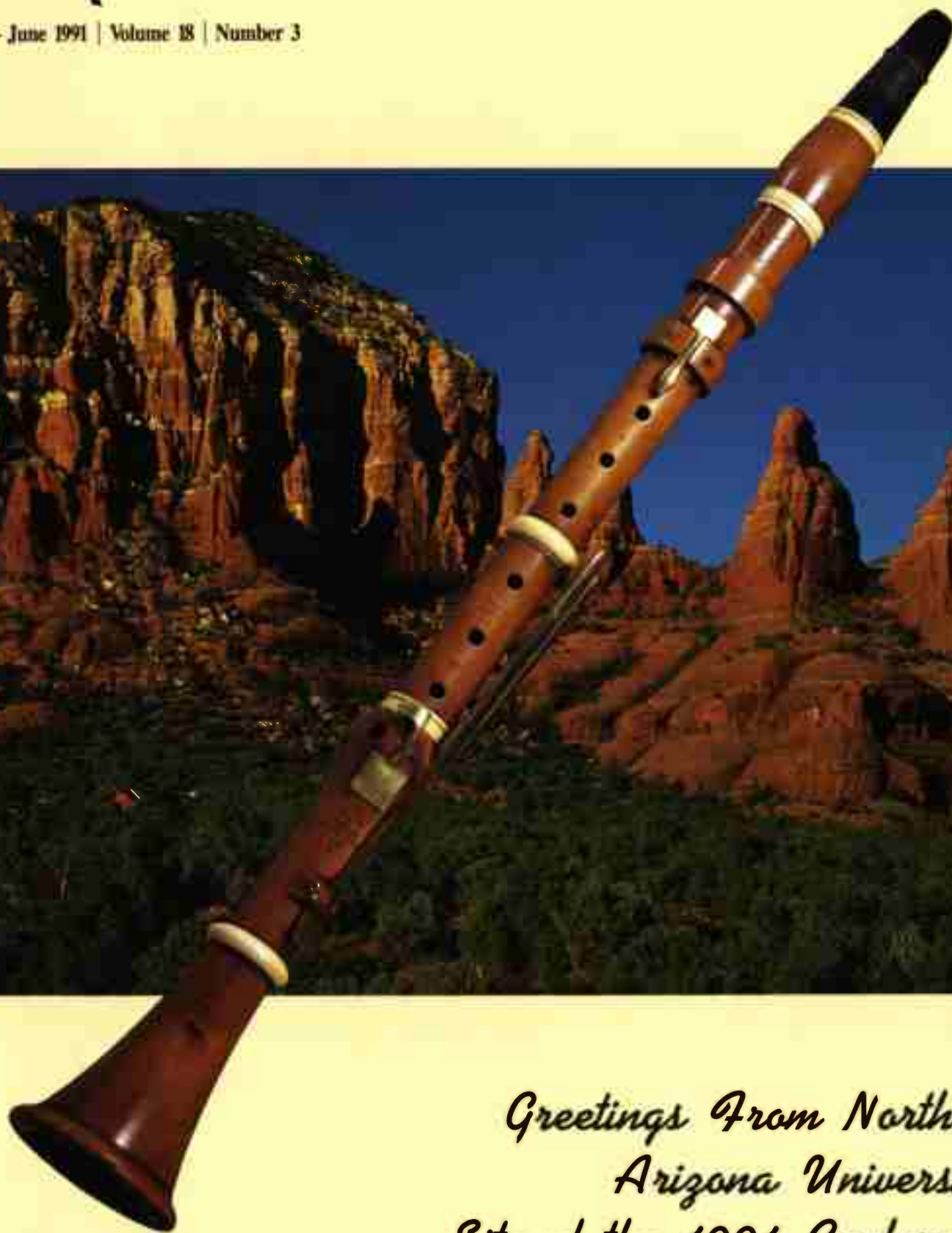


The Clarinet

May - June 1991 | Volume 18 | Number 3



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An Open Letter To All Woodwind Players And Teachers

Several years ago I changed jobs from a high school position to one of our local colleges. Here I found myself facing a faculty recital on clarinet and saxophone. Needless to say, it had been a while since I had practiced.

Armed with a bevy of new clarinets supplied by local dealers I began preparation for the recital. Soon I found my right thumb **too sore** to practice for any extended period of time. So, I had to prop the music on the back of my desk and rest the clarinet on its edge. Since I am 6 feet tall it required that I practice in a bent position. I managed to make it through the recital.

This started me thinking, and I was reminded of all the bad habits I had acquired in growing up with the clarinet. And what a hassle it was to break them! I was also reminded of my students, many of whom became discouraged—especially in trying to accomplish the upper register through the break. You know we give students an adult-sized instrument and expect them to handle its weight. **They simply can't do it. AT THIS POINT I DECIDED THERE MUST BE A BETTER, LESS PAINFUL, LESS UNCOMFORTABLE WAY TO APPROACH PRACTICING THE CLARINET.**

Years later my right hand became permanently numb from carpal tunnel syndrome and I spent the better part of the year playing saxophone with the strap slung from my shoulder, like a paper boy, to get through an evening of playing. I had the carpal tunnel operation, and the numbness left, but **I THOUGHT THERE MUST BE A BETTER WAY TO HOLD THE SAXOPHONE THAN BY A STRAP.**

I retired after 33 years of teaching and was able to find the time to address myself to the problem of weight support. I considered a new kind of seat strap—a device to hook to a chair, a device to hook to a music stand—and finally decided the only complete solution rested with a floor support stand. After rejecting several prototypes (8 in all), I finally arrived at a floor support stand that solved the problem of an instrument's weight. **THE PROBLEM IS SOLVED-ONCE AND FOR ALL TIME.**

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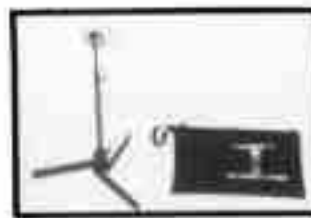
You will be able to practice longer. The **sore thumbs, stiff neck**, and other tensions due to weight will disappear. Your students will make **faster progress**. You'll have **fewer dropouts** occurring. Your students' **attitudes** change from **negative to positive**.

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LETTERS:

A problem of clarinet scoring has recently come to my notice, and I am writing to you in the hope that you can either shed some light on it for me or suggest where I might be able to obtain further information.

The composition is Duke Ellington's *Saddest Tale* of 1934, which he recorded in September of that year and which contains a clarinet solo long assumed to be on the bass clarinet. In an interview in late 1946, however, Mr. Ellington made it clear that this was not so, referring to the instrument as a "mezzo," and saying that it was between the regular B-flat clarinet and the bass. This naturally suggests to me the E-flat alto instrument, and the simple part of my enquiry is whether this instrument is known as the "mezzo" in the U. S. A. None of my clarinettist friends here have heard of a mezzo clarinet, and I can find no reference to such an instrument in my own books which discuss the various members of the clarinet family - Kroll, Rendall, or Brymer.

It is clear from the way Mr. Ellington talks about the instrument on *Saddest Tale* that there was something different about it, though, and this is why I am writing to you. He says the clarinet came from "a man who was a professor up in Connecticut there somewhere, who invented some in-between instruments. He came down and loaned us his clarinets." It would be of great interest to me to know who this person was who was experimenting with clarinets in Connecticut in the late 1930s, and who placed his instruments at the disposal of the Duke Ellington Orchestra in 1934. None of the books on Duke Ellington, including

Gunther Schuller's recent scholarly volume on *The Swing Era* in which *Saddest Tale* is discussed, throw any light on the puzzle. The assumption has always been that the instrument is a bass clarinet, but in the interview Mr. Ellington is very clear about what he says. Hence, I am writing to you in the hope that you may be able to help me or suggest other avenues I might usefully explore.

Yours sincerely,
Roger A. Boyes
11, Grosvenor Mount
Leeds, LS6 2DX
England

Since the publication of my article "An Introduction to the Solo Clarinet Works of Johann Baptist Wanhal" (Vol. 17, No. 4, July-August, 1990), I have received some additional information from Hans Rudolf Stalder. Mr. Stalder presented two important points of interest:

- 1) The Wanhal clarinet concerto was originally written for the C clarinet and the modern edition cited in the article has the clarinet part transposed for the Bb clarinet. The resulting tonality would have been impossible to play on the five-keyed clarinets of that time. Stalder speculates that the concerto may have been an oboe concerto with an indication that it could also be performed on the C clarinet. Unfortunately, the

modern edition gives no indication as to the original instrumentation.

- 2) Editio Musica Budapest in coproduction with Edition Eulenburg Zurich has published *Trios für Klarinette, Violine und Violoncello, Op. 20, Nr. 1-3*.

I am grateful for Mr. Stalder's additions to my research on Wanhal and would welcome any other information that could be shared by the readership.

Sincerely,
R. Joseph Dieker
603 Madison
Canton, MO 63435



Greetings from the north of Scotland. Knowing that the next international clarinet conference is to be held in Flagstaff, Arizona, I have enclosed a photo of myself playing my clarinet (Buffet R 13) at the Grand Canyon. I wondered if any of the readers of *The Clarinet* and members of the I.C.S./C.I. would be inspired by the wonderful scenery to make the worthwhile trip to the conference!

I made the trip last year to Arizona, Utah, Texas and New York, and I had a thoroughly wonderful time. Hopefully, I'll get back over for the conference in July and be able to meet some of the American members of the I.C.S./C.I.

With best wishes,
Mrs. Shelagh MacLeod
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Claranalysis:

Two Outstanding New Student-line Clarinets by Leblanc

by Lee Gibson

Leblanc recently announced its 14.6 mm. Noblet (Grand Artist) Model 145 soprano clarinet, which this clarinetist has not yet played.

The VSP (all of wood) and the Vito (with ebonite barrel and bell), which are here reviewed, uniquely share a 14.65 mm. bore with a polycylindrically reamed left-hand joint which produces (for the first time since Buffet Crampon abandoned its Evette near-equivalent of the R 13) tones that are hardly distinguishable from those of the illustrious R 13. That these tones are produced at pitches which are in no way inferior to those of the latter is indeed a pleasant surprise, especially since the wood used is of the highest quality, the fraising is excellent, and the keys are precisely fitted. These "student" clarinets are also appropriate for artist performers. They set an exciting new standard for less expensive clarinets.

Relationships Between Dimensions and Timbre In the Soprano Clarinet

Aside from an appropriate embouchure, which we here take for granted, what are the important determinants of tone color or timbre in the clarinet? (We assume the use of a dense, evenly grained blackwood with a mouthpiece of comparable density.)

Unnoubtedly the most influential elements are the mouthpiece and reed. The length and shape of the slightly conical bore of the mouthpiece affect the instrument's modal relationships; the dimensions of the windway

and facing, coordinated with the reed, strongly affect all performance characteristics, as well as timbre.

As to the remainder of the instrument, the smaller its basic cylinder, the larger its central twelfths will be, and the more brilliant its tonal milieu becomes. To increase the breadth of tone in his new smaller-bored Buffet Crampon R 13, Robert Carrée in 1949 provided for its left-hand joint a polycylindrical reaming, in contrast to the two previously used alternatives of an unperturbed cylinder or a reversed cone.

That this unique device has its special effects upon modal ratios as well as stability and security has been forgiven by a majority of Boehm system players because its tones are more pleasing. There are, however, other means of achieving similar tones with less alteration of modal ratios. These include (1) the adoption of a still nonlinear but more gently graduated reduction in the reversed cone of the B^b clarinet, as has been the custom in the R 13 A clarinet, (2) increasing the external diameter and weight of the wood, as has been done in the much smaller-bored Selmer Recital Series, and (3) incorporating the thumb-key venting mechanism of the Wurlitzer 100c German-system clarinet, which produces such beautiful sounds and true pitches on the lowest tones in both registers (or perhaps the automatic low F venting mechanism of the Selmer Recital Series).

A nonlinear cone is presently provided in the new 14.65 mm. Leblanc Opus, Infinité, VSP, and Vito models.

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PIERCE'S POTPOURRI

by Jerry Pierce

In my column for the November/December, 1990 issue (Vol. 18, No. 1) of *The Clarinet* I stated that "It appears that Edition Kneusslin of Basel, Switzerland has been acquired by Edition Kunzelmann." I am happy to report that Fritz Kneusslin's publishing establishment has not been acquired by any other publisher. Gottfried Aegler, a clarinetist from Erlenbach, Switzerland, who has a music store in that city, wrote to me with this information, but soon after this I received a letter from Mr. Kneusslin himself. He is the sole owner of Edition Kneusslin and certainly intends to continue publishing first editions of interesting woodwind music.

I am sure that every basset horn player is aware of the Kneusslin works and most clarinetists have the three Crusell quartets for clarinet and string trio in their repertoire. The Kneusslin catalog has many other works of interest also. The confusion comes about because Edition Kunzelmann is now the sole agent for Kneusslin publications in Germany. The Kunzelmann catalog contains the Edition Kneusslin publications, and since music now travels worldwide, listings can be deceiving. I also stand corrected that his stock of music is kept in the basement. Mr. Kneusslin states "All the floors, the basement, 1st and 2nd plus the attic, contain my publications."

I received a letter from Guy Deplus, retired professor of clarinet at the famed Paris Conservatory, in February saying that he was off to teach this past January at the Freiburg Conservatory with Professor Dieter Klöcker. Professor Deplus is, of course, still teaching at the Paris Municipal Conservatories. He says (and this is perhaps an understatement for him), "A lot of Mozart concertos this year!" He will record in May the Mozart *Symphonie Concertante* and the *Concerto*. And finally, he'll be off for a round trip to Texas (U.S.A.) from July 1-14 before returning to France for a busy summer schedule.

Does the name of Johann Friedrich Grenser (1758-1795) just roll off of your tongue? Well, he was one of Crusell's favorite composers and wrote, among other works, a *Concerto* for clarinet and orchestra (c. 1790-91). Kjell-Inge Stevansson of Sweden has just recorded the work. Included in the recording are eight duets for two clarinets. I haven't heard the recording yet, but I am told that the music is very, very good. I have a copy of the score of the *Concerto*, thanks to Tammy Enevold of Lexington, Kentucky. However, these Grenser duets are new to me. It is hoped they will be published soon. At the present, as far as I know, all of the Grenser clarinet works exist only in manuscript.

Speaking of works that exist only in manuscript, recently I was asked to locate the Arne Oldberg *Quintet* for piano and winds. Since Professor Oldberg taught at Northwestern University in Evanston, Illinois from 1899 on, my first inquiry was to the music library there. It happens that they do have both the piano/score and the individual wind parts. I have since forwarded a copy of this work to Ewart Willey in Shenfield, England, and he has glowing reports about the piece. The work has never been published, but the manuscript is quite good.

Musica Rara has an ambitious program of publications scheduled for 1991, including the possible publication of the Louise Farrenc (1804-1875) *Trio* for clarinet, cello and piano

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and also her *Sextet* for piano and winds (which to date has existed only in a manuscript score). This French lady's works are fine indeed, but unfortunately her music is almost forgotten today.

A most welcomed and overwhelming box weighing nearly 23 pounds containing old and rare editions of clarinet music arrived recently from my dear friend Marcel Salle of Annecy, France. We tend to forget today just how much music was published by the instrument manufacturers such as Evette & Schaeffer (Buffet) and later by both Selmer and Leblanc. I would love to obtain sometime a catalog listing the clarinet publications of Evette & Schaeffer. This past summer while I was in Quebec, Canada, I was talking to Phillip Selmer, and he told me that he is working on a project to compile a listing of music that the Selmer company has published down through the years. To a collector of music, such listings are invaluable.

In the case of music that Marcel has sent me, much of it was printed by the old copper-plate method on paper that had real rag content. This music is in almost as good a condition as it was when it was printed 150 plus years ago. It is a sorry fact that any music we have in our libraries that was printed only 50 years ago is in far worse shape due to the

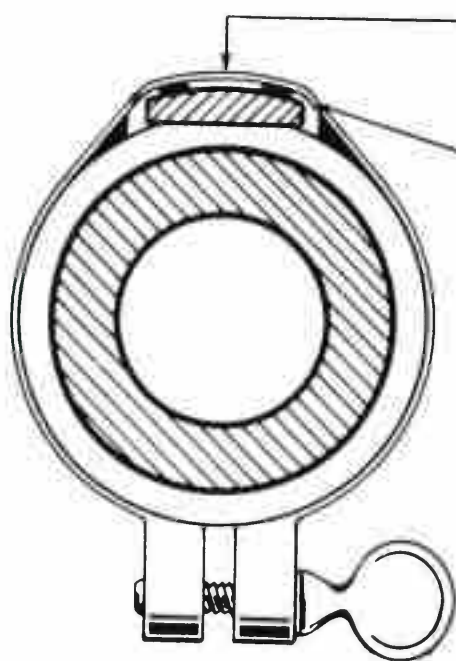
use of acid paper which will self-destruct before we are very far into the next century. Be that as it may, *Echo de Haydn* for two clarinets (to be played in different rooms) transcribed by C. Rose or *Sonate XIX* (Beethoven's opus 49, no. 1) arranged for clarinet and piano by Louis Mayeur were works unknown to me until Marcel's gift arrived, as were the many, many other pieces that the box contained.

Richard Gilbert, who wrote the definitive discographies on clarinet recordings (*The Clarinetists' Solo Repertoire* and *Clarinetists' Discography II*), is hard at work on a new book. He has sent me copies of his manuscript, and there are so many pages that we have discussed a practical way to bind the material for publication. This latest from Rich is an overwhelming undertaking, but the good part of the story is that it is almost completed. We hope that by the time you read this, it may be available.

Speaking of recordings, two CDs that I've recently found very interesting are by clarinetist David Wright with pianist Gregory Davis (Centaur CRC 2067), and Phillippe Cuper (BNL 112762) playing the Jean-Baptiste Breval *Symphonie Concertante* with the Bernard Calmel Chamber Orchestra. David Wright's recording contains the sonatas of

Saint-Saëns, Reger (opus 49, no. 1), Mason and the Weber *Grand Duo Concertante*. The performances are excellent. Everybody records the Weber (I sometimes wonder if it isn't obligatory for clarinetists in France to release a Brahms sonata and the Weber on their first record), so even with superb playing it would be another recording. Ah, but the Saint-Saëns isn't "played to death" (yet), the Reger is even less performed, and the gem is the Daniel Gregory Mason *Sonata* — a fine work by an American composer. Now this makes the recording well worth obtaining.

The Breval *Symphonie Concertante* for clarinet, bassoon and horn with orchestra is the only work Phillippe Cuper plays on this current CD, but, good grief, Cuper is a fine clarinetist. Some of us were able to attend a live performance by him several years ago when he was at Richmond, Virginia for the I.C.S./C.I. Conference. One can easily see why he was awarded a unanimous first prize at the Paris Conservatory solo de concours in 1980 and a special prize at the Prague Competition in 1986 (for the first time since a special prize had been awarded to Rostropovich). It is hoped Phillippe will be doing more recordings soon.



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Sometime in, or shortly before, 1950 while Serge Koussevitsky, our conductor, was still alive, Igor Stravinsky came to spend a week with the Boston Symphony in a program of his music. It included his famous *Le Sacre du Printemps*. I was both the orchestra's bass clarinetist and its personnel manager and, more to the subject in hand, I had already many times performed his *Trois Pièces pour Clarinet Solo*. Indeed I must have played them in at least 50 performances. Incidentally, the first performances of these pieces (1919) was by my immediate predecessor, piccolo clarinetist (Edmond Allegra) whom I succeeded in that position. In 1939, I became the orchestra's bass clarinetist.

During orchestra rehearsals Stravinsky had been most complimentary about my playing. Additionally, since my office was within a few feet of the conductor's room, we had many occasions for conversations during his time with us. Needless to say, I soon brought up the subject of the three pieces, and he very kindly spent a long session going over them measure by measure, with very clear editing comments about my playing of them.

He spoke at some length concerning the "over-theorizing" or "excess individual interpreting" of performances of these solo pieces. He admitted that each performance was bound to contain aspects of that performer's styles and beliefs, but was especially negatively critical of those who suggested that the writing followed any studied theory or patterns. Instead, he said that the written notes would speak for themselves, as long as the players adhered to the written text (with the exception of one misprint). He merely wrote what he felt.

He emphasized that the pieces were written for Allegra, who was by no means a jazz player. Later, after hearing Cahuzac (certainly one of the finest virtuosos) play these pieces, he suggested some changes in the general attitude and style. It would appear that nothing in his writings, or heard directly from him, would indicate that he either expected or desired a "jazz" performance. I have heard many recordings and performances, and certainly found no "jazz" consensus. He was happy to have any type of player perform them, pro-



by Rosario Mazzeo

viding he could cope with the problems. When his complete works were recorded under his own supervision, it was Guy Deplus, one of France's outstanding soloists, who was chosen.

Of course there is no question but that the pieces were influenced by the jazz music of that period. After all, Stravinsky had heard a good deal of jazz. But as Anton Swenson had quoted in his splendid book about analytical techniques (see footnotes), Stravinsky says "...Jazz - has exerted a time-to-time influence on my music since 1918..." What Stravinsky said to me then (1948/59?) was that whatever he had been influenced by while writing the clarinet pieces was clearly set forth by his music symbols and words, which in fact are a universal language. Therefore, if a performer would really do everything indicated in the text, the net result would be what he, the composer, intended. He likened it to two people saying the same words, but with different accents. If one wanted to call some of it "jazz," well, he could. He repeated that he had written in musical terminology, for people who can read musical terminology. Thus if

they do just that, and with sufficient expertise, the result should be a performance he would expect to like.

I have, of course, read all writings I could find which discussed this music. There is no quarrel with the differing opinions about it, but I am satisfied that he felt that his printed symbols spoke for themselves.

The dedicatee who commissioned these pieces (Werner Reinhart) was an enthusiastic clarinet player and generous supporter, but the clarinet was not his central life. Therefore, certain of Stravinsky's printed breathing indications were in excess of what a virtuoso-type professional would need, and indeed Stravinsky felt that some of these did impede the melodic and rhythmic flow. He said bluntly that if any professional could read music well (and he presumed that such players could!), the results would be what he intended, particularly regarding the rhythmic drive and long lyrical phrases. Thus what he indicated, and what I then played for him according to those instructions, resulted in a broad smile and "That's the way, that's the flow I meant."

By the way, the use of the A and B $\flat$ clarinets was indicated so that the proper character of each piece would best be portrayed, especially the quietness of the first, and the brilliance of the third movement. The text that follows is based on my markings in my copy at the time. It was the J & W Chester Ltd. edition of 1920. All references are to it.

One of my life's many thrills reached a high point this last summer when, in Switzerland, I was invited to go to the Reinhart Collection in Winterthur, where a former pupil (Jurg Fehr) had made arrangements for me to examine the original manuscript of Mozart's clarinet concerto. We descended to a remote sub-basement of the library there, where for an incredible hour I had the privilege of a note-by-note examination of the score. I had never held a manuscript of Mozart in my hands, let alone one for the clarinet. The library director, noting my ecstasy, disappeared for a few minutes, then returned with a big smile, and with music in his hand. This he then passed over to me. Imagine my amazement when I discovered it to be the Stravinsky pieces. I was wild with excitement and spent another half-hour going

over them note by note.

The first piece has often been described as a "blues," but Stravinsky described it as a personal and private reflective set of sounds. As regards breath marks, he said, "Each breath is not just so much exact time; its length depends on the moment in the music." Concerning this movement, his indication was that the mark in the second measure was intended only to be a slight suspension of sound, not a clear break. Then I played it as he suggested, and he said it was exactly right. The same applied for the breath mark in the fifth measure. But the one in the sixth measure was for a clear break, thus producing the intended finality to the first phrase. The 11th measure marking was intended to be only a very slight suspension of sound, but not interrupting the forward flow. The mark in the 13th measure was to be a deliberate breath, setting forth the second half of the phrase, a decaying one.

The one in the 14th measure was intended to be only a separation, giving emphasis to the quasi-repetition of the text in measure 15. Measure 16 has a clear diminuendo, and measure 17 is a repetition of 16, thus coming up slightly at the beginning, so as to be a dynamic repetition of 15. Measure 18 was to be slightly aggressive, on an even dynamic level, dropping within the first four notes of 21. The last of those four tones should merely cease without obvious cutoff of sound. The recapitulation, beginning toward the end of measure 21, should be clearly stated but not overly emphasized. Depend on the space before it to give proper emphasis.

Measure 26 should include a slight suspension of sound, but not any sense of cutoff. The breath in 28 is, of course, a very clear one, followed by an abrupt sense of beginning, more resonant tone, increased loudness, well-marked grace notes, and crescendo — all to be followed by an incredible decay to zero, such as a clarinet can produce superbly. He recommended complete suspension of any further motion of hand, lips, and body until well into the silence, thus adding length and effectiveness to the diminuendo.

The second piece was to be extremely brilliant, dexterous, and very ongoing, with a substantial emphasis on the phrase beginning after the quarter note in the third line of the printed text. Then, a substantial break after the high, not-long-held G. The first three *pp* groupings in line 4 are intended to be somewhat subdued and whimsical, immediately followed by a clear *mp* response. Do not overlook the eighth rest before making the next entry. Then at its *pp*, again as before, followed by a like pattern as earlier, then ending on the quarter note G,

instantly followed by six notes of a very subdued ending phrase, itself followed by a substantial pause. After the pause it should be somewhat whimsical, with gathering definiteness, virtuosity and brilliance, to the held G on the last line. The last phrase should be very forthright and spit out brilliantly, thus giving ample scope for the surprise and abrupt lessening of volume, darkening of sound, and ritard.

The third piece is of a completely different character, possessing an inexorable drive, forthrightness, verve, and vigor, with marked rhythmic portrayal. There should be an unrelenting sense of continuity, until the 14th measure. Incidentally, he commented favorably and with some surprise on the deftness of the 32nd note triplet in line one, in which I played the B^b within the triplet by merely lifting my left forefinger from the A^b fingering. The other B^bs were, of course, with the conventional right forefinger. Also, he spoke of the glibness of the triplet in the beginning of the second line (played by left forefinger only, or by adding the two lower right side keys played by the right forefinger to the B). All accents are to be vigorously played with unrelenting rhythmic drive.

The "sombrier le son" indication in the second line of page 3 does not, he said, mean

"darken," nor should the rhythmic drive be less. He intended an abrupt change in volume, but no less spirit. The B^b in the triplet at the end of the second line is again best played as indicated for the 32nd note of the like triplet described above. The C#3 of the triplet on line 4 should again be played as in the earlier similar text. The toss-off into the last measure of the fourth line should be very vigorous and carefree, and the following two-note and three-note groupings should each be played with unrelenting drive within each set. Note that on line five the (D^b and C) and line six (B and A#) also should be so treated. Note that beginning with the last note of line 9 there are five sets of F#/F naturals. Of course by now, after all these years and hundreds of performances, everyone should be aware that the first two notes of line 4 from the bottom of page 3 (the misprint earlier referred to) should be two 32nds, followed by three 16ths.

All of these repeated sets which I cite are best played by vigorously enunciating triplets, all equal, and disregarding bar lines. We both agreed that we had heard clarinet players who neglected to count numbers of repetitions! Immediately soften the sound beginning with the last two notes of line 3 from the bottom of the page, and then drive — drive unrelentingly to the quarter note B^b in the last measure. He

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recommended holding it until you felt sure that the audience understood it as the end of the piece — at which point you would abruptly surprise them, and play a very flippant, soft, last B^b, preceded by its grace note. He emphasized that he wanted unrelenting rhythmic drive, especially to be noted in the softer places, where most players might instinctively play with less spirit.

All of the above remarks are made on the basis of statements he made before we started, during, and also after I played. Now, some 40 years later, I look back, never having forgotten that day, nor that Stravinsky was a major hero in my life. When first I heard the *Sacre* on the radio in 1931 or '32, before I joined the Boston Symphony, I felt an incredible stimulation and excitement. It has never left me.

This past summer when we were in Venice, my wife and I made a special vaporetto trip to San Michele, the cemetery island near Venice, where Stravinsky was buried alongside his wife, Vera, and where he had in past years gone to place a wreath on Diaghilev's grave. There I had the privilege of going to his own and his wife's graves to pay my respects. I spent a long, quiet time in contemplation, then made a photograph of the graves. It was a somber occasion, and I felt so grateful for what his existence contributed to my life.



Stravinsky grave, San Michele, near Venice (photo: Rosario Mazzeo)

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I would like also to thank Ms. Marion Taylor, bibliographer of the University of California at Santa Cruz, and John Mohler of the faculty of the University of Michigan at Ann Arbor.

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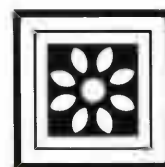
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CLARINOTES



In Memoriam

Robert Genovese, second and assistant principal clarinet with the National Symphony Orchestra, died February 7, 1991, at age 53 of complications from hepatitis. He was born in Philadelphia and lived in Falls Church, Virginia. He studied with his brother John Genovese and with Daniel Bonade. From the late 1950s through 1961 he served in the Second Army Band at Ft. Meade and later in the 101st Airborne Division Band in Germany. In 1962 he joined the National Symphony in Washington, D. C. where he played next to Harold Wright and later Loren Kitt. He also taught clarinet at Catholic University, and many service band clarinetists studied with him. His superb playing can still be heard in the Mozart *Grand Partita* directed by Marcel Moyse. In the recording of Marlboro alumni he is joined by his wife, Nancy, his brother Alfred and Harold Wright.

Clarinetist Thomas Piercy Receives Sifting Foundation Award



Clarinetist Thomas Piercy of New York City has been awarded the Sifting Foundation Career Award for Achievement and excellence in an artistic field. The Sifting Foundation of Washington, D. C. announced the award on December 14, 1990, which includes a \$6,000 career grant to be used to further his career as a clarinet soloist.

Winner of several international competitions and awards, Piercy has appeared throughout the United States and Europe as a recitalist and chamber musician and has appeared as a soloist with orchestras in England, Italy and the U. S. He attended Virginia Commonwealth University, The Mannes College of Music and The Juilliard School and has studied with Gervase de Peyer and Leon

Russianoff. As music director and clarinetist of The Gotham Ensemble, he will be a featured performer at the 1991 International Clarinet Festival in Flagstaff, Arizona.

Directories of Music Instrument Collections to be Revised

Names and addresses of collectors and institutions with collections of musical instruments are being sought for new, revised editions of the *International Directory of Musical Instrument Collections* (first published in 1977), and the *Survey of Musical Instrument Collections in the United States and Canada* (1974). The *International Directory* is a project of CIMCIM (Comité International des Musées et Collections d'Instruments de Musique), a committee of UNESCO-sponsored ICOM (International Council of Museums). The survey of collections in North America is being prepared by a committee of the American Musical Instrument Society.

Private collectors and institutional collections whose names are received will be sent an information form to fill out and return. Private collectors concerned about security and privacy may have their collections listed anonymously, with only city, state or province, country, and a description of the collection. Collectors who choose this kind of listing can have requests to visit screened by a nearby institutional collection.

Please send names and addresses of collections everywhere except the United States and Canada to the general editor of the *International Directory*, Barbara Lambert, 201 Virginia Road, Concord, Mass. 01742 U. S. A.

Information on North American collections is to be sent to William E. Hettrick, Music Department, Hofstra University, Hempstead, NY 11550.

Ridenour Book on Fingerings Now Published by Leblanc

Thomas Ridenour's *Clarinet Fingerings: A Comprehensive Guide for the Performer and Educator* has recently been added to the G. Leblanc Corporation's list of educational publications. The book offers more than 200 fingering options for clarinet and includes an illustrated text with diagrams of the clarinet mechanism. Also, commentaries on playing characteristics and technical usefulness are given for each fingering. Special sections are included on the middle and high breaks and the throat tones. It can be ordered through any Leblanc retailer nationwide. Suggested list price is \$12.00.

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Clarinet Pedagogy

by Howard Klug

The inherent frustrations of clarinet reeds can produce an eagerness for new publications on the subject, in hopes that someone can finally give us “the answer.” A recently received publication on reeds, Charles Stier’s *Clarinet Reeds—Definitive Instruction in an Elusive Art*, approaches its subject with a fresh and unusually successful attempt at discussing and quantifying the essential qualities of a good reed. Stier does not get bogged down in the minutiae of measurements, nor in the details of charts on playing characteristics and adjustments. Instead, his approach starts with the player’s impressions of a reed’s musical potential (how it sounds), and then leads towards adjusting the outer playing characteristics (how it feels). Along the way he addresses various aspects of a good reed—tone, pitch, flexibility, articulation, legato—and provides easily grasped adjustment solutions to provide the optimum balance.

Stier’s lucid prose serves him well for making effective explanations, laying out a philosophical approach to the variations in reeds, and establishing an approach to selection and adjustment. While one might take exception to some of the specific details (such as the use of #180 wet-or-dry sandpaper—an extremely rough textured paper for adjusting reeds, or the validity of the old “torque story”—where the left side of the reed should be left heavier because you hold the clarinet with the right thumb, etc.), the general approach shows a great deal of common sense. Most of the illustrations of the component parts of the reed and its areas of adjustment are well done. Stier’s use of hierarchical pyramids to display the sequencing of selection and adjustment procedures was, however, somewhat confusing; the use of arrows to indicate appropriate procedural pathways would have been helpful.

Apparently it is Stier’s intention that *Clarinet Reeds* will eventually serve as one chapter or section of a forthcoming book, *The Professional Clarinetist*. Until that book becomes available, however, readers may find that a 38-page, double-spaced, spiral-bound and

home-published reed manual (complete with 8x10 color glossy of the author) priced at \$14.95 is a bit steep. It is available from the Charles Stier at 8910 Bradford Road, Silver Spring, MD 20901-4018.

In making those initial decisions about which reeds out of a box are worth spending adjustment time on, I have found that a simple nonplaying "puddle test" is an excellent way of separating the proverbial wheat from the chaff. Simply dip the entire vamp portion of the reed into a cup of water and lay it *on its bark* (with the brand insignia facing up) on a glass plate work surface. After setting out an entire box of 10 reeds in this fashion, simply observe the speed at which the moisture is absorbed into the cane. With a ceiling light source above you, one can observe the relative amount of reflected light from the damp reed surface. Within approximately one to two minutes, a clear difference between reeds that absorb most of the moisture (not good candidates for future use) and those which retain a bit of a puddle in the center of the bottom of the reed should be observable.

In a typical box of 10 reeds, four of them will absorb the moisture quickly and can be slid up to the top of the glass for discarding. Three or four of the reeds will retain small puddles for a brief period of time, will prove to be the best of the lot, and should be slid to the bottom of the glass plate. Two or three reeds may fall into a middle category of "not quite a puddle, not quite dry," and these may be adequate practice reeds for some people. I have found this system to be a foolproof method for judging that essential property of cane density (the preference being for lesser rather than greater porosity); however, it is a method which produces the most visible results on reeds from an unopened box, not on reeds that have been played before. The only cautionary note about this method is that the "puddle effect" is rather transitory, only observable for a brief time at about 1'30" into the wetting process. After two or three minutes the window of discernable differences will have passed, and all of the reeds will appear to have absorbed the moisture equally.

In general, those reeds which tend to absorb the moisture rather quickly are also those which feel unusually rough to the touch when rubbing the finger against the grain of the vamp (from tip towards shoulder). This kind of reed can feel hard and soft at the same time when played. That is, hard in the sense of an airy, unfocused tone, yet soft in the way it closes up against the facing when extra embouchure pressure is applied. Experience has

shown that the innate deficiencies of this type of absorbent (spongy) cane, which no amount of adjustment procedures can rectify, produce a reed wholly unacceptable for even limited uses. So they usually get tossed without a playing test. After all, "time is money."

Another by-product of the "puddle test" is that by laying all wet reeds on their backs (bark), you will probably never have a reed with a warped bottom. Reeds generally seem to come from the various manufacturers with reasonably flat bottoms, yet we often foster warpage by allowing the two sides of the reed to dry at different speeds. Any piece of wood can warp when its two sides are allowed to dry unevenly, and this will surely happen when a wet reed is placed in an insignia-down position on a glass plate for any period of time. For such a reed, the vamp is exposed to the air and dries quickly, while the bottom of the reed on the glass plate is not in contact with the air and dries a great deal more slowly.

As a result of this uneven drying, the rails of the reed will pull off the glass plate as the cane dries into a convex shape, causing the "bottom rocking" syndrome we notice in so many of our reeds. With the insignia placed up, however, air will circulate around both sides of the vamp, promoting even drying—hence, no warping. Warped reeds can also be prevented by putting them away into their storage cases in as dry a state as possible. Always remove all surface moisture, and if possible use storage cases which have shallow grooves under the reeds to allow further drying. With this kind of approach I have been able to completely avoid any remedial bottom-flattening procedures—my reeds never seem to warp, and the only bottom sanding I ever do is a slight burnishing of the cane on the *back* of the sandpaper to close the pores when the reed is new.

As a result of my last two articles on selected clarinet quartet literature, I have received quite a few letters with information regarding privately held collections of arrangements and original compositions which are available for purchase or swap.

From Michael Bryant came a long list of transcriptions from the standard chamber repertoire for strings, which comprises the Wilcox Collection. Michael currently has the original manuscripts, hand-copied by George and Joan Wilcox, and he is willing to make copies available at cost or as an agreed exchange. The extensive list includes seven volumes of quartets (numbering 38 different pieces), with an additional number of quintets and sextets from composers such as Beethoven, Haydn, Mozart, Shostakovich, Dvořák and Schubert.

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There are also some duets by Parks, as well as duets, trios and quartets by Waterson. Michael Bryant's address is 61 Oakhill, Surbiton, Surrey KT6 6DY, United Kingdom.

Clarinetist/composer Daniel Dorff from the Philadelphia area sent me a list of 13 arrangements and three original quartets (*Fast Walk*, *Dark Romance*, and *It Takes Four to Tango*). Three of Dorff's arrangements are published by Kendor, but the rest of his music is available directly from him. No doubt Dan Dorff's compositions have seen much use with his professional quartet, "Clarinessence." His original compositions could be characterized as having a pop flavor, while his arrangements are generally of a light classical or folk song nature. Contact Dan Dorff directly for a complete list of titles and prices at 241 Strathmore Road, Havertown, PA 19083, (215) 446-0376.

For several years in the mid-1980s Norman Heim and the University of Maryland sponsored a clarinet quartet competition. Two of the winning compositions have been discussed quite recently in this magazine; Jerry Pierce reviewed Lawrence Ink's *Streltsy* (Southern Music) in the May/June 1989 issue of *The Clarinet*, and I mentioned Michael Kibbe's *Quartet No. 2* (available from the composer,

11311 Tiara, North Hollywood, CA 91601) in the November/December 1990 issue. The third winner from the University of Maryland competition was *Three Sketches* by Kubizek, and it is obtainable through Dorn Publications.

Many Canadians and Americans may be acquainted with the Ontario-based clarinet quartet "Licorice Allsorts." Clarinetists Catherine Erskine, Tilly Prudom, Lynne Milnes and Barbara Hankins have put together an ensemble and a rather unique repertoire which undoubtedly is highly marketable to school groups as well as general audiences. In a recent letter from Barbara Hankins, her own words can best express her quartet's approach to programming. "I would like to share with other quartets some fun we've been having this year with a special program about Mozart. It includes *Variations on Twinkle, Twinkle Little Star*, the third and fourth movements of the *Clarinet Quintet*, *Rondo Alla Turca* (transposed to B $\flat$ minor to make it a bit easier for the flying fingers of our E $\flat$ player), including *Parto, Parto, Voi Che Sapete*, *Exultate*, *Jubilate* (movements two & three), *L'amero saro costate*, and a skit about a day in the life of Mozart and his good friend Anton Stadler. We now have more than 150 works in our library.

Are there any quartets out there interested in exchanging some favourites?" Please contact Barbara Hankins directly at 35 Locust Street, Kitchener, Ontario, N2H 1W6, Canada, (519) 745-1313.

For many years the United States Navy Band in Washington, D.C. has included a unit called the Classical Clarinet Quartet. Senior Chief Musician Darrell O'Day was the alto clarinetist in that group from its inception in 1979 until his retirement from the U.S. Navy in 1988. During that time he transcribed 25 major works for clarinet quartet, including such pieces as Mozart's entire *Eine Kleine Nachtmusik*, Schubert's *Death and the Maiden* Quartet, two movements from Grieg's *Peer Gynt Suite*, and the Beethoven *Pathetique Sonata*. (Some of our readers may remember the Classical Clarinet Quartet's stunning performance at the I.C.S. Conference at Richmond in 1988.) These arrangements are very difficult, designed for the best of the professional quartets and are now available for purchase by contacting Darrell O'Day directly at 4331 Robinson Street, Duluth, MN 55804, (218) 525-2844.

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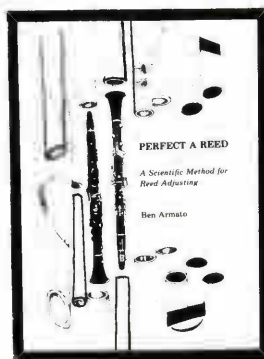
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A u d i o N o t e s

by Bradley A. Wong

Help! Due primarily to the good folks at Koch International and especially their director of promotion and publicity, Rachelle Schlosser, I have a huge backlog of recordings for review. We are in desperate need of more reviewers. If you are interested in joining the review staff and can meet deadlines, write in a concise but informative style, and have access to good (not necessarily audiophile) stereo equipment, please contact me. You can write to me at the address on page 3 of the journal, or call me at (616) 387-4695. Most of the recordings we receive for review are in the compact disc format, although we do occasionally receive albums and cassettes. You would be welcome to keep anything that you review. If you have a particular area of expertise, it is helpful to know that. I have, for example, a CD with Erich Hoepfich playing period instruments (5- and 10-keyed clarinets), and some jazz recordings from Musicmasters (Kenny Davern, and volumes 4 and 5 of the Benny Goodman Yale Archives series).

In an attempt to reduce our current inventory, I am going to include in this column a number of "mini-reviews." If there is enough interest in any particular recording to warrant a more in-depth review in the future, I will be happy to consider that.

Walter Boeykens performs the Brahms sonatas and the trio, with pianist Jean-Claude Venden Eynden and cellist Roel Dieltiens in a compact disc recording on the Ricercar Secondo label (RIS 065044). This is beautifully elegant playing with more emphasis on the lyrical aspect of Brahms' music than the passionate. This is particularly successful in the trio, which never lacks for drama and yet seems to sing more than other recordings of this work. It is curious, however, that Ricercar Secondo is very careful to explain that its label was created for "recordings of Romantic and contemporary music, as we believe that it can be . . . interesting to hear Brahms or even Debussy played on original instruments." Nothing, however, is said about specific instruments in this recording, which sound thoroughly modern to my ears. This recording is still very highly recommended.

Supraphon 11 0098-2031 is a compact disc recording of Martinu's *5 Serenades* with the Prague Chamber Orchestra and clarinetist Lubomir Legemza. Serenade No. 1 is scored for clarinet, horn, three violins and viola; Serenade No. 3 is for oboe, clarinet, four violins and cello; both were written in 1932. They are attractive neoclassic pieces, charming rather than profound. Legemza plays with a certain edginess in both tone and articulation that is appropriate to the music. Unfortunately, the overall sound of the recording is unpleasantly bright, and the total time of the CD is just under 40 minutes, which is unusually short for so recent a recording (1987). For these reasons I hesitate to recommend it.

Aurelian Octav Popa studied clarinet and composition at the Bucharest Conservatory. In 1966 he won first prize in clarinet in the Birmingham International Competition for wind instruments (the first prize in flute that year went to James Galway); he also took second prize in the Geneva competition later that year. Popa served as principal clarinet with the Bucharest "George Enesco" Philharmonic Orchestra, and Electrecord ELCD 108 is a compact disc recording of Popa performing the Mozart concerto and both Weber concertos with that orchestra. Unfortunately, by today's standards the playing is rather ordinary. Popa has impressive technical facility but the tone and very fast vibrato are not particularly artistic. These performances were recorded in the early 1970s and also sound dated.

Philippe Cuper is the solo clarinet with the Orchestre National de l'Opera de Paris, and his abilities are well represented on two recent CD recordings. ADDA 58 1060 features Ensemble Arpeggione in works of Roussel, Milhaud and Ibert. Cuper plays two works of Milhaud, the clarinet and piano version of *Scaramouche* and the *Suite* for violin, clarinet and piano. *Scaramouche* was originally written for two pianos, but arranged for either clarinet or saxophone and piano. It is heard more frequently in its saxophone arrangement, probably due to its technical complexities for the clarinet. Cuper, however, turns in an amazing performance — his technique sounds effortless, leaving him to concentrate on the humor

and wit of the piece, which is well suited to Cuper's expressive playing. The *Suite* with violinist Isabelle Flory and pianist Jacques Dellanoy is equally effective, as are the pieces featuring flutist Loic Poulain. Ensemble Arpeggione is an excellent chamber group, and one that I hope we hear more from in recordings. Cuper is also featured in a CD recording of the *Symphonies Concertantes* of Jean-Baptiste Breval and François Devienne with the Orchestre de Chambre Bernard Calmel, conducted by Calmel (BNL Productions 112762). Cuper is joined by bassoonist Gilbert Audin and hornist Daniel Catalanotti for a performance of Breval's *Symphonie Concertante* for clarinet, bassoon, horn and orchestra. While not a piece of great inspiration, it is a delightful work that has some brilliant solo passages, expertly played by the soloists on this recording. My only complaint is that the overall sound of the recording is not particularly flattering to the orchestra.

Suzanne Stephens and the music of Stockhausen are featured on the Deutsche Grammophon compact disc recording 423 378-2. It takes considerable ability from both performer and composer to make a successful recording of unaccompanied clarinet and basset horn, but that is exactly what we have here. Stephens plays clarinet in *In Freundschaft* (In Friendship) and *Amour*, and basset horn in *Traum-Formel* (Dream Formula). She is capable of a wide range of tonal colors, and a wide range of emotions — there are many beautiful moments in this recording. Stockhausen contributes some wonderfully informative liner notes with extensive musical examples. Very highly recommended.

And finally, congratulations to Richard Stoltzman, who received a Grammy Award nomination in the category of "Best Chamber Music or Other Small Ensemble Performance" for his recording of the Bartók *Contrasts*, Stravinsky's "Suite" from *L'Histoire du Soldat*, and Ives' *Largo* and *Songs* (RCA 60170-2 RC). Although the winning record in this category was the Perlman and Barenboim recording of the Brahms violin sonatas, the nomination itself is an impressive accomplishment.

THE ELECTRONIC TUNER

An Aid For Intonation And Tone Quality

by Robert Listokin

Intonation is often a touchy subject, and it is particularly so among woodwind players.

In many a student wind section there are times when no one knows exactly where the problems are — who is sharp or flat, on which notes, in what registers. Rancor develops! And, as we know, professionals are not exempt.

Consistently good intonation is not easy. We wind players practice alone, with no point of pitch reference, such as the open strings that a violinist checks his notes with. We usually have no piano accompaniment. With no stable reference point we become accustomed to the vagaries of the instrument and the idiosyncrasies of our own scale. We may play too rigidly and thereby get used to a distorted scale or pitch level.

The ear learns to accept and believe what we habitually produce. Thus we eventually fail to notice the fundamental discrepancies characteristic of the instrument.

Some typical clarinet discrepancies: sharp at the attacks; sharp in pianissimo; flattening in crescendo; sharp in third register; certain flat throat tones; sharp left hand in second register, etc., etc. Much skill is required to compensate for these tendencies and to play with dependable pitch.

I believe our ears are not solely at fault. I think the problem is more that we haven't developed the physical skill of playing the whole range at an even pitch level, in all circumstances.

By physical skill, I mean the free production of tone we get with natural and even breath support, using a responsive reed and mouthpiece combination. Good tone production of this sort tunes the instrument fairly evenly and provides the flexibility for adjustment. This kind of playing can be cultivated with some use of an automatic tuner. What we can get is a sort of "benevolent circle," or upward spiral — in that good tuning actually improves tone production, which in turn will improve tuning.

In ensembles, people usually try to adjust to each other, but often without anyone knowing his or her own pitch tendencies well enough. There has to be stability; adjusting to others is easy and natural when we know our own notes well.

It is necessary, then, to start with our own notes — to learn where a 440 pitch level is, to learn sharp and flat notes and areas. We also have to learn the relationship of pitch and temperature, exactly what readjustments help as the instrument warms up or as we play in a cooler or warmer space.

Most important is to develop the flexibility and skill to adjust, so that we can begin a note in tune and vary the dynamic level also, so that we have the ability to articulate, slur, phrase expressively, and all while playing a stable pitch level.

Therefore, the point is to develop the physical skill for tone and tuning. With our lack of a pitch reference, as mentioned above, the tuner can be a crucial aid. With it we can improve our tone production and flexibility to the point that we can play dependably in tune. (This may sound like an elementary accomplishment, but it is not. Here is what a notoriously meticulous conductor said to one of the world's greatest orchestras: "The woodwinds, of course, can never be expected to play in tune." Right or wrong, that statement acknowledges some special difficulties we have to deal with.)

In time, organized practice with the tuner leads to very confident intonation — with the piano, in ensembles and when playing alone. With regular work it is easy to break bad habits of intonation.

The work on tuning is inseparable from the

quality of sound production. Done in a well organized way, it enhances the freedom and resonance of tone. This results from lowering sharp notes and registers, while keeping full support and a fairly firm embouchure. In this way, the shape of the oral cavity improves, helping both tuning and timbre. You will notice an increase of volume and depth when lowering a note. It is mainly this lowering of sharp areas which produces a fuller tone, while, for the most part, improving the intonation.

Tuning practice works best when kept very simple: Play with embouchure fairly firm and center the indicator on the tuner. Learn to adjust while *sustaining* the tone. Eventually, work on soft playing; this can really help to beautify the sound. Some simple exercises and suggestions for tuning practice follow. Begin by adjusting the clarinet at barrel, middle joint and bell, to balance the tuning in all registers. Use open G, 3rd space C and 3rd line B. Readjust as you warm up. Practice slowly and sustain the tones as long as necessary to center the indicator. *N.B.*: When practicing without the tuner, tune the instrument to 440 in the same way — accustom yourself to good intonation.

The effect of this work on ensemble playing will be quickly evident, but, especially at first, it has to be done repeatedly. Look for improvement, not perfection. Be patient; in time you will acquire real security of intonation.

Tuner Exercises

1. Practice Baermann 3 or Klosé scales very slowly; each note to equal 60 on the metronome. Include chromatic scales and arpeggios.
2. For beginning mid-range notes in tune, with even tone over the break, especially descending. Breathe as needed.

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6. Practice a piece of music at extremely slow tempo. E.g., Mozart *Quintet*, first movement, at 80 to the eighth note. Second movement at 60 to the eighth. Or, play each note for two counts, 60 per beat.
7. As an experiment: Sustaining a note, drop the pitch smoothly till very flat; gradually bring it up to center. Try this with all the notes in the second register.
8. Choose what is current from your orchestra or ensemble parts. Practice as in #6. Do this one frequently!

A daily routine of 20 to 30 minutes is recommended. Eventually you might keep in good shape with a less rigorous schedule. It should keep you playing tunable reeds and is very helpful in dealing with the A clarinet and

with fast changes between instruments.

Of course, the tuners have been around for a while, and many players are using them to excellent effect. I am suggesting a systematic use of the device, as opposed to the occasional check of a note or two. In teaching, and in my own practice, I have found that this regular and organized work can have a notable effect on tuning and also on tone.

It seems to me, from recollection, and from many old recordings, that standards of intonation have risen at all levels. Perhaps the widespread use of electronic tuners has been a factor in the general increase of excellence.

A footnote: For the practice suggested in this article, an automatic tuner is obviously required; that is, one which registers each pitch as you play, with no need to reset.

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How to Choose an Artist Clarinet

by Jack Snavelly

There are excellent clarinets out there just waiting to be tried, selected, purchased, customized and performed upon! The method of choosing a superb instrument seems to be a mystery to many people. I have heard students, professional players and teachers make comments such as, "I went to the 'Good and Plenty' music store and tried 20 clarinets and couldn't find a good one." The situation is even worse when it comes to A clarinets. Through the years I have chosen many clarinets for myself and my students and feel that I know

how to choose a fine instrument. For example, my A clarinet was chosen out of only five instruments, and it is an excellent instrument. My method is presented here, but make up your mind that it takes time, work and patience and an open mind and ear.

There are a number of dealers today that allow instruments to be taken home for as long as two weeks at a time. Many will ship them for a small fee or even just the postage. This is an opportunity that is too good to pass up and

far superior to merely going to a store and spending several hours in trial (and tribulation). One point that the reader must recognize is that wooden instruments change as they are played and the wood and the pads are exposed to moisture. Some instruments that appear mediocre at first playing will settle into something special after days of playing. Conversely, oftentimes an instrument that plays immediately will break in to something lacking in character and resistance. The first step then is to sign out as many clarinets as the dealer will allow and to break them in by playing them repeatedly on a daily basis. Do not make a choice during the first few days, but get a feel for the way they play and sound. Keep track of them through their serial numbers. At one point I had 21 clarinets in my home for a period of a month, but we bought at least eight of them, making everyone happy. I would not have bought several of them on a short, music-store type of trial, but after breaking them in, they played very well.

As with all things of a scientific nature requiring a selection process, we must narrow down the variables. This is the first step of selection and requires you to use as much of your own equipment as possible. Use familiar equipment to check out equipment that is unfamiliar. I use my own mouthpiece, barrel and bell—yes, the bell makes a surprising difference—and try only the clarinet body (the upper and lower joints). Practice on each clarinet body for at least 10 to 15 minutes if possible before changing to the next one. Ideally try to play on each body every day so that moisture will be absorbed by the pads and wood.

Try to overlook superficial problems such as leaks, sticking keys, joints that are too tight and general problems that a good repairman can easily correct. Sometimes it is difficult to set these physical problems aside, as new instruments that are made of wood often shrink and constrict the keys. This may also happen months

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after you have purchased a new clarinet and it is in daily use. A good repairman can readily correct these problems. You are looking for response, resistance, tonal quality, evenness of scale, tuning, flexibility, colors, matching of registers and a general feel which is good to you.

When trying the bodies, I especially look for an instrument that will "take the air," meaning one that will take all that I can put into it without its choking or holding back. I feel that this is an important feature; if the instrument sets a limit on what you can put into it, it will also set a limit on what you can get out of it and most likely will produce a tone that is not full enough in *forte* passages.

Several days, or even a week after you have played on all the bodies, you need to start making your decisions. Narrow down the choice to two or three bodies. This is somewhat easier to do because you have now become familiar with them through constant use and daily practice. The next step is to try out all the barrels available on each chosen body. You will find a very big difference in the way each barrel will respond; some you will want to discard immediately, others you will need to compare repeatedly. In general, a good barrel plays well on any good instrument, and a poor one will be always poor. Wood varies, however, and each piece of wood has its own personality and response, so try every barrel on every body. You may find that different barrels favor different bodies.

After you have chosen a body or two and matched barrels with the bodies, it is time to try the bells. The bell can make your clarinet sing and come alive or actually ruin its response. The difference is not subtle and you should easily be able to tell a good bell from a poor one. If you have never really tested bells before, you may be in for a surprise.

When you have the bodies matched up with the best barrel and bell, it is time for repeated practice with the entire clarinet combination, but use your own mouthpiece. At this point you should have no more than two or three instruments left to try. Several practice sessions with the entire setup should clarify which instrument you would like to own. Once again, you are looking for qualities such as response, resistance, tonal quality, evenness of scale, tuning, flexibility, colors, matching of registers and a generally good feel.

Any trial of equipment must be done with numerous reeds. It is a mistake to try a mouthpiece, ligature or any piece of equipment with only a reed or two. Likewise, you do not want to choose a clarinet to match your reed. A minimum of 10 reeds should be used throughout the trial process. Try each selected clarinet combination with all the reeds, over a period

of several days. The reeds used need not all be good, as you want to see how the equipment will respond in varying situations, but several reeds of concert quality should also be used.

Choosing an instrument takes time, patience, your utmost attention and an intense sense of judgment. When you get tired, too impatient or are not listening carefully, take a break and do something else, approaching it fresh later. At times it is good to just spend 10 minutes of trial, getting your immediate opinion, which I sometimes think may be your most accurate one. This prescribed process is much more thorough than anything that could possibly be accomplished in a music shop, and it should help you choose the best instrument possible. If you are not a very experienced player and lack confidence in making all these decisions yourself, do not hesitate to ask the help of your teacher or pay a professional clarinetist to help. Having a good instrument will make it worth the investment.

When you have made your final decision and now own a clarinet, feel confident and pleased with your choice—you have worked hard to make it. I strongly recommend that after several weeks of playing and further breaking in that it be taken or sent to a specialist for "customizing." There are quite a few throughout the country who are very good, for example: David Hite, Bill Brannen and Charles Bay. There are a number of others and perhaps some who live in your area. You need to decide just how much you want the specialist to do. The concept is to choose the best instrument, then have it worked on to make it play as well as it possibly can.

The instrument may already play well, and you may not think that it is necessary to have it "customized," but it will make a considerable improvement. When I chose an A clarinet for my son, he offered to trade it for mine as mine played better. After his was customized, it proved to be superior to mine! The customizing process varies among different repairmen, but usually includes items such as key adjustment, regulating spring tension, sealing leaks, replacement of several pads with cork pads, polishing or sealing of the tone hole rings for improved pad seal, adjustment of joints and corks for smooth assembly, possibly correcting uneven undercutting of tone holes, possibly tuning work, and final adjustments for an almost leakproof clarinet.

If you follow the above suggestions, you may feel assured that you now own a clarinet that you can be proud of, that you will enjoy playing, and that should give you many years of excellent service.

Recordings

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

MITCHELL LURIE, CLARINET —

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

JAMES CAMPBELL, CLARINET —

S331: Poulenc Sonata, Jeanjean Carnival of Venice, Vaughan Williams Studies in English Folksong, Berg, Schumann.

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

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

S338: Lovreglio Fantasia on La Traviata, Hindemith Sonata, Finzi, Weinart.

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.D. Smith Five Pieces.

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

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

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

VERDEHR TRIO —

(Elsa Ludewig Verdehr, clarinet)

S844: Thomas Christian David, Trio: Jere Hutchison, Nocturnes of the Inferno.

S848: Joseph Haydn, Trio: Karel Husa, Sonata a Tre. Violin, clarinet, & piano

CLARINETTS: 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 (\$16.95).

S250: Klughardt Quintet, Berio Opus Number Zoo, Mathias Quintet.

SONI VENTORUM WIND QUINTET —

S251: Danzi Quintets op. 88, nos. 2 & 3.

S258: Etler Quintet No. 2, Bergsma Changes for Seven, Goodman, Zaninelli

S253: Quintets by Paul Taffanel, Jean Martinon, & Claude Arrieu

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

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THE CLARINET SECTION OF THE UNITED STATES AIR FORCE ACADEMY BAND

The space-age campus of the United States Air Force Academy, nestled in the splendor of the Rocky Mountains near Colorado Springs, is home to the Air Force Academy Band. Along with the United States Air Force Band in Washington, D. C., the Air Force Academy Band is considered one of the Air Force's special bands. As the nation's youngest service academy band, it has a primary mission to support the academy and the cadet wing at meal formations, wing parades, athletic events, cadet dances, and ceremonies. In addition, the band performs free public concerts and tours nationwide. Its commitment to musical excellence parallels the commitment to excellence that is the core of the United States Air Force Academy experience. In recent years, the Academy Band has appeared on national television and supported the celebration of the bicentennial of the U. S. Constitution with a performance at Boston's famous Hatchshell. Other recent tours have included performances at Orchestra Hall in Minneapolis, Minnesota, and the El Paso Performing Arts Center in Texas.

The Air Force Academy Band's exceptionally high musical standards, which are maintained today through rigorous auditions and keen competition, can be traced back to the Band's inception as a group called the "Flying Yanks," which was started by two American airmen in England in 1942. The band, eventually designated the 739th Army Air Corps Band in 1944, performed for radio shows, at public appearances and for Victory Bond drives for the Eighth Air Force. The 739th Band, which was

considered to be one of the best bands in Europe during World War II, was deactivated on October 29, 1945. It was reactivated on May 10, 1955, and assigned to the new Air Force Academy, then under construction near Colorado Springs. Bandleaders throughout the Air Force were asked to screen their musicians and select the most highly qualified for reassignment to the new, prestigious Air Force Academy Band.

Under the dynamic leadership of Col. Ronald W. Carl, the Air Force Academy Band continues to attract some of the most highly skilled professional musicians in the nation. The superior qualifications of the members of the band's clarinet section are a testament to this fact. In addition to being fine clarinetists, many are extremely talented woodwind doublers and also perform with the Falconaires and Moods in Blue, the band's famous jazz and popular music ensembles.

TSgt. Bruce Latimer, from Fullerton, California, is the band's solo clarinetist and a member of the Rampart Winds, the band's exciting woodwind quintet. Bruce entered the band in 1986, following an assignment as the solo clarinetist with the Military Airlift Command Band at Scott Air Force Base near St. Louis. He holds a bachelor of music degree from Southern Illinois University at Edwardsville and is currently completing work towards a master's degree in performance from the University of Denver. He has studied with Eugene Corporon, Kalman Bloch, George Silfies, George Mellott and Ramon Kireilis. Because of the high altitude in Colorado Springs, Bruce uses Vandoren No. 3 1/2 reeds on a Marcellus 13 mouthpiece with a Harrison ligature. His clarinets are Buffet R 13s. In addition to performing occasionally with the Colorado Springs Symphony, Bruce enjoys radio-controlled gliders and photography. He lives at the academy with his wife, Teresa, and two sons, Jimmy and Kenneth.





L to R: SMSgt. Ernesto Gonzalez, MSgt. Gordon Malik, SSgt. William Murray, MSgt. Raymond Bissey, MSgt. Ed Hureau, TSgt. George Roach, TSgt. Bruce Latimer (U.S.A.F. Photo).

TSgt. George Roach hails from Newport News, Virginia and entered the band in 1983. He holds a bachelor of arts degree in music education from the University of Southern Colorado and has begun work on a master of arts degree in woodwind performance at the University of Northern Colorado. He has studied with Ralph Levy, Jim Jameson, and his father, George Roach, Sr. George is also a talented woodwind doubler and performs regularly with the Moods in Blue, the band's popular music ensemble. For equipment, George uses a Kaspar (Ann Arbor) mouthpiece with Mitchell Lurie No. 4 reeds and a Luyben ligature on his Leblanc LL clarinet. In his spare time, he enjoys weightlifting and golf.

MSgt. Gordon Malik joined the band in 1978. A native of Naples, Florida, Gordon received a bachelor of music degree in clarinet performance and music education at Florida State University, where he studied with Harry Schmidt. Gordon has also studied with George Silfies. He uses a Buffet clarinet and has performed on the E-flat and bass clarinets in the band. In his off-duty time, he enjoys racquetball and piano tuning and repair.

SMSgt. Ernesto Gonzalez, from Falfurrias, Texas, joined the band in 1975 following two years of service with the now defunct NORAD Band. He holds the bachelor of music education degree from Texas Lutheran College and studied with Roy Norton. As yet another talented woodwind doubler in the section, Ernie has performed on all members of the saxophone and clarinet families and has soloed with the NORAD Band and the Air Force Academy Band. Ernie plays a Bucchi crystal mouthpiece with a Rovner ligature and No. 2 - 2 1/2 Vandoren reeds on his Buffet clarinet. His hobbies include skiing and weightlifting.

MSgt. Ed Hureau is a native of Park Forest, Illinois and joined the band in 1978. Ed is an extremely versatile musician who has been performing professionally since he was 15. In addition to being an outstanding woodwind doubler and lead alto player in the Falconaires, he is a talented arranger. As a player, he has backed up many great artists including Diane Schuur, Vikki Carr, Wayne Newton, Andy Williams, Bob Hope, Ed Shaughnessy and others. Ed uses a Borbeck mouthpiece with Vandoren reeds on his Selmer Series 9 clarinet.

He enjoys spending his leisure time playing tennis and working out. Ed is married to Marcelle Hureau, a vocalist with the band.

MSgt. Raymond Bissey hails from Denver, Colorado and joined the band in 1979. He attended the Navy School of Music, Adams State College and the University of Colorado. He plays on a Henkins No. 2 mouthpiece with a Harrison ligature and No. 2 Vandoren reeds. When he has problems with his Buffet clarinet, he can rely on his own abilities as the band's instrument repair technician to fix it. Ray enjoys hiking, jogging, biking and scuba diving in his off-duty time.

SSgt. William Murray, Jr. joined the band in 1985 and serves as the concert band's bass clarinetist. A native of Willingboro, New Jersey, Bill attended the Philadelphia College of Performing Arts and graduated from Howard University. He has studied with Harold Carabelle in Philadelphia, Dr. Bocaner at Howard University and Ray Dewitt in Colorado. Also a talented woodwind doubler, Bill plays first tenor sax in the Falconaires and was a member of the Louie Bellson and Lionel Hampton big bands. He has also performed with Sarah Vaughan, Greg Osby, Geri Allen, Gary Thomas and others. Bill performs on a Selmer Series 9 bass clarinet with a Vandoren B45 mouthpiece and "Bari" medium reeds. He enjoys spending time with his family and working on computers and midi equipment.

The musical versatility of the Air Force Academy Band's clarinet section is one of the many reasons why the band is one of the most exciting ensembles in existence today. For more information about the Air Force Academy Band, or to inquire about future vacancies, contact the Commander, U. S. A. F. Academy Band, U. S. A. F. Academy, Colorado 80840-5551 or call (719) 472-2937.

(Article compiled by Lt. John Gaulty and MSgt. Ed Hureau.)



Any clarinet enthusiast will be tempted to investigate an instrument of completely new design which, moreover, has a recommended retail price of only £129 (approximately \$250 U.S.), including case. Launched in February 1990 at the International Music Fair in Frankfurt, the Lyons C clarinet is made entirely of plastics, a lightweight instrument which aims to eliminate physical barriers to playing.

Built primarily with children in mind, its acoustics have been the responsibility of no less an authority than Ted Planas, whilst the ingenious keywork is the brainchild of industrial designer Ian Dampney. His specifications comprise high-grade ABS for the body, impact-proof Acetal for the keys, and silicone

Endorsed by such eminent figures as John Dankworth and Sir Charles Groves, the Lyons C clarinet has as its main purpose a role as transition instrument between recorders and any mainstream orchestral instrument. Embouchure, breath control, coordination, reading music and aural skills can thus all be learned at an early stage. Finally, there are obvious advantages in a C clarinet which can join in ensembles without the need for transposition and can borrow music originally written for violin, recorder, flute or oboe.

How does reality match the publicity? Firstly, the revolutionary bright blue cylindrical clarinet case with yellow straps will instantly win many younger converts. The minimal weight of the clarinet is immediately apparent, its intonation excellent and a credit

THE

Lyons C Clarinet

A REVIEW

by Colin Lawson

rubber for the self-levelling pads. The goal is a leak-proof, rot-proof, waterproof and virtually indestructible clarinet; if the instrument is dropped, it should bounce back ready to play. Even in the unlikely event of damage, the patented keywork system allows a pupil to snap on a new key in seconds. Reduced finger stretch, smaller right-hand tone holes and overall lightness enable the clarinet to be played from the age of seven, rather than from 11 or more. A standard-size E-flat mouthpiece is provided.

Repertoire is currently being published by Faber, Oxford University Press, Fentone, Nova Music and Useful Music; the Lyons C clarinet can be used for practical exams up to Grade V of the Associated Board, Trinity College and the Guildhall School. A video of the instrument played and discussed by experts, professionals and children is available.

to Ted Planas. The supplied mouthpiece is free-blowing and expertly designed; it produced results on the instrument markedly superior to my regular Vandoren B44 E-flat mouthpiece. Tone quality is as sweet and mellow as claimed; actually, materials other than wood (such as metal or glass) do seem to produce a better clarinet sound than might be anticipated. Response has the alertness one associates with C clarinets, and crispness of articulation is certainly easier to achieve than on conventional B-flat clarinet.

What of the keywork? I rather regret that it is not differentiated in color from the rest of the clarinet, as in some of the publicity photographs. Finger holes are in a raised position from the main body of the clarinet, rather like a metal instrument. Mechanism is Boehm system without alternative little-finger keys, lacking left-hand E-flat/B-flat and right-hand

B/F-sharp and three of the four right-hand trill keys on the upper joint. The futuristic design and the flexible nature of plastic rather than metal gives in particular the little-finger keys a less immediate response than normal, especially left-hand F-sharp/C-sharp.

The keywork is clearly the controversial element in this instrument, and in preparing this review, I have canvassed opinion from pupils, colleagues, makers and repairers, with a wide variety of reply. It should be said immediately that it does take a little time for adult hands and fingers to acclimatize to the instrument; but even allowing for this, I must agree with a well-known repairer that between the initial admirable designs by Ted Planas and the resulting production line, something has gone seriously wrong and that the keywork feels "spongy" and unreliable. The vital question is whether after six months of rough handling, the clarinet will still be operating successfully. Normal adjustments to springs and pads are, of course, impossible, and pupils will not want to replace keys too regularly, even at an all-in price of £3.

One of the two clarinets I was sent for review had a leak at the bottom end which I couldn't fix, and I'd certainly advise prospective customers to blow the clarinet before purchase. The bold attempt at innovative design must be admired, but I do wonder whether a re-creation in plastic of traditional pillars to support the keys would not have produced more convincing results which would justify a higher purchase price. Taking seriously my responsibilities as reviewer, I seized the opportunity to drop the clarinet from head height on to a wooden floor, and the only casualty was a piece of linkage, which an intelligent individual (though not necessarily a small child) could have slotted back in.

What of the Lyons C clarinet as an educational tool? It is aimed at a market between the recorder-playing millions and the 70,000-80,000 children who learn — and frequently give up — the clarinet. Graham Lyons argues that any suspicions about his instrument not being a proper clarinet result from a conflict of interest between specialist clarinet teachers and general music instruction in schools. Fewer than one clarinet student in ten goes on to play the clarinet in the county wind band, he points out. The 10% can still migrate to the conventional clarinet, but for the 90% the world of jazz, classical music, group improvisation and grade exams will be opened up. There is an accompanying cassette for class teachers; a review of the Lyons clarinet in *The Independent* (July 12, 1990) concluded that they would be able to teach themselves before

instructing the children. As a clarinet specialist rather than general music teacher I am worried that this is a recipe for yet more bad teaching and imperfectly formed embouchures. To what extent can the clarinet take over the traditional role of the recorder? There seems to be general disagreement among colleagues about the validity of certain dental opinion, which suggests that young children should avoid single reeds altogether, as the pressure required can seriously deform the teeth.

As for the return of the C clarinet to wide popularity, this is long overdue and very welcome. Its positive qualities were emphasized in a famous appraisal of different clarinets at the Paris Conservatoire in 1812 ("Le son est brillant et vif . . ."). However, the individual qualities of the A and B-flat were also appreciated at this time; in his publicity materials Graham Lyons is so keen to reinstate the C clarinet that the very idea of composers having preferred the B-flat as a solo instrument seems anathema to him. Of course each composer had a slightly different viewpoint; Rossini was very keen on the C clarinet, whilst Schubert left a stunning obbligato for it in his *Offertorium Totus in Corde*. On the other hand, Mozart, who used clarinets in A, B, B-

flat and C at various times, chose the A clarinet to elevate to new heights, whilst Mendelssohn in his symphonies gradually gravitated to the A clarinet for music in C major, a practice commented upon in the first edition of *Grove's Dictionary*. The C clarinet had (and has) wonderful, indispensable qualities, but it was really no accident that the B-flat emerged as clear favorite. To claim that the Lyons will play the Mozart and Weber concertos is in a sense true, but conveniently ignores some important issues relating to intended tone color and tonality.

Customer after-care is an important feature of the Lyons project. Upon registration, purchasers will receive a free fingering chart, copies of a regularly published magazine containing valuable hints and tips of clarinet technique, and free music.

(Lyons Clarinet Company, 37 Gloucester Drive, London, N4 2LE, England; Telephone 011 44 81 802 4125, or Fax 011 44 81 802 4153; Cost: \$250 plus \$65 shipping)

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Festival Director's Message

by Charles Aurand

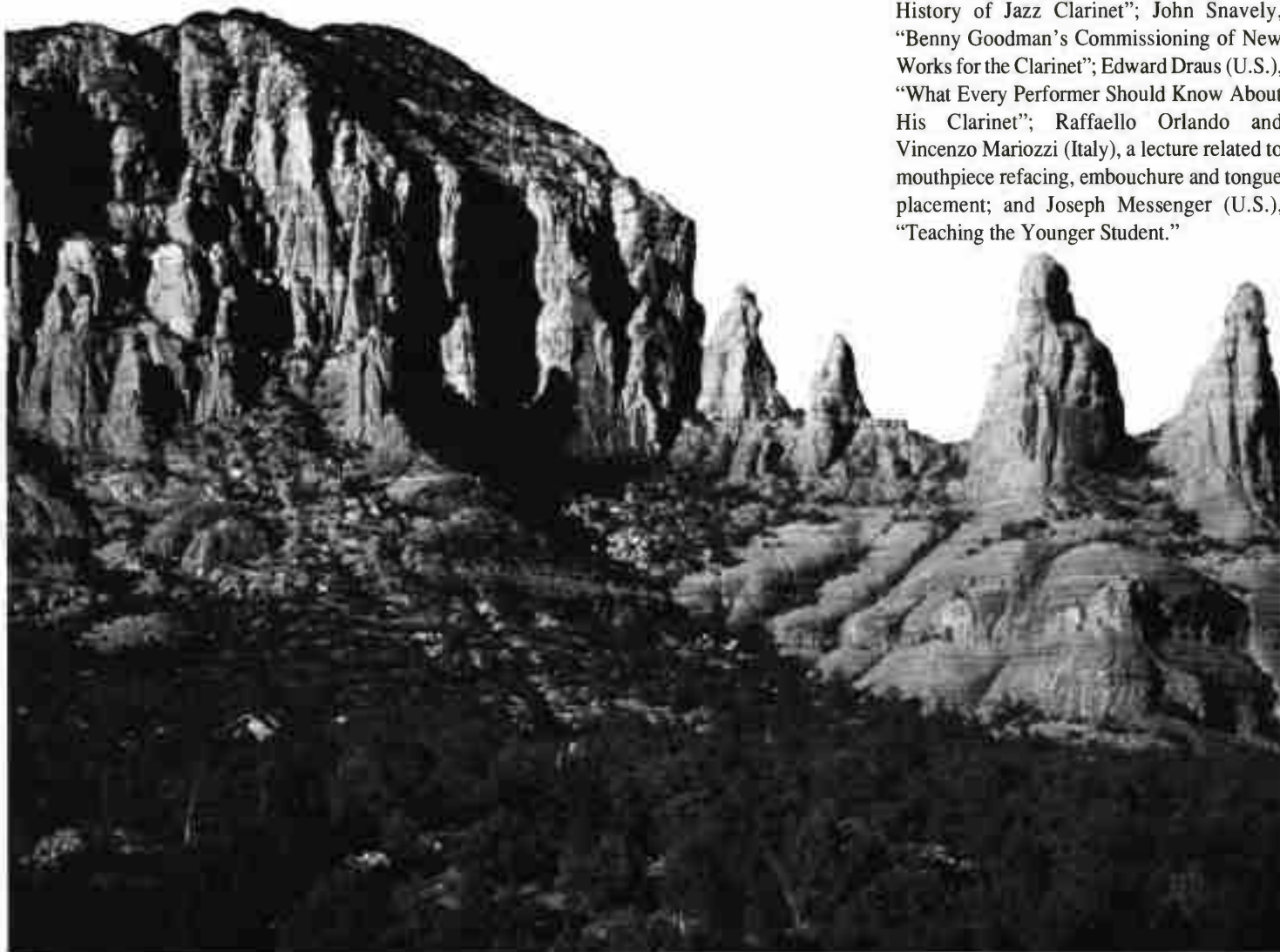
This issue of *The Clarinet* will arrive only a few short weeks preceding the 1991 I.C.S./C.I. Conference. In addition to the conference outline that follows, I wish to share with you some of the special events and opportunities that await you in Flagstaff this summer.

The conference dates for this year's Clarinet Fest differ slightly from those of previous conferences. This year's activities will commence on Wednesday evening with an 8:00 p.m. recital by the outstanding Hungarian clarinetist Kálmán Berkes and will culminate Sunday afternoon at 3:00 p.m. with a performance by Loren Kitt and Joseph Lukasik with the excellent Flagstaff Festival of the Arts Orchestra. Between the beginning and ending programs will be a wide array of talent from all corners of the globe including artists from Sweden, Italy, Argentina, France, Canada and the U.S.A. All of these activities will take place in one of the most spectacular scenic regions of the United States; this setting will pro-

vide the conference-goer with an unparalleled opportunity to enjoy a full range of clarinet performances and experience scenic beauty found in no other location of the world.

This year's conference will feature an unusually strong emphasis on chamber music. In addition to the opening program by Berkes performing the Weber *Clarinet Quintet* and the Bartók *Contrasts*, the conference will include the Aquarius Trio from Sweden, the University of Arizona Woodwind Quintet, the Verdchr Trio, the Gotham Ensemble and the Clarisonancia Quartet (Clarinets) from Argentina and the enjoyable Hollywood Clarinet Quartet. That's a total of seven outstanding chamber music performances.

Special clinics and lectures have traditionally been a focus of the International Clarinet Society/ClariNetwork International Conferences. This year will be no different with a total of six lecture or lecture recitals planned. Beginning with a reed-adjusting session with Thomas Ridenour, the conference will feature lecturers Himie Voxman (U.S.), "The Clarinet and the Concert Spiritual"; Joseph Lukasik, "A History of Jazz Clarinet"; John Snively, "Benny Goodman's Commissioning of New Works for the Clarinet"; Edward Draus (U.S.), "What Every Performer Should Know About His Clarinet"; Raffaello Orlando and Vincenzo Mariozzi (Italy), a lecture related to mouthpiece refacing, embouchure and tongue placement; and Joseph Messenger (U.S.), "Teaching the Younger Student."



THE INTERNATIONAL CLARINET SOCIETY/CLARINETWORK INTERNATIONAL

1991 CONFERENCE

CLARINET FEST INTERNATIONAL

July 17-21

Hosted by

NORTHERN ARIZONA UNIVERSITY

Flagstaff, Arizona



NORTHERN ARIZONA UNIVERSITY is located in Flagstaff, 140 miles north of Phoenix. The city is served by two airlines, a transcontinental bus line, and the main line of the Santa Fe Railroad. Passing through it are U.S. Interstate Highways 40 and 17, U.S. Highways 66 and 89, and State Highway 179. Air travel to Flagstaff usually originates in Phoenix, the area's major air terminal.

Facilities:

The I.C.S./C.I. Conference will be centered in the recently (1991) remodeled Ashurst Music Hall and the adjoining NAU Art Museum. These buildings are located on the northern edge of the campus. One block to the south is the main music building which houses the Ardrey Memorial Auditorium. The auditorium was constructed in 1973 and possesses excellent acoustics.

Location:

Close to Flagstaff are the Grand Canyon National Park, many national monuments, forests, deserts, mountains, lakes, unique and varied geological phenomena, ruins of the earliest Indian cultures, sites of significant southwestern historical activities, and the homes of a number of Indian tribes. The city of Flagstaff is situated in the Coconino National Forest at an elevation of 7,000 feet. The elevation, the protection provided by the forest, the Arizona sunshine, and the clean air give the city an unsurpassed summer climate. Few locations in the Southwest offer more ideal conditions for study and recreation.



Housing:

In 1990 Northern Arizona University opened a new conference dormitory. This facility, Mountain View, is located within easy walking distance of the conference facilities. The room arrangement consists of two-bedroom suites; each suite has a separate toilet and a separate shower room. Rooms may be either single or double; both bedrooms are individually locked. Prices for the rooms, with three meals, are \$42.15 double occupancy or \$47.15 single occupancy.

In addition, Flagstaff has over 3000 hotel and motel rooms; many are located adjacent or near the university. Prices range from \$25.00 to \$85.00 for motel/hotel rooms in July. Since Flagstaff is a summer destination for many tourists, reservations for lodging should be made early.

Young Artist Competition:

Open to all clarinetists who are age 23 or under on January 1, 1991. The first-place winner will receive a new, professional model clarinet. First, second, and third runners-up will receive cash awards. Further information may be obtained by contacting:

I.C.S./C.I. Competition

Howard Klug, Coordinator
School of Music
Indiana University
Bloomington, Indiana 47405

Exhibitors:

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

Special Events:

- Artists from China, Sweden, France, Canada, Hungary, the U.S.S.R., Italy, and the United States
- Performances with the fine Flagstaff Festival of the Arts Orchestra by Larry Combs, Fred Ormand, and Loren Kitt
- Chamber music recitals by Kálmán Berkes (Hungary), the Aquarius Trio (Sweden), the Verdehr Trio (U.S.), Clarisonancia Quartet (Argentina), the Gotham Ensemble (U.S.) and the Hollywood Clarinet Quartet (U.S.).



Himie Voxman

- Master classes with Larry Combs, Loren Kitt and Michel Arrignon.
- Lectures by Himie Voxman, Raffaello Orlando and Vincenzo Mariozzi (Italy), Thomas Ridenour (U.S.), David Ross (U.S.), Edward Kraus (U.S.) and Joseph Messenger (U.S.).
- Solo recitals by Loren Kitt (U.S.), Michel Arrignon (France), Jacques DiDonato (France), Luis Rossi (Argentina) and the First Prize Winner, Paris Conservatory Concours

THE 1991 INTERNATIONAL CLARINET SOCIETY/CLARINETWORK
INTERNATIONAL CONFERENCE

Hosted by
NORTHERN ARIZONA UNIVERSITY
Flagstaff, Arizona
July 17–21, 1991

SCHEDULE OF EVENTS

(as of May 6, 1991)

WEDNESDAY, JULY 17

- 8:00 p.m. Opening Recital: Kálmán Berkes, (Hungary). Through the courtesy of Boosey & Hawkes, this outstanding artist performed in Quebec in 1990 and was one of the highlights of that fine conference. This year his performance will include both solo and chamber music selections including the Weber *Clarinet Quintet*, and the Bartók *Contrasts*.
- 9:30 p.m. Wine and cheese reception hosted by Northern Arizona University.

THURSDAY, JULY 18

- 8:30 a.m. Welcome: Dr. Eugene M. Hughes, President, Northern Arizona University. Host concert: Charles Aurand
- 10:00 a.m. Himie Voxman, Lecture. "The Clarinet & the Concert Spiritual; Joseph Beer's Concerto for Clarinet & Band"



Kálmán Berkes



Aquarius Trio

- 11:30 a.m. Mini-Recital: Robert Spring, Arizona State University
- 12:00 noon Visit Exhibit/Lunch
- 1:00 p.m. Aquarium Trio (Sweden). Tommie Lundberg, Bass Clarinet; Solvig Ågren, Soprano; Lennart Ågren, Piano
- 2:00 p.m. Potpourri Recital: Charles West, Virginia Commonwealth University; John Anderson, University of Minnesota; Patricia Kostek, University of Victoria, Canada; John Weigand, West Virginia University

- 1:00–3:00 Semifinal, Concerto Competition (NAU Art Museum, Weiss Gallery)
- 3:15 p.m. Depart for the Grand Canyon (charter buses).
- 4:30 p.m. Arrive at the Grand Canyon. Tour of west loop or visit exhibits in the central lodge area.
- 6:30 p.m. Social hour (no host).





Jerry Kirkbride

Thursday, July 18, continued

- 7:00 p.m. Steak (or Chicken) Fry, catered by the Marriott Corporation
 8:00 p.m. Jerry Kirkbride, University of Arizona Faculty

FRIDAY, JULY 19

- 8:30 a.m. Potpourri Recital: Paul Garritson, University of Missouri; Roger Cole, University of Idaho; John Scott, University of North Texas.

- 9:30 a.m. Joseph Messenger, Iowa State University, "Teaching the Younger Student." Joseph Messenger appears through the courtesy of Rico Products.

- 10:45 a.m. Verdehr Trio, Michigan State University; Elsa Ludewig-Verdehr, Clarinet; Walter Verdehr, Violin; Gary Kirkpatrick, Piano. Elsa Ludewig-Verdehr appears through the courtesy of J. D'Addario & Company.

- 12:00 noon Visit Exhibits/Lunch

- 1:30 p.m. Clinic: Thomas Ridenour, Reed Adjusting. An artist teacher/performer, Mr. Ridenour appears through the courtesy of the G. Leblanc Corporation.

- 2:30 p.m. Recital by the First Prize Winner, Paris Conservatory Concours. The winner of this prestigious competition appears through the courtesy of Vandoren of Paris.

- 3:30 p.m. Leon Russianoff Memorial Recital
 Paul Green, New York
 Steven Klimowski, University of Vermont

- 4:30 p.m. Visit Exhibits

- 5:00 p.m. Dinner

- 8:00 p.m. Larry Combs/Flagstaff Festival of the Arts Orchestra. Courtesy of the G. Leblanc Corporation. Mr. Combs is the solo clarinetist with the Chicago Symphony Orchestra. He will perform the *Mozart Concerto, K. 622*.



Elsa Ludewig-Verdehr



Paul Green



Steven Klimowski



Thomas Ridenour



Larry Combs

SATURDAY, JULY 20

- 8:00 a.m. Potpourri Recital: Elizabeth Rheude, University of North Dakota; Eric Mandat, Southern Illinois University at Carbondale; Clark W. Fobes, San Francisco; George Mellott, Southern Illinois University at Edwardsville
- 9:00 a.m. Jacques Di Donato, France. Courtesy of the Selmer Company, this fine musician is known throughout Europe as an extremely gifted French clarinetist.
- 10:30 a.m. Clarisonancia Quartet, Argentina. This outstanding ensemble is of the Argentina National Symphonic Orchestra. It performs a wide range of clarinet quartet literature.
- 11:30 a.m. Visit Exhibits
- 12:00 noon Lunch
- 1:00 p.m. Hollywood Clarinet Quartet. Courtesy of the Yamaha Corporation of America.
- 2:15 p.m. Michel Arrignon, France, Solo Recital. Mr. Arrignon appears through the courtesy of Glotin Reeds.
- 3:30 p.m. Master class/Lecture, Larry Combs
- 4:15 p.m. Luis Rossi, Argentina. Currently living in Santiago, Chile, Mr. Rossi is an active solo and chamber music artist as well as a manufacturer of clarinets. Mr. Rossi will perform a solo recital.
- 8:00 p.m. Fred Ormand/Flagstaff Festival of the Arts Orchestra, Ardrey Memorial Auditorium. Mr. Ormand, University of Michigan, will appear through the courtesy of the Yamaha Corporation of America. He will perform the Strauss *Duet Concertino* with Dennis Michel, principal bassoonist of the San Diego Symphony.



Clarisonancia Quartet



Luis Rossi

SUNDAY, JULY 21, 1991

- 8:00 a.m. Stanley Fisher, University of Nova Scotia, Canada
- 9:00 a.m. Loren Kitt, Lecture/Demonstration
- 10:00 a.m. David Ross, University of Texas—El Paso. Period Instruments Lecture/Recital. Dr. Ross is an active performer on instruments of the 18th and 19th centuries.
- 10:00 a.m. Edward Kraus, Los Angeles. "What every performer should know about the clarinet."
- 11:00 a.m. The Gotham Ensemble, New York: Thomas Piercy, Clarinet; Susan Riley Cadini, Soprano; Mary Ann Brown, Piano
- 11:30 a.m. James Jones, Wichita State University; Michael Unruh, Bass Clarinet

12:00 noon Lunch

- 1:00 p.m. Raffaello Orlando and Vincenzo Mariozzi, Italy, Lecture/performance related to mouthpiece refacing, embouchure, tongue position, and breath control.
- 1:00 p.m. Michel Arrignon, France. Master class/Lecture
- 2:00 p.m. International Clarinet Society/ClariNetwork International Annual Meeting
- 3:00 p.m. Loren Kitt and Joseph Lukasik/
Flagstaff Festival of the Arts
Orchestra. Mr. Kitt will perform
Weber's *First Clarinet Concerto*,

and Joseph Lukasik will perform with a jazz ensemble. Ardrey Memorial Auditorium. Mr. Kitt comes to the Conference through the courtesy of the Selmer Instrument Company. Mr. Lukasik appears through the courtesy of Boosey & Hawkes.



Fred Ormand



David Ross



The Gotham Ensemble



Loren Kitt

ARTIST FACULTY

Rheuben Allen, Music industry, freelance musician

John Anderson, Professor of Clarinet, University of Minnesota

Michel Arrignon, Artist Teacher, Paris Opera Orchestra, Paris, France (Courtesy of Glotin Reeds)

Charles Aurand, Professor of Clarinet, Northern Arizona University

Oscar Baquedano, Bass Clarinetist, Buenos Aires Philharmonic Orchestra

Kálmán Berkes, Principal Clarinetist of the Budapest State Opera Orchestra, member of the Budapest Chamber Ensemble (Courtesy of Boosey & Hawkes)

Lee Callet, Professional clarinetist, Los Angeles

Clark Fobes, Clarinetist, San Francisco

Roger Cole, Professor of Clarinet, University of Idaho

Larry Combs, Principal Clarinetist, Chicago Symphony Orchestra (Courtesy of the G. Leblanc Corporation)

Beverly Dahlke-Smith, Professional clarinetist, Los Angeles

Jacques Di Donato, Artist Performer & Teacher, Paris, France (Courtesy of the Selmer Music Instrument Company, Paris, France)

Stanley Fisher, Professor of Clarinet, University of Nova Scotia, Canada

Paul Green, New York. First prize winner of the Distinguished Artists Competition, Artists International, 1988.

Paul Garritson, Professor of Clarinet, University of Missouri

Eduardo A. Ihidoypé, Buenos Aires, Argentina. Mr. Ihidoypé is a member of the Clarisonancia (Clearsounding) Clarinet Quartet. "... technical, persuasive, suave and expressive."

James Jones, Professor of Clarinet, Wichita State University

Daniel Kerlievich, Associate Principal, Argentina National Symphonic Orchestra

Jerry Kirkbride, Professor of Clarinet, The University of Arizona

Loren Kitt, Principal Clarinetist, National Orchestra, Washington, D.C. (Courtesy of Selmer Music Instrument Company)

Steven Kilmowski, Professor of Clarinet, University of Vermont

Patricia Kostek, Professor of Clarinet, University of Victoria

Edward Kraus, Clarinetist/businessman, Los Angeles

Joseph Lukasik, Professor of Clarinet, Metropolitan State University, Colorado (Courtesy of Boosey & Hawkes)

Tommie Lundberg, Aquarius Trio, Lund, Sweden. Mr. Lundberg is a bass clarinetist. He has been a soloist with several European orchestras, and has given seminars in France, Germany, Czechoslovakia, and Scandinavia.

Eric P. Mandat, Professor of Clarinet, Southern Illinois University at Carbondale

Don Markese, Professional clarinet, cinema

George K. Mellott, Professor of Clarinet, Southern Illinois University at Edwardsville

Joseph Messenger, Professor of Clarinet, Iowa State University

Raffaello Orlando, Rome, Italy. Soloist in Europe, Asia, and the United States. "... Orlando played his clarinet with the same exquisite bravura from the beginning to the end of the concert."

Fred Ormand, Professor of Clarinet, The University of Michigan (Courtesy of the Yamaha Corporation of America)

Thomas Piercy, The Gotham Ensemble, New York. Formed in 1986, this ensemble has performed throughout the United States, Canada and Europe.

Elizabeth Rheude, Professor of Clarinet, University of North Dakota

Thomas Ridenour, Manager, The Woodwind Company, G. Leblanc Corporation. Clarinetist, innovator, clinician, teacher. (Courtesy of the G. Leblanc Corporation)

David Ross, Professor of Clarinet, University of Texas-El Paso

Luis Rossi, Santiago, Chile. Clarinetist, manufacturer of clarinets. Mr. Rossi has performed throughout Europe as well as South America

John Scott, Professor of Clarinet, University of North Texas

Robert Spring, Professor of Music, Arizona State University

Martin Tow, Artist Performer & Teacher, Buenos Aires, Argentina

Elsa Ludewig-Verdehr, Verdehr Trio, Professor of Clarinet, Michigan State University

Himie Voxman, Professor Emeritus, University of Iowa

John Weigand, Professor of Clarinet, West Virginia University

Charles West, Professor of Clarinet, Virginia Commonwealth University



James Jones



Robert Spring



Patricia Kostek



Charles West

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STUDENT RATE: (\$95.00 if mailed before June 15th; after that date, \$110). A deposit of \$35.00 may be paid with the remaining portion payable at registration.

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Flagstaff Travel has been designated as the official conference agency. It offers special conference discounts of five to forty-five percent on select airlines and schedules. Be certain to identify yourself as a membership of the ICS/CI Conference when you call: **1-800-952-9522 or FAX-602-774-4006.**

Clip and Mail

A special component of this year's conference will be a recital by the first-prize winner, Paris Conservatory Concours. The advent of this outstanding young artist's performance at our convention will signal the beginning of a reciprocal opportunity for I.C.S./C.I. winners to perform in Paris, France.

A total of three concerts will feature clarinet soloists Fred Ormand, Loren Kitt/Joseph Lukasik, and Larry Combs, with the Flagstaff Festival of the Arts Orchestra. Solo recitals will be performed by Jacques Di Donato (France), Stanley Fisher (Canada), Michel Arrignon (France), Robert Spring (U.S.), Paul Green (U.S.), Luis Rossi (Argentina), James Jones (U.S.), Steven Klimowski (U.S.), and David Ross (U.S.).

On the cover of this issue of *The Clarinet* is a photo of the beautiful red rock formations near Flagstaff in the village of Sedona. The Sedona/Oak Creek Canyon area is only a short 30-minute auto trip from the conference site. Other equally outstanding geographical and cultural experiences await the conference attendee, including an excursion, concert at the Grand Canyon National Park on the south rim of Grand Canyon. Indeed, the City of Flagstaff, located in one of the largest ponderosa

pine forests in the world, is situated at the base of the San Francisco Mountains, which rise to a height of 12,670 feet. The conference-goer will enjoy cool mountain summer weather with low humidity while attending the musical events.

A visit to Northern Arizona would not be complete without an opportunity to visit some of the ancient ruins of the first Americans. Some of the earliest ruins date to A.D. 1100. Plan to take time to see the ancient cliff dwelling at Montezuma's Castle, or other early native American communities at Walnut Canyon (only five miles from the conference center), Tuzigoot National Monument, or the Sunset Crater/Wupatki National Monument (20 miles north of Flagstaff). This national monument not only contains outstanding ruins but is also the site of dozens of volcanic peaks created more than 900 years ago. Within a short driving distance of the conference is the Petrified Forest/Painted Desert National Park. This spectacular region contains an abundance of beautiful geological structures including thousands of petrified logs and miles of colorful eroded shale beds. Finally, this geographical area contains numerous Native American Hopi villages that have had continu-

ous occupancy for many hundreds of years.

Plan now to combine a musical experience of the highest quality with an opportunity to see some of the world's most varied and beautiful scenery this summer. The 1991 I.C.S./C.I. conference will be an experience that you will long remember.



Earl O. Bates

October 29, 1920 — March 14, 1991



Although he was born in Arkansas, Earl Bates spent his high school years in Tulsa, Oklahoma, followed by study at Oklahoma A & M (now Oklahoma State University) in Stillwater. His talent as a clarinetist then led him to the Curtis Institute of Music in Philadelphia. During World War II he served in a United States Navy Band in Norfolk and Williamsburg, Virginia. When he returned to civilian life, his graduate study at the University of Michigan led to a master's degree in clarinet performance.

Earl's professional career began with his appointment as principal clarinetist of the Houston Symphony for the 1947-48 season. The following season he was principal clarinetist with the Kansas City Philharmonic and from 1949 to 1963 he was principal clarinetist in the St. Louis Symphony.

In 1963 Dean Wilfred Bain brought Earl to Indiana University as an associate professor of music; in 1972 he was promoted to professor and became chairman of the woodwind department—a position he filled with great dedication and aplomb. For many years he was clarinetist in the American Woodwind Quintet,

an IU faculty group that performed both on campus and widely throughout the United States. Every summer between 1958 and 1975 Earl went to Colorado, where he was principal clarinetist in the Aspen Festival Orchestra, and he taught at the Aspen Music School.

As a recitalist, clinician, and adjudicator, Earl appeared often throughout this nation. His wife, Marian Krajewska Bates, is a well-known singer and teacher of voice.

I first met Earl at a music contest in Stillwater; it was 1939, my senior year in high school. I remember that ready smile, the pleasant manner, and especially the kind words. Having followed his career for 50 years, and having worked closely with him as a colleague in the Indiana University School of Music for almost half that time, I salute his contributions to the fields of clarinet performance and teaching. Earl had a very fruitful musical life, was a real gentleman to all of those with whom he worked, and we will miss his presence greatly.

Henry Gulick

Altissimo-Register Fingerings

for the Contrabass Clarinet

by Terje Lerstad

When I first tried a contrabass clarinet 15 years ago, I was surprised that I could not play higher than the C played with thumb and register key and that the few pieces I had very seldom went higher. With some experimenting, I found out that when overblowing the throat tones, I got the notes $c\sharp^3$ - f^3 . However, these notes could not be articulated. A trick, also, is to press the register key during the attack and then release it quickly. This technique is indicated in the fingering chart with parentheses around the register key. As on the bass clarinet (see "Altissimo Register Fingerings for the Bass Clarinet" by Thomas Aber and Terje Lerstad in *The Clarinet*, Vol.

9, No. 4, pp. 39-41), it is also helpful to open the throat $g\sharp$ key for the notes eb^3 - f^3 . The usual B^b clarinet fingerings usually do not function, except in pianissimo, and the sound is quite closed.

The contra instruments (the E^b contra-alto clarinet, sometimes called E^b contrabass, and B^b contrabass clarinet) have an automatic venting mechanism, and by closing the third finger of the right hand (thus changing register keys), you raise the pitch (useful for the notes $d\sharp^3$ - $a\sharp^3$). On the contra-alto (E^b) instruments, you can also use the side trill keys which are absent on the B^b contrabass.

The fingering chart is based on my own experience in playing new pieces. One of the

first pieces to use high notes is found in Donald Martino's *Triple Concerto*, which goes up to B^b^3 and uses the upper octave in several difficult passages. The concerto by Robert Ronnes takes the clarinet up to E^b^5 , and in my own *Toccata* a G^6 is written! The mastery of the first altissimo octave (to C^4) is the most difficult and should be done before going higher. Quite stable and useful are the notes up to C^5 on the contra-alto and to E^5 on the contrabass. Of course, wide legato skips and quick passages should be avoided since the instrument responds more slowly than smaller clarinets.

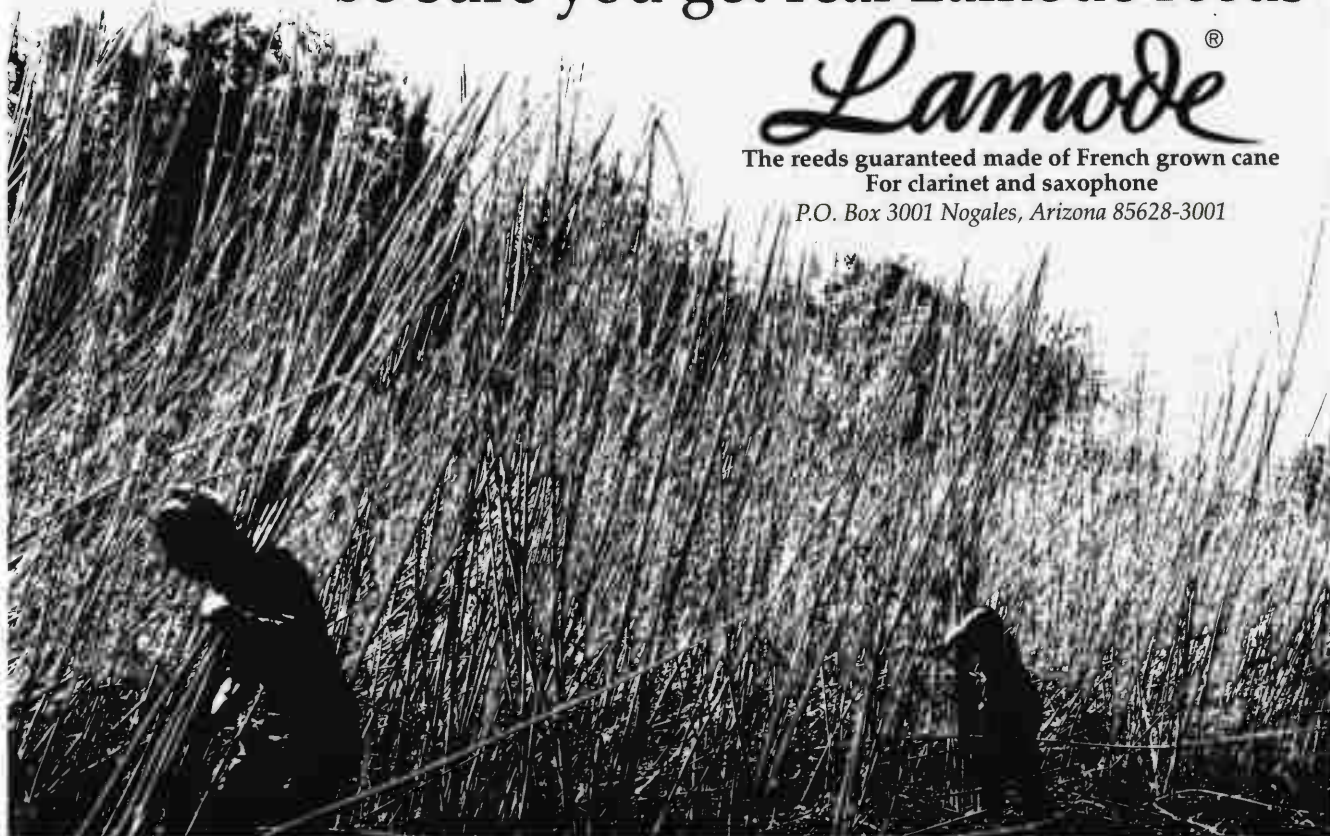
In the fingering chart "CA" stands for only contra-alto, and "CB" stands only for contra

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bass. The fingerings marked "L" work best on metal Leblanc contras, and the fingerings marked "S" work best on the straight wooden instruments by Selmer, Buffet and Vito. Generally, the first fingering indicated is the one preferred by me. Good luck!

ABOUT THE WRITER...

Terje Lerstad was born in Oslo, Norway and studied clarinet with Richard Kjelstrup at the Norwegian Academy of Music and bass clarinet with Harry Sparnaay in Holland. He completed graduate study at the Koninklijk Conservatorium in The Hague in 1982. Since 1982 he has been bass clarinetist with the Norwegian Opera. He is the founder of the Bozza Trio and Het Basklarinetten Kollektief. He has been a soloist with the ASKO Ensemble at the Holland Festival and a member of the Oslo Sinfonietta and Cikada (a Norwegian ensemble affiliated with the I.S.C.M.). Mainly self-taught as a composer, he has written 196 works.

CB
CA
CB
CA
CA, S
CA, S

CB
CA
CB
CA
CA
CA

CB, P
CB, S
L

CB
CA
harm.
pp
harm.
harm.
pp
CB

harm.
CB: ord.
CA: pp
CB
CA
harm.
CB, L
CB, S
CA

CB
CB
CA, S
CA, L
CB
CA, S
CA

CB
CA
CB
CA
CB
CB

THE CLARINET IN KLEZMER MUSIC

BY JOEL RUBIN

The clarinet has been for at least the past 70 years the dominant melodic instrument in *klezmer* music, the traditional instrumental music of the Yiddish-speaking Jews of Eastern Europe. Often described in clichéd terms as the “laughing and crying clarinet,” this tradition has its own set of stylistic parameters which sets it apart from and places it alongside the other indigenous Eastern and Southeastern European folk styles. The parallels to Greek clarinet are particularly evident, as some of the top Yiddish instrumentalists in the United States made recordings for Greek audiences and vice versa. To some extent the repertoire of this music is quite distinct from the musics of the surrounding non-Jewish populations of Eastern Europe, although it is clearly influenced by them, particularly by Romanian and Moldavian music. The phrasing is strongly influenced by the vocal style of the Eastern synagogue, by hassidic *nigunim* (textless religious songs) and by Yiddish folk singing, both religious (*zmires*) and secular.

Evidence of this rich and woefully under-researched tradition has been traced back as far as the 16th century in Central Europe, but the music as we have come to understand it stylistically, from early sound recordings and the small extant body of written music, has been traced back only to the mid-to-early 19th century. The word *klezmer* (pl. *klezmerim*) itself means literally “musician” in Yiddish and is of Hebrew derivation. The use of the word *klezmer* to describe the genre of music itself has come into vogue only recently, as a result of the current revival of interest in this music.

Assumed to have first entered *klezmer* music in the early 19th century, the clarinet doesn’t appear to have been very prominent until around the turn of the century. It has been theorized that Yiddish musicians in Jewish Eastern Europe, an area which cut across national boundaries and which was comprised of large parts of the Ukraine, Byelorussia, Moldavia, Lithuania, Poland, Romania and Czechoslovakia, picked up clarinets that were left behind by the retreating Napoleonic armies.

Most of the early clarinetists appear to have been originally either violinists or flutists, both of which instruments had already been in use in Yiddish music for many generations, and upon whose styles the Yiddish clarinet style was based. The clarinetists, and especially those I will discuss below, brought this music to new heights of expression and virtuosity.

Turn-of-the-century European *kapelyes* (bands) were rounded out by violins, bowed

contrabass, viola, cello, wooden transverse flute, rotary valve brass instruments (trombone, trumpet, baritone), as well as bass drum (with or without cymbal mounted on top) and snare drum. Most accounts from those days mention the violinist as both the leader and lead instrument.

While most old-time *klezmerim* didn't receive formal musical training (the Russian music conservatories were only first opened to Jews in the late 1800s), many were highly advanced musicians. They learned from one another, many read and wrote music, and many of the more established groups had written arrangements which they rehearsed to perfection. The living was scanty and many of them also worked "day jobs." The social status of the *klezmer* was low, but they performed the vital function of providing the musical accompaniment to important *simches* (celebrations), especially *khasenes* (weddings), which even in turn-of-the-century Eastern Europe could last as long as two weeks.



Max Leibowitz Orchestra, New York, 1921

Klezmerim were also much in demand to play at non-Jewish affairs, both for the local peasantry as well as for nobility, including even the emperor Franz Josef. Thus the musicians had to have a very large and varied repertoire which included Yiddish instrumental music, hassidic and para-liturgical music, music of the local peasantry and gypsies as well as popular European ballroom dances and even light classical pieces, depending upon the clientele and region in which they lived. They

played music for listening as well as for dancing.

The great wave of Jewish immigration to the United States in the years 1881-1924 brought with it many of these talented musicians. It was in New York, especially in the years from approximately 1910 until the beginning of World War II, that the art of *klezmer* clarinet really flourished.

The first of the great *klezmer* clarinetists to arrive in New York was Shloimke Beckerman, around the year 1910. Already a well-known clarinetist in his native Russia, he came off the boat with clarinet in hand and almost immediately began working. Stemming from an established *klezmer* family, Beckerman was a schooled player who was said to have been able to transpose anything into any key. His son Sid, also a fine clarinetist, describes him as having had *lebedike finger* (lively fingers) — that is, he never played something the same way twice. He rapidly branched into many areas of music upon arrival in America, including playing at Jewish weddings, in Yiddish

radio and theater, in Broadway theater orchestras, for silent movies, in the recording studios, dance music for other ethnic groups, and even a stint under society bandleader Paul Whiteman.

Shloimke is said to have played a Boehm system B $\flat$ clarinet. Fortunately for us, he cut at least eight *klezmer* 78 sides as a clarinet soloist in the years 1923-24, with the Abe Schwartz Orchestra and the Raderman-Beckerman Orchestra, as well as a number of

fine renditions of Ukrainian and Russian music on the Columbia and Emerson labels, and he may have also recorded as clarinet soloist with Joseph Cherniavsky's Yiddish-American Jazz Band. It is hoped these wonderful recordings will be reissued in the near future and finally receive the attention that they deserve. His compositions are melodically complex, and hallmarks of his style include a seemingly endless variety of articulation and florid ornamentation. On the B $\flat$ clarinet he favored the keys A major, D major and minor, and G minor. Born in the early 1880s, Beckerman continued to play into his late 70s and lived to about 90.

The next major presence on the New York *klezmer* scene was Naftule "Nifty" Brandwine (1889-1963). Born in the *shtetl* Peremysl'any (Yid. *Promeshlan*) east of L'wow (*Lemberik*), he was one of 12 brothers from the most famous *klezmer* family in southeastern Poland (*Galitsia*), who performed at hassidic weddings and other functions under the musical direction of their father, Pesakh Brandwine (violin and clarinet). Arriving in New York sometime around 1913, Naftule rapidly became a sought-after sideman, and by the early '20s was a star soloist, cutting at least 47 *klezmer* 78 sides as a leader on Columbia, Victor, Emerson and Brunswick during the

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years 1922-1927, some of which have been reissued (see discography below), as well as countless recordings beginning in 1917 with such groups as the Abe Schwartz Orchestra and Joseph Cherniavsky's Yiddish-American Jazz Band.

Brandwine was a real *folk* musician. Playing primarily on the C Albert clarinet, as well as to some extent on B^b and E^b Albert clarinets and on alto saxophone, he reputedly didn't read a note of music. He spent his entire career within the confines of *klezmer* music, not having had the benefit of the more general musical skills that enabled a musician like Shloimke Beckerman to flourish in many directions upon arrival in the United States. Because of his poor reading ability, he was even precluded from partaking in the Yiddish theater, one of the primary outlets for newly arrived *klezmerim* from Eastern Europe. But in the realm of *klezmer* music he was considered king.

People say he played with fire, "with every bone in his body." He played with a very fast vibrato that is characteristic of the Yiddish style, with a tone that was somewhat rough around the edges with a certain sweetness at its core. He used a lot of staccato, the articulation being very fast and clipped, almost military in character, and used a lot of bent notes and turns. Other characteristics of his playing included rapid downward cascades of slurred notes that other players seem to have had dif-

ficulty imitating (he is reputed to have often turned his back while he played in order that other clarinetists couldn't steal his licks!) and a talent for subtle rhythmic and melodic variation. On the C clarinet he favored the keys E major and minor, D major and minor, G major and minor and F major.

A very colorful personality, he drank a lot and it is said that he was quite popular among the Jewish underworld. He was often broke and sometimes had to borrow money from his fellow musicians and friends. A real showman, he was known to wear a suit that lit up, with which he was said to have almost electrocuted himself on several occasions. Brandwine continued to perform at weddings, bar mitzvahs and other *simkhes* in New York, as well as at hotels in the Catskill Mountains up almost until his death.

The most well-known and durable *klezmer* musician of this century was Dave Tarras (1897-1989), born Tarrasiuk in the Ukrainian *shtetl* Ternovka, southwest of the city Uman. A descendant of at least three generations of hassidic *klezmerim*, Dave switched from flute to clarinet at about 14. Also a mandolinist, he was already a professional *klezmer* by the age of nine, and he performed in a czarist military band immediately preceding the Russian Revolution.

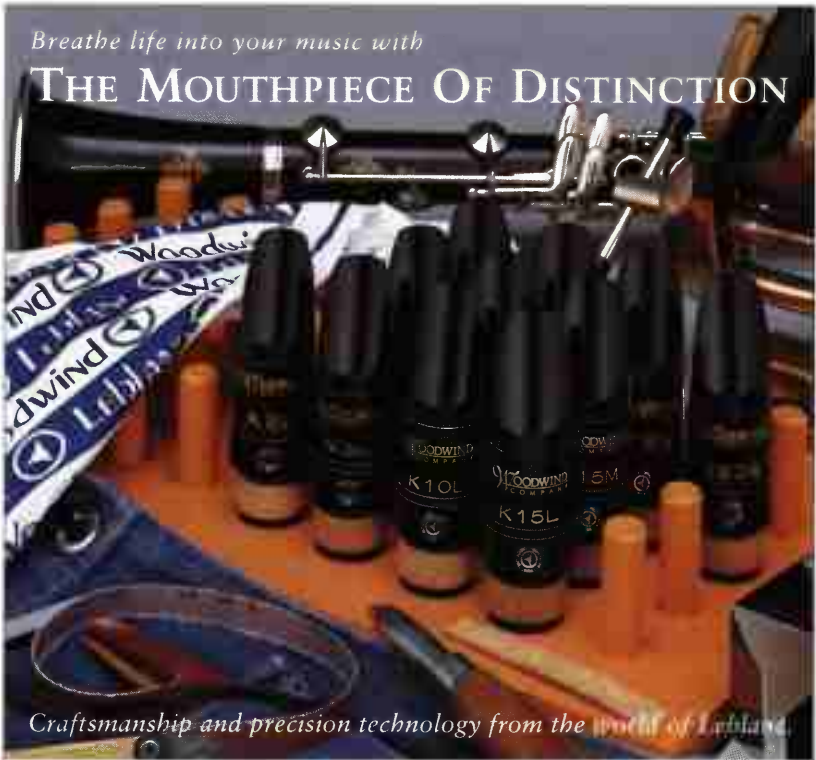
Fleeing the *pogroms* in the Ukraine, Dave arrived in New York in 1921. Not feeling secure enough with his musical talents, he went



Tarras Instrumental Trio, 1978, L to R: Dave Tarras, Irving Graetz, Samuel Beckerman (Photo courtesy Ethnic Folk Arts Center)

to work at first as a furrier. Eventually he started playing weddings and was brought to the attention of Joseph Cherniavsky, who immediately hired him. He went on to a very successful career which lasted until the mid-1980s. Tarras made literally hundreds of 78 recordings, including 10 exemplary sides as a soloist in the years 1925-1927 for Columbia. He was also one of the only traditional Yiddish musicians to make the transition to the postwar recording industry, continuing to record traditional music up through the 1970s for such labels as Banner, Colonial and Period. In addition to performing with such *klezmer* orchestras as Abe Schwartz, Joseph Cherniavsky, Al Glaser's Bukoviner Kapelye and Abe Ellstein, he was a definitive voice in the pits of the Yiddish theater, working under composers like Joseph Rumshinsky, Sholom Secunda and Alexander Olshanetsky and accompanying such stars as Aaron Lebedeff, Molly Picon and Moishe Oysher, as well as having his own show on Yiddish radio for many years beginning in the 1930s.

Although primarily self-taught, Dave was an excellent reader and had a phenomenally clean technique on the Albert clarinet. He started out his career on the C and E $\flat$ clarinets, but by 1929 had already switched over to the



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B $\flat$ clarinet, which was to be his mainstay for the next 55 years. He also played saxophone. Dave's style was characterized by a searingly hot, thin tone with a fast, narrow vibrato. After only a few notes one can easily recognize his playing. He ornamented more sparingly and stuck closer to the melody than either Beckerman or Brandwine did, choosing instead to communicate with his very personal tone and impeccable trills and turns.

Some players have accused him of having played without feeling (not unlike the accusations that were leveled at Heifetz during his career), but he was capable of playing brilliantly, and many of his fine traditional compositions have become staples of the *klezmer* repertoire. In the Yiddish theater he is credited with having developed a style of vocal accompaniment that was characterized by playing ornamented versions of the song melody behind the singers in various registers, complemented with tasty fills at the ends of phrases. He would also play instrumental solos on the song melodies, and claimed that composers would leave gaps in their scores for him to improvise freely behind the singers. On the B $\flat$ Albert he preferred the keys B $\flat$ major and minor, C major and minor, D major and minor, and F major and minor. Dave received

a National Heritage Award from the National Endowment for the Arts in 1984 for his lifetime contribution to American folklife.

The only American-born player whose playing is considered to be in a class with Tarras and the others is Max Epstein. Born in New York in 1912, Epstein was a child prodigy on the violin and was already performing and recording in both the Yiddish and American music business by the age of 12. By 16 he had taught himself clarinet and saxophone. In addition to performing *klezmer* music and Yiddish theater and radio, he was busy in vaudeville, silent movies and later in the recording studios making cartoon and film soundtracks. He unfortunately made no solo 78 RPM recordings of *klezmer* music, although he claims to have made many ensemble recordings for Abe Schwartz and others. His playing is very similar to Dave Tarras', who was his idol, and he too played for all of the major Yiddish theater composers and singers, as well as for all of the Yiddish radio stations. Not born into a *klezmer* family, Max, who also holds a master's degree in music education from NYU, and his three brothers were all professional *klezmer* musicians, and they all went into the burgeoning hassidic music business in the postwar years. He and his two surviving

brothers are living in South Florida in semiretirement where they still often play several times a week.

Both the function as well as the repertoire of the *klezmerim* began to change rapidly as they arrived in America. The milieu in which they found themselves was much more secular than the largely orthodox and hassidic world of turn-of-the-century Eastern Europe. Weddings now lasted only several hours. Much of the older repertoire went out of usage, with only the nonreligious Yiddish dance repertoire of *bulgars*, *freylekhs* and *shers*, as well as the occasional *doina*, still being played. The pressure to assimilate caused *klezmer* bands by as early as the 1930s to incorporate a large amount of American dance music into their repertoire, if they wanted to stay popular. By then these bands typically consisted of clarinet (doubling on sax), trumpet, piano and drums, with maybe bass, trombone, and violin. By the '40s the accordion had essentially replaced all of the ensemble instruments, so that the standard ensemble became clarinet, accordion and trap drums, such as the groups that Tarras led from about 1941 until when he stopped playing. Other factors affected this music in rapid succession, causing it already by the 1950s and certainly by the 1960s to have little relation to the centuries-old Eastern European tradition from which it came.

The postwar years brought a tremendous influx of Holocaust survivors to the U.S., largely hassidim. The hassidim had a totally different repertoire from what was prevalent among American *klezmerim* at that point, and servicing them became the biggest component of the postwar Jewish music business. The other major factor in postwar Jewish music was the formation of the state of Israel and the subsequent popularity among American Jews of Israeli dance music. Beginning in the late '40s, Israeli *horas* almost completely dominated the non-hassidic Jewish music business to the almost total exclusion of "the *bulgars*."

Other American-born players worthy of note include Sid Beckerman and Howie Leess, both born around 1920 and both students of Sid's father, Shloimke's; the late Sammy Musiker (1916-1964), Dave Tarras' son-in-law and a student of Max Epstein's, and his brother Ray, both descendants of a *klezmer* family; and Rudy Tepel.

The *klezmer* revival that began in the early to mid-'70s has again kindled interest in the traditional clarinet style. These younger players, born in the '50s and '60s, have learned from players like Tarras and Sid Beckerman, as well as from the hundreds of 78 RPM recordings made before the Second World War.



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The clarinetists who have managed best to capture and elaborate on the traditional style include Andy Statman, Kurt Bjorling and the author.

Special thanks to the following people for sharing their knowledge and research with me, without which this article could not have been written: Shulamis Dion, Henry Sapoznik, Pete Sokolow, Dr. Barbara Kirshenblatt-Gimblett, Andy Statman, Sid Beckerman, Rudy and Lucille Tepel, Max Epstein, Ray Musiker, Marty Levitt and Max Goldberg.

Selected Discography:

"Klezmer Music 1910-1942: Recordings from the YIVO Archives," Folkways Records FSS 34021 - contains Tarras and Brandwine selections.

"Klezmer Music: Early Yiddish Instrumental Music (The First Recordings: 1910-1927)" from the collection of Dr. Martin Schwartz, Folklyric Records 9034 - contains Brandwine selections.

"Dave Tarras," Global Village Music C105 - contains recordings from the years 1929-1949.

"Abe Schwartz, Master of Klezmer Music, Volume 1," Global Village Music C126 - brass band recordings with clarinet from 1917.

"Jakie, jazz 'em up: Old-Time Klezmer Music 1912-1926," Global Village C101 - contains Brandwine selections.

"Dave Tarras: Master of the Jewish Clarinet," Balkan Arts US 1002 (Ethnic Folk Arts Center, NY 1979).

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Chicago Klezmer Ensemble, "1989," featuring Kurt Bjorling, available at 201 Elmwood Ave., Evanston, IL 60202.

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Suggested reading:

Mark Slobin, *Old Jewish Folk Music: the Collections and Writings of Moshe Beregovski*, 1982. University of Pennsylvania Press, Philadelphia.

Henry Sapoznik with Pete Sokolow, *The Complete Klezmer*, Tara Publications, Cedarhurst, New York 1987 (accompanying cassette available as Global Village SC 02) - contains transcriptions of 33 selections, including solos by Tarras, Brandwine and Beckerman.

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Joel Rubin at the remains of the Berlin Wall, Potsdamer Platz, February 1991
(Photo: Rita Ottens)

ABOUT THE WRITER...

Joel Rubin has specialized in the research and performance of *klezmer* music since 1980. He is currently gathering material for a book on *klezmer* music and is producing a reissue of *klezmer* 78s from the collection of Dr. Martin Schwartz for the Munich label Trikont.

Widely recognized as one of the leading figures in the Yiddish music revival in America, Joel has studied with Kalmen Opperman, Richard Stoltzman and Michele Zukovsky, holds a bachelor of fine arts in music performance from State University of New York at Purchase and spent two years at the California Institute of the Arts. He has also learned traditional styles from clarinetist Sid Beckerman and drummer Ben Bazylar.

In 1980 he formed the ensemble "Brave Old World," dedicated to the performance and further development of *klezmer* and other Yiddish musical forms. The group has performed throughout Europe and the United States to overwhelming critical acclaim. He has performed as guest artist with many of the top *klezmer* bands, including the Klezmer Conservatory Band, the Maxwell Street Klezmer Band, the Klezmatics and Yiddish folk singer Gerry Tenney.

Joel has been featured on several National Public Radio programs, including Garrison

Keillor's "A Prairie Home Companion," and in "A Jumpin' Night in the Garden of Eden," Michal Goldman's film about the Yiddish music revival in America,

He has performed and taught at the YIVO Institute for Jewish Research "Yiddish Folk Arts Institute" in New York, an annual week-long seminar since its inception in 1985, and has presented workshops throughout the United States, Canada and Europe on Yiddish instrumental techniques.

The cassette "Dave Tarras" on Global Village Records, for which he, together with Michael Alpert and Michael Schlesinger, wrote the liner notes, was named by the U. S. Library of Congress as one of the best ethnic music productions of 1990.



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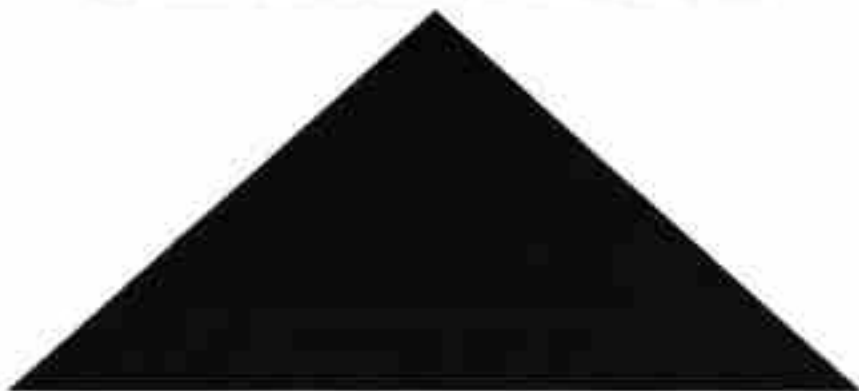

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Articles on the Clarinet: A selected listing from American periodicals after 1985

Compiled by Raphael P. Sanders, Jr.

(This is the first of a planned annual listing of articles relating to the clarinet from American periodicals not including *The Clarinet*. Separate indices of *The Clarinet*, Vols. 1-8 and Vols. 9-13, are available as well as annual indices for each volume from Vol. 14 to the present. Our thanks to Johann van Kalker of Germany for suggesting this project and to Raphael Sanders for agreeing to oversee it. — Ed.)

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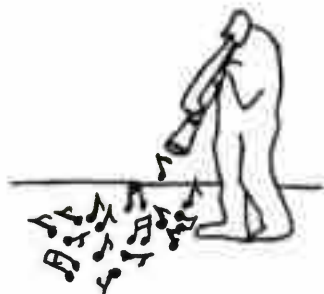
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The Instrumentalist, 200 Northfield Dr., Northfield, IL 60093.

Journal and Newsletter of the American Musical Instrument Society, The Shrine Music Museum, 414 E. Clark, Vermillion, SD 57069-2390.

Medical Problems of Performing Artists, Hanley & Belfus, Inc., Medical Publishers, 210 S. 13th St., Philadelphia, PA 19107.

NACWPI Journal, National Association of College Wind and Percussion Instructors Journal, Northeast Missouri State University, Kirksville, MO 63501.

Saxophone Journal, Inc., P.O.Box 206, Medfield, MA 02052.

School Musician Director & Teacher: out of print.

Windplayer Publications, 8127 Melrose Ave., Los Angeles, CA 90046.

Addendum

Old issues of the *ClariNetwork Magazine* are housed at the I.C.S./C.I. Research Center, Norman Heim, Coordinator, University of Maryland, College Park, Maryland. 20742.

Raphael P. Sanders is currently working on a D.M.A. in clarinet performance at the University of North Texas, where he is a teaching fellow. A former U.S.A.F. musician, he received his B.Ed. degree from the University of Hawaii and his M.M. degree from the San Francisco Conservatory of Music. A Hawaii native, Sanders is currently a student of James Gillespie.

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European Summer Studies

by Gervase de Peyer



Holding a master class last September in the Abazia Benedettina of Saint Michele Arcangelo in Montescaglioso was unusual, and I might even venture, unique!

Local legend has it that monks inhabited this site as early as A.D. 537! What seems quite certain is that by the year 1000 there was already the first nucleus of the Benedictine monastery which was to become the fourth largest in southern Italy, after Montecassino, Naples and Cava dei Tirreni. But we must not forget that this development took several centuries.

The vast and beautiful building crowns the old town that is perched high above rich but sunbaked plains in the southern province of Basilicata, once home to more than 50 Benedictine monasteries. The Centro Musicale Gesualdo da Venosa did well to choose this remarkable location for its varied program of master classes. Comfortable accommodations with excellent food and wine are available just ten minutes' walk from the Abazia.

Here the classes take place in one of several

large rooms with splendid panoramic views and remaining fragments of fine frescoes. Two pianists shared accompanying duties during the lessons and also performed with students wishing to take part in the final students' concert. Also, my thanks must go to Vincenzo Perrone, my young virtuoso Italian student, who helped publicize the course and acted as my assistant.

Attending the classes were 15 students of remarkably high average ability. Indeed, it is extraordinary to relate that through the duration of my visit I saw more clarinetists than I could believe. There is a very strong band participation in the town's continuing events, which included a long procession with full wind band celebrating the festival of Saint Rocco. Also, our visit coincided with a series of band concerts by visiting groups, playing each evening on a splendid bandstand in the main square. This, and the length of the main street as it coils its way up through the town, was brilliantly lit by a myriad of colored lights with many huge arches and other decorations

also ablaze with color. Contact Maria Antonietta Cancellario at 39-(0)9-35-218614.

Now to a very different setting from the one previously described in Italy. Some will have heard last year of the Brereton International Music Symposium, which was extremely well advertised in England and elsewhere. An English country house at Brereton, Cheshire is a far cry from southern Italy, but certainly not without charms of its own.

Last year was the first for "BIMS," and it did very well indeed. Mixing instrumental disciplines with vocal ones proved a good idea (I enjoyed exchanging views with Renata Scotto at mealtimes!), and this will be repeated this coming summer. Scotto will be back with Birgit Nilsson and Thomas Hampson. In addition, Peter-Lukas Graf will teach flute, Maurice Bourgue oboe and Kim Walker bassoon (a young soloist perhaps new to Americans but already enjoying a solo career). This all takes place during July and August, and Walter Boeykens (a fine performer and teacher from Brussels) and I share the expected large

class (35 students last year); we will be starting our course on August 24 for one week.

Readers will probably know of Cheshire (if for no other reason than the famous cheeses!), which is a county south of Manchester. Renowned also for such fine old estates as Tatton Park, Lyme Park and Little Moreton Hall, these and many others are now conditionally open to the public. Other nearby attractions include the famous bone china producers Royal Doulton and Wedgwood, just over the county border into Staffordshire. The countryside is beautiful and unmistakably English while Brereton Hall is a fine Elizabethan mansion (the earliest brick-built house in Cheshire dating from the late 16th century). Judging from reactions last year, the students residing in it were very well looked after. Here also we had two first-class pianists in constant attendance playing anything from Bach transcriptions to the Nielsen and Françaix concertos. This is important since it allows students the privilege of working for a fine performance with support from one's partner. I favor classes twice a day in the morning and early evening, and I encourage as wide a repertoire as possible. This means choices that offer learning opportunities for everyone

present. Probably 95% of music being written at any time in history is poor, so watch out!

My favorite axiom is "Good listening precedes good performing." Therefore, high among my priorities as a teacher is the provision of answers to such questions as what to listen for, what am I in reality doing, do I understand the differences in diverse music, what makes some music great, what are my serious weaknesses, where are my strengths, how to overcome particular problems and tackle special difficulties, how to build confidence, solutions for stage fright, and, above all, how to personally communicate. Increasing one's awareness of who and where you are is the real priority. So, *what* you are really and truthfully doing has to be understood, and then, *what* you must learn becomes much clearer. Contact John Berry at 44-(0)270-764-109 or 836-354-357/8

In conclusion, I will mention two musical organizations in Italy that have each been operating for more than 10 years in the service of good music and assisting young developing musicians. The Festival Pro Mundo Uno in Assisi, two hours from Rome in Umbria, holds a full course of classes covering many instrumental disciplines (including a large and suc-

cessful conducting class) and a program of varied concerts. This year orchestras from Osaka, Japan, Poland and Rumania will appear. My class runs from July 30 until August 8. For further information call Rome (6) 305 3171 or fax 305 0117. The address is Via Villa Maggiorami 20, 00168 Rome, Italy.

My last Italian suggestion is not a summer event. It runs usually during the last week of November and is a chamber music competition. This takes place in Trapani in Sicily each year. Any sized classical group can take part from duos upwards. The organization and prizes are excellent, and a distinguished jury works hard all week to seek out the numerous prize winners. Trapani is an old fishing and salt farming community with an attractive old center on a narrow promontory southwest towards Africa, which is only about 60 miles away. Here they are building a magnificent new conservatory of music on a grand scale! Truly international, contestants and winners come from all over: Holland, France, Czechoslovakia, Italy, England, Australia, Russia, Yugoslavia, etc. For information write Il Direttore Artistico, Concorso Internazionale di Musica da Camera, Via Pantelleria 31/4, 91100 Trapani, Sicily, Italy.

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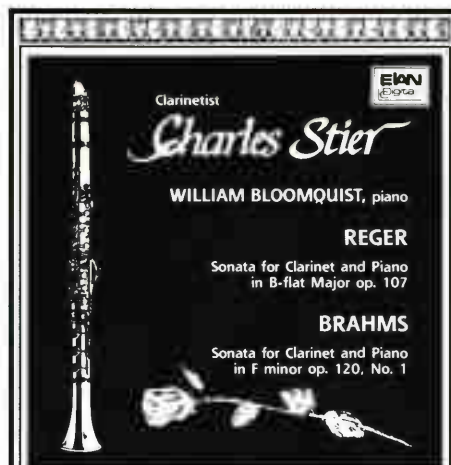


Elizabeth A. Gish

Clarinetist Jihoon Chang of Granite City, Illinois graduated from Granite City High School in 1984. He earned a bachelor's degree in music in 1988 from the University of Illinois in Urbana and a master's degree in music in 1990 from the Eastman School of Music in Rochester, New York.



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REVIEWS

MUSIC REVIEWS

by Jerry Pierce

CARL MARIA VON WEBER, *Andante and Hungarian Rondo*, Op. 35. Arranged and edited by James Cohn for clarinet and piano. XLNT Music, Inc., 38-63 240th Street, Little Neck, NY 11363, 1989, \$15.

Weber originally composed the *Andante e rondo ongarese*, Op. 35 for viola and orchestra. He later transcribed it for bassoon and orchestra and it is in that version that most woodwind players know the music. Certainly Weber is one of the mainstays of the clarinet repertoire, and he is known to have written at least seven works for clarinet, two concertos, the *Concertino*, the *Grand Duo*, the *Quintet*, the *Variations*, and a little *Melody in F* (see *The Clarinet*, Vol. XI, No. 2, pp. 6-7 for the music). All of these works with the exception of perhaps the *Grand Duo* were written for Heinrich Bäermann. For some years it was thought that the *Introduction, Theme and Variations* was by Weber also, but this has been proven to be by Josef Küffner!

Johann Simon Hermstedt, who was Spohr's clarinetist, had approached Weber to write for him as Weber had done for Bäermann. Since Weber was receptive to the idea, clarinetists through the years have looked for a work composed for Hermstedt. In 1985, the publisher Robert Lienau came out with a *Divertimento* for clarinet and orchestra that was supposedly by Weber (I personally find this very questionable).

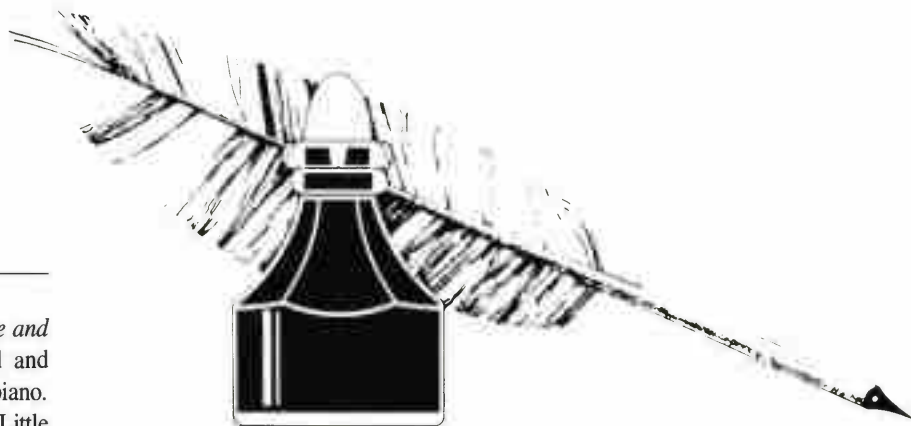
In the publicity notes for this "newly found" Weber *Andante e rondo ongarese*, we are told

that this "vanished" piece "that musicians and scholars have been seeking for over a century has been tracked down by an American composer and musicologist and IDENTIFIED AS AN 1815 TRANSCRIPTION BY WEBER OF HIS ANDANTE AND HUNGARIAN RONDO." The "composer and musicologist" making this statement is unnamed and there is no surviving manuscript to support this statement. No other evidence is given as to why Weber would transcribe Opus 35 for clarinet and orchestra. Although there can be no question as to the authenticity that Weber wrote the music, it will remain a question as to whether Weber ever

intended to transcribe this piece for clarinet.

Before you pass this work by, though, let's judge it on its own merits. Never mind that it is a transcription (which I find clarinetists shy away from unless it was by either Bellison or Langenus), this is good music and it certainly shows off the clarinet very well. In the nine-minute, 41-second timing, the work starts with a slow introduction, *Andante* in one flat for the B $\flat$ clarinet, and the *Hungarian Rondo* is a 2/4 *Allegretto* that ends with the fire we have come to expect from Weber. While this isn't easy music, the two sharps of the rondo section present no unexpected problems. There are running double triplets at the end and the range is to high F $\sharp$. There are orchestra parts available along with a full score and the work has been recorded by Jon Manassee (on XLNT CD 18005) and the Brooklyn Philharmonic under the direction of Lucas Foss. (See *The Clarinet*, Vol. 18, No. 1 for a review of this recording. Ed.)

If you enjoy the early romantic era in music when the clarinet was the reigning "king" of instruments for the virtuoso, you'll be glad that James Cohn has brought this work out for clarinet and piano. It is useful recital material, too (and only the bassoonists will know for sure).





CARL MARIA VON WEBER, *Grand Duo Concertant*, Op. 48. Edited by Pamela Weston. Fentone Music Ltd. (U.S. agent, Theodore Presser), 1989, \$22.75.

The late Burnet C. Tuthill in his list of "Sonatas for Clarinet and Piano," published in the *Journal of Research in Music Education* (Vol. 20, No. 3 and No. 4), stated that the *Grand Duo Concertant* was the "best show piece in the literature for both instruments, using all the resources of the clarinet."

Indeed, as with the Brahms sonatas, this is standard repertoire and every clarinetist owns a copy or two. To readers of *The Clarinet*, Pamela Weston, writer, historian, and scholar (and honorary life member of the I.C.S./C.I.) needs no introduction. Her new editions of Carl Maria von Weber's works for clarinet are being presented by Fentone to coincide with the 200th anniversary of his birth (1786-1826).

Weston's *Grand Duo* has a double score on each page of the piano part. The upper version is what Weber actually wrote and the lower version is edited for performance. The clarinet part has only the edited version. While the intent is admirable, reading the piano part becomes somewhat of a task without real practice in doing so. For practical purposes, the piano part/score really becomes a study score.

G. Schirmer publishes a collection of solos entitled *Masterworks for Clarinet and Piano*, edited by Eric Simon. It contains the *Grand Duo* and Simon based his copy on the autograph which is in the Library of Congress and the first edition. In this case, brackets were used to denote any editorial markings.

Most current editions of this work (i.e., Cundy-Bettoney, etc.) are based on Carl Bäermann's version of the work which was published by Robert Lienau in Germany. Carl edited the Weber works in the style that he recalled his father, Heinrich, played. Lots of articulation was added, some notes were added or changed, and dynamics altered and added. Certainly Heinrich had license from Weber to do whatever, but it is desirable to know what was really in the music so that one can base one's performance on this. There is certainly something to be said for having an "Urtext" edition.



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This is a first-class edition, although a page turner would help in a performance situation since there can only be half as much music per page as in usual editions. Perhaps a highlighting of the correct staves will avoid a mishap for the pianist.



CARL MARIA VON WEBER, *Concerto for Clarinet*, Op. 74, No. 2. Edited by Pamela Weston. Fentone Music Ltd. (U.S. agent, Theodore Presser), 1988.

Fentone Music Ltd. of England is publishing the six major works that Weber wrote for clarinet in this series edited by Pamela Weston. Unlike the *Grand Duo Concertant*, there was no need to write the piano part as Weber wrote it and then as edited by Weston because Weber never did a piano reduction of the orchestra parts. This makes the piano part much easier to read as there are just the two clarinet cue lines above the piano staves. The top cue line is the

original and the bottom is the edited version. The clarinet part is supplied only in the edited version. A separate sheet of music is supplied with the cadenza (which occurs three bars from the end of the second movement) realized by Carl Bäermann, Robert Stark, and finally Cyrille Rose. The performer has his choice or can supply his own. This is another example of the thoughtful touches that make these editions first-class.

Unlike the *Grand Duo*, where the Eric Simon edition offers another choice to the Heinrich Bäermann-influenced publications, almost all of the editions with which this reviewer is familiar are based on Carl Bäermann's "revisions" for Robert Lienau of Berlin-Lichterfelde. (The Carl Fischer editions of the two concertos seem to be direct "lifts.")

Pamela Weston has supplied us with the urtext of what really came from Weber's pen. However, even more notable are the changes in the orchestra reduction to piano. It will sound different! No credit was ever given as to who made the Bäermann piano reduction (perhaps grandson Carl who was certainly an accomplished performer), but I assume Weston, who is also a pianist, did her own orchestra reduction. What-

ever the case, at least now the performer will have choices to make.

Artistic Studies, Book 3-From the Italian School, edited by David Hite (containing Cavallini, 30 *Caprices*; Labanchi, 4 *Studies*; Magnani, 7 *Etudes-Caprices*; Gambaro, 5 *Caprices*; and Verdi's *La Forza del Destino* clarinet solo). Southern Music Company, 1989, \$8.95.

David Hite and Southern Music Company have done quite a service for students and teachers alike in making available the basic teaching material at affordable prices through the *Artistic Studies* series. New printing techniques allow Southern to print 96 pages of music (from 48-page plates) and therefore keep production costs down. Any advanced student of the clarinet will someday have to confront the Cavallini 30 *Caprices*. The four Labanchi *Studies* are taken from part two of the Labanchi *Progressive Method*. Likewise, the Magnani studies are taken from his *Etudes-Caprices de Grand Difficulte*. The Gambaro studies are from Gambaro's Op. 18 of 12 *Caprices*. The Verdi solo from the third act of *La Forza del Destino* is a "bon-bon" that completes the 96 pages. (For those who would wish to play the Verdi with piano reduction, it is published as

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a clarinet and piano solo by Carl Fischer, edited by Ben Armato.)

There is quite a bit of music in these 96 pages, and Southern is now using its covers to give information about the music and the composers. Bravo for Southern. In some cases the notes are pretty small but page turns are avoided, the bars are numbered, and most of the old misprints have been corrected. Editing is straight from the old Daniel Bonade school of clarinet playing. All of this adds up to a bargain if you don't need all of the Gambaro, or Magnani, or Labanchi *Etude-Caprices*. All 30 of the Cavallini are here and in the same order as with the original editions of these *Caprices*.



CYRILLE ROSE, *40 Studies for Clarinet*, Book One (#1 through #20). Edited by Donald E. McCathren, CPP/Belwin, Inc., 1988, \$10.

The Cyrille Rose *32 Etudes* and *40 Etudes* are probably the most widely used studies for clarinet in the world. Certainly every player at some point in his studies has had to deal with Rose, Klosé, and Bäermann. It is just in the basic diet of any good clarinetist. For years now Don McCathren has been using his successful master lesson plan for clarinet and piano music. Now it appears that he and Belwin are going to promote this approach in the basic study material of any clarinetist. It is certainly an asset to those who do not have access to a good clarinet teacher. Every bar is numbered, fingerings are marked, and explanations cover articulation, style, dynamics, and about every other question a student might have.

There are many, many editions of the Rose *Etudes* available. Price-wise, about the cheapest is *Artistic Studies, the French School*, edited by David Hite and published by Southern Music Company. This contains the whole of the *32 Etudes* and the *40 Etudes*, plus some Rode *Studies*, for \$7.95. As you can see from the above, the new Belwin edition is at the top of the ladder price-wise, but it does offer the advantage of a written summary of the problems presented in the etudes and suggested solutions for the student. How important this information is will probably determine which edition might interest you. Certainly the McCathren edition is a first-class presentation with good grade paper, clear instructions, and no page turns required during the performance of any etude.

MUSIC REVIEWS

by Michael Wilder

JEAN-XAVIER LEFÈVRE, *2 Sonatas for Clarinet and Basso continuo* (F Major and B $\flat$ Major). Edited by Hugo Ruf. Schott, (U.S. agent: European American Music), 1987, \$12.95.

Lefèvre (1763-1829) was a clarinetist and composer of Swiss birth who was well known in France. He taught clarinet at the Paris Conservatory from its founding in 1795 until 1824. His contributions include adding the c $\sharp$ /g $\sharp$ key to the standard five-key clarinet, writing a clarinet method which was used at the Paris Conservatory and later translated into German and Italian, and writing a variety of concerti, quartets, trios and other chamber works. His clarinet method included a set of *12 Sonatas* for clarinet from which these two are taken.

The sonatas are each in three movements. Performance times are approximately eight minutes (F Major) and 14 minutes (B $\flat$ Major), which include several repeats. The clarion register of the clarinet is emphasized throughout as well as frequent use of high "D." The lowest portion of the clarinet register is virtually ignored with "A" the lowest note employed. Simple lyricism and harmony mark both of these sonatas as worthy of study. They are valuable components of the classical clarinet repertoire. Both sonatas are of moderate difficulty and would be challenging for college-level students. They are also within the grasp of accomplished high school clarinetists and would be appropriate for solo contests.

This edition is clearly printed on heavy paper and includes an interesting preface of historical information written by Ruf. An additional transposed part is included to allow flutists and oboists to perform these sonatas.



G.P. TELEMANN, *Fantasies I-XII*. Transcribed for clarinet by Sidney Forrest (B $\flat$ or A clarinet). Southern Music Company, 1989, \$7.95.

The 12 fantasies, originally written for "transverse flute without bass," are a well-known staple of the flute repertoire. This arrangement provides a challenging and welcome addition to the library of clarinet transcriptions. Sidney Forrest comments in the score's program notes: "The *Fantasies* are at once sparkling, charming, educational and enjoyable. Each is a very special musical experience in its own right. I feel the clarinet adapts beautifully to these works, with their challenging skips, articulations and technical demands. They also afford opportunities for the display of the performer's artistry. Because of the nature of the 'Fantasy,' performers have much license to exercise their imaginations and innovative powers."

Forrest has presented all but the first of the 12 fantasies in their original printed keys (No. 1 was transposed from the original A Major to C Major). Suggested articulation, dynamic and metronome markings have been included in addition to occasional suggestions for ornamentation and fingerings.

These pieces will work well in the applied studio to assist students in their exploration of baroque performance practice and creative interpretation. The dynamic and tempo markings might be removed to encourage students to explore their own ideas. The *Fantasies* would be ideal as study pieces and might also be suitable for recital programming.

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MUSIC REVIEWS

by Stephen Johnston

CLAUDE DEBUSSY, *Première Rhapsodie* for clarinet and piano. Edited by David Hite. Southern Music Company, 1988, \$6.95.

In the lengthy (nine paragraphs) prefatory section of this edition of the *Première Rhapsodie*, Hite reminds us that Debussy was already an accomplished composer by the time he composed this work. The preface also gives a brief history of the work and its early performances. This particular edition of the impressionistic masterpiece is superior to the Durand edition in a number of respects. Editorial additions of helpful metronome markings such as at "Le double plus vite-scherzando" (measure 31) are clearly marked as emendations and come from Gaston Hamelin, the first clarinetist to perform the orchestrated version of the work, via Rosario Mazzeo, who had studied the *Rhapsodie* with Hamelin. The performer is referred via symbol to footnoted workable solutions to certain altissimo register technical problems and to the back cover of the piano part which includes a glossary of terms found in both clarinet and piano parts — a most helpful editorial appendage. Of great assistance in the preparation and rehearsal of this work is the inclusion of measure numbers. Clarinetists are fortunate to have this new edition of a cornerstone of the repertoire.



CLAUDE DEBUSSY, *Petite Pièce* for clarinet and piano. Edited by David Hite. Southern Music Company, 1988, \$2.50.

Two of Debussy's three works for solo winds are for clarinet. In addition to his well-known masterpiece, *Première Rhapsodie*, he also composed in 1910 the *Petite Pièce*, originally conceived as a sightreading test for use at the Paris Conservatory. The work is dominated by a pervasive and lilting dotted rhythmic figure and reveals Debussy as a master at making the seemingly insignificant into a satisfying artistic expression. Debussy himself did not consider this brief and charming work to be a mere trifle, and he later orchestrated it. Hite's edition of this beloved character piece is an improvement of the one published by Durand and is a welcome addition to the repertoire.

CLAUDE DEBUSSY, *La Fille aux cheveux de lin*. Transcribed for clarinet and piano by David Hite. Southern Music Company, 1988, \$2.95.

Composed in 1910, the same year in which he composed the *Première Rhapsodie* and *Petite Pièce*, *La Fille aux cheveux de lin* (The Girl with the Flaxen Hair) is one of Debussy's most frequently performed piano compositions; it is included in the first book of the *Twelve Preludes*. Not only is Hite's arrangement idiomatic and logical, but it also preserves in every important respect the integrity of the original composition in a way that shows *La Fille* to be quite suitable for clarinet and piano. In addition to being an appropriate recital piece for professional-level performers, this ingratiating and lovely miniature would make a fine introduction for the younger student to the study of impressionism as defined by Debussy.



BERNARD CRUSELL, *Concerto for Clarinet and Orchestra*, Op. 11. Edition for clarinet and piano by Pamela Weston. Universal Edition (U.S. Agent: European American Music), 1988, \$14.00.

Although Bernhard Henrik Crusell (1775-1838) was a Scandinavian, this concerto, one of three he wrote for his own performance, indicates that he was thoroughly immersed in the early 19th-century German romantic style. The writing for clarinet in this concerto presents refreshing departures of its own while seeming also to be a harbinger of styles and techniques later seen in Weber, Spohr, and others. Crusell's work transcends the banality so often a part of works for clarinet by a host of virtuosi-composers of the period.

The long and florid second movement, Andante moderato, is particularly telling in its melodic grace. The first, Allegro risoluto, and third, Alla polacca, movements are somewhat more typical of the era. This edition is carefully prepared in accordance with the scholarship one has grown to expect from Pamela Weston, who is perhaps the preeminent historian of the clarinet and its literature at the present time. Although the preface lists the original orchestration, no mention is made as to whether orchestral parts are available for either hire or purchase. It should be noted that the piano reduction is quite effective. This edition of the concerto should be compared with the one by David Hite, published

by Southern Music Company. (See *The Clarinet* Vol. 17, No. 1 for a review of the Hite edition. —Ed.)



RICHARD FAITH, *Concerto for Clarinet and Piano*. Southern Music Company, 1989, \$17.50.

Richard Faith is a member of the composition faculty of the University of Arizona. Dedicated to John Denman, this substantial work is part of the Indiana University Series of Clarinet Solos selected by Bernard Portnoy. The concerto is a cyclic work and is in three movements marked respectively Andante con moto, Lento, and Vivace; metronome markings are given for each movement. The curious title of the work indicates that it is a concerto for clarinet and piano.

Indeed, the work does appear to be a hybrid: The occasional introspection of expression and style as well as the complexity and intricacy of texture resembles what is typically found in a sonata, while the technical demands often demand a concentrated virtuosity suitable for a concerto. In any case, there is no mention of the availability of orchestral parts for either purchase or hire. The work utilizes well the compass of the instrument, and the clarinet part ascends to *b*'''. Although it is a work of the late 20th century, the concerto is framed in rather conservative neo-romantic harmonic technique and is exceptionally well crafted. Faith's *Concerto for Clarinet* is a substantive and consequential work and is most assuredly deserving of performance by artists of professional caliber.



GUY DANGAIN, *Initiation à Mozart*. Billaudot (U.S. agent, Theodore Presser), 1986, \$10.75.

This volume is organized into 15 studies for clarinet solo, each of which is based on the thematics of a particular Mozart work listed parenthetically over each selection. Beginning with a Rondo based on the last movement of the *Grand Partita*, K. 361, the book presents a sequence of etudes in ascending difficulty and culminates with another Rondo, based on the *Divertimento*, K. 334. One is reminded of similar paraphrase-etude collections by Polatschek, Thurston and Voxman. Dangain, who is the

esteemed principal clarinetist of the French National Orchestra, states that the selections "are chosen and adapted for the young clarinetist." However, if he or she is to be able to perform these etudes, the "young clarinetist" will have to be of at least high school age and have a technique considerably more developed than what seems to be the average of his or her peers. These etudes are great fun to prepare (especially the "Marche Turque") and make an attractive digression from the normal progression of study materials.



WOLFGANG AMADEUS MOZART, *Mozartiana*. Transcribed for clarinet and piano by Guy Dangain and Yvonne Desportes. Billaudot (U.S. agent, Theodore Presser), 1986, \$7.75.

This work is a set of three individual movements transcribed from three different Mozart works and arranged as a three-movement suite for clarinet and piano. The three movements include the following: Allegretto grazioso from *Sonata for Violin and Piano*, K. 376; Adagio from *Divertimento for Two Clarinets and Bassoon*, K.A. 229; and Allegro from *Sonata for Violin and Piano*, K. 12. *Mozartiana* is not suitable for formal performance situations, but study of individual movements affords a good introduction to classic style for the medium-advanced student. When the dearth of quality 18th-century sonatas is considered, *Mozartiana* is all the more attractive as study or studio class material.



CLAUDE DEBUSSY, *Danse*. Arranged for Clarinet Quartet (four B $\flat$ clarinets or three B $\flat$ clarinets and one bass clarinet) by Jean Thilde. Billaudot (U.S. agent, Theodore Presser), 1987, 7:15.

Although the technical demands of this transcription of a well-known piano work are only moderate, the piece is deceptively difficult and requires four serious and accomplished players of refined aural sensitivity who are capable of considerable tonal control and flexibility in all registers. The four players must also be responsive to subtle variations of phrasing, mood and shading which abound throughout the piece. Not

unlike other editions included in the series, "La Clarinette" being directed by Guy Dangain for Billaudot, this publication is well laid out and is handsome in every respect. *Danse* would be an effective addition to a concert of clarinet chamber music by either high school or college musicians which would also feature original compositions for clarinet ensemble.



PIERRE-FRANÇOIS BOËT, 7...à dire... *caprices-etudes pour clarinette solo*. Billaudot (U.S. agent, Theodore Presser), 1988.

The title of this somewhat interesting volume of seven etudes of medium to advanced difficulty can be loosely translated as *Seven Declamatory Caprices and Etudes*. In terms of style, the conservative early and mid-20th-century expression and technique of these pieces remind one at various times of the idioms of both Bitsch and Bozza. While there are considerable challenges to facility and smoothness in dealing with angular patterns in the chalumeau and clarion registers, the writing in the altissimo register is quite spare; there is no attempt to explore the upper part of the compass, and the range ascends only to *f*". It is interesting that only one of the seven selections has a tempo indication, but each etude, which is a character-piece in itself, seems to suggest its own tempo by the nature of its melodic and rhythmic content. The melodic perimeters are not particularly inspired, but the occasional locomotive drive of sequential rhythmic and intervallic patterns lends some of these pieces value as technical showpieces if used for performance. The clarinetist will have

to decide whether or not the probable result is worth the considerable effort.



COMPACT DISC REVIEWS

by Gordon C. Bobbett

MOZART AND MERCADANTE. W.A. Mozart, *Clarinet Concerto in A Major*, K. 622; S. Mercadante, *Clarinet Concerto in B-flat Major*, Op. 101. Karl Leister, clarinet; Gumma Symphony Orchestra, Koji Toyoda, conductor. Camerata Recording 32CM-76 (recorded April 24 and 25, 1980). Playing time: 45:23.

Karl Leister was born in 1937 in Wilhelmshaven, Germany. His father was his first clarinet teacher, and he later studied at the Berlin Musikhochschule. At age 19 he entered the Berlin Komische Opera Orchestra, and since 1959 he has played principal clarinet in the Berlin Philharmonic Orchestra. Leister has been a member of the Philharmonic Woodwind Octet and the Philharmonic Octet Berlin, formed by the members of the Berlin Philharmonic Orchestra, and he is a member of the Ensemble Wien-Berlin. He teaches clarinet at the Karajan-Academy and has been a juror at music competitions. His book *Quarter Century with the Berlin Philharmonic Orchestra* is published by Ongaku-no-Tomo Sha, Japan.

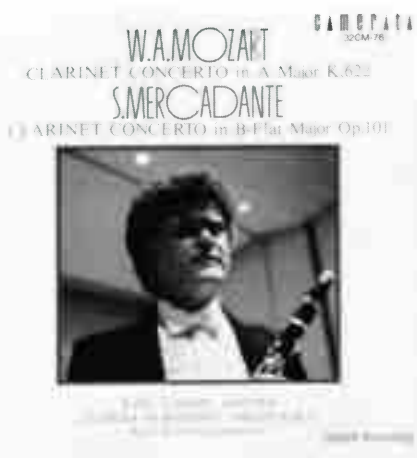
He has recorded the Mozart and Weber concertos with the Berlin Philharmonic and has recorded with other ensembles and performers such as the Amadeus String Quartet,



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Vienna String Quartet and Tamas Vasary. Recently he has made 15 records of the principal repertoire for clarinet with Camerata Records.

The Mozart clarinet concerto is unique because it is Mozart's last instrumental concerto. If the various themes represent different individuals and their experiences (for Mozart thought of himself first as an operatic composer), then the performance represents a theatrical play with a variety of individuals and their respective experiences—one character laughs, another cries, while another is nostalgic and introspective. From the Allegro's opening theme, Leister's dark, liquid tone combined with his long phrases is amply evident. He also explores the boundaries of musical interpretation by demonstrating a variety of articulations through the arpeggio section at the end of the exposition or stretching the meter and producing a quasi-cadenza during the technically demanding register change in the development section (high B^b-D-B^b). During the contemplative Adagio, Leister shapes each phrase with his expressively warm, sensitive and golden tone. During the playful Rondo, the listener is constantly impressed by Leister's ability to blend the variety of subtle moods with Mozart's transparent textural sonorities.

In the Mercadante concerto, Leister transforms a "good" composition into a "great" musical experience. His flawless technical virtuosity soars through each successive phrase. Leister performs the *Andante con variazioni* with classic simplicity. It is difficult, if not impossible, to produce on today's French clarinet systems the uniquely dark or covered tone produced on Leister's Wurlitzer clarinets.

Leister is accompanied by the Gumma Symphony Orchestra under the baton of Koji Toyoda. These performances share several common characteristics, such as a fine sense of musical direction, exquisite balance between the soloist and the orchestra, and an appreciation for the long phrase line.

This performance, originally produced on a vinyl record format, was recently re-released on a compact disc. In a small sense, this 10-year-old recording lacks a certain degree of authenticity. For instance, at times the strings in the orchestra sound artificially mellow or dull. But overall, the disc has a wonderfully natural sound, both of the clarinet and of the orchestral accompaniment.

Leister is one of the great clarinetists of the 20th century. He not only makes the most complex and demanding musical passages appear effortless and simple, but he also has the musical taste to make music beautiful. He performs with classic eloquence—with simplicity, clarity of thought and purpose, good taste and yes, class.

I strongly recommend this disc to the beginning clarinetist starting a compact disc collection, to the advanced clarinetist interested in experiencing a really great performance, to the music historian interested in comparing the German system clarinet to the more widely used French system or to any musician wanting to experience many great musical moments.



by Michèle Gingras

SELECTED WORKS FOR CLARINET BY ISANG YUN. *Concerto* for clarinet and orchestra (1981); *Riul* (1968) and *Piri* (1971), for clarinet and piano. Eduard Brunner, clarinet. Bayerischer Rundfunk Symphony Orchestra, Patrick Thomas, conductor; Aloys Kontarsky, piano. Camerata 32CM-46 (1988). Playing time: 48:01.

South Korean composer Isang Yun (b. 1917) studied in France and Germany. Since 1971, he has taught at the College of Arts in West Berlin. He attained worldwide recognition when premiering his opera *Sim Tjong* for the opening of the Cultural Festival during the 1972 Munich World Olympics.



Yun's virtuosic concerto was commissioned by Eduard Brunner, principal solo clarinet with the Bayerischer Rundfunk Symphony Orchestra. The work consists of three uninterrupted sections. The exposition contains a melodic line constantly developing to a high plateau. The second part is a slow movement, followed by a third section corresponding to a normal concerto character, with a lively interplay between soloist and orchestra. In a powerful cadenza, Brunner convincingly dazzles his audience with the score's demanding contemporary musical language. The enthusiastic audience can actually be heard, since the work is recorded during a live performance.

The two chamber works included on this recording were inspired by Yun's kidnapping and imprisonment by the South Korean secret police. *Riul*, meaning "melody" or a type of rhythm, was composed in the hospital while he was undergoing treatment for a heart condition brought on during his interrogation. *Piri* represents an oboe-like Korean wind instrument which is depicted by the clarinet in this rendition. Both works sound very "contemporary" and fluctuate between lyrical and vigorous moods. About *Piri*, the composer writes, "The theme of the piece represents a convict confined in a prison and suggests that although he is physically held captive, his spirit is free to wander far and wide. The last part consists solely of multiphonics, which signify his earnest prayer."

Brunner's strong technical agility is stunning in this contemporary clarinet program. Yun's writing is, if not highly innovative, extremely powerful and convincing. Recommended for top-notch contemporary clarinetists.



CASSETTE REVIEW

by Michèle Gingras

MUSIC FOR
Clarinet & Friend
Phillip Rehfeldt & Barney Childs



NEW MUSIC FOR CLARINET AND FRIEND: PHILLIP REHFELDT AND BARNEY CHILDS.

Elliott Schwartz, *Reading Session* (1983); Edwin London, *Psalm of These Days IV* (1978); William Penn, *Nine Songs from the Rubaiyat* (1974); William Sydeman, *Three Occasions* (1985); David Ward-Steinman, *The Tracker* (1976); Barney Childs, *Sunshine lunchh & like matters* (1983). Advance Recordings FGC-29S, Mill Creek Products-AR, P.O. Box 556, Mentone, CA 92359, \$10.90. Playing time, 78 minutes.

This 1988 recording comes from two prominent figures in new music for clarinet. Phillip Rehfeldt is professor of clarinet at the University of Redlands in California. His book, *New Directions for Clarinet*, is an important landmark for contemporary clarinet performers. Barney Childs is professor of composition and music literature at the University of Redlands; his composition teachers include Aaron Copland and Elliott Carter.

The program consists of a series of experimental works written especially for both musicians. Each piece contains narrated sections.

Elliott Schwartz' *Reading Session* assumes the existence of three performing forces: clarinet, piano and narrated words. Both performers use speaking and whispering voices throughout a set of variations, which contain 12-tone vocabulary.

Edwin London's *Psalm of These Days IV* consists of a list of suggestions with tape accompaniment in the form of a drone. The clarinet employs gentle sounds to complement the tape's meditative quality. The multi-language narration resembles a prayer. The work

can be performed in quasi-darkness with figure shadows and silhouettes on stage.

William Penn's *Nine Songs from the Rubaiyat* is a very appealing set of songs, each one preceded by narrated texts. Rehfeldt's lyrical style well matches the work's contemplative mood. Pianist Barney Childs uses diverse sonorities, including amplification by Echoplex, as well as playing on stopped strings, plucking strings directly and rolling hard rubber balls on the strings. This would be a good choice for any clarinet recital.

William Sydeman's *Three Occasions* for clarinet and reader is in three movements and uses texts by three different writers, Julia Conner Baldwin, William Blake and Ruth Beebe Hill. The clarinet and reader complement each other's parts, although it is the clarinet's chance to display formidable virtuosity, which Rehfeldt masters without hesitation.

David Ward-Steinman's *The Tracker* is scored for clarinet, fortified piano and prerecorded tape. The tape part consists of processed readings of a poem written and narrated by Barney Childs as well as processed recordings of clarinet multiphonics by Rehfeldt,

which are ring-modulated, filtered and collaged in various ways. The piano is fortified with rubber wedges, dimes, a clave and some screws and bolts. The composer plays piano on this performance.

The texts of Barney Childs' *Sunshine lunchh & like matters* are partly chosen by the reader/percussionist. This work employs bass clarinet and includes poems by John Newlove, Yvor Winters and Rehfeldt's students Jon Arakaki and Gabe Arquilevich, as well as excerpts from Edward German's setting (1902) of the Kipling poem. Rehfeldt's spelling of the word "lunchh" stems from his interest towards the orthography of certain Asian languages, where the "h" is doubled. There again, Rehfeldt's technical display is enviable.

Composers in constant search of compositional inspiration can only gain from this recording. From an audience's point of view, however, William Penn's *Nine Songs* is my first choice for listening enjoyment.



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RECITALS

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CONCERTS

Student...

Leota Anthony, clarinet, Senior Recital, Pittsburg State University, November 27, 1990. *Phantasiestücke*, Op. 73, Schumann; *Sonate*, Hindemith; *Der Hirt auf dem Felsen*, Op. 127, Schubert

Kimberly Cole, clarinet, Senior Recital, University of North Texas, February 12, 1991. *Drei Phantasiestücke*, Op. 19, Winding; *Sonata*, Op. 128, Castelnuovo-Tedesco; *Le Trois "S" pour clarinette solo*, Rivier; *Contrasts*, Bartók

Amy Deckard, clarinet, Senior Recital, Louisiana State University, March 18, 1991. *Sonate*, Op. 167, Saint-Saëns; *Der Hirt auf dem Felsen*, Schubert; *Capriccio*, Sutermeister; *Dance Preludes*, Lutoslawski

Mark Gilbert, clarinet, Senior Recital, University of California-Santa Cruz, April 19, 1991. *Sonata for Clarinet and Piano*, Hindemith; *Sonata for Clarinet and Piano*, Op. 120, No. 1, Brahms; *Divertimento for Flute, Oboe and Clarinet*, Op. 37, Arnold; *Quintet*, K. 581, Mozart

Thomas Masse, clarinet, Soloist with the Yale University Philharmonia, February 8, 1991. *Concerto*, Nielsen

Faculty and Professional...

Marguerite Baker-Nau, clarinet, John Addison Concert Hall, Fort Washington, Maryland (Recital shared with pianist David Warf), February 10, 1991. *Fantasie*, Gaubert; *Sonatina for Clarinet Solo*, Op. 27, Rozsa; *Grand Duo Concertante*, Weber

James Campbell, Eli Eban, Howard Klug, clarinets, assisted by David Shea, Jeffrey Snavely, Jennifer Littlehale, Ron Selka, Lisa Oberlander, Julian Smerdon, Matthew Harrod, clarinets, Indiana University, February 24, 1991. *Trio in F Major*, Op. 7, No. 3, Boufil; *Concertino*, Tartini (arr. Jacob); *Concert-Piece*, Op. 10, Sobeck (arr. Bay); *Three Pieces*, Blank; *Divertimento in B-flat Major*, K. 439b, II, Mozart

Ray Jackendoff, clarinet, Guest Recital, Longy School of Music, February 10, 1991. *Sonata for Clarinet and Piano*, Copland; *Fantasy Trio*, Op. 26, Muczynski; *Grand Duo Concertant*, Op. 48, Weber; *Sonata for Clarinet and Piano*, Bernstein

Stephen Johnston, clarinet, Shenandoah Conservatory of Shenandoah University, March 3, 1991. *Fantasiestücke*, Op. 43, Gade; *Concerto*, Finzi; *Improvisation on a Martial Inversion*, Harvey; "Romanza" from *Die*

Versworenen, Schubert; *Totus in corde lanqueo*, Schubert; *Suite* for violin, clarinet and piano, Milhaud

Steven Klimowski, clarinet, University of Vermont, February 9, 1991. *Cadenzas* for clarinet and percussion, Louie; *Tephillah* for clarinet and digital audio processors, Sandroff; *Dix ans? deux gents? dijon? d'argent?* Quasimusique pour clarinette et saxophone, Jimbeau le Grand (alias James Grant); *Sonata* for clarinet and cello, Tate; *Scaramouche* for clarinet and piano, Milhaud

Howard Klug, clarinet, Indiana University, January 19, 1991. *Introduction et Air Suedois Varie*, Crusell; *Sonata for Clarinet and Piano* (premiere), Girón; *Le Tombeau de Ravel*, Benjamin; *La naissance d'un papillon*, Desportes; *Sonatina*, Horovitz

The Las Vegas Chamberworks, Tom Morrison, clarinet, Las Vegas, New Mexico, January 20, 1991. Works including clarinet: *Arabesques*, Jeanjean; *Shepherd's Song*, Meyerbeer; *When Daisies Pied*, Arne; *Two Pieces for Solo Clarinet*, Okumura

David Lewis, clarinet and saxophone, Ohio University, January 12, 1991. *Time Pieces*, Muczynski; *Sonata No. 2*, Sermersheim; *Sonatina*, Horovitz; *The Song is You*, Kern;



Blue Rondo a la Turk, Brubeck; *All the Things You Are*, Kern; *Solfeggietto*, Bach

Craig Olzenak, clarinet and saxophone, Grinnell College, February 8, 1991. *Four Short Pieces*, Ferguson; *Smooth Stretch for Solo Clarinet* (premiere), Schroeder; *Time Pieces*, Muczynski; *Intrada*, Heiden; *Sextet*, Stein (Iowa Woodwind Quintet, Maurita Murphy Mead, clarinet; Craig Olzenak, alto saxophone)

James Perone, clarinet and saxophone, Canisius College, February 7, 1991. *Sonata*, Wanhall; *Melodie* for clarinet and piano, Bonvin; *Fantasia in A Minor* for clarinet solo, Telemann; *Fantasiestücke*, Op. 73, Schumann; *Dorian Elegy* for alto saxophone and piano, Frackenpohl; *Recitative and Allegro* for alto saxophone and piano, Koepke

Joseph Rutkowski, clarinet, Mannes College of Music, February 9, 1991. *Grand Duo Concertant*, Weber; *Sonata*, Poulenc; *In Memory of John Lennon* for clarinet solo, Kole; *Children's Suite* for clarinet and piano (premiere), Finkel; *Sonata*, Op. 120, No. 1, Brahms

Scott/Mahady Duo, Jan Scott, clarinet and Terrance Mahady, percussion, Guest Recital, University of North Texas, January 24, 1991. *Pas de Deux*, Russell; *Lagrimas de la Luna*, Sanders; *Hora Staccato*, Dinuci-Heifetz (arr. Mahady); *Five Bagatelles*, Parker; *Corker*, Larsen; *Flight of the Bumblebee*, Rimsky-Korsakov (arr. Mahady)

The United States Air Force Chamber Players, Christopher C. Hite, clarinet, The Lyceum, Alexandria, Virginia, June 30, 1991. *Trio*, K. 498, Mozart; *Quintet*, Op. 115, Brahms

Van Buren Woodwind Quintet, Stephen Johnston, clarinet, Shenandoah Conservatory of Shenandoah University, November 18, 1990. *Chorale Prelude* "Non Komm' der

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Heiden Heiland," S. 659, Bach (arr. Rechtman); *Quartet No. 4 in Bb Major*, Rossini; *Quintett*, Op. 79, Klughardt; *Quintet No. 1*, Etler; *Suite of Old Lettish Dances*, Jansons

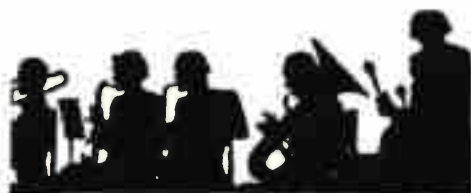
Bradley Wong, clarinet, Soloist with the Western Michigan University Symphonic Band, February 24, 1991. *Concertpiece for Clarinet, Winds and Percussion*, Curnow

Programs intended for publication in *The Clarinet* should be sent to the Editor. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers, site, date, names of works and composers, etc.) in the format above.

MEMBERSHIP RENEWAL GUIDELINES

Membership in the I.C.S./C.I. is for a period of one year. Your expiration date is printed on the front of your membership card (and mailing label), just above your name. To insure uninterrupted receipt of *The Clarinet*, mail your renewal check at least one month

prior to your expiration date. The same amount of time is required for change of address. Please send renewals and change of address to: Elena Lence, Membership Coordinator, P.O. Box 7683, Shawnee Mission, Kansas 66207-0683.



A Note to the Membership

by Fred Ormand



As I sit down to write this short message, I am happy to report that our membership is still growing, and we are closing in on the 3,000th member very quickly. This summer's conference in Flagstaff is shaping up to be another memorable event. I hope that you are setting aside July 18-21 to be there. Charles Aurand has been working very hard to put together a terrific program. The I.C.S./C.I. needs your support if we are going to continue to have major support from our colleagues in the music industry.

In connection with this I am happy to announce that Vandoren, through its American representative, J. D'Addario & Co., has gen-

erously offered to bring the first-prize winner from the Paris Conservatory to the convention this summer and on a continuing basis. Additionally, the winner of our student competition will be flown to Paris for a visit to the Paris Conservatory, a master class with one of the Vandoren artists and a visit to the Vandoren facilities! As before, the first prize is an instrument from one of the four major clarinet companies; this year's prize comes from the G. Leblanc Corp. Do you thank your local dealers for the manufacturers' support of our organization? Let's let the industry know that we appreciate its support.

Please note the tear-out ballot in this issue of the magazine. This is both a preferential ballot and a request for suggestions for a new name for our organization. As you may know, when the two clarinet organizations were united in 1988, the name combined both names into one. Some members and parties who correspond with the organization have expressed a desire to have a simpler name. Our organization is incorporated in the state of Delaware. Our bylaws call for notice to be given by the board of plans to change the name and announced well in advance of the meeting where this is to be considered, in this case the annual meeting in Flagstaff. So, give us your ideas - send in the ballot IMMEDIATELY!

As I have been writing this message, I have been listening to a terrific CD by the Finnish Clarinet Ensemble, a clarinet choir of 45 play-

ers. It was sent to my colleague here at the University of Michigan, John Mohler, along with a history of the Finnish Clarinet Society. The CD is an excellent recording which contains several original works and some very fine transcriptions. It is on Finlandia Records (FACD 931). I recommend it to all clarinet enthusiasts.

In closing, I want all of our members to begin thinking of how we can renew interest in the clarinet. I recently judged the youth competition of one of our major symphony orchestras. While the wind division had several fine young clarinetists, they lost out to other wind performers who were not more talented, but were more ready for competition. We need an effort from all of us if the clarinet is going to hold its importance in the coming years.

Hope to see and to meet all of you in Flagstaff.

ANNOUNCEMENT

Consideration for a change of the name of the International Clarinet Society/Clarinetwork International will be placed on the agenda of the business meeting to be held at the Clarinet Conference in Flagstaff, Arizona on July 21, 1991.

BALLOT

Please detach and mail to Patricia Kostek, Secretary, I.C.S./C.I., School of Music, University of Victoria, Box 1700, Victoria, British Columbia, Canada V8V 2Y2.

Please number your top three choices for the name of the clarinet organization with first choice numbered 1, second 2, and third 3.

_____ Clarinet International

_____ International Clarinet Society

_____ Clarinetwork International

_____ International Clarinet Society/Clarinetwork International

_____ International Clarinet Association

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