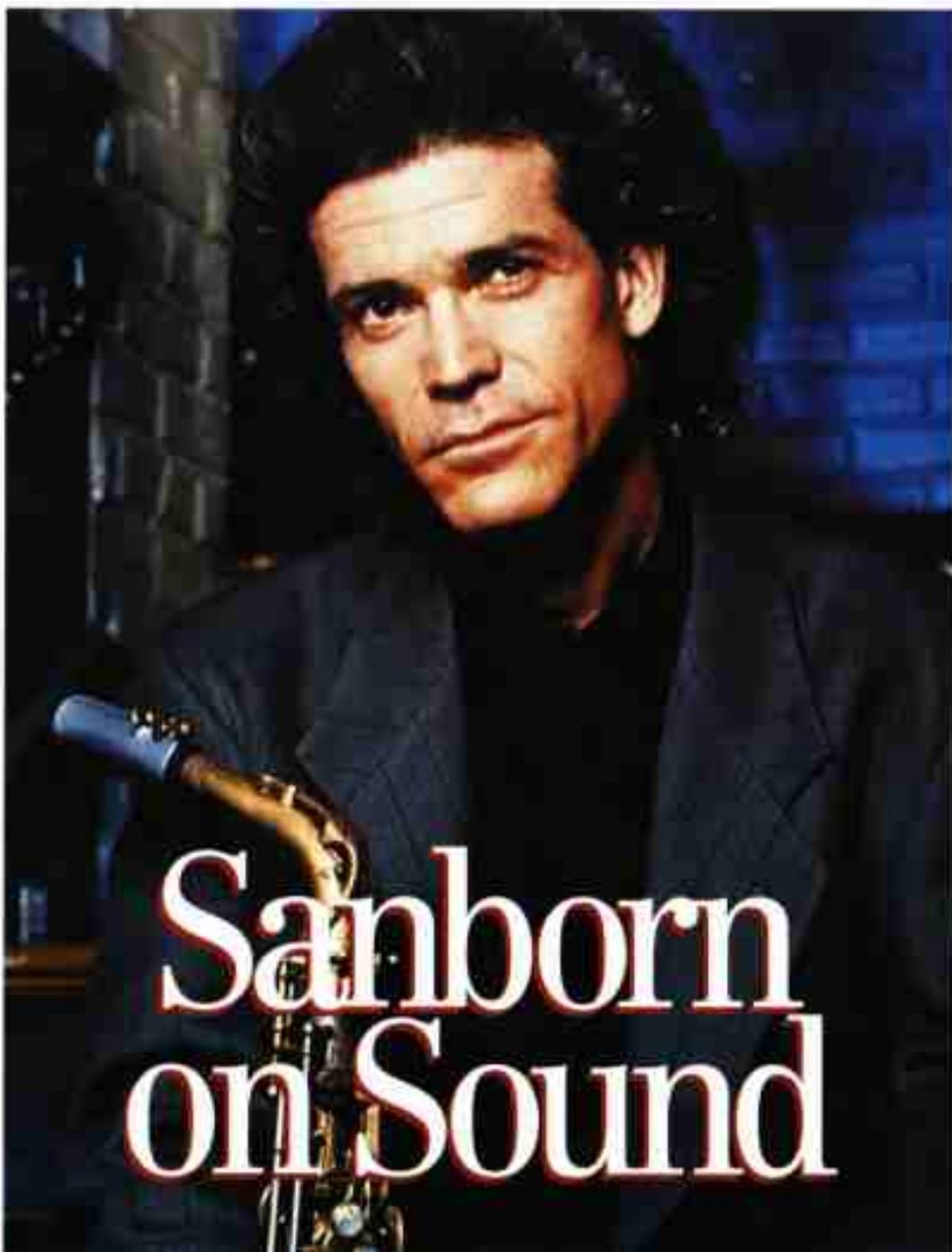
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## Sanborn on Sound

**T**he hard-driving alto rhythms of David Sanborn have been inspired by a variety of influences, from the impeccable musical tailorings of jazz arranger Gil Evans to the pop ballads of James Taylor and Stevie Wonder. Besides hosting his own weekly radio program, The Jazz Show, he has frequently appeared as a guest on Late Night With David Letterman, and, with the release of *Close-Up*, his eleventh album, he continues to influence current saxophone sound like no other.

For Sanborn, the tradition of sound is something he cares deeply about. He mentions many revered players, both alto and tenor, when talking about sound: "Phil Woods and Cannonball (Adderly), you know, and Hank Crawford...I listen to a lot of tenor players, I listen to Gene Ammons and Jimmy Forrest and Coleman Hawkins and Ben Webster..." But Woods seems to be the favorite. "I love the way Phil plays — almost like a lower alto, like a tenor sound... I (also) listen to a lot of Basie and Parker."

CONTINUED ON PAGE 2

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## I HAVE A QUESTION

Our friends answer  
your questions

## Steve Grove

*Steve Grove, featured saxophonist with legendary r&b group Tower Of Power, has just completed a one-year tour with Richard Marx. A graduate from the University of Miami, he has also recorded with Linda Ronstadt, Michelle Shocked and, along with the entire Tower of Power horn section, can be heard on the Simpsons album.*

**Q.** *Is there any particular mouthpiece or strength reed that is best for playing in the altissimo register?*

**Answered by**  
Steve Grove

**A.** Yes, probably a more open mouthpiece; one with a small chamber, but with a larger tip opening. If you're talking about a Rico Royal, instead of using a number 5, which is for a beginner or more conservative sound, it'll be easier on a number 7 and up. Regarding metal versus non-metal, I'd say they're all about the same.

(For technique:) When learning, I used a book by Sigurd Rascher, "Top Tones for the Saxophone." It has exercises that explain the overtone series of the saxophone, even for notes that are not altissimo. There are three or four fingerings that will play the same note. I also use a book by Ted Nash for altissimo note fingerings. Be very careful, because if you try to play the altissimo, what you end up doing is pinching or biting real hard and that's not the way to do it. You have to use more pressure, and pinching is simply not the way. Everything comes from the air, even low notes, all the way down. Try to keep it even.

When playing altissimo, it takes a little more lip pressure and a little different placement on the reed. That's why it's important to use a book like the Sigurd Rascher book and really go slow. Play the low note, then go to the next octave and get that under control. Then go up to the next overtone. That also will help the sound over the whole instrument.

If you can play all the overtones in tune ... by playing the alternate fingerings, your playing will be more in tune and focused.

**Q.** *Sometimes it's hard to get a good low C, or when I go from a low note to a higher note, it tends to be sharp.*

**A.** There are several things that could cause this. First, the reed could be too weak, or the saxophone has a leak. Start adjusting the saxophone and find out where the center is. Remember, though, each mouthpiece will have a different effect on the horn.

To tune the overtones, finger a middle C, and then play the low C fingering. Make a low C the overtone, so that the middle C and the low C fingering both sound the same note. If the middle C is a little sharper, that means that the mouthpiece is pushed in too far. Pull it out a little bit. Relax and hit that note, and if you keep the same pressure on that low note, the horn shouldn't be out of tune. NOTE: If you just can't get it centered, then there's a possible problem with the instrument, mouthpiece or some other problem that is not caused by technique.

**Q.** *Is a tenor more difficult to begin on than an alto? I went through three tenors and now feel comfortable on alto. But I still love that tenor sound!*

**Answered by**  
Buddy Collette

**A.** It could be. A tenor is bigger than an alto. They also are different to play, being different in their shape and the way you have to hold your hands. When I switch from alto to tenor, I find it very difficult to play both on the same job. I used to play both of them in Jerry Fielding's band, and that gave me the most problems doubling. I've always felt that one doesn't necessarily help the other. Even when I play

CONTINUED ON PAGE 4



## Buddy Collette

*Buddy Collette has dominated West Coast music for the past five decades, starting with the early friends he made on the famed Los Angeles Central Avenue strip, such as Charles Mingus and Chico Hamilton. The tonal elegance of his flute, clarinet and saxophone have been heard in the Harlem Nights sound track, the Carol Burnett Show, recordings with Frank Sinatra, and the late Nat King Cole and Sarah Vaughn. In addition to composing and performing in Los Angeles and touring Europe, he also teaches at Loyola Marymount College.*

Photo by Jeff Geller

## I HAVE A QUESTION



## Dave Koz

*The saxophone of Dave Koz can be heard on the albums of Natalie Cole, The Commodores, Gladys Knight & The Pips and Brenda Russell. Still in his 20s, he has played with Bobby Caldwell and Tom Scott, toured with Richard Marx and recently released his first self-titled solo album for Capitol Records. A graduate of UCLA (University of California, Los Angeles), his studio credits include "Down and Out in Beverly Hills," "Rambo III" and "Action Jackson," in addition to numerous video appearances and live performances.*

CONTINUED FROM PAGE 3

clarinet and saxophone, I don't feel that. But I would rather not play tenor and alto together on a job, because then I feel if one's going well, I'm doing something wrong with the other. Now I'm not sure if that's because of the different sizes of the mouthpiece or what.

I would recommend concentrating on one instrument for now. If you want to continue playing both, work with one instrument at a time, whether practicing or playing for a job.

**Q.** *The problem that I see with most young sax players is an inconsistent variability of intonation from register to register. What can I, as an instructor, do about this?*

**A.** There are many factors responsible. Teachers should evaluate their students' habits and equipment to see what's causing the inconsistency. They should check to see whether the problem is caused by equipment or technique. If technique is faulty, check to see if the student is breathing properly. There's also a possibility that the embouchure is not firm. Perhaps there's air escaping from the sides of the mouth. To correct this, practice by blowing long tones, to make sure the tone is even and each note is balanced.

If no technique problem can be found, check the instrument. Mouthpieces can also cause some inconsistencies. The lay may be too close or too wide. Maybe the reed is not a proper strength. Paying attention to these things could correct a lot of intonation problems, especially for beginners. However, I think breathing is especially important.

When you play in the high register, you should realize that this register needs more support. Not just more breath, but a constant strength. If you play top notes with the correct air flow, it gives you a feeling of how you support the diaphragm, keeping the air pressure going into the instrument. When you play in the low register, your breath isn't completely relaxed, but there is a little difference.

When working on breath

• • • • •

*"If you can play all the overtones in tune... by playing the alternate fingerings, your playing will be more in tune and focused."*

• • • • •

control, concentrate on supporting the diaphragm. Don't get too big of a breath. There's only so much air that will go into the instrument. Just use a full breath. That's the principle of long tones. It took me a long time to figure out what long tones are for. They get your air column and diaphragm and everything working together; when you get that, you've got a lot accomplished. It's like warming up--whether you're playing an instrument or jogging, you don't just start out. You warm up (with the long tones) and then you're ready to play.

**Q.** *When I was first taught, I learned to tongue to the roof of my mouth. Now I find that I can't speed it up.*

Answered by  
Dave Koz

**A.** Well, I don't think that you're alone. Tonguing, being fast and playing fast, is something that we all want to strive for and want to achieve right away. We want immediate results. For me personally, tonguing was always a problem. I wanted to play fast, but it took a long time to get to that point.

I learned tonguing basically like this: I go about a third of the way from the tip of my tongue, and use that area to touch where the reed and the mouthpiece meet. But that's for me. I'd say players should find the right place for themselves.

When tonguing, gently touch the tip of the reed and mouthpiece. You don't necessarily have to have a real hard touch. A lighter one works better, because you can move away from the mouthpiece quickly and not impede the air.

A good way of practicing this is to take passages, a book, some-

thing you're working on at home, and try it, real slow first, and tongue each note. Then work up your speed until you've got it to the tempo you want.

You also can vary your tonguing, every other note, and then every three notes. Make up your own pattern. Find interesting ways: with different techniques, the same passage can sound very different. The speed is part of how much you practice it, how quick you can get.

**Q.** *How should I prepare for a concert or recording session?*

**A.** Any time that you're going to be playing where the pressure's on, it's always an interesting experience, because the pressure is putting your mind in a different setup than where it normally is. You need to be relaxed.

First of all, you want to make sure that your instruments are in their best condition. Also, pick out some responsive reeds. That way, you're not going to have problems with a key sticking, a pad that's leaking, or a reed that's not responding.

Be in a good mood and get some rest the night before. All of these things will have an impact on your performance. The most important thing is to go in with a clear head and let the thing you do best, creating music, come out.

In the studio, what works best for me is to get there with a few minutes to spare and take a deep breath and relax in my car, before going in. Cool yourself down before going in. Once you get inside, visit with people if you have a chance. It's nice to develop friendships and feel at ease. Having a few minutes to just rap with people works wonders.

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Reed you use \_\_\_\_\_ Strength \_\_\_\_\_ Mouthpiece \_\_\_\_\_ Facing \_\_\_\_\_

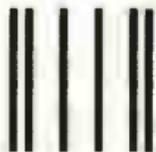
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# Musicfest gives students the chance of a lifetime

**S**ince 1987, many young music students seeking fame, guidance and fortune have begun their searches at Musicfest competitions.

Musicfest USA, the premier educational music festival in the United States, has 80 affiliated regional festivals, annually representing approximately 10,000 schools. More than 2.5 million music students participate at the regional level each year. The resulting competition is intense, attracting the attention of many music manufacturers like Gemeinhardt, Yamaha, Roland, Fender, and Rico International. Total Musicfest USA 1990 scholarships amounted to over \$100,000, and the event offered more than 30 hours of clinics and workshops.

Musicfest Canada 1990, recently held in Winnipeg, received support from a variety of industries such as General Motors of Canada, Ltd., Canadian Airlines International and Berklee College of Music, helping to contribute more than twenty-five scholarships in its four year history. Headquartered at the Winnipeg Convention Centre, Musicfest Canada's scheduled performances by stage bands, concert bands, vocal jazz combos, concert ensembles, concert choirs and Dixieland combos numbered over 170.

Besides more obvious benefits, such as scholarships and recognition, students gain valuable experience while performing and competing at Musicfest, and frequently go on to achieve higher goals. Rico International, who sponsors

Golden Reed Awards and scholarships at both festivals, has had the satisfaction of watching several of the recipients do just that. Christopher Hollyday, who won at the 1989 Musicfest USA, has recorded two solo albums and toured with Maynard Ferguson. Ron Blake, also a Golden Reed Award recipient in 1989, recently combined a flourishing career with his jazz quintet with a recent appointment as assistant professor of Jazz Studies at the University of South Florida in Tampa.

The 1990 Golden Reed Award roster is impressive. Recipient Gabe Dorrell, who cur-

rently attends Booker T. Washington High School in Dallas, TX, hopes to attend Cal Arts, North Texas State or Berklee in 1991. Brooks Giles, another 1990 recipient, used his scholarship as tuition at Queen's College in New York, where he is completing a master's degree in music

performance. The third 1990 recipient, Todd Delguidice, chose the University of Miami from several scholarship offers, and became the third freshman in the school's history to be accepted into the prestigious Concert Jazz Band, an honor shared with Pat Metheny. Delguidice is pursuing a degree in music performance and plays clarinet in the university symphony.

Rico plans to continue the Golden Reed Award program at the upcoming 1991 Musicfests. Musicfest USA is scheduled for May 1-4 in St. Louis; Musicfest Canada is scheduled for May 15-19 in Vancouver, and will be coordinated with British Columbia's 1991 Year of Music Festival. Musicfest officials expect the combined effort to yield the largest celebration in Canada since EXPO '86.

"We feel that our support of music education is a most rewarding part of our job," says Rico International president Richard Knaub, who presented the 1989 and 1990 Musicfest USA awards. "We truly value the

relationships we've established with our customers. Over the past few years, we've spent a great deal of time cultivating our player/adviser network, which enables us to reach players everywhere, including students. The communication we receive from them is invaluable. If we, as members of the music industry, can contribute to their education, they

stand a better chance of being able to do what they do best."



Rico International President Richard Knaub presents Golden Reed Awards to Brooks Giles (1), Todd Delguidice (2), and Gabe Dorrell (3).

Rico Manager of Marketing Operations Mike Zucek presents Awards to Brooke Maxwell (4) and Susan Elliott (5).

# Educational products bring magic of music to children

**R**ico International Education Division has introduced new products to encourage children to learn to play music.

The Kudo Favorites Concert songbook and cassette tape, which was introduced in November 1990, features non-seasonal popular children's songs. Youngsters who already have the Magic Recorder Starter Set can use the Kudo Favorites Concert cassette's accompaniment and songbook to master such adapted childhood classics as "Old McKudo Had a Band" and "Buffalo Gal," thus continuing to strengthen their musical skills.

The Magic Recorder approach is especially useful for children interested in woodwind instruments.

The program introduces them to musical concepts such as tonguing techniques, melody improvisation on the recorder, and tempo patterns, such as triplets and dotted notes. Children who go on to study clarinet or saxophone will find themselves already familiar with these concepts.

"This is the next step in our ongoing music education line," said Mike Zucek, Rico's

Manager of Marketing Operations. We think that the Magic Recorder offers something unique to any child who shows an interest in music."

Rico's Magic Music Series provides inexpensive musical education for children ages 6-10 who might become frustrated using conventional instruments. John Thomas, studio musician and assistant professor of jazz studies at the University of Southern California in Los Angeles, bought a Magic Recorder Starter Set for his eight year old daughter

Celeste and was pleased with the results. "The first thing she did was decorate the recorder with colorful stickers. Then she listened to the cassette about how to play the recorder, and was actually playing the instrument in no time," said Thomas. "I've been avoiding teaching her about music for fear of being too pushy

and demanding. The Magic Recorder has been the right answer so far because she's doing it by herself. We now sometimes march around the house playing our recorders together."

Rico's Magic Recorder Program was established in 1987. While many educational products for beginning students exist, the Starter Set is unique because it provides a non-conventional approach for children who want to learn to play and read music. Current products include The Magic Recorder Starter Set, The Magic Flute, a brilliant chrome metallic finish instrument with a recorder mouthpiece, and supplementary books and tapes including *Kudo Favorites* and *Christmas Music*.



The Magic Flute, a brilliant chrome metallic finish instrument with a recorder mouthpiece.



The Magic Recorder Starter Set contains everything that children ages 6 and up need for learning to play and read music. The set contains a recorder, songbook, colorful stickers, plus lesson and concert cassettes.



Professor John Thomas and his daughter Celeste, with the Magic Recorder.

# Rio band puts Brazilians “In the Mood”

**F**or the past 17 years, Marcus Szpilman, M.D., one of Brazil's most prominent plastic surgeons, has brought the music of Glenn Miller and Count Basie to his homeland.

Szpilman's 17-piece Rio Jazz Orchestra played the famed Villa-Lobos Theatre in Rio de Janeiro to a standing-room only audience in May of 1990. Over 600 listeners crowded into the 450-seat theatre to hear nostalgic favorites such as String Of Pearls, Lady Be Good, and Sunrise Serenade. For many Brazilians, the is here, partly due to Szpilman's passion for its woodwind instruments.

“When I was very little, I remember hearing music and instruments. My father was a violinist, saxophonist and clarinetist,” Szpilman says. He is a fourth generation orchestra player who started by studying violin at the age of six. However, he inherited his father's fondness for dance bands and tenor saxophone and has departed from the long-standing Szpilman family tradition of strings. He prefers the sound of saxophone. “The reed instrument is more mellow and romantic. The sound is not as hard as brass,” he says.

His commitment to big band music has endured despite the heavy demands of the medical profession, but he feels that there is a common thread — the pursuit of harmony. “When I grew up, I was so involved with arts — all kinds of arts — to conciliate to the tendencies I had, I felt that by doing something in an art form in medicine, I would be close to my origins.”

Szpilman's daily routine usually includes at least one surgery. “I see about fifteen to twenty patients in the afternoons,” he says. He depends upon thirteen clinic staff members and three other physicians to keep evenings free, especially Tuesday evening, band rehearsal night. He also spends time arranging music and booking concerts. He prefers not to compose, but appreciates the experience that arranging gives him. “I have a better understanding and feeling of other people's arrangements so I can direct my band properly.”

He enjoys the work of many classical composers, such as Scarlatti, Bach, Rimsky-Korsakov, Ravel and Debussy. “Since my time is limited, I've chosen to study jazz, including the new styles and most recent tendencies.

**The Rio Jazz Orchestra, conducted by Dr. Marcus Szpilman, has played big band music since 1973.**

He admires Argentinean music. “They have a fantastic native style, which you know

as the tango, and Pia Zolla has made a lot of different introductions to the music of Argentina.” He shuns modern rock-influenced work, turning instead to “the things we used to play in the

40s, 50s, 60s and even a little bit of the 70s.”

Szpilman speaks freely of Brazilian musicians' hardships. According to him, local musicians and especially woodwind players without a day job find life tough. “Very few good musicians survive. The best go to the States or to Europe. Fifty percent of my band is made up of retired people who were good professionals and don't want to stop playing.” The rest are mostly young players. There is only one other amateur musician in the band besides himself — his drummer is an engineer.

While carnival music might be Brazil's most famous musical asset, its artistic limitations sometimes frustrate musicians who want to play other things. “It's good music for singing and rhythm...after a while they (the musicians) get really tired.” When asked about musical life in Brazil after carnival, he adds, “Only the people who play synthesizers, bass and drums survive here.”

Brazilians who attend Szpilman's unique concerts receive a rare first-hand introduction to American jazz classics, such as the Glenn Miller revival he booked last year. “I think it was so important to the American music, and I thought I should give the people here a taste of what it was like.” He had a few original Glenn Miller arrangements that previously belonged to his father; another one of his band members painstakingly transcribed more arrangements instrument by instrument from recordings. The response was overwhelming. “On the first night, there were 700 people packing the 500-seat theatre. They were sitting on the walls, the stairs — everywhere. We had to repeat it five times!”

The Rio Jazz Orchestra plans more concerts to meet the Brazilian demand for American big band music, which seems to be growing in popularity. A recent performance was for an eight-day Count Basie History festival in Rio de Janeiro.



## C O M E S E E U S

## Here's a list of shows Rico International will attend during 1991:

### January 10-13

International Association of Jazz Educators  
Washington, DC

### January 16

MDA Exhibition Day (Music Distributors Association)  
NAMM  
Anaheim, California

### January 18-21

NAMM Winter Market  
National Association of Music Merchants  
Anaheim, California

### February 6-9

Texas Music Educators Association  
San Antonio, Texas

### February 15-18

American International Toy Fair  
New York, New York

### February 26-March 2

Lionel Hampton Jazz Festival  
Moscow, Idaho

### March 2-6

Frankfurt Musik Messe  
Frankfurt, Germany

### April 13-15

National School Boards Association  
San Francisco, California

### May 1-4

Musicfest USA  
St. Louis, Missouri

### May 15-19

Musicfest Canada  
Vancouver, British Columbia

### July 4-11

Musika  
Moscow, USSR

### July 18

International Clarinet Society  
Flagstaff, Arizona

### July 29 - August 3

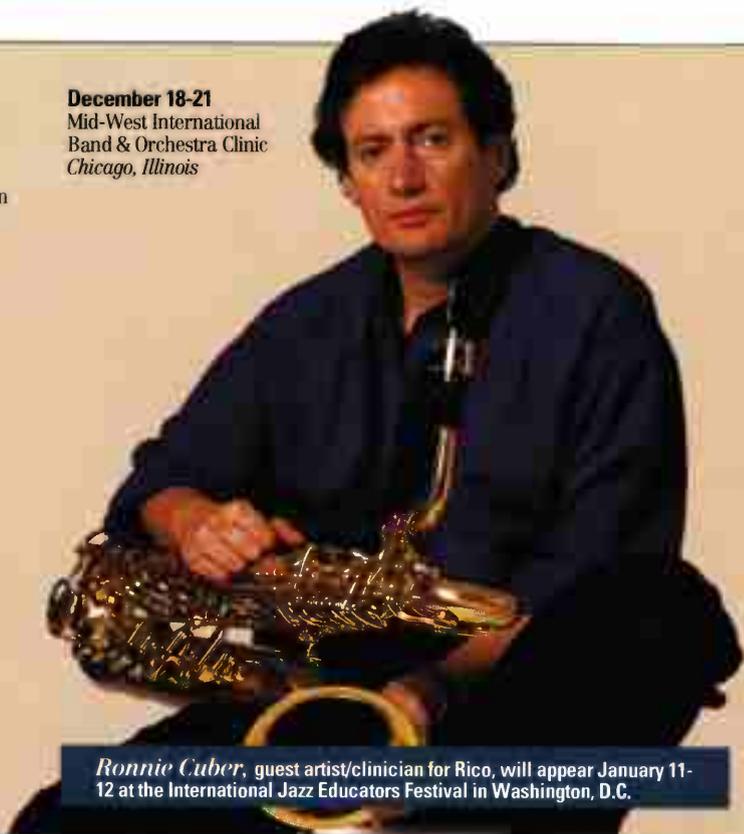
Texas Bandmasters Association & Texas Orchestra Directors Association  
San Antonio, Texas

### August 1-4

NAMM Expo  
National Association of Music Merchants  
New York, New York

### December 18-21

Mid-West International Band & Orchestra Clinic  
Chicago, Illinois



Ronnie Cuber, guest artist/clinician for Rico, will appear January 11-12 at the International Jazz Educators Festival in Washington, D.C.

# Giants at play.

*La Voz*

**Benny Golson**

*La Voz tenor hard*

**Ronnie Laws**

*La Voz alto hard  
La Voz tenor hard*

**Sonny Rollins**

*La Voz tenor medium hard*

**David Sanborn**

*Alto medium*

**Stanley Turrentine**

*La Voz tenor medium hard*

*La Voz*

**Kenny G**

*Hemke soprano #2 1/2  
Hemke tenor #3  
Hemke alto #3*

**Kenny Garrett**

*Hemke alto #3, #3 1/2*

**Stanley Turrentine**

*Hemke tenor #3 1/2*

*Rico Royal*

**Buddy Collette**

*Rico Royal tenor #3 1/2  
Rico Royal alto #3*

**Scott Page**

*Rico Royal tenor #3 1/2*

**Sonny Rollins**

*Rico Royal tenor #2 1/2*

**Stanley Turrentine**

*Rico Royal tenor #3 1/2*

**RICO**

**Ronnie Cuber**

*Plasticover alto #3 1/2*

**John Klemmer**

*Rico tenor #2 1/2 and #3  
Rico soprano #2 1/2*

**Plasticover**

**John Klemmer**

*Plasticover tenor #2 1/2, #3*

**Dave Koz**

*Plasticover alto #3 1/2  
Plasticover tenor #3 1/2*

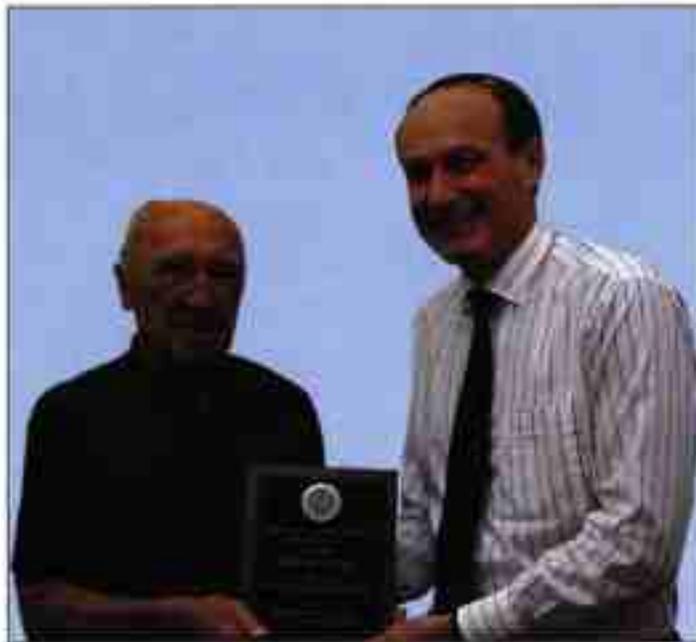
**W**hen Frank Chase's students take notes during class, they use a clarinet and saxophone instead of pencil and paper.

For seven years, Chase has taught clarinet and saxophone to students at the University of California, Riverside campus. Over the decades, he has nurtured a host of outstanding players, but some of his best pupils and his most challenging work can be found here and now.

Chase's work at UC Riverside has earned him the 1988-89 Exceptional Instructor Award from the campus Special Services Department, lauding "the dedication in developing special techniques for teaching music to a student with a learning disability." This honor is awarded by those who receive the benefit. Handicapped students themselves nominate instructors from each department, and final selections are made by the Chancellor's Advisory Committee of Students with Disabilities.

Learning disabilities range from dyslexia to cerebral palsy. Dyslexia, a neurological information processing disorder, afflicts up to 15 percent of the U.S. population, according to a recent Congressional study. According to the Riverside-based Orton Dyslexia Society, current therapy for dyslexia consists of intensive phonetic reading, which creates new audio-visual information routes in the brain, improving its perception of spoken and written language. Instead of direct therapy for a student's disorder, Chase adds a creative flair, employing music to develop a new strength--audio-visual cross-training.

One student, a young woman with dyslexia, recently studied the clarinet with Chase. During her lessons he instructed her to visualize the music, concentrating on the images of staff lines and clef symbols, then to listen for and recognize the pitch of notes. "She's been on the



Frank Chase receives congratulations from Richard Knaub, Rico President.

## A different kind of learning

dean's list for the last three quarters now," he says with pride. Another student with spastic multiple sclerosis worked on blowing long tones on the saxophone to develop overall muscular control. Prior to studying with Chase, he was unable to sit still for more than a brief moment. Now, he is a teacher at a local school.

Another of Chase's students was a young man who had no conscious muscular control of his fingers. His father had previously attempted to tutor his son by touching his fingers with a sharp pencil. When a mutual friend suggested that the young man study with Chase, different things began to happen.

First, Chase enlisted the help of the Selmer Company to modify an alto saxophone. He arranged for the instrument's keys reach to be changed, designed special ex-

tensions for them, and asked Selmer technicians to lighten the touch.

Using the modified horn, the student first started on simple exercises: long tones, taking things one note and one finger at a time. His finger control improved to such an extent that he is now working at UCLA Medical Center (University of California Los Angeles) and is able to use a pencil and typewriter at work.

The majority of Chase's students are not special education students, but non-music majors who enroll in woodwind classes as an elective. While they may not have a learning disorder or handicap, they may come to him with other problems in technique, which can be frustrating and difficult to address. He tackles these problems by making friends with his students and keeping his

door open. "I insist that they call me by my first name," he says. He encourages all his students to keep in touch with him during summer breaks, vacations, and whenever they need help. To earn his students' trust, he offers them respect and guidance and expects honesty and hard work in return — a foundation he considers vital.

Chase's ability to communicate, improvise and utilize have served him well. An active musician for over fifty years, he was one of the elite group of New York radio saxophonists who played in scores of radio shows every week in the 1920s through the 1940s, such as the Texaco Hour with Don Vorhees, the Coca Cola Show with B.A. Rolph and the Hit Parade Show with the Boswell Sisters. His West Coast radio work included the Chase and Sanborn Hour with Edgar Bergen and Charlie McCarthy and the Lucky Strike Hour with Frank Sinatra. However, one of the things he treasures most is the work of today with his pupils at Riverside.

The feeling is shared by members of the UC Riverside Special Services Department, who established the Exceptional Instructor Award in 1984-85 at the request of a handicapped student who received exceptional support from another instructor. "We don't just want good instructors, but instructors who go out of their way and are outstanding with the handicapped," says Marcia Schiffer, coordinator for UC Riverside Disabled Student Services. Chase is both the first music instructor and the first electoral instructor to receive the award in its five year history.

He prefers not to single out his special education students from the rest. To him, there are no handicaps, just musicians. Although he is pleased with receiving the award and the recognition, he adds, "I'm more proud of my students' achievements than anything else."

# Rico International receives Export Award

**R**ico International received the Presidential "E" Award For Excellence In Export.

The Honorable Roger W. Wallace, Deputy Under Secretary for International Trade, United States Department of Commerce, presented the "E" Award plaque and flag to Rico's International Sales Director Aase (Osa) Jorgensen. Wallace, who represented President Bush, officiated at the ceremony, which was held May 18th, 1990 at the Los Angeles Airport Sheraton Hotel.

Wallace complimented the company's successful expansion of foreign markets and sales to over 90 countries. "Rico's innovative sales and marketing techniques have allowed it to make

sales and maintain customers in foreign markets where competitors have been unable to operate effectively," he said during the ceremony.

Created by John F. Kennedy in 1961, the Presidential "E" Award recognizes select companies and individuals that excel in export commerce over a four year period. Recipients of the award undergo extensive review by U.S. Commerce Department district directors, industry specialists, the Presidential "E" Award Committee and the Secretary of Commerce. A maximum of two nominees is chosen yearly from each state.

Rico executives plan to continue efforts to reach woodwind players. "We want to use every



Rico International executives display the "E" for Excellence Award flag: (from left) Mike Zucek, Manager of Marketing Operations; Aase (Osa) Jorgensen, International Sales Director; David Gupton, Customer Service Operations Manager; along with Sherwin Chen, Acting Regional Director of U.S. Department of Commerce.

tool available to recognize and meet the needs of musicians throughout the world," said Rico President Richard Knaub. "Our sales programs, product support and player/adviser network are all designed to let us communicate with and, ultimately, assist musicians worldwide who need our products and help."

California Governor George Deukmejian also sent Rico a congratulatory citation, honoring its "exceptional capabilities...and success in our competitive economy." The company has manufactured and distributed woodwind reeds and accessories since 1928, and has exported worldwide since 1946.

**RICO PRODUCTS LIMITED EDITION SHIRT COLLECTION**

Available on high quality white 100% cotton preshrunk T-shirts and long sleeve cotton/ acrylic sweatshirts

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#603 "The Reed Family"

#604 "Play it with Style"

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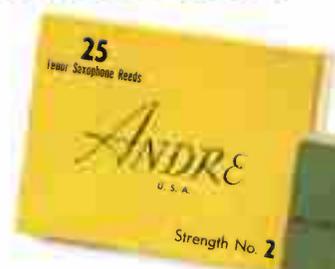
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# Yesterday's Reeds



## If these boxes could talk...



### 1 Gold Band

The Gold Band reed box, sold by Carl Fischer Musical Instrument Company, was easily recognized by gold trim on the box and the reed's heart, plus an oval filed butt. Reeds were individually packaged in matching blue and gold envelopes.

### 2 Vandoren

Vandoren's box from the early 1950s was lilac cardboard with a yellow label. The top cushion packing was embossed with the cursive logo.

Vandoren is a registered trademark of Vandoren Paris

*Many of today's woodwind players find yesterday's reed boxes fascinating. Each has its own nostalgia. Some are slender, chic pastel boxes; others are brightly colored. Some resemble miniature wooden jewelry boxes. Some are not even boxes.*

*We invite those who engage in the pursuit of reed anthropology to imagine the instruments that they must have graced and all the stories they could tell. If only they could talk...*

*What boxes do you know about?*

### 9 Mello-Kane

Mello-Kane's sealed green and black box was made of cardboard. Its filed cut reeds bore a matching green label. This brand also was manufactured by Rico for Micro Musical Products of New York.

### 10 Rico wooden

The Rico wooden box was crafted with notched side seams and a hinged top. Of all the woods examined for box production, native California redwood was chosen for its fiber quality and resistance to insects. This box was sometimes wrapped in orange cellophane. Originally



### 3 Andre

Andre, a former brand of Rico, changed its package several times, from a green string-tie package to green with an orange seal and a yellow and black hinged box.

### 4 A. Lelandais

Made of gray coated cardboard with burgundy accents and seal, the A. Lelandais box was hinged for easy opening. Its reeds were stamped with the same sweeping cursive signature.

### 5 Belfhona

One of the smallest boxes, the Belfhona brand held 12 reeds and was labeled in red; its box was unhinged cardboard. Reeds were stamped with the diamond-shaped logo.

### 6 Scientific

The Scientific package was not a box, but a red, black, yellow & white folding paper holder that was produced by the Ernest Deffner Company in New York. Scientific reeds contained a triangular resin-filled hollow cut-out located on the underside below the heart.

### 7 Brilhart

One of the largest boxes, the Brilhart Special held 25 reeds, which came in red and white reed cards. They were manufactured by Arnold Brilhart in New York.

### 8 Black Line

Black Line boxes contained regular and plastic coated reeds, available in clarinet and saxophone sizes. Black Line was manufactured by Rico for Micro Musical Products in New York.

introduced in 1940, its production continued until after World War II. The cardboard "wood-grained" box followed, until the advent of the current orange box, which was introduced in the early 1980s.

### 11 Plastikan

Plastikan's plain red box sports only a stamped imprint; these reeds were Brazilian copies of Rico Plasticover reeds.



# The world's leader in reeds and accessories.



## ↑ Rico Royal® Mouthpieces

Rico Royal GRAFTONITE™ mouthpieces play easily, sound wonderful and open up a new range of musical expression throughout the entire register. Available in three chambers and three facings for Clarinet, Alto and Tenor Saxophone and one chamber and three facings for Baritone and Soprano Saxophone. Rico Royal METALITE™ mouthpieces duplicate the impressive sound and projection of metal mouthpieces without their unpredictability. They feature a special chamber design and are available in four facings for Clarinet and Alto, Tenor, Baritone and Soprano Saxophone.



## ← Plasticover®

A unique reed with the response, "feel" and playability of the finest cane. A special coating helps produce a tone with extra "edge" and brilliance, plus a much longer reed life. Available for Bb, Eb, Alto and Bass Clarinet and Alto, Tenor, Baritone and Soprano Saxophone. Graded 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4 and 5.



## ↑ Mitchell Lurie™

Individually hand-selected for discriminating clarinetists who demand subtle tonal nuances in all registers and sensitive dynamic response from *ppp* to *fff*. Available for Bb and Eb Clarinet in the original cut and a filed premium cut. Both are manufactured under the personal supervision of Mr. Lurie. Graded 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4, 4 1/2, 5 and 5 1/2.

## ↓ Frederick L. Hemke™

Individually hand-selected for the saxophonist who desires the ultimate in response, tonal elegance and flexibility. Provides maximum ease of playability from the lowest note to the top altissimo harmonic range of the saxophone. The specific cut is closely supervised by Dr. Hemke. Available for Alto, Tenor, Baritone and Soprano Saxophone. Graded 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4, 4 1/2 and 5.



## ← Rico® Reeds

An excellent, all-purpose reed, cut to the exacting specifications favored by professionals and students for 50 years. Available for Bb, Eb, Alto and Bass Clarinet and Alto, Tenor, Baritone & Soprano Saxophone. Reeds are graded: 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4 and 5.



## ↓ La Voz Reedgard™ II and Reedgard™ IV

Perfect for protecting and extending the life of your reeds. Reeds dry perfectly flat. Reedgard II holds two reeds and is available for Clarinet/Alto Saxophone, Tenor/Baritone Saxophone and Oboe. Reedgard IV holds four reeds and is offered in one model for Clarinet/Alto Saxophone and another for Tenor/Baritone Saxophone.

## ↓ Rico Royal® Reeds

Manufactured from specially selected cane, with a filed cut that enhances tonal flexibility in all registers. Available for Bb, Eb, Alto and Bass Clarinet and Alto, Tenor, Baritone and Soprano Saxophone. Graded 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4 and 5.



## ← Grand Concert™

A hand-selected professional clarinet reed with an improved French/Symphonic cut. The design leaves more cane in the vamp area providing more support, endurance and longevity. Intonation is improved throughout the whole symphonic range. Each reed is individually hand-selected and strength graded. Available for Bb clarinet. Graded 1, 1 1/2, 2, 2 1/2, 3, 3 1/2, 4, 4 1/2, 5 and 5 1/2.



## ↓ H.W. Pad-Saver™

A swab cleans the bore but leaves damaging moisture on pads where it can cause them to rot and keys to stick. Simply slide a Pad-Saver demisterizer into the instrument before putting it away to avoid



these problems. Available for Clarinet, Flute and Alto, Tenor and Soprano Saxophone. Ask for Sax-neck Savers and Mouthpiece Savers too.

## ↓ Double Reeds

Rico Oboe and Bassoon reeds feature an American cut for a slightly darker sound. La Voz Oboe reeds are made with a French cut for a bright sound. La Voz Bassoon reeds are made with a German cut for a darker, richer sound.



## ← La Voz®

An artist quality reed specifically cut from selected cane for the musician desiring maximum sound projection. Available for Bb, Eb, Alto and Bass Clarinet and Alto, Tenor, Baritone and Soprano Saxophone. Graded Soft, Medium Soft, Medium, Medium Hard and Hard.

## ← Mute Holder

Rico's mute holder keeps straight and cup Trumpet/Cornet or Trombone mutes ready for immediate use.



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## FLAGSTAFF, ARIZONA

Flagstaff is often called "The City of Seven Wonders," and with good reason, for within 80 miles of this scenic mountain community are Grand Canyon National Park, Oak Creek Canyon, Walnut Canyon, Wupatki National Monument, Sunset Crater, Petrified Forest/Painted Desert National Parks, and Flagstaff's own San Francisco Peaks.

Situated at the base of the San Francisco Peaks, Flagstaff stands at an altitude of 7000 feet. The Peaks, which reach more than 12,000 feet into the sky, are the state's tallest mountains. Summer climate is cool and comfortable with an average daytime temperature of 72 degrees.



## NORTHERN ARIZONA UNIVERSITY

Northern Arizona University is a comprehensive public university that offers excellence in teaching, research, and public service. Its main campus is in Flagstaff, with off-campus sites throughout the state and a center in Yuma. Enrollment at the university currently exceeds 15,000 students.



The Division of Music in the School of Performing Arts currently offers degrees at the baccalaureate and master's degree levels. Majors are available in voice and instrumental music, piano, and organ. The School is a full member of the National Association of Schools of Music.

Photo by Peter Bloomer

# PROGRAM

## WEDNESDAY, JULY 17

- ▶ The Opening concert Wednesday evening will feature Kálmán Berkes (Hungary). Sponsored by the Buffet Company, this outstanding artist performed in Quebec in 1990 and was one of the highlights of that fine conference.
- ▶ Following the concert the membership will be the guests of Northern Arizona University at a wine and cheese reception.

## THURSDAY, JULY 18

- ▶ Greetings from President Eugene Hughes
- ▶ A host recital by Northern Arizona University faculty
- ▶ Michel Arrignon (France, courtesy of Glotin Reeds)
- ▶ Himie Voxman—Potpourri Recital featuring John Anderson, Steven Swedish, Patty Kostek and Charles West
- ▶ Dinner at the Grand Canyon followed by a program by Jerry Kirkbride and University of Arizona colleagues

## FRIDAY, JULY 19

- ▶ Potpourri Recital featuring Robert Spring, Steven Klimowsky, James Jones and Thomas Piercy
- ▶ Valery Bezruchenko, U.S.S.R.
- ▶ The Verdehr Trio
- ▶ Larry Combs (courtesy of the Leblanc Company) and the Flagstaff Festival of the Arts Orchestra

## SATURDAY, JULY 20

- ▶ Potpourri Recital featuring Elizabeth Rheude, Eric Mandat, Roger Cole, George Mellott and Clark Fobes
- ▶ Michel Portal (courtesy of the Selmer Company)
- ▶ Ihidoype Quartet, Argentina
- ▶ Loren Kitt (courtesy of the Selmer Company)
- ▶ Luis Rossi
- ▶ Larry Combs master class
- ▶ Fred Ormand with the Flagstaff Festival of the Arts Orchestra

- ▶ David Ross, period instrument performance
- ▶ David Wang, China
- ▶ Lundberg Trio, Sweden
- ▶ Loren Kitt, lecture/demonstration
- ▶ Eddie Daniels (sponsored by the Buffet Company) with the Flagstaff Festival of the Arts Orchestra

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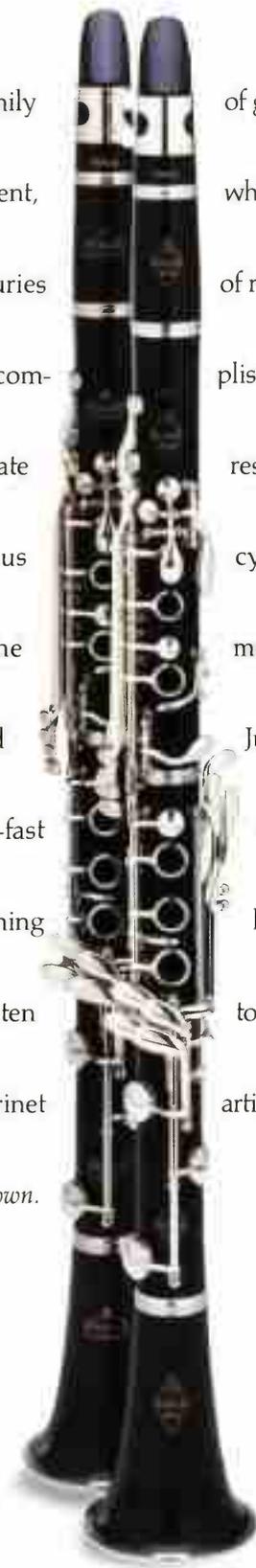
Flagstaff is served by two airlines and two transcontinental bus lines. It is also on the main route of the Santa Fe Railroad with passenger service by AMTRAK. Several highways pass through Flagstaff, including U.S. Interstate Highways 40 and 17, and U.S. Highways 66 and 89. By automobile, Flagstaff is approximately a two-hour drive from Phoenix and one hour and fifteen minutes from the Grand Canyon. For airline reservations contact the official I.C.S./C.I. travel agency, Flagstaff Travel (1-800-952-9522). This excellent agency offers special discounts of 5% to 45% on select airlines and schedules. Be certain to identify yourself as a member of the International Clarinet Society/ClariNetwork International Conference.

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# Wilbur Schwartz

## The Clarinet Sound of the Glenn Miller Orchestra

by John Kuehn



Glenn Miller, Nov. 24, 1939, Meadowbrook Ballroom, Cedar Grove, NJ. Trumpets: Leigh Knowles, Johnny Best, Dale McMickle, Clyde Hurley; Trombones: Paul Tanner, Frank D'Annolfo, Al Mastren, Glenn Miller; Saxes: Al Klink, Wilbur Schwartz, Hal McIntyre, Jimmy Abato, Tex Beneke; Piano: Chummy MacGregor; Bass: Rollie Bundock; Drums: Maurice Purtill; Guitar: Richard Fisher; Vocalists: Marion Hutton, Ray Eberle. (Photo credit: Ray Averys Jazz Archives, 1800 N. Beverly Glen Blvd., Los Angeles, CA 90077.)

**W**ilbur Schwartz, widely known as the lead clarinetist who gave the Glenn Miller band its distinctive sound, died of cancer on August 3, 1990 at the Valley Presbyterian Hospital in Van Nuys, CA. He was 72.

Buddy DeFranco, leader of the Glenn Miller ghost band from 1966-74, considered Wilbur an unsung hero. Buddy said recently, "Wilbur did a lot more than just 'contribute' to the unique Miller sound—he WAS the Miller sound, and he deserves more consideration in swing era history." DeFranco added that this consideration is especially due Wilbur in light of the fact that later he was one of the most prominent West Coast studio musicians, the number one on-call clarinetist in Hollywood for many years.

Wilbur was a complete musician. In addition to being a master of the swing style, he was also accomplished in jazz and legitimate playing. Veteran band leader and arranger Billy May said of Schwartz, "He was constantly in demand for records and studio work because of his ability

on clarinet, saxophone and flute." Wilbur's wife, Peggy, commented, "Wilbur was a quiet guy, not looking for accolades. He just always felt fortunate to have had the experience. The right people knew what he had done."

Glenn Miller launched his first band in the spring of 1937, with Hal McIntyre on lead clarinet. McIntyre—known more overall for his alto playing—stayed with Miller until 1941 when he started his own band; later in 1937, however, he was replaced as lead clarinet by Irving Fazola—a big, round man with a big, round clarinet sound. That first Miller band broke up in January 1938.

Miller's second band, formed in April 1938, was the band which eventually became the most popular band of the entire big-band era. The reed section sound which was the key to that success was not discovered accidentally, as is often imagined. Glenn had been experimenting with it for some time, but nothing had materialized up to this point. Now he realized that rather than trying to outdo Tommy Dorsey, Benny

Goodman and Artie Shaw at what they did best—swing—what he really needed was a sonic trademark to draw attention to his new band, and a new reed sonority was the answer.

During the interim between bands, Irving Fazola had taken a good job with the Bob Crosby band, and, although Glenn hated to lose this excellent clarinetist, he found another great clarinetist in Wilbur Schwartz. This was the spring of 1938.

*...by April 1938, Miller had organized and rehearsed a new band, with an expanded five-man saxophone section and two personnel additions crucial to Miller's future: Tex Beneke and Wilbur Schwartz. Beneke, as the most featured soloist and sometime vocalist with Miller during the band's heyday, was to become world-famous. But Wilbur Schwartz has been little recognized for his unique contribution to Miller's success, even though it was Schwartz's warmly pulsating lead-clarinet sound over four saxes that established Miller's fame with both musicians and the public. Miller had found "the sound" but it was the 20-year-old Schwartz, a remarkably consistent and musical player, who had put it across.*

(Schuller, p. 666)

Actually, *Metronome* columnist George Simon was the one who uncovered Schwartz while Wilbur was playing with Julie Wintz's band at the Top Hat nightclub in Union City, NJ. Simon was taken with Schwartz's saxophone sound, but it was Miller who detected in Wilbur's clarinet sound exactly what he had been seeking for the top of his new reed sound. It is generally agreed that none of the later imitators have quite been able to accurately reproduce the distinctive sonority that Wilbur was able to create. Wilbur said later,

*It's different from both the legitimate and the jazz techniques. It's louder and stronger, and it requires an entirely different way of thinking about playing the horn. You have to think of it more like a lead saxophone, and it took me a long time to develop that approach. It wasn't*

*until I'd been doing it for about six months that I realized that I was playing entirely differently than I had been taught. It turned out to be a different instrument for me.*  
(Simon, p. 122)

In September 1942 Glenn Miller was given a commission as captain in the United States Army (later Army Air Force), and Wilbur Schwartz enlisted in the Merchant Marines. The Miller AAF band achieved the same phenomenal success that his civilian band had until Glenn disappeared over the English Channel in December 1944 on his way to arrange for some performances in Paris.

After the war, Wilbur moved to California and joined the Los Angeles musicians' union. After the traditional six-month wait, he joined the NBC staff and did studio work until shortly before his death. His television show and recording work in California included regular appearances with Bob Crosby, Dinah Shore, Carol Burnett, Billy May, the Jerry Lewis annual muscular dystrophy telethons, and the Nelson Riddle/Frank Sinatra Capitol recordings.

In 1967 there was a one-night Glenn Miller reunion at the Palladium in Hollywood, which Wilbur's wife, Peggy, described as a marvelous and nostalgic evening. "We had trouble just finding a parking place. Everyone dressed in the

early '40s style, hairdos and all, and the place was jammed. The band played and we all talked and talked to catch up on each other's lives—especially swapping stories about 'what were you doing when Glenn disappeared?'"

In 1985 and again in 1986 Wilbur toured Australia with a group of Miller alumni, augmented by Australian musicians. A similar but smaller group played in England in 1988.

Wilbur Schwartz is survived by his wife, Peggy, a studio singer and formerly with the Sentimentalists and Tommy Dorsey; daughters Karen, a studio singer, and Nan, a TV/film composer; and son, Doug, a recording engineer; a brother and sister; and four grandchildren. The memorial service was held at the Church of the Hills, Forest Lawn in Hollywood Hills.

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# Musical Chairs

*David Krakauer  
Manhattan School of Music  
New York, New York*

**P**resident Peter C. Simon has announced the appointment of clarinetist David Krakauer to the faculty of the Manhattan School of Music beginning with the fall semester of 1990.

Krakauer is currently clarinetist with Continuum, New York Philomusica and The Klezmatiks. He is former principal clarinetist with both the New Haven Symphony and the Martha Graham Ballet orchestras, and a former clarinetist with the Aspen Wind Quintet.

His chamber music appearances include performances at the Marlboro Music and Aspen Music festivals, as well as tours of the Soviet Union and South America.

Krakauer has premiered works by Anthony Coleman, George Tsontakis and Robert Starer. In addition, works by Krakauer have been com-

missioned by the chamber ensembles Continuum and New Band.

His performances can be heard on recordings for Nonesuch, Musical Heritage, CRI and Opus I. He has won the Concert Artist Guild's Lado Prize and the coveted Naumburg Chamber Music Award, received a grant from the Institute of International Education, and has been an Affiliate Artist for five years.

Krakauer is also currently on the faculty of Vassar College. He received his bachelor of arts degree from Sarah Lawrence College, his master of music degree from The Juilliard School, and received a Certificate from the Paris Conservatoire.

*Sylvia Stanton  
U.S. Army Field Band  
Fort Meade, Maryland*

**S**taff Sergeant Sylvia Stanton was recently appointed to the clarinet section of the United States Army Band at Fort

Meade, Maryland. Prior to joining the band, Stanton worked widely as a free-lance musician and teacher, performing with the Akron Sym-



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phony and the Ohio Ballet Chamber Orchestra, and teaching high school and elementary music in Akron, Ohio.

Stanton received the bachelor of music degree in education in 1986 from the University of Akron where she studied with David Bell, and the master of music degree in 1988 from Northwestern University where she studied with Clark Brody.

*Barbara Rentschler  
Arkansas Tech University  
Russellville, Arkansas*

**B**arbara Rentschler has joined the music faculty of Arkansas Tech University as assistant professor of clarinet. A native of Michigan, she is presently pursuing a doctor of musical arts degree in clarinet performance at Michigan State University. While at Michigan State, Rentschler was a member of the Dorothy Dandridge Halyburton Woodwind Quintet, MSU's graduate fellowship ensemble.

Rentschler has a master of music degree in woodwind instruments and a bachelor of music degree in music education from the University of Michigan. She also holds an artist diploma from the Cleveland Institute of Music. Her teachers have included John Mohler, James Pyne, Franklin Cohen and Elsa Ludewig-Verdehr.

In addition to teaching clarinet, her responsibilities include the areas of theory, woodwind pedagogy, music appreciation and chamber music. Rentschler is also a member of the Arkansas Symphony Orchestra, playing principal clarinet for the 1990-91 season.



*Eric Ginsberg  
University of Nebraska  
Lincoln, Nebraska*

**E**ric Ginsberg has been named visiting assistant professor of clarinet and a member of the Moran Quintet at the University of Nebraska-Lincoln.

He studied at The Juilliard School where he received both the bachelor's and master's degrees. His teachers include Ben Armato, Stanley Drucker and Kalmen Opperman.

Ginsberg played second and Eb clarinet in the Oklahoma Symphony, principal clarinet in the Chamber Orchestra of Oklahoma City, and second clarinet in the Omaha Symphony. He has free-lanced in New York City, playing in the Goldman Band, New York City Ballet, and the Brooklyn Philharmonic, has played at the Aspen and Spoleto festivals, and most recently before joining the University of Nebraska, played with the Con Spirito Woodwind Quintet and the Pittsburgh Opera Orchestra.

Ginsberg has taught as an adjunct professor at the University of Science and Arts of Oklahoma, Oklahoma Christian College, and as a faculty member at the Oklahoma Summer Arts Institute and the Brevard Music Center.

## Recordings

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

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

**JAMES CAMPBELL, CLARINET** — S331: Poulenc Sonata, Jeanjean Carnival of Venice, Vaughan Williams Studies in English Folksong, Berg, Schumann.

S333: Weber Seven Variations, Arnold & Martinu Sonatinas, Lefevre Sonata.

S336: Lutoslawski Five Dance Preludes, Debussy Petite Piece & Premiere Rapsodie, Bozza, Gade, Pierre.

S338: Lovreglio Fantasia on La Traviatta, Hindemith Sonata, Finzi, Weiner.

**DAVID HARMAN, CLARINET** — S337: Donald Francis Tovey, Sonata Milhaud, Burgmuller.

S730: Saint-Saens Sonata, Jeanjean, Gaubert, Messager.

**MELVIN WARNER, CLARINET** — S332: Weber Grand Duo Concertante, Spohr Six German Songs, W.O. Smith Five Pieces.

S335: Weber Fantasie & Rondo, Martino Set, Stravinsky Songs, Penderecki Miniatures

**MENOELSSOHN & REGER Clarinet Sonatas**: S334. John Russo, clarinet; Ignacio, piano.

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

**VEROEHR TRIO** — [Elsa Ludewig Verdehr, clarinet] S844: Thomas Christian David, Trio; Jere Hutchison, Nocturnes of the Inferno. S848: 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** — S801: Hindemith & Nielsen Quintets S750: Samuel Barber, Summer Music; Gyorgi Ligeti, Six Bagatelles; Mark Carlson, Nightwings (for tape & wwquintet). Also available in Compact Disc (\$18.95). 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

**RICHAROS QUINTET** - S252: Johann Peter Muller Quintets Nos. 1, 2, & 3.

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

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# BASS CLARINET TEACHING SURVEY REPORT

by Keith Koons

A survey was enclosed with *The Clarinet* in the July/August 1990 issue, asking college teachers to respond to questions about the teaching of bass clarinet at the undergraduate level. Thirty-eight teachers responded, which may seem like a small number when compared to the thousands of colleges in the U.S. and abroad. Even though the small sample may not be statistically valid, it is instructive to look at the responses received.

Teachers at 13 schools said that students were permitted to concentrate on *bass* clarinet as a major instrument. This was available through a bachelor of arts degree at Grinnell College (Grinnell, IA) and Luther College (Decorah, IA); a music education degree at Presbyterian College (Clinton, SC), Indiana State University (Terre Haute) and the University of Tennessee at Chattanooga; and a B.A. of music education degree at San Diego State University.

The following schools permitted a bass clarinet major through a bachelor of music, bachelor of arts, or music education degree: Columbus College (Columbus, GA); Kingsborough Community College (Brooklyn, NY); Moorhead State University (Moorhead, MN); St. Olaf College (Northfield, MN); the Crane School of Music, State University of New York - Potsdam; and Sydney Conservatorium (Sydney, Australia). The Community Conservatory of Music in Doylestown, PA, a non-degree community conservatory, offers a concentration in bass clarinet.

The remaining 25 schools were about evenly divided between "no students are permitted" to major in bass clarinet and "the situation has not come up."

The next three questions tried to elicit information about Bb clarinet majors playing other members of the clarinet family. Out of 25 schools, one required this practice, 18 encouraged it, none discouraged or forbade it, and seven did not respond.

One question asked what percentage of clarinet majors will perform in an ensemble on a family member other than Bb/A clarinet. The responses from schools not permitting bass clarinet as a major averaged 45%, with answers ranging from 5 to 100%. Schools permitting a bass clarinet major averaged 35% on this question, with a range from 0 to 100%. A possible explanation for the lower average is that these schools rarely have a bass clarinet major, or very few in comparison with the Bb clarinet

majors, who mainly play their own instrument. The overall survey average was almost 42%. In other words, more than four out of 10 clarinet majors will play on one of the "other" clarinets in an ensemble.

Another question asked what percentage of clarinet majors will perform a solo piece on a family member other than Bb/A clarinet. The response from schools not permitting a bass clarinet major averaged almost 7%, with a range from 0 to 25%. Answers from schools permitting a bass clarinet major averaged 13% with a range from 0 to 100%. The overall survey average was almost 9%, indicating about one in 10 clarinet majors will play a solo piece on one of the "other" clarinets.

Teachers were invited to suggest study materials for teaching bass clarinet. Many stated that they use the same popular materials as for Bb clarinet, such as the Baermann, Klosé, Rubank, Uhl and especially the Rose studies. The works by William Rhoads for alto and bass clarinets were frequently cited: *Thirty-five Technical Studies*; *Advanced Studies from the Works by Julius Weissenborn*; *Eighteen Selected Studies*; and *Twenty-one Foundation Studies*. Many teachers suggested Michael Drapkin's *Symphonic Repertoire for the Bass Clarinet*. Some maintained files of orchestral parts. Other suggestions included Demnitz, *Fundamental Scale and Chord Studies*; Belwin Mills, *Bass Clarinet Student*; Steven Trier, orchestral excerpt book; and three works by Himie Voxman — *Introducing the Alto or Bass Clarinet*, *Classical Studies* and *Selected Studies*.

The following solo and chamber works were suggested:

Bach	* <i>Suites</i> for solo cello
Beethoven	<i>Sonata</i> for horn
Bozza	<i>Aria</i>
	* <i>Ballade</i>
Dembsky	<i>Amora</i>
Desportes	* <i>Andante and Allegro</i>
Dubois	<i>Voltage</i>
Eccles	<i>Sonata in g</i>
Fasch	<i>Sonata in D Major</i>
Galliard	<i>Sonatas</i>
Hindemith	<i>Sonata for Bassoon</i>
Janáček	<i>Mladí</i>
Karg-Elert	<i>Sonata</i>
Loudova	<i>Two Pieces</i>
Marcello	<i>Sonata in a minor</i>
Marty	<i>First Fantasie</i>
Osborne	<i>Rhapsody</i>

Pierné	<i>Canzonetta</i>
Pillin	<i>Scherzo Barbaro</i>
Rarig	<i>Introduction and March</i>
Reed	<i>Haitian Dance</i>
	<i>Five Dances</i>
Rhoads	<i>Ten Solos for Concert and Contest</i>
Rubank	<i>Concert and Contest Collection</i>
Schoeck	* <i>Sonata</i>
Schuller	<i>Duo Sonata</i>
Schumann	<i>Fantasy Pieces</i>
Stravinsky	<i>Three Pieces, I</i>
Telemann	<i>Sonata in c minor</i>
	<i>Bassoon Sonata in f</i>
Thornton	<i>Third Air Varié</i>
Verrall	<i>Nocturne</i>
Wasson	<i>Two Pieces</i>
Weber	<i>Concertino</i>

\*recommended by three or more teachers

An attempt was made to probe the reasons behind the policy of different institutions. Out of 22 teachers at schools where students are required to major on Bb clarinet, but are encouraged to double on bass clarinet, the following reasons were indicated as important:

Increases performance and job possibilities . . . . .	21
Makes the student a better teacher . . . . .	18
Needed for complete instrumentation in ensembles . . . . .	16

Other reasons cited included:

- "Their personal interest" (Robert Riseling, University of Western Ontario)
- "Aids in understanding other woodwind instruments" (R. Duhaime, Austin College, Sherman, TX)
- "Much better perspective on total involvement in clarinet" (John Scott, University of North Texas)
- "Bass clarinet may improve Bb-A clarinet embouchure" (Ibrook Tower, Juniata College, Huntington, PA)
- "The bass is a beautiful instrument and students should be exposed to it" (Kenneth Grant, Eastman School of Music, Rochester, NY)

Several teachers commented on the usefulness of doubling for specific orchestral parts (such as Mahler symphonies) and the fact that many people starting out in an orchestra begin in a utility position involving doubling.

From the 13 schools permitting a bass clarinet major, the following reasons were indicated as important:

- Sufficient repertoire . . . . . 4
- Adequate preparation for:
  - Teaching . . . . . 8
  - Performing . . . . . 8
  - Graduate School . . . . . 2
- Student is best suited for bass clarinet . . . . . 6

An additional comment was: "to provide versatility for ensembles" (Deborah Gers, Community Conservatory of Music, Doylestown, PA).

If these schools were specifically asked to defend allowing a student to major on bass clarinet, some additional information might be forthcoming. It is interesting to note that only four teachers indicated that sufficient repertoire for a bass clarinet major was an important reason for permitting major study of the instrument.

Institutions not permitting a major on bass clarinet were asked which reasons were important for this decision. Some teachers did not respond to this question, perhaps because the question has never come up at their schools. Out of 18 responses, the following reasons were indicated:

- Lack of repertoire . . . . . 10
- Unfairly limiting to the student . . . . . 10
- Poor preparation for:
  - Teaching . . . . . 9
  - Performing . . . . . 8
  - Graduate School . . . . . 8

Additional comments include:

- "We feel bass clarinet is too narrow an area of interest at the undergraduate level" (Dan Sparks, Lawrence University, Appleton, WI)
- "Extremely limited use — soprano must be first" (John Scott, University of North Texas)
- "I feel we as teachers need to support the use of bass and Eb in our teaching and ensembles but not as a major" (Kenneth Grant, Eastman School of Music)
- "A curriculum must be based on a historical repertoire. The bass clarinet suffers in this regard" (David Lewis, Ohio University, Athens)

**Commentary**

The fundamental question of whether to allow a student to major on bass clarinet has proponents on both sides, and institutions need not all be the same. No one was so much in favor

of bass clarinet study as to argue for the total exclusion of the Bb clarinet. Several bass clarinet enthusiasts wrote about their lack of performing and lesson time on bass clarinet, and the lack of respect for their interest in it. Several teachers commented on the desirability of flexibility.

This author is aware of unfortunate cases where a student's flexibility was neglected: The all-state bass clarinet player, who has been playing bass exclusively for three years, arrives at college as a music major to find his skills on Bb very far behind; the competent college clarinet major who substitutes on bass clarinet for a community symphony and embarrasses himself playing an unknown instrument; and the outstanding college graduate bass clarinetist who can't get a symphony job because his Bb clarinet skills do not get him through the first round. Undoubtedly, better attention to flexibility and to the student's overall well-being would have provided happier results.

Some final comments:

"I encourage students to double as much as possible" (Mark Hollingsworth, East

Central University, Ada, OK)  
 "Too many teachers are trying to prepare principal clarinetists, to the neglect of bass clarinetists, Eb clarinetists, and second clarinetists" (Deborah Gers, Community Conservatory of Music, Doylestown, PA)  
 "Clarinet should be the basis for fundamental teaching — use Eb or bass for double" (Kenneth Grant, Eastman School of Music)

Thanks to all who participated in the survey. Additional dialogue is welcome and may be sent to the editor of *The Clarinet*.

**ABOUT THE AUTHOR . . .**

Keith Koons holds degrees from the University of North Carolina at Chapel Hill, The Manhattan School of Music and the University of Southern California. His teachers include Mitchell Lurie, Robert Genovese, Leon Russianoff and Donald Oehler. Koons currently teaches at the University of Central Florida in Orlando.

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# The Leblanc Professional Bass Clarinets — a Review

by Clark W. Fobes

Considering that G. Leblanc Corp. is not one of the leading sellers in the bass clarinet market, it is surprising that it offers the largest selection of professional model bass clarinets (five). Models with brief descriptions are:

- 400 Leblanc Paris. Low Eb w/peg
- 325S Leblanc Paris. Fork Ab/Eb, w/peg silver-plated keys
- 330S Leblanc Paris. Fork Ab/Eb, w/peg Low C, silver-plated keys
- 425S Leblanc Paris. Fork Ab/Eb, w/peg double register mech, silver-plated keys
- 430S Leblanc Paris. Fork Ab/Eb, w/peg Low C, double register mech, silver-plated keys

Of these I examined three: the 400, 330S and 430S.

For ease of discussion I will first compare the 400 and 330S as they are most similar and addend comments regarding the 430S.

In acoustical design the 400 and 330S are very similar. Leblanc chooses a larger-than-standard bore (.950" or 24.2mm) which has been consistent with its past designs of clarinets and basset horns. Also true to form is the use of a continuously cylindrical bore and non-tapered tone holes with no fraising. Both instruments incorporate a rather old-fashioned single register vent design. One vent is used for the twelfths and a separate hole is employed for throat Bb. An acoustically correct Bb is created, but the twelfths B<sup>1</sup> - D<sup>2</sup> are severely compromised by the undersized register vent that must function for short-tube and long-tube notes. Adherence to this design in today's innovative market will consign this potentially viable instrument into oblivion.

*Potential* is the watchword for Leblanc. Indeed, I found many attributes of both instruments that would indicate some rethinking could put these instruments at the forefront. The sound of the 400 is particularly robust in the fundamental register. The larger than average bore feels free and the sound is characteristically warm. The previously mentioned tones B<sup>1</sup> - D<sup>2</sup> are constrained and most of the twelfths in the right hand would benefit from a vent tube higher on

the bore. The 330S in particular suffers from this design. I found all of the twelfths on the 330S to be stuffy and without color. The extension tones of the 330S, however, are very rich due to the large bore. Because of the large bore there is a loss of some beneficial overtones. I think this could be corrected by adding a choke in the neck. My experiments with older bass clarinets have been very successful in this area.

Both instruments have a very false C#/G#. The problem is generic to all clarinets constructed in the standard two-joint configuration. The tone hole is dictated by arbitrary design rather than correct acoustical placement. The correct position would be slightly further down the bore and a larger diameter hole. Selmer arrived at a solution many years ago on articulated G# model Bb clarinets. The pad and tone hole for C#/G# were assigned to the lower joint, and the tone hole was drilled *through* the tenon. An argument could be made that this design is prone to regulation failure, but I would put my trust in a professional to assemble his instrument carefully. Currently Leblanc does not offer an articulated C#/G# on any models, but the existing mechanism could easily be adapted.

Mechanically, both instruments are typically solid and well balanced. As I have mentioned before, I have always been impressed with the quality of workmanship on Leblanc instruments and these are no exception. Almost every post that bears a pivot screw is anchored. (One notable exception was the post supporting the thumb extension keys on the 330S. This would seem to be one of the weakest.) A nice feature on all Leblanc clarinets are the gold-plated springs. The 330S has some critical pad cups protected with key guards. The idea is commendable and would be a good idea for all tones below A/E<sup>2</sup>.

I found the 400 to be more facile and could play "Daphnes" with relative ease. Both instruments have a nicely balanced throat Bb mechanism and cross the "break" smoothly. (The tone of the Bb is exceptional due to the acoustically correct sizing and placement.) The 330S has a rather ingenious mechanism to produce a "forked" Ab/Eb<sup>2</sup>. Ab/Eb<sup>2</sup> can be produced by fingering G/D<sup>2</sup> and lifting the middle finger. The sound is very resonant, but

I wonder if the excessive mechanism is worth the end result. The lack of left-hand Ab/Eb<sup>2</sup> key, however, makes this contrivance a necessity.

The extension mechanism of the 330S is by far the simplest and most effective design of current makers. It is well balanced and feels positive. Chromatic and diatonic motion are both possible and logical. The placement of the six keys operated by the little finger of the right hand, however, is very awkward. Lowest Eb is possible only on the right side, and the reach is too demanding for most hands. On the 400 and 330S there is no left hand Ab/Eb<sup>2</sup> key. Like the Leblanc basset horn, the absence of this key on the 400 makes it impossible to play legato from Eb to Ab and difficult on other models. I find this very annoying on a professional bass clarinet.

Tuning on both instruments is generally very good, but the unusual number of mixed timbres is confusing to the ear. Beyond the correction of the twelfth mechanism, some tones could stand a little fraising to improve register relationships and response.

The 430S is mechanically identical to the 330S with the exception of a double register mechanism design. Essentially all previous comments apply, but I have a few additional observations. I had high hopes that the double vent would correct some of the acoustical problems of the 400 and 330S. Unfortunately, the design is not different enough. The basic design uses a compromised vent for tones Bb<sup>1</sup> - Eb<sup>2</sup> and a separate vent for tones above Eb<sup>2</sup>. I feel that the Bb vent tube is undersized and too low on the body for an in-tune Bb (too flat as is). A slightly larger hole might correct both problems. The sound of tones controlled by this vent, however, is greatly improved over the other models with the exception of throat Bb. The placement of the second vent remains on the body and should be on the neck. The vent on the body is mechanically simple, but I believe a higher vent would correct some tuning in the upper register and stabilize some tones.

Overall I believe that these bass clarinets have the potential to be excellent. I would suggest that Leblanc might consider offering only two models, a Low Eb and a Low C, and concentrate on offering a well-integrated mechanical design and

retain the robust character of this large bore clarinet.

I visited the Leblanc factory in Kenosha, WI, during August and had an opportunity to talk with Tom Ridenour at great length about clarinet and bass clarinet design. Tom is Leblanc's chief acoustician and designer in the U.S. and is extremely well informed in the area of clarinet and mouthpiece design. He is currently working with Leblanc designers in Paris to further improve their soprano clarinet line. With talent like Tom Ridenour's and Vito Pascucci's dedication to revitalizing Leblanc clarinets, I hope that bass clarinetists will soon have a superb large bore instrument as an option.

#### EXTENSION NOTES:

If you have read this far, then you are most likely interested in matters pertaining to the bass clarinet. As such, I would like to add a few comments that may be of further interest.

Earlier this year I had an opportunity to visit my friend Albert Rice, who is now the curator of the Kenneth Fiske musical instrument collection at the Claremont Colleges in Claremont, CA. Al is an extremely energetic fellow who may be the world's foremost expert on the early clarinet. His book *The Baroque Clarinet* is being published by Clarendon Press as No. 13 of the Oxford University Press *Early Music Series* and should be available sometime in 1991. The main body of his work will be early clarinets ca. 1700 - ca. 1760 with some new information on precursive instruments and chalumeaux. Al also includes information on early *bass clarinets and basset horns*. Knowing Al, I am certain the scholarship of this book will be impeccable and the information articulately presented. He is also working on a second book that will be devoted to the "classical" clarinet.

Al pointed me in the direction of the American Musical Instrument Society and its extremely scholarly journal. If you are interested in information regarding the history of the bass clarinet, I highly recommend:

van der Meer, John Henry. *The Typology and History of the Bass Clarinet. Journal of the American Musical Instrument Society*. Vol. XIII (1987)

Other interesting articles pertaining to the bass clarinet are included in Vols. VII, VIII, IX and XIV. Contact the American Musical Instrument Society, c/o The Shrine to Music Museum, 414 E. Clark, Vermillion, SD 57069.

I was very pleased to have half a day in August to visit with Dennis Smylie when he was on his way from Aspen to points further south. Dennis is probably the busiest free-lance bass clarinetist in New York City and is also a distinguished performer on the basset horn (Leblanc) and contrabass clarinet (Selmer). He brought with

him a remarkable old Buffet bass clarinet that formerly belonged to my mentor, Rosario Mazzeo. This may be the only bass clarinet extended to BB $\flat$  that is being used in performance. I hope Rosario will give us the details regarding this ingeniously designed clarinet.

Dennis and I talked nonstop bass clarinet, and I was very interested in recent recording projects with the Orpheus ensemble. If you don't own it, by all means buy this group's CD recording of Mozart's *Gran Partita* on the Deutsche Grammophon label. The ensemble playing is exquisite, and Charles Neidich and Dennis Smylie acquit themselves marvelously on the basset horn parts (Leblanc). Of more recent interest, however, is the Orpheus recording of Schoenberg's *Chamber Symphony*, Op. 9. Dennis performs the bass clarinet part on this recording and has toured Europe with Orpheus in performances of this gem. I am amazed that such a convoluted piece can be performed without conductor, but Dennis says his experiences with Orpheus have been magical. This recording is a marvelous performance and up to the usual high standard of the Orpheus ensemble. I find the recording itself too muddy in general, and the bass instruments particularly suffer. Still, if you like the clarinet and the music of Schoenberg, this is a must.

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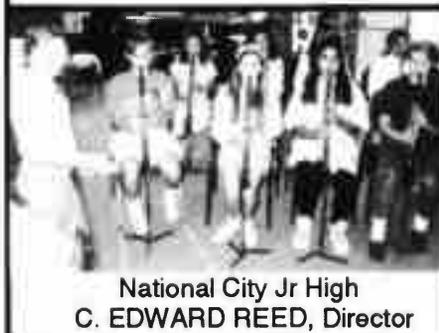
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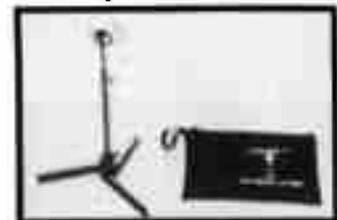
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# LEON RUSSIANOFF

(1916-1990) Part II

## Our Teacher of Music — Our Teacher of Life

by Joan Waryha Porter

The following testimonials are a continuation of those printed in the last issue:

**Stanley Drucker:**

### What Leon Taught Me

Leon taught me how to laugh.

(Not so easy to teach)

Leon taught me that there is more to music than scales and thirds.

(Almost impossible to teach)

Leon taught me to give myself to every note.

(Impossible to teach)

I am still trying to do what He taught.

**Philip Fath:** "In 1946 I began to study with Leon, so, it is 45 years that I have known this incredibly unique person. One does not only speak about what a great clarinet teacher and musician Leon was. He was one of a kind. When Stanley Drucker called to tell me that Leon had passed away, Stanley said, 'Leon was one of the *great people*.' That is absolutely true. He was teacher, musician, humanist, philosopher, psychologist and mostly a warm, loving, caring person."

**Sidney Forrest:** "Leon was a dear friend and colleague. We had the great good fortune to be students of Simeon Bellison, and we both played in the legendary Clarinet Ensemble of the New York Philharmonic.

"Over the years, we referred students to each other: he at Juilliard and Manhattan, and myself at Peabody and the National Music Camp at Interlochen.

"We shall all miss his superb teaching, his friendliness, his exuberance and enthusiastic approach to the clarinet and music in general. He *epitomized* plain old good fellowship to all!"

**Anita Garriott:** "It was in the late sixties that I first heard about Leon Russianoff. A student at Juilliard, I was overwhelmed by the pressures such an atmosphere imposes and felt I needed an outside influence. Thanks to Leon's encouragement, I realized that my penchant for a full, singing sound was all-important, and rediscov-

ered a faith in my own instincts in the expression of a musical line. His down-to-earth approach to those and other essentials stemmed directly from what Leon was—a man filled with humanity and a love of life, all in a bundle of energy that was extremely contagious."

**Stephen Girko:** "Leon had that rare ability to get as much from his students as was humanly possible. What was amazing was that he never made his students all Russianoff clones. One need only listen to recordings of virtually every major orchestra in this country to hear the various clarinet sound differences. The common denominator, however, is technical proficiency. His pedagogy was so well thought out, as was his unbelievable enthusiasm, one had to be a virtual incompetent not to learn how to play the clarinet and even *they* played better than anyone else. We'll pass it on, Leon."

**Alan Greenfield:** "I learned a great deal from Leon—not only about music, but about integrity. When it came to dealing with the problems his students encountered, whether related to the unfairness in the music profession, or wrongdoing in any shape or form, Leon was a keen advisor—completely committed to seeing that his students did not incur the consequences of these situations. He fought hard and loud, often taking tremendous personal risks and sacrifices, such as the time he resigned in protest from his job at a prestigious music conservatory over one such incident. He was never one to accept the unjust, and indeed he did make a great difference—if not with every single result, then definitely in the hearts of every one of his students who admired, appreciated, and learned so much from his efforts."

**Reesa Gringorten:** "To say Leon was a greatly inspirational teacher is most certainly an understatement. There are astounding numbers of us who, today, can say we wouldn't be where we are, doing what we are doing, but for this man. For how many of us did he waive his lesson prices when things got tough because he

believed in us, and didn't want to stop the momentum he had started?

"How does one wind up describing someone like Leon and how he affected us, and the music world? Beats me. There's no one like Leon—and we will always love him for it."

**Jimmy Hamilton:** "I have known Mr. Leon Russianoff since 1942 and I credit him for all my successes as a clarinet player.

"I feel that if he had not taken an interest in me when he did, I would never have been able to accomplish what I did. He was always a teacher who took a personal interest in his students and their success.

"I also remember the days long ago when I had no money for lessons. He encouraged me to come regardless. I will always have fond memories of Leon Russianoff."

**Dan Johnston:** "Leon Russianoff, the name itself is synonymous with the word clarinet, whether one has studied with the man, or just come in contact with him at a clarinet convention, or met and talked with one of his students. Leon Russianoff was a rather unique personality, obviously dedicated to his students. His enthusiasm and concern for each of them was obvious and a tribute to the man's sincerity as a teacher and humanitarian.

**Kathy Jones:** "His influence on so many of us was so great that his words will ever resound in our memories: the warmth of his greeting—'Hi, honey, how ya doin'?'—and the assertiveness of his style—'I've got the greatest students in the world!' He kicked us when we needed it and helped us out when he could: 'Hey, why don't you play in Carnegie Hall? I'll get a critic to come.'

"That was Leon, or for those of us fortunate enough to have studied with him, that *is* Leon, as he will live on in our memories, to be shared with our students, and theirs . . ."

**Judith Kalin-Freeman:** "I know that I speak for many students when I say the following: I

will always remember Leon with tremendous gratitude. He strongly influenced and therefore changed the course of my life. In the process I emerged as a person who I most likely might never have been without his loving attention and belief in me.

“Goodbye, my Teacher. It was a real shock and sadness to have you snatched away so suddenly, still in the prime of your life. One assumed that you would always be around. But there will always be that memory and example of your zest for life and teaching.”

**David Krakauer:** “I met Leon at that most important and formative time for a young person—when I was 14 years old. I was immediately charmed by his warm and casual manner (including Osh-B’Gosh overalls!) and the reed-littered homey studio at 1595 Broadway.

“He always encouraged me to find new paths of musical expression, he invited me to disagree with him, and most of all, he taught me to teach myself. Every time I teach and every time I play I have Leon with me.”

**Mary Jane Kubeck-Rodgers:** “What would I have said to Leon if I had known I wouldn’t be seeing him again? ‘Forget about it,’ he would most likely say if I tried to thank him for his continuous support and help. At first it was a mystery to me why he cared about both my musical and non-musical welfare. I began to realize that he was not a person who used fame or abilities as a criterion for friendship.

“What would I say to Leon? Maybe it would be something like, ‘Thank you for showing us all how much love each person has the capacity to share with others. Thank you for leaving us with so much besides how to make music.’”

**Meyer Kupferman:** “Several years ago, Russianoff phoned me and said he was planning to make a ‘comeback’ as a performer. He wanted to commission a work. At first I thought he was going to suggest certain limitations. But he made it immediately clear that I was to write anything I wanted, no holds barred. Four months later I presented him with a big piece for clarinet and piano called *The Magician*.

“The first performance I attended was at the 92nd St. Y during one of his master classes. It was wonderful! After that, he performed it many times, including his last concert appearance at Bowdoin College in the summer of 1990. It was received by the audience with cheers and bravos.”

**Dan Levy:**

“Sound, sound the clarion, fill the fife!  
To all the sensual world proclaim,

One crowded hour of glorious life,  
Is worth an age without a name.”

— Sir Walter Scott

“Such are the thoughts that move my spirit in lamenting the loss of a great friend, musician and humanitarian. He will never be forgotten by those whose lives he touched so beautifully.”

**Elsa Ludewig-Verdehr:** “It is impossible to really comprehend that Leon is gone—that he won’t be at the Clarinet conventions, that he won’t be only a phone call away, and that we can’t talk to him any more. He seemed like such a permanent part of clarinet playing and teaching in this country that we all assumed he’d go on forever.

“There were so many he reached—students, teachers, professional players, even Benny Goodman—some became famous, some did not. To all of them he was special and they in turn were special to him.”

**Gordon MacDonald:** “For the past 25 years Leon was my best friend. There is not a day that I do not think about him and how he influenced my life. Not only did I learn from him the art of clarinet playing, but more importantly, I learned how to be a good human being and how to care about people. I doubt if there will ever be another Leon. I’ll always miss him with his husky voice and warm smile.”

**James Manishen:** “What was so inspirational about Leon both as a teacher and as a friend was his electricity. He could walk into a room and everything would light up. He always insisted that his students have that, too, and would constantly drive home the point that your playing had to have life beyond all else. He showed the concern of a parent, finding the best in each of us and convincing us that we each had something great that had to be said when we played.”

**John Marco:** “It was not Leon Russianoff’s knowledge of the clarinet that made him the extraordinary teacher he was. While his understanding of the instrument was considerable, there were others who equaled him on that account—but not as teachers. The key to Leon’s pedagogical greatness was his intense and energetic enthusiasm. It was unique and irresistible. The art of clarinetistry and its practitioners are much richer because of the influence of Leon Russianoff. He was so wonderfully alive that I find it strange to think that he is no longer with us.”

**William McColl:** “‘New York has lost its greatness.’ For years we’ve been hearing this,

but from our admittedly narrow clarinet perspective it just wasn’t so: Leon was there, teaching and inspiring all of us. Now that Leon is gone—I’m not so sure.”

**Ann McCutchan:** “I will always remember Leon Russianoff the summer he turned sixty-one and rode standing with one leg pointed in the air on the back of a painted wooden pony on a carousel in a Denver amusement park. I was twenty-six, part of a small herd of too-intense clarinet nerdettes relieved to have a night on the town. Clinging tightly to my horse, I noticed all the other men and women Leon’s age playing Old Person on the sidelines for the grandchildren who rode alongside the crazy coot in the ballerina position. And I unwound my legs and arms and thought, ‘He’ll never grow old and neither will I.’ And he never did, and I never will.”

**John Mohler:** “Leon’s vitality and exuberance will be sorely missed by those of us in the clarinet world. Attending his appearances was always an inspirational experience, as Leon was such a particularly warm and talented personality.”

**Heather Anne Monkhouse:** “His subject was Life, and love and passion, and he taught by example, lovingly and passionately. And so we learnt. Naturally we learned passionately and lovingly. His lessons strengthened and soothed, inspired and entertained. Who could imagine such joy?

“And so the loss is tremendous, but tremendous too is the happiness, the privilege, and even the luck, of having known and loved and worked beside this beautiful man. I miss you, Leon, but more importantly, I love you.”

**Charles Neidich:** “To say that Leon was a great teacher does not do justice to his particular gift. His genius lay in his ability to recognize great significance in what others may have considered inconsequential. I still marvel at the seemingly effortless way he changed my playing after my father sent me to study with him already 20 years ago.

“For what I am and what I do, I owe Leon a tremendous amount. I miss him terribly, yet, I know that I am part of a generation which carries his legacy, and for that I am very proud.”

**Marjorie O’Brien:** “I think that he will be remembered not only for his legacy as a great clarinet teacher, but someone who taught kindness, compassion and generosity. In all the years I have known Leon, I knew I could always count on him for advice, support and the occasional stern lecture. I would like to think, somehow,

that little bit of Leon is still with all of us. Thank you, Leon.”

**Fred Ormand:** “I first became acquainted with Leon Russianoff in the late '60s when I was teaching at the Interlochen Arts Academy, and several of my students had the good fortune to study with Leon after graduation. He took the time to compliment me on my teaching (something that too rarely happens to young teachers) and a friendship started that lasted over the years. We last spoke on Saturday night of the conference in Quebec this summer. He was in great spirits following Charlie Neidich's performance of the Mozart and that is the way I want to remember him with all his joy of life and enthusiasm for music. His love of teaching should inspire us all.”

**Edwin Riley:** “I knew Leon Russianoff since 1984 when I first became involved with ClariNetwork InterNational. Later, when I became president, I knew Leon as one who worked tirelessly to make ClariNetwork a better organization. But, most of all I knew him as a wonderfully warm and generous human being who was constantly giving back to the profession and the 'clarinet world' through his insightful teaching, spiced with his own unique blend of comedy and humor. Leon Russianoff will be remembered as one of the great clarinet teachers.”

**Paul Shelden:** “I know of no individual who could reflect on Leon better than he did himself. He knew who he was, what he was about, why he was on this earth, and what he wanted to do about it. He would describe himself not as just a clarinet teacher, but as an *advocate* of the student, and of the clarinet; how incredible! His positive attitude about himself and about life in general was infectious. Students would leave lessons knowing that the clarinet was the reason they breathe life at all.”

**Morrie Sherry:** “A great teacher is one who not only knows the techniques of teaching but also can see the potential in his students. I looked forward to my weekly lessons always with excitement and anticipation. In one of my early lessons he suggested that I do a 'tongue cue' for staccato and a 'chank' before starting a note. These are just two of his many techniques that have become automatic and are very helpful in my own playing and teaching. From his encouragement I always felt inspired to challenge myself as a clarinetist and to love making music.”

**Bonnie Isbey Sholl:** “Leon Russianoff was the definition of a great teacher—highly skilled,

supportive, enthusiastic, innovative and extremely communicative. He encouraged risk-taking and challenging oneself. These qualities helped develop my musical abilities, but, more importantly, laid the foundation for my becoming a more assertive, well-rounded person.

“Thank you, Mr. Russianoff, for touching and changing the course of my life.”

**Aaron Silberman:** “Leon was my friend, my teacher and mentor; and I respected him in a profound way that is hard to describe. We were both in grammar school together and later on, in the 1930s, we were both part of the Bellison Ensemble. After a lapse of many years I discovered that he was an eminent clarinet teacher, and in 1979 we happily resumed our contact.

“Leon was not only a great clarinet teacher but also a man of immense human qualities. I had great pleasure in meeting him often to discuss not only the clarinet but to understand his insight into people and his basic philosophy of life which was his positive interest in human beings.”

**Peter Simenauer:** “The clarinet world has lost a great teacher, with the passing away of Leon Russianoff. His influence and teachings will be remembered for a long time to come.

“I got to know him shortly after my arrival in New York, before my appointment as associate principal and E-flat clarinetist with the New York Philharmonic in 1960. Although I never really studied with him, I knew what a great influence his teaching had on the younger generation.”

**Michael Sussman:** “Leon gave me unwavering support and encouragement even while he attacked my playing problems. Any successful musician can remember the doubts, the anxieties and the unsureness along that road to 'making it.' It wasn't easy for any of us, but working with Leon helped me to learn to play and he was always there to pick me up if I needed it. Part of Leon's legacy is that he trained a huge number of wonderful clarinetists without forcing them to give up their own unique musical personalities. He projected an energy, an enthusiasm and a force for being completely supportive of his students and colleagues.”

**Kathryn Taylor:** “Leon Russianoff was my friend and my mentor. This brilliant, genius teacher and player opened my eyes to both clarinet playing and life. Never before had I met such a character. His humor and energy were infectious. Through his teaching, this positive approach as well as his seemingly miraculous solutions to playing problems stays with us

forever and is passed down to our students. I cannot play a note without thinking of dear Leon.”

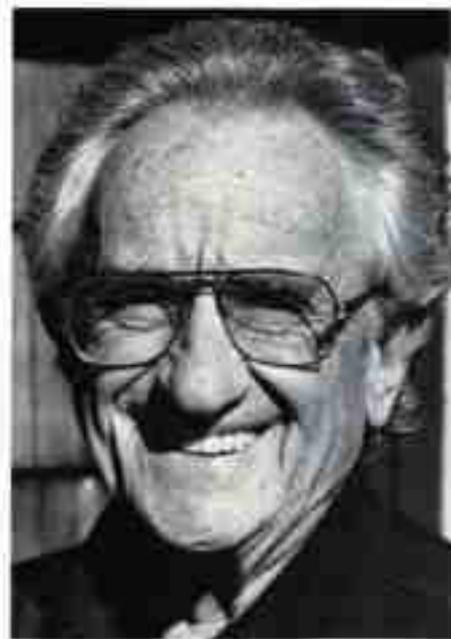
**Chuck West:** “Leon Russianoff was of tremendous encouragement to me personally, and although I met with him for only a handful of lessons in New York and Colorado, these times gave me a peek at horizons that I had up to then considered to be barriers. He showed me that the ceiling is much higher than I had imagined.”

**Bob Wilber:** “Musically, my crossing paths with Leon was the greatest thing to happen to me. Because of Leon's totally unsnobbish attitude towards jazz, I saw the possibility of combining his teachings with my jazz studies under the great New Orleans master, Sidney Bechet, to produce a new approach. This synthesis of inspiration and ideas from two great teachers I am working on to this day.

“Dear Leon, thank you for being simply you. You have enriched the lives of so many of us who were privileged to know you.”

**Robert Yamins:** “Leon was my clarinet teacher and my second father for 25 years. He analyzed my technical and musical needs quickly and accurately; the rapid progress which resulted gave me the confidence and motivation I so needed at the insecure age of 14.

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# Clarinet Artistry: AN ECLECTIC FORUM

by Crystal Hanson Lindsay

The beautiful campus of Humboldt State University, surrounded by the forests of lofty majestic redwoods which epitomize the extraordinarily breathtaking splendor of northern California, provided the perfect setting for "Clarinet Artistry: An Eclectic Forum," one of 1990's several outstanding offerings by California State University Summer Arts. The two-week seminar took place July 29 to August 11 and was geared toward professional artists, teachers and advanced students of the

The seminar consisted of a veritable cornucopia of performances and pedagogy. It included three solo recitals featuring brilliant performances by faculty artists of a wide variety of works from solo clarinet literature. Participants were privileged to perform in 16 open master class sessions gaining significant musical growth and development through the sincere, relaxed and congenial manners in which Stanley Hasty and Larry Combs were so willing to share their vast musical knowledge and experiences. Seven lecture presentations discussed in depth numer-

simo register, doubling, conditioning reeds, adjusting to differences in performance settings, clarinet playing from a conductor's point of view, and what it is like sitting in front of the Chicago Symphony brass.

The first week featured eight two-hour master classes with Stanley Hasty, professor emeritus of the Eastman School of Music. Larry Combs, principal clarinetist of the Chicago Symphony, delivered a similar schedule of classes during the second week of the forum. Each session highlighted four participants in performances of etudes, orchestral excerpts and solo works selected from the clarinet repertoire. The faculty artists provided enormous insight into both the technical and creative aspects of the individual performances. Pieces chosen comprised a broad spectrum of the standard literature in addition to a generous sampling of some of the more contemporary works. Special emphasis was given throughout the master classes to breath preparation and protocol, consideration of partials while selecting fingerings, and expressive playing strategies.

The first lecture of the seminar, "Conducting and the Clarinet," was given by David R. Harman (University of Louisville), who shared with participants some of his extensive knowledge gained while conducting such distinguished performing groups as the Cincinnati Symphony Orchestra, the Louisville Symphony Orchestra and a number of ensembles throughout Europe. The relationship between bowings and woodwind articulations, using the clarinet to access sound in the score, and skills developed as clarinet players which transfer to conducting were just a few of the topics discussed at this gratifying and worthwhile presentation.

"Mozart's Clarinet Concerto" was the subject of a most enlightening lecture presented by David Etheridge, professor of clarinet and chairman of the woodwind area at the University of Oklahoma. Etheridge is author of the book *Mozart's Clarinet Concerto: The Clarinetist's View*, and his expertise in this and in many other areas was more than overwhelmingly appreciated by all participants. Assisted by forum pianist Virginia Houser, Etheridge provided an in-depth awareness into the interpretation and performance practices of this monument of the clarinet literature.



Participants with Larry Combs and Stanley Shimada at the final party.

clarinet. Twenty clarinetists from places as diverse as Yale and Alaska attended the event.

Organized and coordinated by Miles Ishigaki (California State University, Fresno), the forum provided an excellent opportunity for participants to broaden their musicianship and explore the many aspects of clarinet performance and education through master classes, lectures and recitals delivered by renowned artists and teachers of the clarinet world. Included in the distinguished faculty were Stanley Hasty, Larry Combs, David Etheridge, David R. Harman, Loren Bartlett, Wu Dahzen, Russell Howland, Stanley Shimada, Tom Wheeler and Virginia Houser.

ous topics of interest adding to the many insights gathered throughout the forum. Additional daily features included fireside chats and open forums where participants had the opportunity to converse freely with artists in a relaxed, informal atmosphere. Ample time was given for exploration of the clarinet quartet repertoire culminating in several chamber music recitals involving all participants.

Each day started with an open forum featuring one or more of the faculty artists. Participants had a chance to pose various questions covering a wide range of topics including techniques for playing softly, relaxation, avoiding water in keys, oiling the instrument, articulation in the altis-

Russell Howland, professor emeritus of music at California State University, Fresno, and California Music Educators Association Outstanding Music Educator for 1990, delivered a delightful presentation entitled "Clarinet Pedagogy and Arranging for the Clarinet Choir." Double tonguing, vibrato, difference tones, playing position, embouchure, and fingering were just a few of the items discussed. Howland also revealed to the group his personal construction plan for a set of quite useful "Embouchure Mirrors." Culminating activities included rehearsals and a performance by participants of some of Howland's impressive arrangements for clarinet choir.

Instrument repair genius extraordinaire Tom Wheeler (marketing development manager for woodwinds with Yamaha Corporation) led a most informative and entertaining discussion on the "Industry's View of the Clarinet and Clarinet Repair." Particular emphasis was placed on the history and evolution of the clarinet, the overall role of the musician and how much demand can be placed on the "tools of the trade." Wheeler shared many secrets and tips to help clarinet players deal with everyday woes like loose rings and water bubbles in keys. Repair demonstrations involving participants' instruments were highly thought-provoking, and everyone was delighted to have their clarinets leave the seminar in better condition than when they arrived.

"Images of China and the U.S." featured a slide showing of incredibly beautiful photographs by accomplished clarinetist and photographer Wu Dahzen. The photographs focused on three of China's most renowned mountains of Buddhism and served as a reminder of the country's close association with religion. Also included in the session was a special performance by Qi Li of two of his original piano compositions based on Chinese folk songs. The enchanting presentation in its entirety proved to be a most pleasant addition to the forum.

Loren Bartlett, expert doubler and soloist at the International Double Reed Society's annual convention, presented an exciting lecture entitled "Interpreting Etudes on the Clarinet and Other Woodwind Instruments." Bartlett gave impressive performances on all of the woodwind instruments and discussed similarities and differences among them. Many tips were offered on doubling for the woodwind player with special emphasis on embouchure and register adjustment. The presentation was most effective and enthusiastically received.

Breathing, embouchure, open throat, hand and elbow positions, fingerings, equipment, and musicianship were just a few of the issues discussed in Stanley Shimada's "Clarinet Pedagogy and Philosophy of Education." Shimada is the

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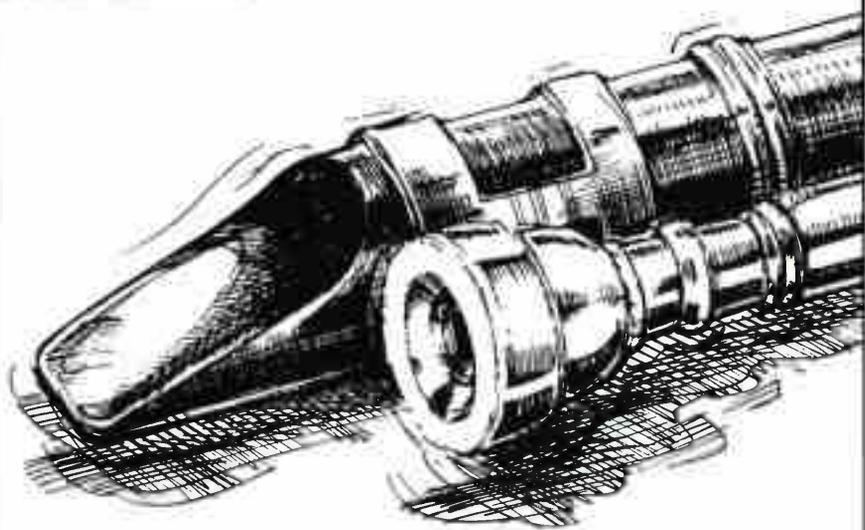
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director of bands at Prince David Kawanakoa Intermediate School in Honolulu, and his prowess in the field of music education was highly evident in this extremely informative lecture presentation. Particular emphasis was placed on his "Course of Study for Beginning Band," daily warm-ups and individual exercises for developing breath control.

Expressive, lyrical phrasing and splendid technique highlighted the first solo recital of the forum performed by David Etheridge and Virginia Houser. Programmed pieces included *Fantasiestücke*, Op. 43 by N.W. Gade, *Sonata* by Leonard Bernstein, Willson Osborne's *Rhapsody* for clarinet and *Negy Magyar Tanc* by Rezsó Kókai. Etheridge demonstrated admirable flexibility in dynamics throughout the performance, and the impeccable ensemble between the clarinet and piano was especially satisfying to experience.

The first Friday evening brought with it an exquisite lecture recital by Stanley Hasty. Hasty, whose prestigious career includes principal clarinet and soloist for the Indianapolis, Cleveland,

Baltimore, Pittsburgh, Rochester and National symphony orchestras as well as having taught at the Cleveland Institute, Peabody Conservatory, Indiana University, Carnegie Institute, Eastman School of Music and Juilliard Graduate School, was joined by forum pianist Virginia Houser (director of the group keyboard, pedagogy, and preparatory programs at Kansas State University) for the evening's presentation. The focus of the lecture was Mozart's *Clarinet Concerto*, and Hasty's very detailed interpretation of the work was most gratifying. The sensitivity and keenness in the performance was truly refreshing, and Hasty's overall amiable nature mesmerized the audience for the duration of the presentation.

Remarkable precision and impeccably shaped phrases constituted a stunning recital by Larry Combs and Deborah Sobol, defining the current state of the art in clarinet performance. Works performed included the *Première Rhapsodie* by Claude Debussy, the Brahms *Sonata No. 2 in A*, Op. 100 (trans. Kent Kennan), *Monologue (for an actor)* by Shulamit Ran, *Seven Preludes*

by Alexander Scriabin (arr. Willard Elliot), and *Three Preludes* by George Gershwin (arr. James Cohn). The ease with which the artists shifted from one style to the next was altogether captivating. Combs' tremendous technique, refined sensitivity, and optimal control combined to make this a breathtaking performance and an appropriate finale to two unique weeks for clarinet enthusiasts.

Compliments and thanks to Miles Ishigaki for organizing what has proven to be a genuinely valuable experience for 20 aspiring clarinetists.

CSU Summer Arts '91 presents "Mozart: The Composer, His Chamber Music, and the Clarinet" August 4-17 with guest artists Phillip Wilby and Larry Combs culminating in a performance of Mozart's *Requiem*.

### ABOUT THE WRITER . . .

Crystal Hanson Lindsay is a classroom music teacher for the Anchorage School District in Anchorage, Alaska, where she performs regularly with local orchestras.



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# REVIEWS



## VIDEO REVIEW

by John Mohler

**ROBERT WALZEL**, *The Single Reed Video*.

Mark Shelton Productions, P. O. Box 51056, Denton, TX 76206.

As William Bolcom wrote in *A Short Lecture on the Clarinet*, "Being a clarinetist isn't easy. The care and maintenance of reeds is a *constant* trial." This 30-minute video covers the subjects of selection, conditioning and adjustment of commercial clarinet and saxophone reeds with appropriately equal allocation of time to each area. At regular intervals, various subject review charts are displayed. Alluding to single-reed similarities, Walzel illustrates his methods only with clarinet reeds. The prelude and postlude background music, however, features the saxophone.

The production is very well done in both content and visuals. Walzel occasionally plays, demonstrating correct embouchure and characteristic clarinet sound, though on this reviewer's VCR, the latter had some inherent flutter. The ability to pause, rewind and/or fast-forward tapes makes this type of teaching aid ideal.

## RECORD REVIEW

by Dawn Ellen Whaley

**DAVID KEBERLE, CLARINET, and SHIHOMI KISHIDA, PIANO.** Keberle, *Galoppando attraverso il Vuoto*; Okatsu, *Song of the Little Carp*; Renna, *Trovero la luna dell'aurora*; Ceccarelli, *Koan I*; Barchi, *Bagatelles*; Smith, *7 Haiku*. EDI-PAN PRC S20-57. Available from Ravenna Editions, 5607 16th St., N.E., Seattle, WA 98105.

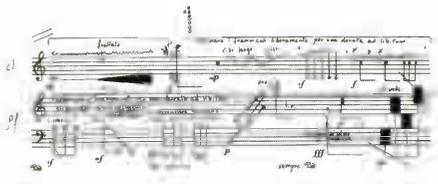
David Keberle's latest release on the EDI-PAN label is well worth the time and effort to seek out. All six of the pieces here were written for Keberle between 1985 and 1988 and explore the timbral possibilities of the clarinet unaccompanied or with piano. Many moments on this album are absolutely stunning. All of these sounds are acoustically produced with no machinery, echoes, delays, flanges or amplifiers. Although many will feel that these pieces are outside of the domain of the "average" player, I believe that serious clarinetists can no longer dismiss this technique as "extended" and therefore beyond their needs. These effects are necessary additions to the coloristic palette of

every player and to the creation of this very beautiful music.

Each of these works deserves a brief mention. David Keberle's *Galoppando attraverso il Vuoto* for unaccompanied clarinet was inspired by the expressiveness of the ancient Japanese Shaku-

**DAVID KEBERLE** clarinetto  
**SHIHOMI KISHIDA** pianoforte

musiche di:  
David Keberle  
Tamae Okatsu  
Enrico Renna  
Luigi Ceccarelli  
Nicolas Barchi  
William O. Smith



hachi. Keberle explores the similarity between the two instruments by using a system of non-traditional fingerings which produces a new collection of clarinet tunings and timbres. Using his own methods and some of William O. Smith's multiphonic techniques, Keberle produces a dazzling polyphonic display. Two and three parts are audible without any electronic manipulation. It fooled me the first time through, forcing me back to the liner notes in disbelief!

*Song of the Little Carp* by Japanese composer Tamae Okatsu is a lyric fantasy, simple and expressionistic. The opening, with its charming bubbling motive, is especially beautiful. Unfortunately this piece suffers from a recurring problem with intonation, especially in the always problematic unison with piano.

Enrico Renna's *Trovero la luna dell'aurora* is an elaborate exploration of quarter tones and multiphonics. The sonorities of the piano are stretched to include pizzicati and glissandi on the strings. This gives an eerie, otherworldly atmosphere to the work.

*Koan I* by Luigi Ceccarelli for clarinet and prepared piano is another piece worth buying the album to hear. The piano preparation alters

the pitch and timbre of selected pitches, creating a rich microtonal spectrum of harmonic movement and tonal color. The resulting sound is much like the delicate percussive character of the Indonesian gamelan, and the color effect is absolutely beautiful.

Barchi's *Bagatelles* was originally conceived for the Eb clarinet but is heard here on the Bb. Unfortunately there is a distracting, unexplained echo throughout the entire cut. The liner notes annotate unusual effects in all of the other works, so I can conclude only that this echo is a product of the recording process.

*Haiku* is a collection of seven short pieces by William O. Smith. Each requires the clarinetist to play the bell into the piano with the sustain pedal blocked while the movement explores a different sonorous technique. This allows the strings to vibrate freely, resonating in a wonderful, rich echo. True to Smith's form, a variety of extended techniques is used. Keberle makes them the expressive pieces that they should be. The seventh of these, using only the mouthpiece and the bell, is absolutely wonderful. It is inspired playing!

Throughout this album David Keberle displays a beautiful lyricism and a good sense of musical taste. He has a special insight into this genre. At times the multiphonics get a little too raunchy for my taste, but are understandable in the interest of expressiveness. Intonation can also be a bit out at times, but tuning pieces of this nature with piano is not an easy feat! By and large, this recording is a wonderful example of what the clarinet is capable of doing in a master's hands.

## COMPACT DISC REVIEW

by Dawn Ellen Whaley

**CARL NIELSEN:** *Concerto for Clarinet and Orchestra*; *Concerto for Flute and Orchestra*. John Bruce Yeh, clarinet; Mary Stopler, flute. The Chicago Chamber Orchestra, Dieter Kober conducting. Centaur CD, CRC 2024, playing time 41:48.

Nielsen's most important works were composed after World War I, with those coming after the *Fifth Symphony* becoming increasingly more like chamber music in their mode of expression. Each instrument was explored for its own expressive character, a trait that first emerged as a major aspect of his writing in the *Woodwind Quintet* of 1922. This *Quintet*, written



potential of the instrument, and was obviously stimulated by the properties of an instrument that, in his own words, could be "warmhearted or charged with extreme excitement, which could be mild as balm or squeal like a train on poorly greased rails." What composer interested in the colors of tone would not be interested in an instrument capable of such flexibility!

This recording could and should be used by anyone learning the *Concerto*. Every aspect of the performance is calculated to perfection; the playing is true to the notation in every conceivable respect. The numerous tempo changes are flawlessly executed and the transitions through them are seamless. John Bruce Yeh's articulation is perfect and every nuance of the page is realized, all with a beautiful, well-modulated sound and perfect intonation.

So what could conceivably be wrong? Well, for one thing, I was never moved! My opinion may leave me tinged by controversy, but this recording left me totally cold. I think that this concerto has a wonderful, romantic nature, and that it must exude spirit and soul to come alive.

For all of its technical faults — the rough tone, the poor intonation, the less-than-perfect transitions — I much prefer the Benny Goodman recording for its vitality, excitement and spirit. Goodman always had something to say, a fact no one would ever deny, like it or not. That just

may be the reason that his old 1967 RCA recording with Morton Gould is still available. (Editor's note: RCA RCDI-5890)

Buy the Yeh recording. I recommend it because you will never find a performance "truer" to the work it represents; but learn from it by comparison.

## COMPACT DISC REVIEW

by David Ross

### MOZART: *Serenade in Bb major, K. 361.*

Amadeus Winds, conducted by Christopher Hogwood (Lawrence McDonald and William McColl, clarinets; Eric Hoeprich and Lisa Klevitt, basset horns). L'Oiseau Lyre CD 421 437-2.

Despite its particular live performance difficulties, specifically length and instrumentation, this wind serenade has been recorded perhaps more often than any other wind ensemble work, with a number of distinguished versions from virtually all parts of the musical world. It will come as little surprise to note that period instrument groups are now beginning to record this great work. At present, there are at least four recorded versions on "authentic instruments," and this performance by the predominantly American-based Amadeus Winds must

for the players of the Copenhagen Woodwind Quintet, was conceived as a showpiece not only to display the singular talents of each player, but also to explore the unique character of each instrument.

A close personal relationship existed between Nielsen and Aage Oxenvad, the clarinetist with the quintet, which proved critical to the development of the expressive nature of the *Concerto*. Nielsen wanted the work to reflect not only the remarkable virtuosity and musicianship of Oxenvad, but also his individual artistic aesthetic. Nielsen was in continuous consultation with him about the technical and expressive

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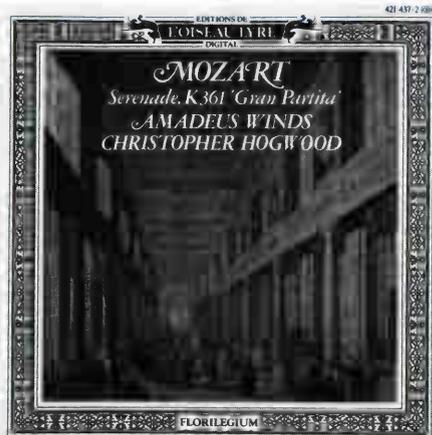
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be counted among the most successful. Even in direct comparison with modern instrument performances, this version has little to fear and perhaps much to gain, as intonation, technique and balance are all exemplary. For an earlier generation of wind playing on period instruments, one may have needed to make excuses here and there, but playing such as demonstrated on this disc by Lawrence McDonald and Steven Hammer (using a 5-keyed clarinet and a 2-keyed oboe, respectively) clearly documents the high level of artistry that the best of today's period instrument players have reached.

As seems to be the tendency with early music groups, tempos are on the quick side — here the first movement Allegro and the concluding Rondo are among the fastest on disc. While these fast movements are impressive, it is perhaps in the slow movements, particularly the central Adagio, where this performance makes its strongest case. Here the three solo instruments — oboe, clarinet and basset horn — are each in turn clearly outlined over the most unobtrusive accompaniment. In these long cantabile melodies, McDonald produces a warm, mellow sound, glowing even down to the softest dynamics.

As aforementioned, recorded balance is extremely good, and indeed one can make the

case that period instruments are often much better served in the recording studio than in the large concert halls many times required for present-day live performances, concert venues in many cases totally inappropriate for period instruments. Particularly the lower reed instruments can be lost in large spaces, but here the only complaint might be the occasional under-recording of the basset horns, most noticeable in the clarinet family trio of the first minuet.

Drawing as it does from America's top-level period-instrument players, the Amadeus Winds has a beautifully balanced and homogenous style from top to bottom, perhaps less individual and self-conscious than some of their European counterparts. If the tempos are generally brisk, there is also present a crispness and clarity often lacking elsewhere. No doubt some of this stems from the use of the *Neue Mozart Ausgabe*, which, as Daniel Leeson points out in his concise and informative notes, is quite different from the set of parts generally used. Though most recordings in the past few years have made use of the *NMA* score, Bärenreiter has yet to make generally available their new parts, though the need for such has been recognized for some years now. Still it is the players and not the parts which make the music, and this excellent performance carries its own personality and spirit which ultimately transcend the boundaries of authenticity or performance practice. In short, it is truly fine music-making.

## COMPACT DISC REVIEW

by Gordon C. Bobbett

**CARL MARIA VON WEBER: The Complete Chamber Music for Clarinet.** *Quintet*, Op. 34; *Seven Variations on a theme from "Silvana,"* Op. 33; *Introduction, Thema and Variations*, Op. posth.; *Grand Duo Concertant*, Op. 48. Walter Boeykens,



clarinet; String Quartet "Via Nova," Robert Groslot, piano. Talent Recording DPM-2910 09, playing time 64:28.

Walter Boeykens, born in Belgium in 1938, studied at the Royal Conservatory of Brussels. Since 1964, he has been a guest soloist for festivals in Berlin, Darmstadt, Cologne, Amsterdam, Geneva, Paris, Warsaw and Madrid. He taught at the Royal Flemish Conservatory of Antwerp, at the Conservatory of Utrecht (Holland) and at the "Académie internationale d'été" in Nice (France). In 1977, his recordings of Mozart and Weber won the "grand Prix du Disque." He has performed with the Amadeus Quartet, the Quartet Via Nova and the Salzburger Mozarteum Orchestra. Boeykens, an international clarinet soloist, has performed throughout Europe, the United States, Venezuela, Mexico and Finland.

Boeykens' performance of Weber's *Quintet* is one of the best recordings of this work on the market today. From the *Fantasia's* long sculpturesque phrases and liquid chromatic passages, to the playful Menuetto and lyrical Trio, to the brilliant and exciting Rondo, Boeykens demonstrates a wide variety of tonal sonorities, from vibrant royal blues to subtle pastel pinks. Through his versatile virtuosity, he makes the technically demanding passages appear simple.

While Boeykens' *Seven Variations of a Theme from Silvana* is exciting and masterfully performed, Groslot's insipid piano phrasing lacks artistic direction. For example, during Variation VII where the piano and clarinet exchange the melody line, Boeykens sings the beautiful melodies, but Groslot does not. By playing timidly, he neither balances the arching melodic lines nor sustains the long, musical phrases.

The *Introduction, Thema and Variations* is an example of extremes. Although Boeykens' lyrical Adagio is seductively charming and enduring, the clipped phrase endings during Variation I and V, the over-emphasized accents in the Allegretto, and the uneven scale/arpeggio passages in Variation III are a bit distracting.

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Comparatively, it lacks much of the aesthetic refinements present in the other three selections.

With bravura and sensitivity, Boeykens performs the *Grand Duo Concertant*. This wonderfully performed work is one of the clarinet world's best-loved compositions. Boeykens demonstrates the work's wide spectrum of articulations with exquisite accuracy and dexterity. Here, Groslot soars from one phrase to the next, powerfully sustaining one rhapsodic phrase and delicately caressing the next.

Boeykens plays the Buffet-Crampon "Prestige" clarinet. Eclectically, he has Benny Goodman's singing qualities with a touch of Reginald Kell's vibrato and phrasing. Boeykens' sound is expressive, lively and colorful. His playing characteristics and tone are reminiscent of the English, German and French schools of clarinet. For instance, his lyrical, smooth tone is similar to the English school, while his power and strength combined with the strong emphasis on inner-rhythm resemble the German school. His phrasing, slightly bright tone, musical flair and subtle tonal nuances are similar to the French. Geographically, Belgium is in the middle of these three countries, and Boeykens' playing is a wonderful mix of each.

Quartet Via Nova gives an inspiring performance with its rich, transparent sound and its soaring, eloquent phrasing. Unfortunately, the names of the individual quartet members are not listed on the disc cover.

The recording engineer produced a disc that is wonderfully authentic. Its lifelike quality is impressive, especially the clarinet's natural sonorities, register idiosyncrasies and the quartet's rich, vibrant string sounds. The disc has just the right ambiance — neither overly bright nor artificially dark and muted. The listener readily appreciated the aura of attending a live chamber concert at a great recital hall.

The order of the musical selections on the disc's cover and the actual disc differs (the order in this review reflects the disc's correct order). This reviewer strongly recommends this disc to the clarinet aficionado, the chamber musician or to the demanding audiophile who wants to experience exciting chamber music at its best.

## COMPACT DISC REVIEW

by Michèle Gingras

QUEENSLAND SYMPHONY ORCHESTRA, Richard Mills and Vladimir Ponkin, conductors. Philip Bracanan (b. 1942): *Clarinet Concerto*, Floyd Williams, clarinet; Colin Brumby (b. 1937): *Scena for Cor Anglais and Strings*, Barry Davis, Cor Anglais; Colin Spiers (b. 1957): *Divertimento*



for Strings. ABC Classics 426424-2.

Although clarinetist Floyd Williams is professionally based in Australia, we often have the occasion of hearing this excellent musician in the United States. Williams meets some fine challenges in Bracanan's *Clarinet Concerto*. Bracanan, an Australian of Yugoslav parentage, holds a teaching position in the faculty of music of the University of Queensland. The *Clarinet Concerto* (1985) is scored for symphonic orchestra without clarinets. In three movements, the work opens with a slow meditation, followed with an Allegro which undergoes several changes in tempo and mood, including a jazz section convincingly played by Williams. The

impressive clarinet cadenza shows off his technical prowess. The brass section is admirable as is the general accompaniment, besides minute intonation irregularities in the opening. The third movement, *Vivace*, closes with a bravura ending.

I recommend acquisition of this disc for the discovery of three outstanding Australian composers, for two important additions to solo wind repertoire and for . . . Yes! A true listening pleasure. (Editor's note: *The Bracanan Concerto parts can be purchased from the Australian Music Centre in Sydney.*)

## MUSIC REVIEW

by Himie Voxman

Clarinetists expecting or hoping for new interpretive insights in articulation and nuance will probably be disappointed in two recent editions of Mozart's clarinet concerto. Neither provides these but they have other objectives that they successfully meet. One incorporates a number of notational changes that have been suggested in recent years; the other includes a text for those wishing to perform the concerto on the basset clarinet.

Present-day research indicates that the first publication was that of Breitkopf & Härtel in Leipzig in 1801. It was followed shortly by those

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of Johann André (Offenbach a/M) and Sieber (Paris). Generally overlooked by scholars is an edition in 1803 by Pleyel (Paris). The last three cited appear to be “pirated” versions of the first-named, although there are minor discrepancies in the copies I have. André published an edition edited by Carl Baermann between 1865 and 1869. This was apparently the basis of Simeon Bellison’s version published by Carl Fischer in 1943. They have the same textual changes in the Adagio.

**WOLFGANG AMADEUS MOZART, Concerto in A Major for Clarinet and Orchestra,** A major, KV. 622. Edited for clarinet and piano by Henri Kling, revised and edited by the Trio di Clarone (Sabine Meyer, Wolfgang Meyer, Reiner Wehle). Breitkopf & Härtel, 1987.

The first Kling edition was published in 1883 and has probably been the most widely used worldwide. The purpose of the update is best described by the editors. “We have attempted to adapt the traditional solo part as much as possible to the version for basset clarinet without hindering its performability on the clarinet in A. Mozart’s sketch for bars 1-199 served as the main source.”

There are minor changes in articulation, but the primary one was to emulate the contours of the original arpeggios.



The piano part in the revision closely follows the original Kling version except in the Adagio, where the tutti passages have been thickened for more sonority. The editors suggest that the fermatas in the first movement be embellished but offer no examples.

**WOLFGANG AMADEUS MOZART, Concerto in A major for Clarinet and Orchestra,** KV. 622. Suggestions for performance by Hans-Dietrich Klaus; piano reduction by Thomas Bruttger. Bärenreiter, 1987.

The clarinet and basset clarinet parts are identical with those in the two scores of the new Mozart edition published by Bärenreiter in 1977. There is no separate basset clarinet part. When it differs from the clarinet part, it is found above the clarinet part and follows the 199 bars of Mozart’s sketch with minor changes in articulation. The remainder is a reconstruction based on the many speculations made by various musicologists and performers.

The clarinetist must look to the piano score to find the editorial emendations concerning nuance or articulation. Suggestions for embellishing the fermatas in the first movement are included.

The piano part differs somewhat from the original Kling edition mostly with respect to treble and bass distribution. Additional notes give a thicker texture in the Adagio.

Performers seeking information as to how our 18th-century clarinetists may have ornamented the clarinet part will have to look beyond these editions. Some ideas may be had from the arrangement for flute by August Eberhardt Müller (1767-1817), published by Breitkopf & Härtel almost simultaneously with the clarinet edition. He was a recognized Mozart scholar, and I believe he may have been responsible for the version that has come down to us. Another source is the arrangement for viola by “an amateur” published by André in 1801.

The forewords to both of the new editions are informative, but the most thorough account of the early history of the clarinet concerto and the basset horn that I have found is the master’s thesis of Dr. Arthur J. Ness. It is entitled *Some Remarks Concerning the Basset Clarinet and Mozart’s Concerto in A Major (KV. 622)* and was completed at Harvard University in 1961.

Especially interesting is Ness’ reconstruction of the Adagio movement, based on an arrangement for piano and string quartet by Christian

Friedrich Gottlieb Schwencke (1767-1822), first published by Johann August Boehme (Hamburg) between 1799 and ca. 1805. Schwencke’s arrangement makes use of the speculations by the first reviewer. It is doubtful, however, if many contemporary clarinetists have the courage to depart far from the text of the concerto as it has come down to us. Perhaps it’s for the best.



Allegro  
(Kling)

Adagio

Rondo Allegro

# RECITALS



# CONCERTS

## Student ...

Barbara Duman, clarinet, Kristen Jepperson, harp, Graduate Recital, Ohio University, September 18, 1990. *Duo Concertante in F Major*, Op. 7, Backofen; *Pastorale*, Amorosi; *Nocturne No. 3*, Bochsa; *Fantasia for Solo Harp*, Spohr; *Green Sleeves*, Anon. (Variations for Clarinet, Sauvaire; Variations for Harp Celtique, de Preissac); *Two Preludes*, Brown

Jackie Gresham, clarinet, Senior Recital, University of North Texas, October 30, 1990. *Introduction, Theme and Variations*, Rossini; *Three Pieces for Solo Clarinet* (from *Five Pieces*), Webster; *Three Pieces for Clarinet, Viola and Piano*, Op. 83, Bruch; *Time Pieces*, Op. 43, Muczynski

Carol Kycia, clarinet, Doctoral Recital, Boston University, October 13, 1990. *Sonata in Bb Major*, Wanhall; *Hillandale Waltzes*, Babin

*Deuxième Sonate*, Devienne; *Sonata in Bb Major*, Op. 107, Reger

Julie Ryan, clarinet, Senior Recital, Linfield College, May 19, 1990. *Six Studies in English Folk Song*, Vaughan Williams; *Trio in Bb*, Op. 11, Beethoven; *Première Rhapsodie*, Debussy; *Sonata in F Minor*, Op. 120, No. 1, Brahms

## Faculty and Professional ...

Christopher Bade, clarinet, Mount Union College, November 7, 1990. *Four Church Sonatas*, Mozart/Ettlinger; *Three Pieces for Clarinet Solo*, Stravinsky; *Petite pièce, Minstrels, La fille aux cheveux de lin*, Debussy; *Sonata for Clarinet and Bassoon*, Poulenc; *Concerto*, Copland

Karen Dannessa, clarinet, Pittsburg State University, November 1, 1990. *Romanza*, MacKay;

*Grand Duo Concertante*, Op. 48, Weber; *Three Pieces for Solo Clarinet*, Stravinsky; *Hillandale Waltzes*, Babin

The Lyric Arts Trio, Elena Lence, clarinet, Guest Recital, Kansas State University, September 27, 1990. *Six German Songs*, Op. 103, Spohr; *Three Songs of Innocence*, Cooke; *The World Is Mad*, Head; *Two Vocalises*, Freedman; *Totus in Corde Languet*, Schubert; *Romanze*, Schubert; *Patterns in Blue*, Sargon; *Scenes from Tyneside*, Tate

Connie Triff McAlpin, clarinet, Christ United Methodist Church, Great Falls, Montana, December 14, 1990. *Dance Preludes*, Lutoslawski; *Sonatina for Clarinet Solo*, Op. 27, Rozsa; *Sonata*, Op. 120, No. 2, Brahms; *Fantasia Da Concerto, Themes from "La Traviata"*, Lovreglio

Maurita Murphy Mead, clarinet, assisted by Glenn Bowen and Dan Sparks, clarinets, Guest

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