

The clarinet



November - December 1991 | Volume 19 | Number 1

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the clarinet

Volume 19, Number 1

November - December 1991

ABOUT THE COVER...

Eddie Daniels (photo by Richard Erdoes).
An interview with America's hottest jazz
clarinetist appears on page 36.

INDEX OF ADVERTISERS

Albert Alphin.....	5
Bay - Gale Woodwind Products	12
Boosey and Hawkes / Buffet	Inside Front Cover
Brixton Publications	9
Clarinet and Saxophone Society of Great Britain	13
Clark Woodwinds	67
Rich Corpolongo	9
Crystal Records	51
Cygnat	11
DEG Music Products, Inc.	20
Dick Di Bona	31
Clark W. Fobes	57
Ignatius Gennusa	34
David Hite, Inc.	2
International Musical Suppliers	35
Robert James Products	68
Kendor Music	37
Meyer Kupferman	21
Leblanc	15, 55, Inside Back Cover
Luyben Music	33, 44
Mostart	57
Philip Muncy	29
Norcat	13
North Carolina School of the Arts	43
Olivieri Reeds	61
Oxford University Press, Inc.	38
Kyle Peterson - Pyne	52
Pomarico	55
Bernard Portnoy	53
Prestini Reeds	48
Presto Notes	42
Reference Recordings	17
Elizabeth Rheude	56
Rico	54
L. Rossi	49
Selmer	Back Cover
Southern Music Co.	31
Lee Springer	38
Sugal Mouthpieces, Inc.	41
Summit Records	39
University of Cincinnati	59
University of Oklahoma	43, 65
Vandoren	14
Verdehr Trio	45
Yamaha	7

Features

CINCINNATI IN 1992	21
THE REED CONNECTION — PART 2 <i>by Henry Larsen</i>	22
THE CLARINET IN THE CHAMBER MUSIC OF HEITOR VILLA-LOBOS — PART 2 <i>by David Musheff</i>	26
JOE ALLARD (1910-1991) A REVERED ARTIST <i>by Joan Waryha Porter</i>	30
ROMANCING THE REED <i>by Derek Bermel</i>	32
AN INTERVIEW WITH EDDIE DANIELS <i>by Jeanie Novak-Murrow</i>	36
THE WAY IT WAS	42
THE 1991 PRAGUE SPRING INTERNATIONAL CLARINET COMPETITION <i>by Ramon Kireilis</i>	44
THE 1991 AUSTRALASIAN CLARINET CONFERENCE IN BRISBANE <i>by Paul Dean and Floyd Williams</i>	46
MOZART AND THE CLARINET IN B-NATURAL <i>by Daniel N. Leeson</i>	50
CLARINET FEST 1991	53

Departments

LETTERS	4
MAZZEO MUSINGS <i>by Rosario Mazzeo</i>	8
CLARINOTES	10
PIERCE'S POTPOURRI <i>by Jerry Pierce</i>	12
CLARANALYSIS <i>by Lee Gibson</i>	14
CLARINET PEDAGOGY <i>by Howard Klug</i>	16
ETHNIC CORNER <i>by Eric Nelson</i>	18
CLASSIFIED ADVERTISING	54
MINUTES OF THE GENERAL BUSINESS MEETING <i>by Patricia Kostek</i>	58
REVIEWS	60
RECITALS AND CONCERTS	64
A NOTE TO THE MEMBERSHIP <i>by Fred Ormand</i>	65
INDEX TO VOLUME 18	66

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LETTERS:

Letters intended for publication should be addressed to the Editor, "Letters," *The Clarinet*, College of Music, University of North Texas, Denton, TX 76203.

In a statement made in paragraph five of "Audio Notes," by Bradley A. Wong (May/June 1991, p. 17), he said: "*Scaramouche* was originally written for two pianos, but arranged for either clarinet or saxophone and piano."

This is a popular misconception because the version for two pianos has become very popular. The fact is that Milhaud first composed *Scaramouche* for saxophone and orchestra in 1917. The composer was concerned that the work would have limited performances and he adapted the work for two pianos — much to the delight of pianists. A later edition by Salabert in Paris featured saxophone or clarinet with piano accompaniment.

Sincerely yours,
Harry R. Gee
Indiana State University
Terre Haute, IN 47803

Robert Listokin's "The Electronic Tuner - An Aid for Intonation and Tone Quality" (May/June 1991 issue) was a revelation! Too many professionals criticize the electronic tuner for encouraging young players to rely on a mechanical device instead of developing their own sense of pitch. Mr. Listokin's well-written article unveiled pertinent reasons to use the electronic tuner with some superb exercises.

Not mentioned was the fact that synthesizers, computers and other electronic instruments, which naturally perform with perfect intonation, have now become components of many symphony orchestras, theatre orchestras, concert bands and chamber ensembles in recording studios and live performances. The ability to play as perfectly in tune as possible has become a requirement for players of the traditional acoustical instruments.

Sincerely,
Joseph Rutkowski
309 Avenue C, Apt. 7B
New York, NY 10009

This is in regard to the article, "The Clarinet in Klezmer Music," by Joel Rubin (May/June, 1991).

To write a history of Klezmer clarinet playing without mentioning the outstanding contribution of Giora Feidman is a serious omission both historically and personally. You and many of us know Giora well as a remarkable clarinetist who has raised the art of Klezmer playing to its most artistic level. Although I have not heard any of the clarinetists Mr. Rubin mentions, by his description of them, I venture to believe that Giora's playing is far beyond their capabilities.

Mehta called him the most respected musician in Israel — a hero. Bernstein, "his music depicts the soul of the Jewish people." I have heard him live and on tape. I have never heard a more imaginative and skillful performer.

To deprive the readers of *The Clarinet* of his art is a major misdeed for the complete story of Klezmer playing.

Perhaps some mention of this could be printed in a subsequent issue.

Best regards,
Kalman Bloch
3914 Franklin Avenue
Los Angeles, CA 90027

The reason I take "pen in hand" (so to speak) is... Upon returning from my last European tour, I opened my latest copy of *The Clarinet* (May-June, 1991) after a hectic afternoon of trying to catch up on my back mail.

As usual, your magazine offered many items of special interest as well as special features. I finally came to the article written by Joel Rubin titled "The Clarinet in Klezmer Music." Primarily I was impressed by the amount of time, effort and page space that went into that feature.

After reading the article, I found myself thinking that the author had missed his "golden opportunity" to enlighten the "Clarinet Community" and he failed to do so.

Most of the information Mr. Rubin afforded us could be found in many other publications. The article lacked any usable or practical information that should be found in a magazine dedicated to the "professional clarinetist." The

author's ambitious title leads one to expect more than the article contains.

I must say that my enjoyment of Mr. Rubin's commentary ceased as well as my interest in it when the author stated that the word "Klezmer" means... "Musician." WRONG!

The word "Klezmer" is derived from the Hebrew words "KLEE" and "ZEMER" meaning "An instrument of Song." KLEZMER IS NOT A KIND OF MUSIC! KLEZMER IS NOT A MUSICIAN! KLEZMER IS A CONCEPT!

The term Klezmer is a description of a "natural force" that is born in a person. This force allows us to express ourselves in song (whether instrumentally or vocally).

When a person picks up an instrument, they are NOT instrumentalists. They are SINGERS through their instruments. Therefore, even the title "The Clarinet in Klezmer Music" is incorrect! Theoretically, Klezmer music does NOT exist! Klezmer is the performer, and MUSIC is his or her language.

The word "Klezmer" is the Jewish verbal explanation of this "natural force." This does not exclude the existence of any and all "non-Jewish Klezmerim" (the plural of Klezmer). Everyone is a "KLEZMER!" We are all born "Klezmer!"

Finally, our family of clarinetists (your readers) deserve current and correct information in regard to the beautiful concept of "Klee Zemer." I am sure it would enhance their expressing themselves through their instruments.

I appreciate your good intentions in publishing this article and wish you continuing success for the Society.

Respectfully,
Giora Feidman
34-10 Brookside
Little Neck, NY 11363

I came across a copy of the May-June issue of the International Clarinet Society's publication *The Clarinet*. The article written by Joel Rubin entitled "The Clarinet in Klezmer Music" caught my attention. As a graduate of the School of Sacred Music of Hebrew Union College and a practicing cantor for over 25 years, as well as a semi-professional clarinetist, articles about all facets of Jewish music interest me. I am a student of Jewish

instrumental music, as well as vocal music. While Mr. Rubin goes into great detail about the lives of Beckerman and Brandwein and Dave Tarras, who, by the way, played at my wedding, his historical background of Klezmer music is somewhat lacking in depth.

First, his opening statement that "The clarinet has been the dominant melodic instrument for the past 70 years" is in error, for we know that the clarinet was an integral part of the Klezmer band dating back to the 17th century or even earlier. A. Z. Idelsohn cites, in his book *Jewish Music*, that in 1800, in a small German town, a description of a Klezmer band is given as having five musicians; namely, two violinists, one clarinetist, one cellist and one who played the dulcimer.

Mr. Rubin asserts that Klezmer music is solely of European origin. It is a fact that the Jews of oriental background used instrumental music as well, and that oriental music had much influence on Eastern European musicians and their music. During the Middle Ages, music making became a profession in the Orient as well as in Europe. Idelsohn states that there were in Constantinople 500 Jewish musicians toward the middle of the 19th century.

Mr. Rubin defines klezmer as a Yiddish word of Hebrew derivation that "literally means 'musician.'" Kle-zemer in Hebrew means "musical instrument." The term klezmer, therefore, has come to imply "instrumentalist." Mr. Rubin fails to note that the widespread notoriety of these musicians came from the fact that Jews were banned from the concert halls, and this was one of the only means of entertainment in the ghetto. They were also barred from a formal music education, and so most were self-taught.

Mr. Rubin's most noticeable error is that he omits the name of Giora Feidman when he lists those "clarinetists who have managed to capture and elaborate on the traditional style." Since leaving the Israel Philharmonic, Giora Feidman has devoted himself to furthering the clarinet in Jewish Klezmer music. Feidman is considered one of the greatest clarinetists and bass clarinetists in the world today by such luminaries as Zubin Mehta and the late Leonard Bernstein. If there is any one person furthering the history of the clarinet in Klezmer music following in the footsteps of Beckerman, Brandwein and Tarras, it is Giora Feidman. This omission is startling in light of Maestro Feidman's many accomplishments during his worldwide tours and the many accolades that he has received.

I know that Giora Feidman has performed his clarinet wizardry for the International Clarinet

Society. I hope that by publishing this letter, you may set the record straight as to the rightful place of Giora Feidman in the history of Klezmer music.

Sincerely,
Cantor Stuart M. Kanas
8400 N. W. 24th Court
Pembroke Pines, FL 33024

In your last issue an article appeared by Joel Rubin regarding clei-zemer clarinetists. As an educator for 15 years in clarinet performance, I am disappointed to note the omission of the best known clei-zemer clarinetist alive — Maestro Giora Feidman. This man came from a tradition of clei-zemer playing that was passed down from generation to generation in his family. He brought clei-zemer to prominence by using a quality of playing that emphasized tone colors, shades and nuances — a new style employing old techniques, rather than the usual clarinet gimmickry that cheapens the integrity of the instrument.

Maestro Feidman's work is important and should be included in any discussion of clei-zemer playing. I hope you will include these comments in your next issue.

Sincerely,
Yehuda Gilad
Head of Clarinet Studies
School of Music
University of Southern California
Los Angeles, CA 90089-0851

After reading Joel Rubin's article on "The Clarinet in Klezmer Music," I was quite shocked to discover that Giora Feidman's name was not even mentioned. I don't know (or care) if Mr. Rubin has a shtik against Mr. Feidman, or what he personally thinks about Mr. Feidman's artistry, but I do think it is inarguable that Giora is the man principally responsible for resurrecting the art of Klezmer and bringing it to the attention of the general public — both here and in Europe. That such a great artist's name isn't even mentioned in a supposedly definitive article is, in my opinion,

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both a disgrace and a sign of poor scholarship on the part of Mr. Rubin.

Yours sincerely,
Michele Zukovsky
1914 Taft Avenue
Hollywood, CA 90068

“The Clarinet in Klezmer Music” — a response.

As an expert in the research and performance of klezmer music for the past 11 years, I was asked by James Stoyanoff, who is in charge of the “Ethnic Corner” series, to do an historical article about klezmer music similar to his excellent one on Greek clarinet, which appeared some months back.

Because of limited space — the article as I originally wrote it was three times as long — I limited myself to a short introduction about the music itself, followed by short biographies on four leading clarinetists of this style, as well as discographical and biographical information.

I would like to both address specifically the responses I have received in the past weeks from Kalman Bloch, Giora Feidman, Michele Zukovsky, Cantor Kanas and Yehuda Gilad and talk about the phenomenon which I believe has caused this response:

Regarding Cantor Kanas’ letter, my opening statement “The clarinet has been for at least the past 70 years the dominant melodic instrument” is not an error. Certainly there were clarinetists in klezmer ensembles dating back to the early 19th century. If Cantor Kanas had bothered to continue reading to the third paragraph, he would have seen that.

Second, klezmer music, as I have defined it for the purposes of this article, is of Eastern European origin. I use the term in the sense that ethnomusicologists like Mark Slobin (Wesleyan University) and Walter Zev Feldman (Princeton and University of Pennsylvania) have been using it since the 1970s: the traditional instrumental music of Yiddish-speaking Jews of Eastern Europe. Yes, there were, according to Idelsohn, around 500 Jewish musicians living in Constantinople in the middle of the 19th century, but we unfortunately have no idea what kind of music they played. It could have as well been Turkish art music, for which many Jewish musicians were specialists.

Confusion seems to have arisen because the word klezmer exists in both the Yiddish and Hebrew languages. In Hebrew, the older form, the words kle and zemer together meant originally “musical instrument” or literally “vessel of song,” later coming to mean

“musician” as well; but the modern usage in Yiddish means “musician” and nothing else, and in the Yiddish milieu implies not just musician, but a musician who plays traditional Yiddish music.

Third, I have heard no mention of Jews being “banned from concert halls” [thus Kanas]. In fact, one of the most famous 19th-century klezmer musicians, Mikhael Gusikow, enthralled concert audiences in the great European cultural centers. Many klezmorim were, however, caught between laws and ordinances from both within and without the Jewish community, prohibiting or even restricting music and dancing. I address the musicians’ lack of formal musical education in the sixth paragraph of my article, but Kanas doesn’t appear to have read that either.

Finally, to the subject which seems to have caused the greatest reaction: the omission of Giora Feidman from the article. First of all, I did not treat the subject of “revival” or “revitalization” of the klezmer tradition in this article in any depth because it is a very complex topic, which would require an entire article by itself. Had I devoted more space to it, I would have certainly mentioned that Mr. Feidman has been one of the people, along with “The Klezmorim,” the “Klezmer Conservatory Band,” Andy Statman, and “Kapelye,” who were largely responsible in bringing this music to a wider audience beginning in the mid-to-late 1970s.

The comments and criticisms I have received, which include: “Mehta called him (Feidman) the most respected musician in Israel — a hero. Bernstein — his (Feidman’s) music depicts the soul of the Jewish people... Although I have not heard any of the clarinetists Mr. Rubin mentions... I venture to believe that Giora’s playing is far beyond their capabilities” [thus Bloch — how someone can make a judgment about musicians one has never heard is beyond me]. “(Feidman) brought klezmer to prominence by using a quality of playing that emphasized tone colors, shades, and nuances... rather than the usual clarinet gimmickry that cheapens the integrity of the instrument. [!!!!]” [Thus Gilad], “Feidman is considered one of the greatest clarinetists and bass clarinetists in the world today by such luminaries as Zubin Mehta and the late Leonard Bernstein.” [Thus Kanas], all point to one theme: the assumed natural superiority of western classical music over “less developed” folk music, and therefore the right of classical musicians to sit in judgment over this music using their own classical perspective. The fact that Mehta and Bernstein have announced Mr. Feidman as the greatest klezmer

clarinetist has absolutely no meaning for me: they are fine classical musicians who are not trained in the intricacies of klezmer music!

As a researcher and scholar, I must base my judgments on the published and unpublished information I have at hand from my and my colleagues’ interviews and experiences with musicians from this tradition, and from my inside knowledge of the music itself. The fact is, the consensus of the musicians and researchers within the klezmer music field itself says that Mr. Feidman’s contribution to klezmer music from a musical standpoint is completely unimportant.

I too have a background in classical music, having studied with Stoltzman, Opperman, Zukovsky and Gary Gray, along with others, and I don’t have a “shtik against Mr. Feidman” [thus Zukovsky] — I don’t even know the man! Only this: I, too, have “heard him live and on tape” [thus Bloch] and in my opinion his music doesn’t fit the criteria for a serious study of klezmer music.

As to Feidman’s letter itself, in which he states “klezmer is a concept!... The term klezmer is a description of a ‘natural force’ that is born in a person...,” one can only say it amounts to nothing more than a bunch of nonsense.

Sincerely,
Joel Rubin
Bernburgerstr. 18
1000 Berlin 61
Germany

Don’t clarinetists worldwide have enough trouble already with the nerd-ish image associated with clarinet playing, without your running the ugly and obscure lithograph on the July/August cover of *The Clarinet*?

This cover, seen by impressionable young people everywhere, is a giant step backward in the enhancement of the clarinetist’s image. In addition, the article by Mr. Charles Walthall lists source after source that never heard of the artist.

Therefore, I fail to see any reason for printing such a picture.

Sincerely,
John E. Bredenberg
5504 W. Alder Avenue
Littleton, CO 80123

Editor’s Reply: All other readers who spontaneously responded concerning the cover liked it. It was certainly not intended in any way to denigrate our instrument or profession.



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Mazzeo Musings

Series II, No. 25



by Rosario Mazzeo

The quickest and surest way to have your hair turn white or gray is to be a personnel manager. Accepting this responsibility in its fullest potential means that you must always be available to your colleagues whether in celebration, trouble, guidance, or generally for advice and information giving — all with an eye (and ear) to seeing that they may function best and remain in good spirits.

It can be very rewarding, both in friendships and in the enhancement of your teamship. I had the privilege of serving as personnel manager of the Boston Symphony for more than a quarter century. That experience brought me acute awareness of the many problems players can experience and of their need to learn to cope with them in the midst of their professional duties. Thus you will understand my interest in accepting an invitation to be the keynote speaker at the third (now biannual) conference (July 15-20) identified as "The Biology of Music Making." This year's sessions were addressed to and labeled "Music, Growth & Aging."

The sessions were held in the wonderful auditorium, Kilbourn Hall, of the Eastman School of Music, which together with the Eastman School of Medicine (both are parts of the University of Rochester) sponsored the meeting. There were more than 50 lecturers and performers, each lecturer speaking for 45 minutes on one of a variety of subjects relating to the welfare, ailments, problems, joys, benefits, etc. of performing musicians. Many foreign countries (Sweden, Canada, Denmark, Austria, India, Israel, U. S. S. R.) were represented. It was a wonderfully informative and thrilling week.

Most of us are not aware of the extent of the physical problems which performers sometimes have. Some years ago a national survey of symphony orchestra players was conducted, with more than 1,000 interviews detailed. An amazing number of physical and emotional problems were recorded. Indeed, now in the central California area, there are at least two doctors who mainly concentrate on treating the ailments of performing instrumentalists. On a surprising number of occasions I have had students (and some seasoned performers) come to me for advice concerning problems which had not earlier been properly addressed.

Let me give some examples from my own teaching experience. I recall a pupil who flew here from Texas to play for me. She had a very simple problem, one possessed by an overly large number of players: that of posture. It was a right-thumb positioning problem which never

should have come into being. The solution was in two steps. First, one should possess a suitable mirror. I use a substantial round shaving mirror attached under the shelf of the music stand, with a completely flexible mounting so as to make possible for the player a view of the right-thumb posture by a momentary downward glance. Second, one should pay great attention to maintaining correct posture.

Now one must understand that there are thumbs, and then there are thumbs. Most players use their hands and fingers mostly by feeling, rather than by feeling *and* seeing. There is *no* substitute for a mirror when it comes to thumb/hand posture. Many players' perceptions of their hand positions and finger motions are not based on visual examination, but only on "feel." At an early stage that assessment by "feel" is probably not very good. True, a beginner is shown a picture of a right hand in correct position, or observes his/her own teacher, but that is a long way from visually examining the desired right-thumb position for one's own self.

A good position should remove all tension from the other fingers of the right hand. They must be free to be very glib and positive. Any tensing of the thumb invariably causes a sympathetic tensing of the four action fingers. Often there are problems brought on by a double-jointed thumb. The usual suggested remedy is that the clarinet be supported further down on the thumb. But, that has the great disadvantage (especially for very small hands) of bringing the whole hand downward around the side of the clarinet so that the fingers are overly close to the right-hand side keys. Of course a teacher may call attention to this at lesson time, but the teacher is not always present when the pupil is playing.

I have noted very defective hand positioning in pupils who were especially small and/or commenced playing a B^b clarinet when very young. Adapting to that size of instrument at that age almost invariably brings about very poor thumb positioning — readily avoided by commencing on an E^b piccolo clarinet. Those possessed of a double-jointed thumb have additional need to view their hand positioning.

I have chosen thumb positioning as a first example of something requiring special attention. Breathing and blowing are two others. We must aim to produce a stable and solid tone. I do not know of anyone who recommends playing football with a very soft ball. Its efficient use is directly proportional to its firmness. So it also is when a tone is supported by insufficient wind pressure. The tonal density is simply not there. The comments

above are offered only to focus attention on the need for critical examination of the movements and actions of the "uninitiates" by a competent teacher or doctor.

The subjects offered at the congress were many, e. g.:

The Neurology of Music Making: music and cognition, time, mobility

Music and the Psyche: what is music, and what are musicians saying?

Medical Issues in Older Musicians: hearing, vision, joints, mental dexterity, general health, psychological issues

Music and the Survival of Creative Vitality

The Adult Learner: the discovery and learning of music outside the career track

Music Technology and Biological Research: tools, skills, questions and organization

There were 41 lecturers and nine leaders of ad hoc workshops and discussions. There was

also an exhibition of 70 of my photographs at the Hartnett Gallery of the University of Rochester. This was partly to illustrate a theme of the whole conference: the need for some balancing non-instrumental focus in the context of a musical life.

My own feeling, after 66+ years of teaching, observing the products of others' teaching, and hearing the many wise words spoken at the congress, is that initially we do not pay nearly enough attention to the desired naturalness of posture. We do not sufficiently recognize the development of finger, hand, body and other physical excesses resulting from inattention to habits brought on by the numberless repetitive motions required for performance. Do not expect something to happen by itself; you possess the attitude and means to make it happen as you wish.

Now back home, after a summer's travels, I find myself encased in the summer fogs, actually a very restful atmosphere after so much traveling.



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Historical Recording Released

The International Piano Archives has issued an historical recording with Nadia Reisenberg, pianist, that may interest clarinet players. In addition to other works, the recording includes Simeon Bellison playing the *Sonata* by Wanhall (Tuthill) and Benny Goodman playing the Rondo movement of the Weber *Duo Concertante*. This recording, *Nadia Reisenberg: An Album of Chamber Music*, may be ordered either as a CD or cassette from the International Piano Archives, Hornbake 3210, University of Maryland, College Park, Maryland 20742. The payment of \$25 should be made to the University of Maryland Foundation.

University of Central Florida Clarinet Day

The first annual UCF Clarinet Day was held at the University of Central Florida on February 2, 1991. The event featured David Hite, editor, clarinetist, teacher and mouthpiece maker, and Keith Koons, professor of clarinet at UCF. More than 40 high school clarinetists from throughout Florida were attracted to Orlando for a day of clarinet activities which included recitals, clinics and master classes by Hite and Koons as well as a clarinet choir reading session.

G. Leblanc Corporation Elects New Officers



Leon Pascucci (left); Vito Pascucci (right)

On May 10, 1991 the board of directors of G. Leblanc Corporation elected Vito Pascucci chairman and chief executive officer of the Kenosha, Wisconsin-based band instrument manufacturing firm. Leon Pascucci was named to succeed his father, Vito, as president of the privately held corporation. Léon Leblanc, Vito's French business partner for many years, was named honorary chairman.

Toulon Competition Winners Announced

The final round of the 16th Concours International D'Instruments a Vent de Toulon in association with the Music Festival of Toulon (France) was held May 29, 1991. The first prize of 20,000 French francs was awarded to Florent Heau (France), the second prize of 12,000 FF to Alessandro Carbonare (Italy) and the third prize of 8,000 FF awarded equally to Michel Raison (France) and Tatsuzo Akasaka (Japan). Repertoire performed at the final round included the second and third movements from the Mozart *Concerto* and the *Fantaisie pour Clarinette et Orchestre* by Carlos Roque Alsina, which was specially commissioned for the 1991 Toulon competition.

Repertoire required in the first elimination round included the Stravinsky *Three Pieces* and the first movement of the Weber *Concerto in F*

Minor. The semifinal round required one work chosen from the following: *Clair*, Donatoni; *Sequenza*, Berio; *Domaines*, Boulez; *Involuntives*, Mefano. In addition, performances of the *Première Rhapsodie* by Debussy and Lutoslawski's *Five Dance Preludes* were required.

The competition jury was made up of Michel Arrignon, president (France), Walter Boeykens (Belgium), Guy Dangain (France), Roger Delmotte (France), Vladimir Sokolov (USSR), Peter Rieckhoff (Germany) and Seiji Yokokawa (Japan).

The last Toulon Competition that included clarinet was in 1985, which was won by Paul Meyer of France.

(Our thanks to Guy Deplus for providing the details on this competition.—Ed.)



Awards ceremony: Michel Arrignon, Jury president, second from right

Retiring After 31 Years

Glenn Bowen, professor of music at the University of Wisconsin-Madison, is retiring after 31 years of teaching at the university and playing in the Wingra Woodwind Quintet. A search for a replacement is underway.

1992 Oklahoma University Clarinet Symposium Announced

The University of Oklahoma has announced the dates of May 30 - June 1, 1992 for its 1992 Clarinet Symposium. Confirmed guest artists are Michele Zukovsky, David Shifrin, Mitchell Lurie, Buddy DeFranco, Bil Jackson, Ed Riley, Phil Aaholm, the Rampart Winds of the U. S. A. F. Academy and a reed forum by Tom Ridenour. David Etheridge will again be serving as symposium coordinator.

Alfred Zetzer, 1916-1990



Alfred Zetzer (photo by Peter Hastings)

The Clarinet regrets to report the death of Alfred Zetzer on August 3, 1990. He retired from the Cleveland Orchestra in December 1984 after serving as bass clarinetist for 35 seasons. (See Barbara Johnston's "Alfred Zetzer — A Tribute" in *The Clarinet*, Spring, 1986, Vol. 13, No. 3 and Zetzer's "Clef Reading for Bass Clarinet" in *The Clarinet*, July-August, 1988, Vol. 15, No. 4. — Ed.)

1991 Young Artist Competition

The 1991 Young Artist Competition received 38 taped entries from clarinetists in Canada, Spain, Hungary and the United States. The applicants were screened in a blind listening test by Professor Randy Salman of DePauw University, and 13 semifinalists were invited to Flagstaff. The 12 semifinalists who made the trip to Arizona were further reduced to four finalists in a playoff on Thursday, July 18 at noon, where the judges were Steven Klimowski, Roger Cole, Clark Fobes, Tom Ridenour and John Scott. For this round the semifinalists played the first and second movements from Saint-Saëns' *Sonata*.

The four finalists played the *Recitative* and *Polacca* from Weber's *Second Concerto* Friday afternoon, July 19 for adjudicators Eric Mandat, John Anderson, Jerry Kirkbride, John Weigand and James Jones. In a very close decision the judges awarded third runner-up (cash prize of \$200) to Suzanne Dennis, a student at Portland State University and clarinet student of Thomas Stanford, second runner-up (cash prize of \$400) to Igor Begelman, a student of Charles Neidich at Juilliard, first

runner-up (cash prize of \$600) to Csaba Klenyán of Budapest, Hungary, where he is a student of Béla Kovács and Joseph Balogh, and first prize to Garrick Zoeter, a student of Charles Neidich at the Manhattan School of Music. The first prize winner received a new Infinité professional clarinet from the Leblanc Corporation and a trip to Paris, France to tour the Vandoren facilities and attend master classes at the Paris Conservatory.

I.C.S./C.I. expresses its gratitude to the Selmer Corporation, Yamaha Corporation of America and Buffet-Crampon for providing the cash prizes, the Leblanc Corporation for its donation of the Infinité clarinet, and the Vandoren Corporation and its American representative, the D'Addario Company, for their funding of the trip to Paris. Additional thanks also are given to Paula Fan and Donna Loewy for their excellent accompaniment work throughout the competition.

John Bruce Yeh Joins Yamaha



John Bruce Yeh

The Yamaha Corporation of America, Band and Orchestra Division, recently announced the addition of Grammy award-winning clarinetist John Bruce Yeh to the Yamaha family of performing artists. Yeh, a member of the Chicago Symphony since age 19, has served as assistant principal clarinet of that orchestra since 1979. A prizewinner at both the 1982 Munich International Music Competition and the 1985 Naumburg Clarinet Competition in New York, Yeh has appeared as a soloist with many orchestras and on chamber music series and festivals worldwide. As the founder of the Chicago Pro Musica, he was honored with the

Grammy in 1986 for "Best New Classical Artist" from the National Academy of Recording Arts and Sciences. A graduate of The Juilliard School, he is currently a faculty member at De Paul University in Chicago and was elected to the board of directors of the Chicago chapter of The Recording Academy in 1987.

I. C. S./C. I. Research Center News

Harold Worman of Edinburg, Texas has given the Research Center his 174-item clarinet library. He is a woodwind doubler and at this time will not be using his clarinet music. The collection consists of books, ensembles, solo collections, orchestral studies, etude/study books and solo works with or without piano. On behalf of the society, I wish to thank Mr. Worman for his gift.

Thanks also to Dr. Martin Frank of Rydal, Pennsylvania for giving two works to the Research Center: *Sonata a Tre* for violin, clarinet and piano (Associated Music Publishers) by Karel Husa, and *Music for Eleven - Suite for Woodwind and Percussion* (Oxford University Press) by Samuel Adler. — Norman Heim, Research Center Coordinator

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PIERCE'S POTPOURRI

by Jerry Pierce

Did you ever wonder how music by a composer published in modern times would be attributed to another composer? Sometimes it is to the publisher's advantage to continue selling an edition attributed to another composer. Certainly the "Weber" *Introduction, Theme and Variations* sells better than if the work were listed as written by Joseph Küffner. To the publisher's credit there has been an attempt to change the "Wagner" *Adagio* to that by Heinrich Bärmann. But then recently a work for basset horn and piano was attributed to the more famous Salieri (thanks to the movie *Amadeus*). This seems rather unnecessary, as those of us who have basset horns will buy just about any published work for the instrument since there is so little in print.

Hans Rudolf Stalder has discovered still another error in the basset horn repertoire. Recently a *Divertimento*, Op. 10 by "Heinrich Klein" was published for basset horn and piano. Hans did not know of Heinrich Klein and immediately obtained the work to read through. As he played the work though, he had that feeling that "I know this from someplace." A search of his library produced a *Divertimento* for piano and basset horn (or cello) "composé a dédié a Monsieur HENRI KLEIN, Dct. &

Professor de Musique par le Baron, Charles de Prandau, Op. 10." As the saying goes, "something was lost in the translation." The piece is by Charles de Prandau, not Heinrich Klein.

Congratulations are due Chuck Aurand and Northern Arizona University for the fine Clarinet Fest International which they hosted in July. I've been going each year without fail since the "National Clarinet Clinic" at Denver, Colorado in 1970, and I wouldn't miss one for the world. The 1992 Clarinet Fest will be at Cincinnati, Ohio, July 16-19. Obviously there will be much written about the festival on the pages in this magazine. All I can say is that if you haven't been recently, you don't have any idea as to what you are missing.

Luis Rossi of Santiago, Chile was at Flagstaff. Some of us know him from his fine performances on recordings, but for most of us, it was the first time that we have had an opportunity to try his handmade clarinets. At about \$2,500 per instrument, these clarinets generated major interest, and one would think that the Rossi clarinet may well start showing up in the hands of a few players here in the U. S. A.

Two new works for clarinet have their premieres scheduled for this winter. David Hite tells me that Stanley and Naomi Drucker will play the Meyer Kupferman *Concerto for Two Clarinets and Orchestra* with the Nassau Symphony on December 7, 1991, and Stan will play a new concerto for clarinet and orchestra by Arthur Balsom with the New York Philharmonic in January of 1992.

It certainly pays to advertise. In the last issue of *The Clarinet* I ran an ad for various pieces of rare clarinet repertoire. One of the works I was looking for was the piano part to the Carl Bärmann *Divertimento*, Op. 2. Dr. Nicholas Shackleton phoned me from Cambridge, England to see if any reader had responded to the ad as he did have a copy of the piano part which was in a two-volume set of bound music he had gotten from the famous English clarinetist, the late Oscar Street.

Last year in Quebec, Nick gave a presentation on historical clarinets. Among other clarinets, he had brought the A clarinet that Reginald Kell used to record with. He also had managed to acquire the "soul brother" of the Bärmann-system clarinet (of boxwood) that Richard Mühlfeld, Brahms' clarinetist, used (see *The Clarinet*, Vol. 16, No. 3). Now most of us know that a player will sound somewhat like himself on almost any setup. But I must say that the Bärmann-system instrument that Nick had with him had the built-in sound; it seemed that regardless of who was playing, the sound was still there and noticeably mellower and different from anything we hear today. This clarinet was one of the very few I have ever tried that had its own built-in sound.

Charles Neidich has recorded the two Schumann violin sonatas for Columbia (now Sony). Of course, Richard Stoltzman has been recording transcribed works for clarinet for some time. It is my hope that some of these good transcriptions will be published before too long.

I keep getting calls from players who are

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thinking about buying a basset horn or who have just acquired one. For those of you who don't know of John Newhill's fine little book, *The Basset-Horn & Its Music* (John Newhill, 25 Amberley Road, Sale, Cheshire M33 1PQ, England), I would certainly recommend it as a "must" if you have a basset horn.

A new edition of David Hite's *A Clarinetist's Study Guide* is now available free from Southern Music Company (San Antonio, Texas 78292). Southern's toll-free number is 800-284-5443, so you can phone the company if you would like a copy. If you are into duets, Southern has prepared, but hasn't yet published, a book of advanced duets titled *7 Grand Duos* which contains one Haydn, two by Mozart, three by Crusell and a Klosé duet, all edited by Hite and in score form.

I feel fortunate to personally know Rosario Mazzeo. I read with great interest the account of his wonderful 80th birthday party in the last issue of *The Clarinet*. Several of our greats have reached the neighborhood of their 80th year, and I was reflecting back on how much they have given of themselves for the love of the clarinet. Quickly coming to mind are people like George Waln, who with his wife was in attendance at the conference at Flagstaff this

summer. (How many notes from a clarinet do you suppose George has heard in his lifetime now?) Another wonderful person, who more than four decades ago founded the "only clarinet magazine in the world" (at that time), is James Collis.

For 26 issues his little *The Clarinet* plus a supplement in the 1950s brought the pearls of knowledge from the greatest clarinetists living. A subscription was \$2 per year. Jimmy is also known for being the publisher of *Symphony* and later *Woodwind*, and *Woodwind World*; but it was *The Clarinet* that somehow found its way into clarinet cases in places from New York City to Muncie, Indiana to London, England. My list could go on and on with players like Leon Lester, retired bass clarinetist with the Philadelphia Orchestra, whose pedagogical studies have made many a teacher's job a little more enjoyable and also Dr. Eric Simon, teacher, editor and historian. There isn't space here to carry the list further at the moment, but I must add the name of Lee Foster, who in 1939 wrote his *A Directory of Clarinet Music*. To all of these whom I have mentioned, and to those senior clarinetists who are my readers, I say HAPPY BIRTHDAY to you. ■

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by Norman M. Heim

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Claranalysis: *by Lee Gibson*

Leblanc's New Soprano Clarinets

To the Leblanc LX and Noblet 14.6 mm. models Leblanc has now added an extensive series of 14.65 mm. clarinets in B^b and A with polycylindrical left-hand joint bores. At the top of the new line is the Opus, with a higher-placed speaker vent, an adjustable thumb rest, a longer flare to properly tune its lowest twelfths, and a bit more weight to mellow its tones. For those who prefer the R 13's lower speaker vent, there are the Infinité and a very well-made student model in B^b, the Esprit. (The Leblanc 14.65 mm. student-line VSP and Vito were recently reviewed in *The Clarinet*.) A comprehensive review of the Opus and Infinité will be delayed until adequate time

for testing of the B^b and the as-yet-unavailable A of each series has been allowed by Leblanc. The Opus in B^b was quite enthusiastically received by performers at the 1991 Conference of the I.C.S./C.I. in Flagstaff, Arizona.

Some Changes in the Bore of the Selmer Recital Series B^b

In 1989 we noted that Selmer's catalog of clarinets listed the bores of the Recital B^b and A clarinets as 14.6 mm., and we measured the cylinder of the B^b's right-hand joint (which is its only cylindrical portion) at 14.6 mm., whereas previous Recital B^b bores had been at 14.4 mm. While the Recital B^b's bore in its left-hand joint has not to my knowledge been changed from its original design, it is a fact that

there are in existence these two considerably different bores for the B^b's right-hand cylinder and that Selmer has returned to the 14.4 mm. bore in its current production. It is interesting to note that players are aware of differences between these two models and that those with whom I have talked prefer the 14.6 mm. bore, as do I. On the other hand, a new Recital A, which had outstanding tones and pitches, measured 14.5 mm., a really surprising accomplishment for this bore in an A clarinet.

Acoustical Perfection in the Soprano Clarinet

Theobald Boehm's flute bores of the middle 19th century were so definitive that they remain so one and one-half centuries later. Clarinetists have not been so lucky. Their manufacturers have sometimes made significant acoustical developments which are then maintained in excessive departures from what will eventually be recognized as the clarinet's most desirable dimensions.

While at this moment the leading manufacturers of Boehm clarinets are nearer to a dimensional consensus than at any time in our century, there is still too much pride in the maintenance of individuality of design.

Robert Carrée's revolutionary polycylindrical bores in smaller sizes for Buffet Crampon have dominated soprano clarinet sales after 1953 to the present. Among other makers the first to utilize the polycylindrical principle was Yamaha. Selmer's answers since 1967 have been in a varied series of reversed cones, one in the barrel and another in the left-hand joint. At long last Leblanc's newest models incorporate polycylindrical designs which are near to those of Buffet Crampon, but with other departures such as a higher speaker vent locations and their necessary remodeling of flares in the right-hand joint.

How then can it be that Herbert Wurlitzer's German-system clarinets, without any resort to the polycylindrical feature or to a double reversed cone, can provide fine intonation and great tones? (Selmer's unfraised, single reversed-cone bores of the 1920s and thereafter also did this.) The answer to this question is in part the fact that the German system does not have the excessively vented upper E-B twelfth and the badly vented low B-F# middle finger twelfth of the ordinary Boehm, and in part to the present use of low E and F auxiliary vents which make possible a tonally correct flare at and above the bell.

The one word of advice to Boehm acoustical designers: Don't overdo your magical invention. When all good Boehm clarinets are made to essentially identical dimensions, we shall be assured that we have reached a golden age of clarinet – making comparable to that of violin-making at the beginning of the 18th century. ■

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Clarinet Pedagogy

Unaccompanied Clarinet Solos — A Select, Annotated List

by Howard Klug

Unaccompanied clarinet solo is generally thought by most of us to be intended for the more advanced student. Much of the repertoire is extremely difficult in range, speed and rhythm, it often uses different notational systems and nonstandard playing techniques, and it can be a vast departure from the harmonious, conservative materials on which most young clarinet students are started.

What follows is a selected, ranked list of unaccompanied solos from my personal library which fit the limited capacities of young clarinetists. Like the typical elementary tutors, these unaccompanied solos are also rather conservative in their technical demands and harmonic language. In most cases, however, they are sufficiently forward-looking to provide the diversity in harmony and melody we seek.

The educational benefits of learning and performing this repertoire are not to be underestimated. Minus the stabilizing rhythmic assistance of the piano, the young clarinetist will quickly find that evenness in tempo and rhythm is considerably more difficult to maintain. Minus the harmonic coloration of the piano, the player can find that the successful shaping of a phrase may require more dynamic contrasts than he is used to producing.

Finding appropriate unaccompanied solos for the younger clarinetists which fit their technical limitations, and are not also musically trite, can be a daunting task. While separately published, unaccompanied solos in the I and II levels do not seem to exist, there does seem to be a reasonable number of high-quality grade III, IV and V solos. However, you may have to resort to some or all of the following adjustments to enable your students to perform them:

1. Slow the tempos of the fast movements (to better fit a student's limitations in technique) and increase the speed on the slow movements (to decrease the problem of endurance).
2. Drop the octave on the one or two high notes which make the piece too difficult.

3. Omit the occasional contemporary performance techniques (flutter tongue, glissando, etc.) which your youngsters cannot produce (or substitute a trill and fingered scale respectively).
4. Omit the movement(s) which is (are) too difficult.

In lieu of finding separately published solos of medium difficulty, you may wish to resort to collections of etude materials. These may better fit the skill levels of your young players, yet have all of the earmarks of the solo pieces you seek—well crafted, containing rhythmic and melodic contrast and somewhat substantial in size (one to two pages). Some of my favorites would be Leon Lester's *Melodious Studies* (Henri Elkan), Mormon M. Kaplan's *18 Concert Etudes* (Pro Art), Alexander Manevich's *Ten Studies* (International), Himie Voxman's *Classical Studies* (Rubank) and G.P. Telemann's *Fantasies I-XII*, arr. Sidney Forrest (Southern). The Voxman book contains movements from the unaccompanied literature for violin and cello by Bach and some miscellaneous keyboard and flute pieces by Bach and Handel. The Telemann *Fantasies* were originally for flute alone.

As my personal library has grown in size and my ability to recall every piece I own seems less and less reliable (a malady I ascribe to the size of the library rather than to advancing age!), I often choose solo literature for my students by perusing a computer printout of my holdings. While a simple composer/title listing can be sufficient to pull out that perfect sonata or concerto for each student, I often found myself wanting more information in my lists of unaccompanied solos. Due to space limitations on the list, an extensive narrative descriptor for each piece was out of the question, so a system of abbreviations was devised to express the basic structural and musical contents.

Although the way in which I organize the data on my unaccompanied solo literature library is specifically applied to the computer, the following system of abbreviations can just as easily be written in your card file or on the

outside cover of each piece. The computer merely allows you to collate all of this information in different ways.

Since the database section of my Microsoft Works software (used on a Macintosh SE/30 computer) will not print extensive narratives in each of the four field categories I set up for each piece (Composer, Title, Grade Level, Publisher), an abbreviated series of eight bits of information are put into the Grade Level field and are explained as follows using the abbreviations from the Eberhard Werdin *Impressionen* as an example:

IV+, 6, 8'30, C, 108fr, E3fr, N, 7
1. 2. 3. 4. 5. 6. 7. 8.

Key to Abbreviations

1. Grade Level – solos are ranked from I (very easy) to VI (very difficult) with a minus (-) and plus (+) used to fine-tune the categorizing. Grade III to V were the only categories included in this report, for they will catch the junior high school to early college levels we seek, and grade V+ to VI+ are too difficult for our target group. In general, remember that each piece is ranked by the most difficult passage or movement it contains—much of the piece will be easier.
2. Movements – total number for each piece. If one of the movements is responsible for boosting the level of difficulty (a frequent occurrence, and it can push the category ahead one whole level, i.e., IV to V), it will be indicated in parentheses following the number of movements.
3. Duration – elapsed time in minutes and seconds of the entire piece. This computation is based on a composer's indicated metronome marks whenever possible.

4. Harmonic Language – T for tonal, C for chromatic, A for atonal. Perhaps these labels don't touch all the bases, but they are basic enough to give you the general idea.
5. Speed – a metronome mark representing the fastest speed required to play four notes to a beat (one way to measure a student's technical capacity). For those pieces in which the fastest speed was often required, the number would be followed by *fr* for frequent; for those pieces in which this peak speed was seldom required, the metronome mark would be followed by *in* for infrequent. The use of the letter F indicates that the speed is free, to be determined by the player.
6. Highest Note – a pitch and octave designation. The frequency of occurrence in these high notes in represented by *fr* for frequent and *in* for infrequent.
7. Musical Rating – a numerical spectrum of 1 (worst) to 10 (best). Admittedly subjective, it does allow me to keep track

of all the proverbial wheat and chaff I've purchased over the years.

The prices of the solos were not indicated in the grid because that information becomes immediately obsolete. In general, however, this literature does not seem to be unusually high-priced, averaging around \$7.

The amount of time needed to put a library onto the computer can be formidable, but the myriad ways to list music (alphabetical by composer, title, grade level, instrumentation, publisher, etc.) can make you a master of your library resources. It allows the teacher to select more appropriate literature for his students in less time, see where the gaps are in his holdings, discover pieces he had forgotten completely (or didn't know he owned!), and make him wish that composers/publishers would provide us with more literature for young clarinetists.

No doubt there are many more pieces unknown to me which would fit into the categories above, and I would be pleased to hear from any readers who would like to add their favorites to the list.

Grade Level	Composer	Title	Publisher
III, 1, 2'10, T, 100in, Dbin, N, 6	Hovhanness, Alan	Lament, Op 25 (1967)	C F Peters
III+, 3, 7'55, T, 52fr, G3in, N, 6	Jaekel, Wayne	Swing Suite (1990)	Southern
IV-, 1, 4'30, C, 88fr, F3in, N, 6	Cheslock, Louis	Descant (1971)	Oxford U. Press
IV-, 2, 4'30, T, 108in, F#3in, N, 4	Okumura, Koh	Two Pieces (1988)	Southern
IV, 1, 2'00, T, 126in, Db3in, N, 9	Debussy, Claude, arr Galper	Syrinx (1911)	H & A Selmer
IV, 1, 4'30, C, 100fr, C#3in, N, 9	Osborne, Willson	Rhapsody (1954)	C F Peters
IV, 5, 4'00, A, 92in, G3in, N, 4	Krenek, Ernst	Monologue (1956)	Rongwen Music
IV, 5, 6'15, C, 120in, Ebin, N, 6	Johnsen, Hallvard	Suite, Op 58 (1980)	Norsk Musikforlag
IV, 7(7), 9'20, T, 132in, D3in, N, 5	Adler, Samuel	Harobed (1972)	Southern
IV+, 3, 5'30, T, 120fr, E3in, N, 9	Giron, Arsenio	Three Bagatelles (1987)	Southern
IV+, 3, 7'00, T, 120fr, F3in, N, 8	Bennett, Richard Rodney	Sonatina (1981)	Novello
IV+, 3, 9'15, T, 120fr, D3in, N, 7	Pfeiffer, Hubert	Musik (1931)	Robert Lienau
IV+, 4, 6'30, C, 144in, G3in, S, 5	Aitken, Hugh	Suite (1964)	Elkan-Vogel
IV+, 6, 13'00, T, 126in, C4in, N, 6	Pfister, Hugo	Suite (1964)	Eulenburg
IV+, 6, 8'30, C, 108fr, E3fr, N, 7	Werding, Eberhard	Impressionen (1987)	Doblinger
IV+, 8, 4'00, C, 180in, G3in, N, 3	Pfister, Hugo	Vignetten (1968)	Eulenberg
V-, 1, 6'00, A, 120fr, F#in, M, 8	Bulow, Harry	Contours (1981)	Silver Mace
V-, 2, 6'00, C, 126fr, G3in, N, 7	von Koch, Erlend	Monolog nr 3 (1975)	Carl Gehrmans
V-, 3, 3'45, C, 126fr, G3in, N, 8	Kibbe, Michael	Sonate, Op 8 (1970)	Seesaw
V-, 3, 6'00, C, 100fr, Gb3in, S, 7	Blank, Allan	Diversions (1972)	Associated
V-, 4(1), 7'20, C, 120in, Ab3in, N, 6	Wellesz, Egon	Suite (1956)	Rongwen Music
V-, 4, 13'00, T, 152in, F3in, N, 8	Busch, Adolf	Suite, Op 37a (1926) (Cl or B.Cl)	Amadeus
V-, 5(4), 6'00, C, 112fr, E3in, N, 3	Prunty, William	Sketches (1960)	Accura Music
V, 1, 3'15, T, 184in, F3in, N, 8	Arnold, Malcolm	Fantasy for Clarinet, Op. 87 (1966)	Faber Music
V, 1, 4'00, C, 108fr, Ab3in, N, 6	LaPorta, John	Essay for Clarinet Alone (1979)	Kendor
V, 1, 5'30, T, 100fr, G3in, N, 9	Donizetti, Gaetano	Studit (1821)	Henry Litloff
V, 1, 5'45, T, 120fr, Gb3in, N, 9	Bentzon, Jorgen	Tema Med Variationer, Op 14 (1928)	Wilhelm Hansen
V, 1, 7'25, T, 138fr, E3in, N, 10	Bach, J. S., arr. Donatelli	Tocatta & Fugue in D Minor	WIM
V, 1, 8'30, C, 144in, G#3in, N, 8	Karg-Elert, Sigfrid	Sonate, Op 110 (1925)	Zimmermann
V, 2(2), 2'25, T, 240in, A3in, N, 5	Tuthill, Burnet	Two Snacks for Alonesome Clarinet(1969)	Southern
V, 3(3), 11'45, C, 192in, F#3in, N, 5	Smedvid, E:il	Visdomsord (Words of Wisdom)(1976)	Saga Music Press
V, 3, 4'15, T, 144in, G#3in, N, 7	Berkeley, Lennox	Three Pieces (1939)	Chester Music
V, 3, 6'10, C, 120in, F3in, N, 5	Braun, Yehzekiel	Three Movements (1973)	Israel Music Institut
V, 3, 6'45, C, 120fr, G3in, N, 7	Childs, Barney	Sonata (1951)	Tenuto
V, 4(4), 14'00, T, 144fr, G3in, N, 8	Dubois, Pierre-Max	Sonata Breve (1964)	Alphonse Leduc
V, 4, 10'00, T, 160in, Ab3in, N, 8	Babin, Victor	Divertissement Aspenois (1953)	Augener Ltd.
V, 4, 8'15, C, 112fr, G3in, S, 6	Feld, Jindrich	Suite Rhapsodica (1978)	G. Schirmer
V, 5(5), 8'00, T, 132fr, G3in, N, 6	Jacob, Gordon	Five Pieces for Clarinet (1973)	Oxford U. Press
V, 9(2,6), 9'00, T, 210in, F#3in, S, 8	Mayer, John	Raga Music for Solo Clarinet (1958)	Alfred Lengnick

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E t h n i c C o r n e r



The Clarinet as Folk Instrument in 19th-Century Denmark: An Excerpt from the Writings of Johannes V. Jensen

Editor's Note: In response to a recent article by Joel Rubin entitled "The Clarinet in Klezmer Music," we have received several letters critiquing the author's presentation. Those received to date appear in this issue. (See "Letters.")

For a forthcoming issue we are planning an interview with the renowned clarinetist, Giora Feidman.

As part of our ongoing series, "Ethnic Corner," we are pleased to print a wonderful piece by Eric Nelson of Logan, Utah.
— Jim Stoyanoff, Ed.

by Eric Nelson

During a research tour of Denmark in 1979 I made the acquaintance of the eminent and now deceased Danish music critic, Robert Naur. Naur was a zealous amateur clarinetist and chamber musician and took an active interest in my research into Danish clarinet lore. At one time he drew my attention to the work of the author Johannes V. Jensen (1873-1950). Of particular interest was the first chapter of a short novel called *Jørgine*. This chapter is a vivid and poetic portrayal of the place occupied by the clarinet in the rural Jutland of the previous century. It is presented below in translation.

Jensen is regarded by many critics as the most important Danish author after Hans Christian Andersen. He traveled widely and wrote extensively of his experiences in the Orient and America. It was he, in fact, who introduced Walt Whitman and Ernest Hemingway to Scandinavian readers. But his greatest



Johannes V. Jensen

works deal with his roots in northern Jutland and the peasant stock from which he sprang. This work is most striking in the volumes of short prose pieces which Jensen called *Myter*, "myths," from which *Jørgine* is taken. Of his "myths," Jensen wrote:

Leave out the plot [of a novel], concentrate on those short glimpses of the essence of things that illuminate man and time, and you have the myth. They are not short stories in the ordinary sense of the work, nor fairy tales; they have something of the essay and something of the quality of a musical theme, an attempt to focus the essence of life in a dream. (Nielsen 8)

For his contribution to Danish culture and letters, Jensen was awarded the Nobel Prize in 1944.

Extracted from:

Jensen, Johannes V. *Jørgine*. Copenhagen: Gyldendals Tranebogser, 1971.
(used by permission of the publisher)
(published for the first time in 1926 by Hage & Clausen; this excerpt translated January, 1991 by Eric Nelson)

Chapter I

WEDDING MARCH

There is something peculiarly newborn about the light and the cold clear air of the days in early April, which, by some obscure connection within me even after a space of 40-50 years and far from Jutland, turns my thoughts to an old Jutland wedding march; the tones of the clarinet on the moors, and the rolling, rumbling sound of many wagons, a wedding procession, a great event in an ancient place, now and forever in my memory bound to spring.

There were two wedding marches; one was played as the people rode to the church, the other as the wedding procession moved the shorter distances on foot. The two marches were performed at different tempi; the Walking March, as it was called, was just as heavy and sober as the Driving March was fiery, rolling and quick; there were completely different temperaments in them. Do not ask their age, they are hardly used anymore. They have become echoes of the past as has so much else in the world of the peasant, but at the time of which we speak, a half-century ago, they were an institution, handed down from the fathers. A wedding was not even considered without them.

The music consisted of a single clarinet. Later it was a French horn, but with that we enter another time entirely. On the moors, the

clarinet is as old as life itself, it goes back to the primeval chalumeau, the shepherd's instrument; and when the *Spillemand* yawned wide over the mouthpiece, like Pan, the instrument suited him far better than did the horn, which resulted in puffed cheeks and a contorted posture. The instrument itself was far more beautiful, the long yellow boxwood clarinet with the finger-holes, extending outward in a thick and deep throat like a snout, a vital organ fashioned for the nasal and natural tones within. It was a piece of nature beside which the horn was common hardware, a virtual intestine of brass with the three keys upon which one balanced and the flat tin funnel which distributed the dull, earsplitting tones.

You should have seen the *Spillemand* leaning back mightily on the wagon seat, next to the driver and in the first wagon, of course, with his thick fingers striding brilliantly up and down the clarinet's difficult holes — but no, you should first have *heard* the wedding procession before you saw it, the clarinet's incomprehensible sunfire and color, ignited like a wonder from the moors.

It is difficult to accurately portray how sensational, what an experience it was to hear

music in that remote place. At that time it was still beyond the railroad and everything else and miles to the nearest town; a lonely, innocent world outside of which many, old and young, had never been. It was a world surrounded on three sides by heather and great marshes. On the fourth there was open and endless farmland with desolate horizon — desolate horizon all around to the four corners of heaven — and then a road straight across, south to north, in off the moor from one corner and up over the hill with the windmill to the other corner. Such was the land, open and monotonous under the heavens, without trees and without tone.

Winter was long; it burned deeply into the soul before you overcame it. The church had no organ, you were received by chalked, icy walls and an attempt at song which sounded like the moan of a mole under the earth. A place more musically poor could never be found.

So in the springtime, when the roads became passable, and wandering musicians began to appear, rare as falling stars, a gypsy family with violin, guitar, and triangle, it was something wonderful, a miracle you gulped through all your pores. The musicians themselves, "knife grinders," as we quite simply called all such

wanderers, were met with the greatest suspicion, even a bovine reticence; there was in fact not a single word exchanged. But no one could resist the music outside the door, the sound of the strings and the creature from the south with big, plum-colored eyes, who stood and worked the triangle. There could not be two worlds more different and removed from each other than these two, the traveling musicians and then the stiff and speechless peasants leaning out of their doors as if they had taken root there, to see the company and partake of their art.

But the Clarinet-man was our own, with a hand worn by the spade, a peasant when he wasn't playing for weddings; with him you were comfortable. And he also belonged to the springtime.

Spring came late and without sensational signs; it was felt in the light and the very air. Moor, marsh, and the barren fields had little of which to boast; only the green carpet of the winter rye which had already begun to glisten in the March sun. There were lapwings in the marsh, and there was the lark, with the very beginnings of spring in his dazzling ascent toward the sun; but otherwise there were only the cold, clear days themselves in the waxing

Illustration 1: March for Walking

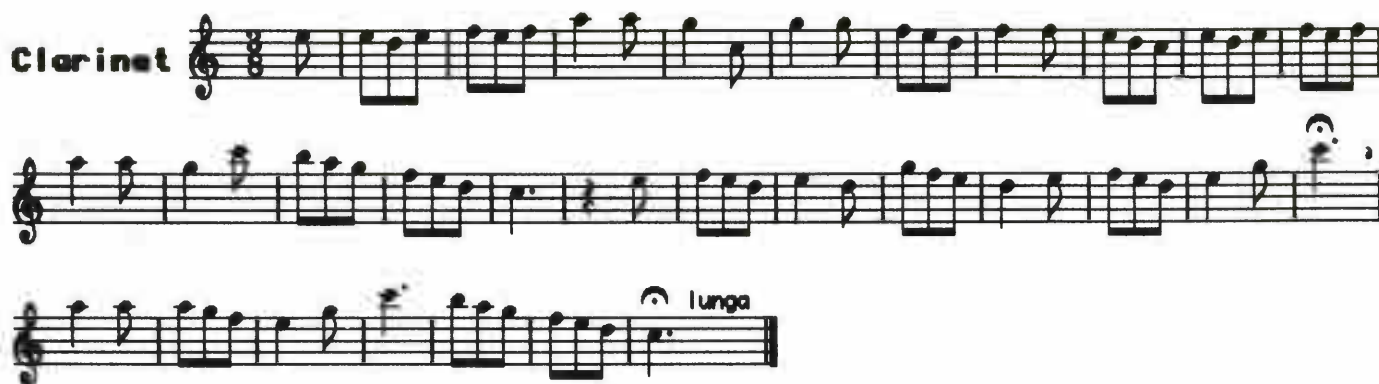


Illustration 2: March for Riding



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April sun, and an inner and powerful hope. It was the hope of sparrows which clamored in the old and faded haystacks, and of the outstretched land, still naked, soaked by the storms and ready for a crop which hesitated and acted as though it would never come.

It is on such a cold sunlit day that music rings suddenly from the heather, burning, sending signals, a dazzling outburst as of multi-hued, bursting fire in the distance. Everyone storms from their doors, and yes, it's a wedding, they're coming from the south, a long train of wagons, coming around from the misty heather roads to the high road, at a smart trot, now up the road, they're coming, they're coming, the clarinet is coming, it crows from the procession, rolling, and the first wagon is already up over the hill, the next close behind, and a third, all tightly packed with people in their blackest finery, even though it's a weekday, and sitting on the back seat of the first wagon is the bride with flowing veil and a myrtle wreath on her bare head. Rolling, swelling, the train passes, a half-dozen wagons, and now the dust flies further north toward the church, the last wagon shows its endgate and pitches mightily to the side with its top-heavy burden of wedding guests.

And so we see from whence the wonder comes, the wonder of spring, the wonder of April which suddenly burst from the heather and pierced the cold, clear day—of course it was from the clarinet man sitting up there in the wagon seat. He was the Almighty, leaning back with clarinet in mouth, bewitching the holes, uncovering one hole with his little finger while he covers others, and then running over them all, the full length of the clarinet; wonderful, wonderful man!

I have since seen the wedding procession portrayed in picture, a large painting by Hans Smidth, exhibited after his death. I don't know what has become of it; he painted in *Himmerland* [north Jutland], while the people there were yet quite primitive. His wedding procession corresponds to what I remember; a line of wagons on a country road, and the *Spillemand* with his clarinet leading the way. What once was life, and in that place the only known form thereof, is now cultural history.

It is the same with the wedding marches. A few years ago I had them transcribed from my memory and published them together with some diverse recollections of other melodies — "*Himmerland Musik*." They apparently made no more impression than all the other archival curios of *Spillemandsmusik* from out amongst the peasants. That which is remarkable is not in the melodies themselves, but in the world of

memories which for a few survivors is bound to the melodies. Music, regardless of its value, possesses a mystical ability to make a past live again, not just in pictures, but the Past, the vanished Present itself.

For me, a circle of memories gathers around this motive, a world which now more and more for me is at an end.



After I had read this story, Naur told me of his acquaintance with the aged Johannes V. Jensen. At one time Naur, then a young music student, had located the old wedding music, and played it on his clarinet for Jensen. This pleased the old man greatly, for he had thought that no one cared any more for the vanishing culture of the peasant. These two marches, from Naur's collection, are transcribed above. They are a small part of a music and clarinet tradition in Denmark which found its culmination in the great concerto of Carl Nielsen. Surely he heard such folk clarinet music as a peasant child in 19th-century Denmark and recalled it as he wrote this work, which is, in essence, sophisticated peasant music. Knowledge of this heritage will surely be of use to any interpreter of Nielsen's *Concerto*.

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ABOUT THE AUTHOR...

Eric Nelson teaches music in the public school system in Utah and is adjunct clarinet instructor at Utah State University. He has performed with the Utah Symphony and the Ballet West Orchestra and is the clarinetist with the Contemporary Music Consortium of Utah. He is also synthesist and saxophonist with the progressive rock band Mirage.

Cincinnati in 1992

I. C. S. / C. I. Clarfest July 16-19, 1992

by Ronald de Kant

Next summer's conference is taking shape, and it looks as though everyone will find something of interest. We are in the process of firming plans with many leading artists both here and abroad. In addition, the sessions designed to "self-help" will be entertaining as well as instructional.

Barbara Conable is one of Ohio's most respected teachers of the Alexander Technique. She will be available for private sessions — up to groups of four — during the conference. She will appear early on so that those who are unfamiliar with it will get a fundamental understanding of the technique. An oversimplified explanation of the Alexander Technique is that it is a method to teach us to control the self by use of proper alignment of the head, neck and trunk. It is being taught more and more to musicians and especially to dancers.

Barry Green's "Inner Game of Music" is one

of the most popular attractions at musical conferences. I need to say nothing more about it; it will certainly make you think about your own performance practices.

Of course, performers are the mainstay of any conference, and we will have some of the best. Peter Hadcock will be giving a recital/master class. William Chen from Taiwan is scheduled to perform as *Ab Vos* from the Netherlands. Ricardo Morales-Matos — one of the most exciting young players I have ever heard — will be performing as well. Ricardo won the Seventeen Magazine/General Motors Competition and last April soloed with the Chicago Symphony at age 18. More players will be announced at a later time.

The major facility will be the Corbett Auditorium in the College-Conservatory of Music. It is a concert hall that seats 750 — a good size for us. All the concerts will be held there. The dorms are directly across the street as is the exhibition space. The physical aspect is

most convenient in that everything is within a two-minute walk at most.

One of the nonmusical attractions planned is a dinner cruise on the Ohio River on a paddle-wheeler. One simply cannot come to Cincinnati and ignore one of the great inland waterways. There is much to do around the area for recreation. A strong suggestion is to bring golf clubs and swim suits.

Magellan Travel has been designated the official travel agency for the conference. It can handle both flight and hotel arrangements. Its numbers are (800) 323-9230 or fax (513) 793-7632. Magellan will be able to get the lowest fares. Delta is the host airline and for individuals wishing to book themselves, mention our conference and our Delta number, D37026, which will assure the special discounted fares.

Anyone needing more information may contact Ronald de Kant, College-Conservatory of Music, University of Cincinnati, OH 45221-0003.

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THE REED CONNECTION

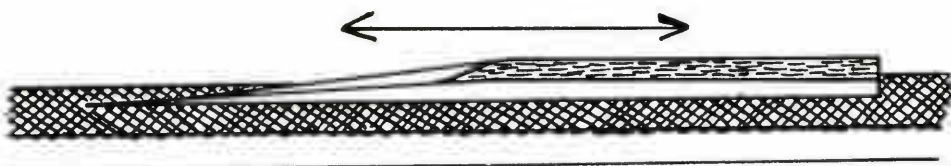
PART 2

by Henry Larsen

Part 2 is the conclusion of an article the first part of which appeared in Volume 18, Number 4 of The Clarinet.

4. Before you start this step, feel the back of the reed. You'll think it's smooth. Wait... now place the flat side of the reed on your file. Again, you can use very fine sandpaper or rough paper on a flat surface. Pass the reed back and forth on the file or sandpaper about 20 times very lightly. Wet your fingertips so the reed will stick to your fingertips as you "lighten up." On the rough paper, press harder.

Illustration 11



As you do steps 2 through 10, no matter what equipment you start with, you will learn quickly which reeds to select and what they need from you. When you finish this procedure, feel the back of the reed again. Your reed is now smoother, flatter, and fits your carefully designed mouthpiece better. When you have time, test the vacuum of the reed on the mouthpiece before and after this procedure. The reed alternately shuts and opens as it vibrates. In the shut phase, it should seal very well so that it really holds your air back for that phase. This, of course, encourages maximum efficient use of your air stream. The vacuum test is meant to check on this factor. With the reed on the mouthpiece, place the tip end in your mouth. Plug up the cork end with the fleshy, smooth part of one hand. Seal off and pull, inhale. The reed should stick to the mouthpiece for three seconds or more when you remove it from your mouth if you've done your flattening procedure well. The strength of the reed can affect this test. A very flat reed will stick longer.

5. Check your prepared reed placement on your mouthpiece. See if it looks perfectly centered and always affix it that way on your

mouthpiece. Place the mouthpiece on your clarinet. I'm going to explain this from my right-handed point of view. Lay your clarinet across your knees, mouthpiece just behind your right kneecap, reed up, so you can work on it with your Dutch rush. Hold your rush gently, with three digits. Use your thumb, your index and middle fingers of your right hand. Rest your right hand on your right thigh so that the rush is poised over the reed. The heel of your hand should provide a base for your hand to rock back and forth. Hold the clarinet with your left hand. I like to hold it approximately at the barrel so I can rotate the clarinet and keep my right hand based in the same place as I work the reed.

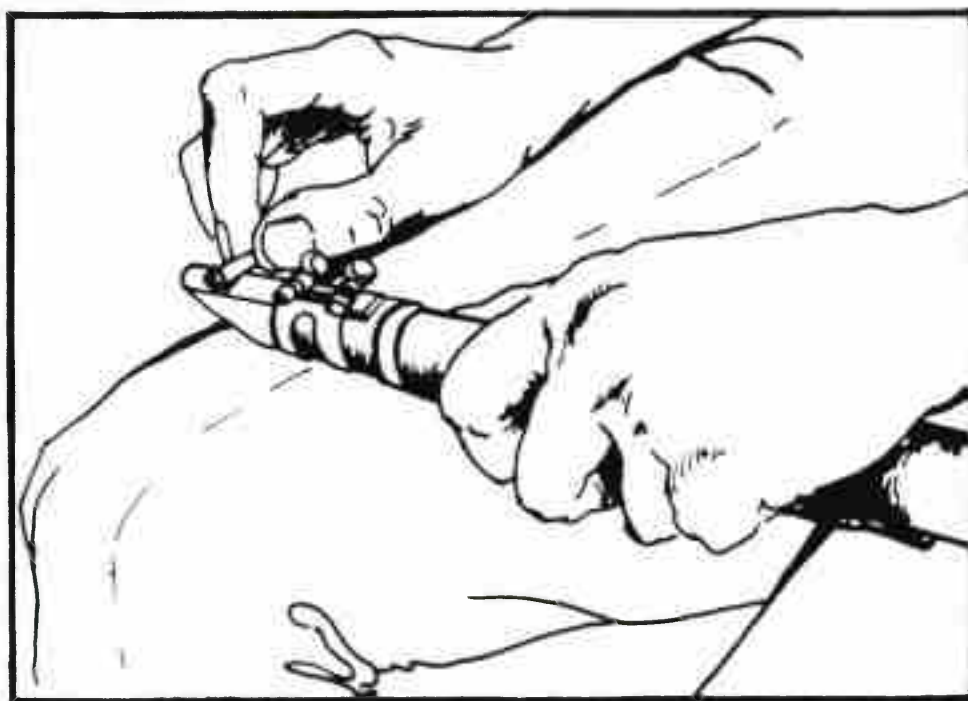
6. Your first contact with the reed will be the area below the "V" described in Illustration 5b. Here it is again.

Illustration 13



In this relationship, you offer the surface to the rush. You rotate the reed and stroke the parts indicated in the rest of this article.

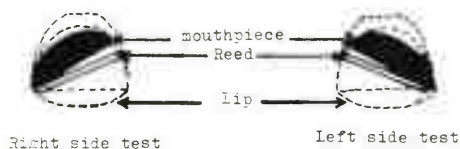
Illustration 12



Begin by just touching the reed in the areas indicated. Rub from heel to tip only. You should feel rough spots that cause the rush to stutter slightly. This is just to get the feel of what you are about to do.

Put the rush aside and pick up your clarinet. You are going to test the two sides of your reed with the object of balancing them, making them play as much alike as possible. Place the mouthpiece in your mouth at an angle so that one side of the reed is dampened by your lip excessively and the other side is up off your lip so it can vibrate very freely. It might take more than just a few times to feel you are truly hearing just one side. This procedure should look something like this from inside your mouth. Of course you will have to seal off with your lips as best you can.

Illustration 14



Blow low "E" with a rather unrefined embouchure. You should probably blow your cheeks out and produce a *forte* tone. Let the reed tell you how it plays. Do the same thing on the other side of the reed. You should be able to perceive a difference. If there is, you should now pick up your rush and stroke the side you perceive as being harder or more resistant. Assume the position as described in Illustration 12. Stroke the reed only in that area below the "V" on the harder side, smoothing out any bumps you might encounter. Try the two sides again, comparing them as before while playing low "E." Stroke the harder side harder this time, however still gently. Each time one side remains harder, stroke that side slightly harder. Each time you press harder, you should find more bumps or rougher spots. Once the hard side feels about balanced, also stroke the softer side very gently, sensing any rough spots there. One last time try again for balance and response and stroke a little harder if necessary. If the reed is a Vandoren "Classic," it will have been harder and rougher on the left side of the reed.

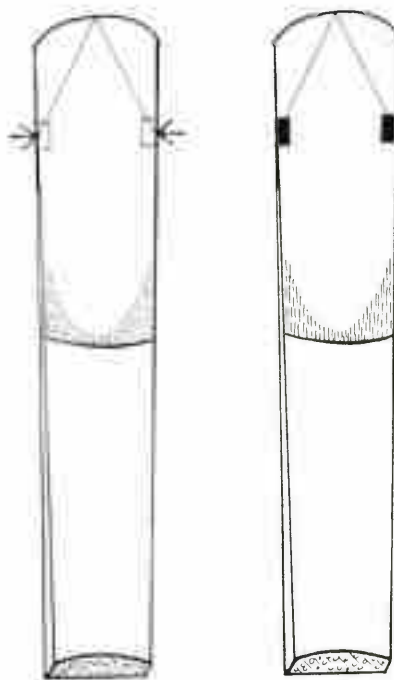
7. Next, try the interval, "e-b," the twelfth.

Illustration 15a



This is to test the area we shall call the fulcrum.

Illustration 15b Illustration 16

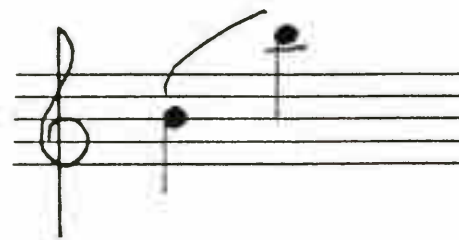


As before, test both sides with just enough embouchure to seal off the air. Keep blowing the 12th, testing for the ease and quality of the interval. Work this area (the fulcrum).

You're doing this because every note picks up different amounts of vibration from the tip or back. It better be able to assume each new configuration with ease. A smooth fulcrum makes this more possible. Take your time. Be gentle and sensitive. Test again. Don't go too far. O-o-o-nly dust.

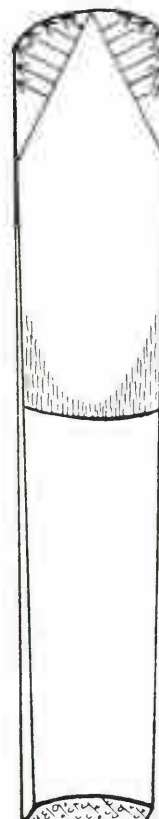
8. Your next interval tests how the tip is balanced *and* accepts the vibration the reed wants to place there. The interval is "b-b," the next octave.

Illustration 17



Be especially gentle here, but don't hesitate to stroke harder after each time you test and find the reed wanting in response, tone and balance. Work on both sides, however gently on the softer side. You can begin to see why a slightly harder reed is good. All combinations are possible as you start working on a reed but a firm side and a harder side give you horizons that *can* ultimately be altered to your liking. With a firmer reed you can keep taking wood off. You'll be surprised how little you can take off the reed and yet find vast improvement. The reed may be harder than you're used to at first, but through smoothing and balancing you will be rewarded regardless. The area of work and the direction of your strokes are indicated. Imagine the Propodchev pattern and work the ears.

Illustration 18



Notice that so far we're staying out of the heart of the reed.

Illustration 19



9. Your next test interval will be "b-e."

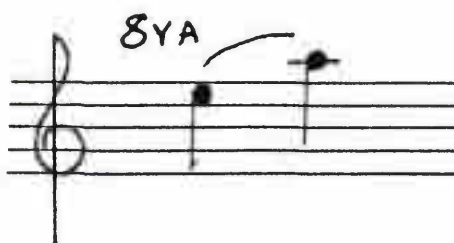
Illustration 20



Continue to refine the ears.

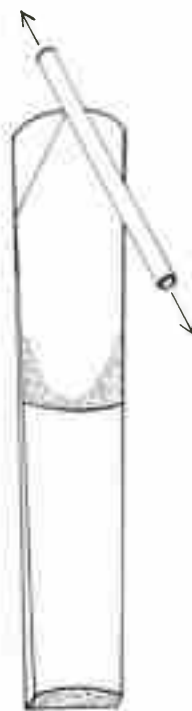
10. An additional test that is valuable is "e-a."

Illustration 21



Very often the "a" will not speak and especially won't slur. This is your first clue that your higher overtones are not present to enrich any lower tones. To make it possible for the tip to be as independent as required, yet included in all lower tones as possible, work on the part we shall call the hinges of the ear. We are smoothing out the hinge.

Illustration 22



Do this very lightly on both sides. Afterwards smooth out the way in and out of the ears.

Illustration 23



11. For a final test try the altissimo B-flat, B and C, to make sure the highest, fastest vibrations can be generated. If these notes are difficult or even impossible to produce, very gently repeat the procedures described in Illustrations 18, 22 and 23. At some point the reed may be playing beautifully, but still be a little stiff. You can predict somewhat how the reed will respond when broken in and stop taking wood off. Do the following.

Press your thumb into the heart of the reed only until the tip of the mouthpiece shows through the tip of the reed. Do this three to five times and test the reed immediately. For approximately 30 to 60 seconds the reed will respond about as it will after playing on it for one to two weeks. At this point, you could repeat steps 6 through 10. You can instead play on the reed every day for the two weeks, all the while keeping it in a good place like George Kirck's *Reed Mate*™. To get a reed to break in is very desirable, even if you have to prepare three or four reeds to get one that will be ready quickly and have the others to break in and refine. Try not to get caught looking for a reed for tomorrow. As your skill improves, however, even this may not be a problem.

After all the above you may e..v..e..r so gently stroke the heart to feel and remove any unusual remaining bumps.

Coda : Your overview could now be this. Think of a high-speed car traveling over the salt flats out west. Pick a number like 300 m.p.h. If that car hit a speed bump, can you imagine what might happen? Now think of a note requiring 100 vibrations per second trying to skip to one requiring 500 per second. Imagine this relationship occurring over and over, four to eight or more times per second. Now imagine these vibration adjustments traveling on a surface that, under a microscope, looks like mountains and valleys. What you are doing is trying to smooth out these barriers to super highways for the vibrations to travel back and forth on. The smoothness alone will make a vast improvement. The balancing, when you get good at it, gives you equal power from both sides of the reed and gives you an ease of playing you can't imagine until you experience it. Also, the rougher side doesn't impede the performance of the smoothest and better side which you are hearing before you work on the reed.

Version II.

1. Look back to Version I, Paragraph No. 2 Illustration #6. Rather than select for thickness by sight, you can use different tools to measure

the thickness accurately. Armato's reed gauge, "PerfectaReed," would be useful down the road and might be worth it as your one splurge.

2. You probably will never need a reed knife on a commercial reed. You will if you start with reed blanks. Saving money might be a motivation here. It's also possible you might want to be a reed maven. Blanks require a reed clipper among other things.

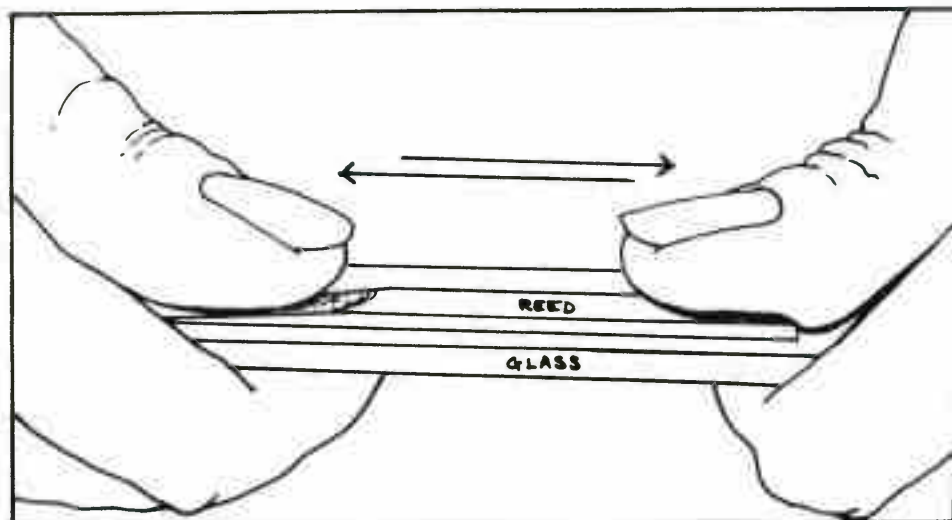
3. For sections 6 through 11 Ben Armato's reed gauge, "PerfectaReed," will help check your work or establish a set of numbers that adds up to a list of measurements that represent your best effort. There are other gauges. If you're interested, you will seek them out and make a choice based on knowledge you have gained.

I have two more stories that I feel need telling. Here's one. It concerns a very good student of mine who studied with Herbert Blayman, the wonderful clarinetist of the Metropolitan Opera Orchestra for many, many years. My student studied with him summers, between school years. One fall he brought back a reed Mr. Blayman had adjusted for him, which he adored. I suggested we measure it on my Armato "PerfectaReed." When we had finished comparing each side of the reed, the readings differed no more than two to four thousandths at any point on the reed, even up in the back where the readings are in the 90s. He used a knife for scraping and rush and his fingers to test flexibility in the tip. He used his naked eye and back light to evaluate the balance of the shadow. Can you imagine the skill and the years of practice? However, my student said he did it by sight and by trusting his senses, as you can.

4. Lastly, the glass...as you use one of your gems that you really adore (it may be a harder reed that you had to break in and maybe, finally, polish with your fingerprint), you will eventually observe it breaking down. You have my permission to cry. I have another story for you to illustrate this point.

My colleague in the Hartford Symphony for almost 30 years, William Goldstein, had one such reed — a gem, he thought. He brought it to my attention. He was right! He sounded great on it, like a cannon lined with velvet. Once that reed was established and stable, he used it only on special occasions. Before ensuing uses for special pieces, or even single movements, he would rub the devil out of it on the small piece of plate glass Propodchev had suggested. He would put his thumb on the vamp and slide the flat side back and forth, pressing very hard. If it wouldn't slide back, he would use his thumb against the butt end to make it return.

Illustration 24



Well, he used that reed for more than two seasons, revitalizing it over and over. That's what the small glass is for, revitalizing reeds. Make sure they are thoroughly wet, at both ends before you bother rubbing. The problem is that older reeds develop a bump on the flat side due to "falling" or warping into the mouthpiece window. This rubbing procedure restores the original flatness. The flat reed can then utilize the curve of your carefully designed mouthpiece as it was intended.

For your edification, here is one set of measurements recommended for your reed in millimeters by Kal Opperman: overall length 65, width at tip 13.2, width of heel 11, thickness at shoulder 2.8, length of vamp 31. As you find your favorite reed, match it up. Find out what difference, if any, one or more millimeters might make.

My last thoughts on this subject are ones, I think, of reason. For many years, stories circulated. As most of my studies and professional work took place in or within 300 miles of New York City, one of my favorites emanates from there. I was told the same story by other students, teachers and professionals, and it happened to me. It concerns the rather good sounding player who says about your reed, "That reed needs adjusting," and proceeds to whip out a knife, grab your instrument and turn away so you can't see what is being done. Your clarinet is returned to you after a technical display and demonstration of flexibility on your instrument. After this, being properly impressed, and inhibited, you try, and find a great change has taken place. Of course, it was immediately suggested that you could get a new mouthpiece, brand of reeds, ligature, try string,

or even buy a new set of clarinets, all of which he could provide on the spot, or be had in a few days at bargain prices. Lessons could be arranged. But those precious strokes on the reed were hardly ever revealed.

It's no big deal! Reeds behave as you yourself observed in Illustration 2, for just those two notes. With just a little imagination, you can visualize the reed doing the same dance with variations drawn from the approximately 45 notes of the fully assembled clarinet. Get as technical as you want to, those two notes should be your keys to understanding. I close my case, and wish you good hunting for the fervently sought, perfect *Arundo donax*.

ABOUT THE WRITER . . .

From 1950 to 1978 Henry Larsen played in the Hartford Symphony Orchestra. He retired in 1978 as assistant principal clarinetist. He was a clarinet student of Arthur Christmann, Juilliard; Pasquale Cardillo and Rosario Mazzeo, Boston Symphony; and Simeon Bellison, New York Philharmonic. He also taught clarinet, saxophone, music education courses, chamber music, contemporary music and conducting at the Hartt School of Music from 1950 to 1988. In addition, he played in and conducted the Hartt Chamber Players, a contemporary music group. He has retired and is dividing his time between Florida and New Hartford, CT. At this time, he is composing, writing books and articles and giving workshops for single reed instruments.

Illustrations by Gloria Larsen

Questions or comments about this article may be addressed to Henry Larsen, P.O. Box 124, New Hartford, CT 06057.

The Clarinet in the Chamber Music of Heitor Villa-Lobos,

Part 2

by David Musheff

Example 8a



Example 8b



Part 2 is the conclusion of an article the first part of which appeared in Volume 18, Number 4 of *The Clarinet*.

Trio (1921)

The *Trio* for oboe, clarinet and bassoon can be discussed only in superlatives, for this is the most complex and radical of the works discussed here. In the *Trio*, Villa-Lobos went out of his way to use the loudest dynamics, the most strident pitches, the fastest tempos, the most jarring dissonances, the most explosive sforzandos and the most bizarre juxtapositions that he was capable of writing. All of these elements make the *Trio* a demanding piece for audiences, and because of its extraordinary technical and interpretative difficulties, it is no less challenging for the performers. The *Trio* is also Villa-Lobos' most poorly edited work, with so many errors and ambiguities that a proper performance is nearly impossible to achieve. Still, these obstacles are well worth overcoming, for the *Trio* is one of the most exciting pieces ever written for the clarinet.

Although it was composed in 1921, the *Trio* was not published by Eschig until 1928. Sometime thereafter, Eschig published a set of parts which contains a handwritten note. According to the note, this set of parts was edited by the composer to correct errors in the previously published score. A comparison of the score and the parts reveals hundreds of discrepancies, but to say that the parts are a corrected version of the score is absurd. The parts contain wrong notes, missing and incorrect tempo changes, wrong rhythms, wrong articulations, misplaced rehearsal numbers, wrong clef changes and even a superfluous measure in the clarinet part. (Since a list of these discrepancies covers more than 12 typewritten pages, it cannot be included here. Anyone desiring a copy can contact the author c/o Teatro del Estado-OSX, Jalapa, Veracruz, Mexico.)

Although the score is far more reliable than the parts, it too has many errors and ambiguities. There are often discrepancies of pitch, dynamics and articulation between two otherwise identical passages, and it is difficult to determine whether they are deliberate juxtapositions or just bad editing.

A major problem for the clarinetist is the poorly transposed clarinet part. In the score the clarinet is notated in C, and whoever transposed the part for A clarinet not only made a number of errors, but also left a multitude of unnecessary double-flats, augmented and diminished intervals and a passage in bass clef. This makes the piece even harder to read than it

is to play. (See examples 8a and 8b.)

The composer creates still more problems with his misuse of time signatures. A measure with four quarter notes may be marked either "4" or "2" and a measure marked "3" may contain either three eighth notes or three quarter notes. The most ambiguous moment, however, occurs at [23].

Example 9

As in Example 1, the use of polymeter creates confusion. At seven bars after [11], three bars after [12] and three and five bars after [13] in the first movement, the composer changes the clarinet to 2/4 while keeping the other instruments in 3. Without a score, no one is aware of this, the clarinet gets a beat ahead in each of the above measures and finishes before his colleagues. Example 10 shows the original and a renoted version.

A similar use of polymeter occurs between [22] and [23] in the same movement.

For some reason, these parts were never copyrighted by Eschig and were later reprinted, complete with errors, by Kalmus and International. Since these American editions do not include a score, the preparation of such a difficult and complex piece with such a confusing and error-ridden set of parts is nearly impossible. Fortunately, International improved this situation somewhat in 1985 with the publication of a new set of parts edited by clarinetist Don Stewart. Stewart does a good job of correcting the time signatures and clarifying the polymeters, but leaves dozens of other errors uncorrected. Two of the many such errors in the clarinet part are a missing "a

tempo" at [13] and a wrong note at the Prestissimo after [24] (the G-natural should be an altissimo B^b), both in the first movement. Because of these and many other errors, potential performers are still left without an edition worthy of this great piece.

Perhaps, instead of commissioning new pieces which are seldom played after their premieres, the International Clarinet Society — in conjunction with the International Double Reed Society — should subsidize an authoritative performing edition, complete with score, of the Villa-Lobos *Reed Trio*. Ideally, this edition would be based on the original Eschig score. Time signatures, polymeters, and other ambiguities would be clarified and the clarinet part retransposed without a key signature. Wherever possible, double-flats and augmented and diminished intervals would be written enharmonically. Where differences occur between the score and the parts, the performers would be informed so that they could choose between the two versions. Finally, editorial comments, metronome markings and suggestions for interpretation would be provided in brackets to help the performers in the preparation of the piece.

Because it has a number of short sections, the sprawling first movement appears to be

another Choros. Here, however, there are thematic, rhythmic and tempo relations among the sections which create a more unified structure. The movement begins with a lengthy introduction in the form of an oboe solo with accompaniment of clarinet and bassoon in fourths (perfect and augmented). Here for the first time appears a structural device present throughout the Trio: the interruption of a basic tempo by the insertion of short fragments in a slower tempo. A transition then leads to the main body of the movement: a vigorous Allegro molto.

The Allegro is built on a simple ostinato which appears in different forms throughout the movement. Its rhythm and pitches are varied, but it always maintains the same basic shape. (See example 11.)

The opening oboe motive also makes frequent reappearances in various forms. The performer's main problem in this section is the bewildering series of tempo changes that occur every 20 measures or so. Only two of these tempos have a metronome marking. This is very strange since Villa-Lobos scrupulously provided metronome markings for tempo changes in the works discussed above. In spite of this lack of metronome markings, there do

Example 10a

Example 10b

Example 11

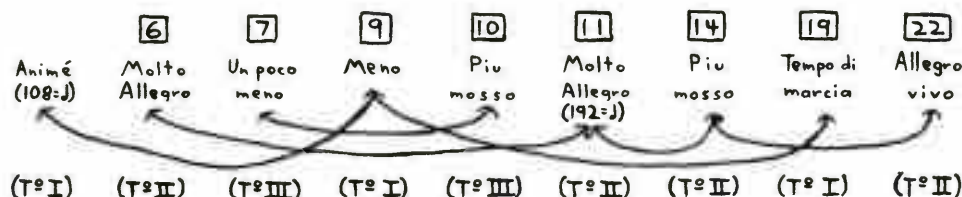


seem to be implicit tempo relationships among the different sections, i.e., some of the sections have common tempos. The diagram in

contrast with the strict, rhythmic passages that surround them.

The ostinato section that commences at [12]

Example 12



Example 12 shows these relations more clearly.

These relations are not strict, mathematical equivalents, they are merely similarities of tempo, yet thinking of the movement in this way helps to integrate the various sections and to make the movement more understandable to both the performers and the audience.

The second movement is a beautiful nocturne. Like the first movement, it consists of a number of short sections. This time, however, the composer thoughtfully provided metronome markings for most of them. This movement also begins with an oboe solo to the accompaniment of clarinet and bassoon, but the clarinet soon takes over and presents the

must be treated with caution. For some reason, many performers choose to take a much faster tempo at this point, even though Villa-Lobos clearly indicates that it is to be played at the same speed as the preceding section. A faster tempo here completely destroys the nocturnal atmosphere of the movement and steals the thunder from the third movement, which begins with a similar ostinato.

In the final movement, Villa-Lobos once again interrupts the opening Vivo section with short fragments in a slower tempo. He bases the movement on ostinatos that are stripped of all melodic significance and function purely as

begins to relax at [16] with a slower tempo. After a short clarinet cadenza, the bassoon begins a fugato whose subject is answered at the fourth by the oboe. Before the clarinet can enter with the theme, there is one more sudden stop and a pause, after which the clarinet completes the fugal exposition. A final ostinato passage then leads the three players to a *ffff* finish on a dissonant tone cluster.

The works discussed above provide the clarinetist with a largely unexplored body of music which, if not the largest, is certainly the most varied and original produced by a 20th-century composer. It is hoped that this article will aid in the study and stimulate the performance of the music of Heitor Villa-Lobos.

About the writer . . .

David Musheff is a graduate of the Baldwin-Wallace College Conservatory of Music and the Indiana University School of Music. He currently plays second and E^b clarinet in the Orquesta Sinfónica de Xalapa in Mexico.

Example 13



principal motive (see example 13).

This motive is derived from the pitches of the first movement's ostinato and like that ostinato, appears in different melodic and rhythmic forms. At [8] the tempo becomes faster and the mood changes. This new tempo continues to the end of the movement, although it is often interrupted by reminiscences of the main motive in a slower tempo. These interjections should be played with rubato, so that they

rhythm. Their drive is relentless, and the composer creates tension throughout the movement by stopping, making a short pause, and then continuing. These halts should be as abrupt as possible so as to completely unnerve the audience. Above the ostinatos are a series of intense, angry solos full of insistently repeated notes and a number of banshee wails in the clarinet. These can be made even more frightening by using a wide jaw vibrato.

After all this excitement, the movement



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Joe Allard, the multi-talented musician who taught hundreds of clarinetists, bass clarinetists and saxophonists, died May 3, 1991 in Bradford, Massachusetts. Dr. Allard's reputation was worldwide, and his students widely populate the musical profession. They may be found in symphony orchestras, Broadway shows and commercial recording studios, or as educators teaching high school through college and graduate school. It is certainly not unusual for a musician to "bump into" a fellow Joe Allard student in any country of the world.

Born December 31, 1910, Dr. Allard became a distinguished faculty member at The Juilliard School, Manhattan School of Music, New England Conservatory and Long Island University. He was also a celebrated performer, having played in the Big Bands, as well as for the Bell Telephone Hour radio/television show (17 years) and the NBC Symphony of the Air. He played the bass clarinet under Arturo Toscanini and was a member of the New York Philharmonic Orchestra under Leopold Stokowski.

Dr. Allard is survived by his wife Anne, three sons, one daughter, two brothers and three sisters. The following recollections about Joe Allard were graciously submitted by three of our readers:

John Signorelli: Joe and I were from the same area in Massachusetts. My home was in Lawrence and his was five miles away in Lowell. I used to take a bus to his house every Friday for my lesson on saxophone.

He had the most beautiful tone I'd ever heard on alto sax, and I studied with him until 1937, which was around the time he left for New York City. By 1939, he was well established in New York. Lots of pupils studied with him, and he was known for his special sound — a real Lead Alto sound. Joe would write to me often and encourage me to come to New York. Finally, in 1946, he got me a job in Billy Butterfield's Orchestra. Then I joined Gene Krupa, and I was on my way. When I was between jobs, Joe let me stay at his studio rent free and took me to lunch and dinner many a time. (The only problem was that if you stayed at Joe's studio, you couldn't get to sleep until after 1:00 a. m., which is when he finished teaching his students!)

You could repeat this story of generosity many times about the sax players he helped get



By the 1940s, Joe Allard was a well – established performer/teacher. (Photo courtesy of John Signorelli)

Joe Allard (1910-1991) A Revered Artist

Also Known for His Kindness and Generosity

by Joan Waryha Porter

started. I believe you could distinguish Joe Allard's pupils' tones on clarinet or sax by the extra brilliance, fullness and just *beauty* of the sound. He deserves to be called "The Master Tone Technician."

Sigurd Bockman: I met Joe Allard in 1948 when we were hired for the Band of America on NBC and ABC in New York — the first band to play on live television. Paul Lavalle conducted, and Joe and I shared a stand together. The band was comprised of some of the best classical and jazz players in New York, and Joe and I wound up sharing the first stand of clarinets until the band's finale some ten years later.

Joe and I remained friends for more than 43 years. Our paths continued to parallel, and we shared many musical experiences, each playing the Firestone or the Bell Telephone Hours, among many others. We both played with Toscanini, Joe on bass clarinet and I on E-flat clarinet. His knowledge in fitting reeds was extensive, and it helped me many times in my symphony and opera work.

Another mutual love lay in sharing many fine meals together, with his extensive knowledge of fine French food and wines, and my equal enjoyment of them both.

I remember Joe's intellectual curiosity, enthusiasm and vitality, and his search and adherence to quality in his music and in his life. His exceptional *caring* and nurturing of students, including sharing his studio with them, were remarkable. His name in saxophone became a legend, and whenever I traveled, he was very well known and highly respected.

I remember Joe Allard with great affection. It was a privilege to have shared a good part of our musical lives together. His passing was sad and a great loss to the musical world and to his friends. Would that there be more Joe Allards in the future!

Dennis Smylie: I studied with Joseph Allard (who always insisted on being called "Joe") at Juilliard from 1970 to 76. My main area of study was bass clarinet.

Joe was anything but a conventional teacher. More than anyone else I've met, he was a diagnostician and analyst of "how to play" a wind instrument. He understood what needed to be done in the production of a sound, and he had the ability and willingness to communicate that knowledge.

Joe had remarkable resources of energy and enthusiasm. He taught at Juilliard on Wednesdays. One year, I had my lessons at 8:00 a.m., his first teaching slot. His last lesson would end at about 8:00 p.m. I remember his attending my recitals following those full days

of teaching, and staying throughout to greet me afterwards with heartfelt words of support.

Joe's days of professional playing were just past when I studied with him, and I never had the privilege of hearing him perform live. However, he often played to demonstrate concepts in lessons, and I learned a great deal from hearing him play. One anecdote: In one of my first years at Juilliard, there were three saxophone majors enrolled. A fourth was needed for the saxophone quartet which Joe coached. He knew that I had had experience playing baritone sax, and he asked me to sit in. During one coaching session, another player was having difficulty with some of the writing, which was high and soft (in a French piece, I believe). Joe picked up a foreign instrument and setup and played with the group throughout that passage — and it sounded incredibly beautiful!

Examples of Joe's artistry on bass clarinet can be heard in many NBC Symphony and Symphony of the Air recordings. My favorite from the former is Strauss' *Don Quixote*.

In closing, I want to say what a fine and generous person he was. He allowed me to use an A clarinet of his, a fine instrument, for more than a year. At the end of that period, he "let" me buy it for almost nothing. Quite a man! ■

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R o m a n c i n g R e e d

by Derek Bermel

Reeds are every clarinet player's nightmare and nemesis. The eccentricities of these mischievous bits of wood have frustrated clarinetists for centuries. Fascinated, one might say obsessed, with understanding reeds, Ben Armato has provided invaluable contributions to this generation's knowledge of reeds and reed fixing. As a researcher, writer, experimenter and inventor, he has equipped players with a firm scientific grounding, combatting the reed problem with acute musical sensibility and purpose. Never selfish or secretive about his research, Armato provides his expertise for those with a curious mind and a willing ear. "Knowledge that isn't shared," he reminds us, "is the biggest waste of all."

After 35 years in the Metropolitan Opera Orchestra, Armato has seen his share of clarinet players and difficulties with reeds. Most clarinetists, he explains, make the error of choosing a reed for its sound. He insists that this so-called "sound" is an illusion, that a player is ill equipped to judge his or her own tone. Besides, he explains, sound is a matter of taste. During auditions for the Met, he recalls, "Five different people had five different opinions. One adjudicator says your tone's too dull, another says it's too bright, the next too thin, the next too thick." He stresses that different sounds have been fashionable in different generations. "In Mozart's time they tied the reed with a string to a wooden mouthpiece; the result was probably a dark, tubby sound. In Klosé's time, they preferred a more metallic tone. Today, we like a sound which is warm, expressive, darker... but standards change."

Clarinet players typically confuse their goals, Armato explains. The sound of a reed should always be sacrificed for flexibility and playability. "If you're thinking about the reed, you can't express yourself; you become a prisoner to the reed. When we grumble about our 'sound,' we're like the cat growling at the stone, rather than at the man who threw it..."

What's really causing the sound problem is a lack of confidence in the reed." If the feel isn't right, Armato emphasizes, the reed never "breaks in." Instead, the player unconsciously adapts his or her embouchure to compensate for the reed's weaknesses. These idiosyncrasies force the reed to play a certain way, and it fatigues quickly in one area. "Don't become a slave to the reed," he cautions, adding that flexibility is especially important on the B $\flat$ (soprano) clarinet, because of the wide range of tone colors and tonguing possibilities throughout the different registers.

Armato's ideal reed will hold up under any conditions. "Reginald Kell said that 'a good player with a mediocre reed sounds like a mediocre player, and a mediocre player with a good reed sounds like a great player.' I think that's well stated." He spoke of his own experiences in the Met Orchestra: "You need to make a reed work for you. We would play for five hours at a rehearsal for *Parsifal*, then play *Carmen* that night. Under those conditions, you can't be fighting the reed." Armato points out that flexibility and ease are as indispensable for soloists as for quintet players. He cites as an example the Copland *Concerto*, in which the player must tackle, in one ten-minute movement, a legato-piano section spanning three octaves, staccato runs in the upper register, a



Ben Armato

mellow, jazzy section in the middle register, and passages dotted with high, piercing notes. Especially in more recent works, he says, every facet of a clarinet player's technique and artistry, and thus every test for a reed, may be required in a single work.

In the past, clarinet players have used different reeds for Mozart, Weber and Brahms. However, it would perhaps be fruitless to search for an "ideal" reed for the Nielsen *Concerto*, the Bartók *Contrasts*, or the Corigliano *Concerto*, since each of these pieces demands a control over the broad gamut of sonorities and textures. The modern clarinetist can't afford to be limited

to how she or he can bend and move notes, nor in the ability to perform any technical gymnastics necessary to the performance of the piece. Armato also stresses the financial aspect of fixing reeds. "When I was in school, a box of 20 reeds cost two dollars; now they're a dollar a reed! In this day and age, you just can't afford to throw them away." Thus, he explains, it is in the best interest of every clarinetist to design an all-playable reed.

The key to creating such a flexible reed, Armato contends, is good balance. He has consistently found that matched thicknesses on opposite sides of the reed yield the best results. In his book, *PerfectaReed*, he outlines the "Blow-Listen-Data Method," a system for isolating and locating delicate imperfections and imbalances in the reed. Yet the differences can be minute; Armato has determined that a reed won't sound properly if the balance is off by as little as 2/1000 of an inch (a newspaper thickness is 4/1000 of an inch)! He reasoned that a machine would be ideal to tackle the vital job of measuring equilibrium on such a fine scale.

Armato was a clarinet player, not a machinist, but he decided that the science and the art were inseparable. So, in the early 1960s,

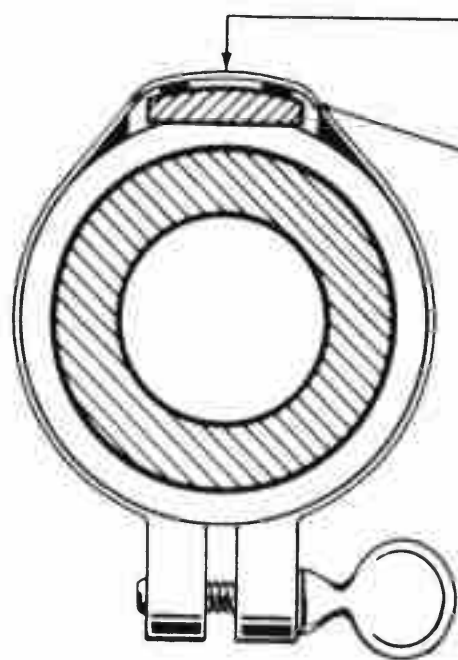
he set about designing the PerfectaReed, a small device with a gauge measuring reed thicknesses to 1/1000 of an inch. A player may, by careful matching of thicknesses on opposite sides, achieve a balanced reed.

Twenty-five years later, the PerfectaReed has become indispensable for many players. David Glazer, clarinetist in the New York Woodwind Quintet, cited the machine's importance as a learning tool for students. The scientific aspect of the PerfectaReed, he believes, enables young players to understand how the instrument works; "I can't get along without it, and I wouldn't want to get along without it; otherwise, I'd throw away a lot of reeds." Michele Zukovsky, principal clarinetist of the Los Angeles Philharmonic, keeps the machine as a constant companion, writing down numbers, creating exact measurements on both sides. "I live with that machine," she remarked jokingly. Others, like Ron Reuben of the Philadelphia Orchestra, use the machine as a guide, a starting point. "When I fixed reeds," he mused, "I never felt all that certain about what I was feeling or seeing. The numbers were telling me something definite." Mostly, Armato's colleagues admire him for the spirit of innovation in his thinking. "His machine and book deserve a great deal of

credit," said Rosario Mazzeo. "There's nothing quite like them."

Experimentation comes naturally to Armato; for him, no clear-cut line exists between the realms of science and art in music. When an artistic question prompts him to explore the chemical, physical and biological properties of the clarinet, he is not frightened but encouraged. "I like to know how things work... I have a great respect for Socrates. He would seek out known experts on specific subjects and question them persistently until he reached a point at which they answered, 'I don't know.' Then he would say, 'A-ha! Then you're not really an expert.'" Armato uses the scientific method – hypothesis, test, conclusion. Myths are thrown out the window; only pure scientific evidence forms the basis for his premises. "To succeed," he affirms, "I've had to efface everything I thought I knew and start from the beginning. As we all know, the habit of holding onto old opinions cannot be set aside so quickly, and what is worthwhile is seldom easy."

Armato's experiments have often tested the most basic assumptions about reeds and proved them false. He questioned whether the reed would vibrate if tape were placed over the heart of the reed (about 1/2" below the tip). Reuben



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recalls his own incredulity when Armato demonstrated that the tape made no difference: "I couldn't believe that a reed covered with tape would still vibrate, but it did." Armato adds that the reed will not only vibrate appropriately, but it will also feel better to the embouchure.

In another radical experiment, Armato cut off the epidermis (often erroneously referred to as "bark") completely, leaving only enough reed to cover the mouthpiece window. Fixing the truncated reed onto the mouthpiece with the ligature, Armato discovered that the reed still played perfectly. Better yet, he noted, this mini-reed would be free from warpage.

"He never runs out of curiosity," marveled Roger Hiller, Armato's longtime colleague in the Metropolitan Opera Orchestra. Indeed, his wealth of knowledge is grounded in his passion for experimentation. One of his students suggested to him that his reeds always played because he had "magic fingers." Armato says, "I assured him that I didn't; I wanted him to realize that what I did have was knowledge." This student's frustration is what prompted him to begin work on his concise manual for reed adjustment and fixing, *PerfectaReed*.

Armato set forth to investigate what previous research had been done on reeds. His search yielded scanty results; there were the important

pioneering experiments of Kal Opperman, who proved that clarinetists could fashion reeds from blanks. But most studies were vague regarding actual experimental data, often referring back to an article on the *Arundo donax* (the plant from which reeds are made), written by the botanist Robert E. Perdue in 1928. Published information on reeds had largely combined plagiarizing and myth. Armato found that much of Perdue's information, in turn, was little more than a translation from earlier articles by Rodriguez (1896) and Descourtiz (1827).

Because so much of the "research" on reeds had been secondhand and hearsay, Armato decided to do his own. He traveled to the Library of Congress and the Smithsonian Institute in Washington, where he compiled information on the *Arundo donax*. To test the validity of popular myths about reeds, he sought advice from Dr. McGuire of the New York Botanical Gardens. McGuire provided information about the *Arundo donax* which contradicted many previously held assumptions about the biology of reeds. The most significant revelation for clarinet players, Armato believes, was that the black lines (usually referred to as "fibers") through which water travels are not brittle tubes, as previously thought, but xylems which expand and contract. McGuire's testi-

mony proved that a reed was not so much a dead substance as a dormant one, coming alive with the infusion of water into the xylems.

"Xylems can be easily seen," Armato writes. "Stand a reed in a glass, butt end down in about a half-inch of iodine crystals, and watch how quickly the dye travels up the xylems. Wet the vamp with saliva and blow air through the butt end; the saliva on the reed will bubble, showing how porous the cane is. The expansion and contraction of these tubes is one of the main causes of reed change and warpage. There are no fibers in the physical structure of the reeds; the black vertical lines you see are xylems, which are part of the vascular bundle."

Armato understood the implications of this skeletal framework — here was a clue to the vagaries of reeds! This discovery shed light on an experiment he had performed years earlier; he had measured reeds, soaked them for 15 minutes, then allowed them to dry overnight. The next day, the measurements had significantly altered. Repetitions of the experiment invariably yielded similar changes. Certainly the alterations were due to expansion and contraction of the xylems.

These xylems could be affected by many variables: the humidity, the frequency with which a reed is played, the characteristics of an individual's saliva. What could be done to counter this wide disparity in measurements from day to day? Armato reasoned that a substance which could coat and harden these tubes would give the reed a more consistent sound. He soaked the butt end of the reed in peanut oil for about five minutes, then allowed it to dry on a paper towel for a day. Sure enough, the reed had a softer and darker sound and was less sensitive to weather changes. Further experience convinced Armato that finer xylems yielded a better reed, because they retained less moisture, while darker xylems signified a tougher membrane.

Armato also deepened his knowledge about reeds by acquainting himself with, and witnessing firsthand, the commercial reed industry. One myth which had long been propagated among clarinet players was that, for some reason, American cane was not as good as French. This claim was an industry marketing hype, Armato says, and was disproved by Perdue, who labeled American cane with a French brand name and watched as the clarinetists all chose the Yankee wood. Still the legend persists, he sighs, although reeds can grow in any suitable climate, with good or bad results. From witnessing the manufacturing process, Armato also learned that tales about preferable colors, patterns, or markings on the



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epidermis were speculation. After the cane is cut down, he explains, reeds are placed in the sun to dry. Leaves are often left attached to the plant during the summer, while the reeds are being cured. Moisture from these leaves creates a stamp on the epidermis of neighboring reeds; thus, these mystical designs are merely stains.

Armato stresses that myths have the power to warp reality. "We tend to spend extra time on reeds which we've been told are superior. So we naturally come away with better results... and so the myth perpetuates itself." He warns clarinet players that reed making is primarily a business, not an artistic venture. Manufacturers, he insists, could greatly improve the quality of their reeds if they soaked them after the first cut. Hiller agrees with this assessment, recalling that clarinet players he knows who make their own reeds from blanks often follow such a procedure. Armato, like Hiller, Reuben and other clarinet players, moved down from a size 5 reed to 4 or even 3 1/2. "The manufacturers don't want to lose a reed, so if one doesn't play, they clip it and throw it in the number 5 box," Armato observes. Besides, if reeds don't play well, more reeds are thrown away, so the manufacturers make more money! Commercial reed makers are common laborers, Armato argues, not specialists. "It's 100% business," he insists. They may have highly sophisticated machinery; this equipment nonetheless cannot duplicate and balance thicknesses.

Armato hopes to accomplish this very task with his newest brainchild, a machine which eliminates the measuring process; blades of equal measurements on opposite sides create a perfectly balanced prototype. These blades slide along a carriage, scraping the outside edges of the reed. The machine's design prevents the removal of too much wood, since, like a lawnmower, it shaves wood only from the high point of the reed. The reed can be personalized by fixing the desired heaviness to suit the individual's need; this is accomplished by moving the reed forward or backward on the bottom plate. When checked with the PerfectaReed, the measurements of opposite sides are equal.

As for the traditional, "machineless" approach, Armato suggests taking an hour to fix about six reeds. Work when the humidity is high. The more of the reed that hits the mouthpiece, the better. He insists that one should fix reeds "only when in a good mood. You need to romance the reed." Better results are obtained when the reed is soaked for a few minutes the day before and then left to dry. A good reed should last through about 40 hours of

playing, and reed fatigue can be slowed with the use of dental cleaners, which remove calcium deposits from clogged xylems. He suggests storing reeds in a plastic bag ("just as good as a humidifier, but not so costly"), a practice endorsed by Hiller. Naturally, if the mouthpiece table is warped, the player will unconsciously bite down harder on one side, quickly fatiguing certain areas of the reed. Armato jocosely recalls his colleague Cancellieri at the Met who couldn't play on balanced reeds because his mouthpiece was crooked.

"The first lesson to be learned," Armato says, "is not to be frightened by the truth of failures. Accept the fact that many reeds will be ruined on the road to learning the art of reed adjusting." And, he adds, science can enhance art. "God was not a machinist when he created the *Arundo donax*," he shrugs, "or else we'd have a perfect reed." And so, Ben Armato continues to experiment and invent. Though retired from the Metropolitan Opera, his quest for knowledge and information is never-ending; he returns home from courses at SUNY-Purchase with A grades in philosophy and computer programming. His drive and energy? He explains them simply, with a smile:

"I like to know how things work."

ABOUT THE WRITER...

Derek Bermel, a 1991-92 Javits Fellow, received his B.A. from Yale University. He is currently a master's student in composition at the University of Michigan, studying composition with William Albright and clarinet with Fred Ormand.

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An Interview With Eddie Daniels

by Jeanie Novak-Murrow

I have always been a big fan of Eddie Daniels. When he came to Arlington, Texas in April, 1991 to solo with the Arlington Wind Symphony, I couldn't resist contacting him to see if he would interview for *The Clarinet*. Eddie graciously met with me, eager to share his knowledge about the clarinet and himself. I hope you enjoy our conversation as much as I did.

JM: According to your To Bird With Love album, your father, George, studied saxophone with Rudy Wiedoft. Was he the only family member to spark your interest in music?

ED: Yes, basically. Just having a saxophone hidden in the closet and waiting for it to be in my hands when I was nine years old, it was an excitement! It was his silver-plated sax, it was in the closet, I could have it, and what sparked my interest in music was just the excitement of music itself!

JM: And the first jazz album he gave you, who was on it?

ED: The actual first was an album called *Tenors Wild and Mild* on Pontiac Records. It had Eddie Lockjaw Davis playing some great saxophone that was just outrageous, that I would listen to on this little Victrola.

JM: Did your father teach you to play?

ED: No, my father wasn't a player by the time I started. He was working in the garment district as a pattern cutter. Buddy Geier started me.

JM: I understand that you began to play the clarinet at age 12. Was there someone you admired who inspired you to want to play it?

ED: The local teacher Buddy Geier (this was in King's Highway in Brooklyn) felt that the clarinet should be my next double to play because sax players play clarinet. I got inspired by Benny Goodman and loved the sound of Benny Goodman. I was imitating him when I was 12 or 13.

JM: You grew up in Brooklyn and attended the High School for the Performing Arts. Who was your teacher there?

ED: We didn't have teachers on instruments in the High School for the Performing Arts. Everybody was required to have their own private teacher outside of the school. Vincent (Jimmy) Abato was my clarinet teacher, fantastic clarinetist—I'm sure everyone knows who he is. Then Vincent sent me to Daniel Bonade, who was teaching a couple of blocks away in Radio City. He was teaching in Joe Allard's studio at the time, so that was really my first introduction to somebody heavyweight in the classical area.

JM: You mention Joe Allard a lot on your albums. Was he your next teacher?

ED: I went to Bernard Portnoy and then to Joe Allard, who solved almost all my problems for me; he just pointed the way—eye-opening, creative way of analyzing embouchure and tone production, a very analytical, brilliant guy. He really was one of my biggest inspirations in terms of a teacher, with a great personality and a certain kind of sense into the workings of things. Joe used to talk about not grabbing the reed, choking it. He'd show us how to not choke the reed with an exercise. We all talk about not choking the reed, but you just can't

pull the jaw back, like some people do. Some people put pressure on the top teeth to get it away from the bottom lip; but there is another way to do it that Joe had which prevented the sides of the lip from pinching the sides of the reed. You'd go in there and he'd show you how and you'd leave playing twice as loud, twice as vibrant and thinking, "Holy cow!" It's like an enlightenment, each lesson!

JM: Who was your first major musical influence?

ED: Benny Goodman was my first major musical influence. Then came Charlie Parker, Stan Getz and John Coltrane—not many clarinet influences after Benny and Artie Shaw.

JM: You played in the Thad Jones/Mel Lewis Orchestra from 1966 to 1972 after winning Vienna's Jazz Competition for saxophone. Was this your first professional job and did you double a lot?

ED: No, Thad and Mel had heard me playing with Tony Scott at *The Half Note*. Tony Scott was a famous jazz clarinetist. I was playing saxophone with him and they came in and heard me. Prior to that, I had done many, many professional jobs, from age 13, on. I played in the Catskill Mountains with my own band and then did all kinds of gigs. In Thad's band I played flute, clarinet and tenor sax.

JM: What about Bobby Rosengarden's Band on the Dick Cavett Show?

ED: From being in Thad and Mel's Band, I had developed a reputation as a good doubler and a hot player, soloist. So, Bobby needed a new player for the band and heard about me; all of the guys told him about me and I was a young guy at the time, so I got the gig. I had to prove myself in the beginning; one day I'd play baritone sax, the next day, alto; I was rotating around the section. It was fun.

JM: Did you study clarinet with anyone regularly during this time?

ED: With Joe Allard.

JM: Was your first solo album the 1973 recording A Flower For All Seasons on Choice Records with Bucky Pizzarelli, the talented acoustical and electric guitarist?

ED: No, I had a solo album before that called *First Prize* on Prestige Records; it was from winning the Vienna Saxophone Competition.

JM: Your beautiful clarinet sound is envied by all who hear you. From whom did you develop your concept of sound?

ED: Sound is my craziness; It's what to me is the most important part of music. If there's no sound to be heard, there's no music to be heard.

The first thing you hear is the sound. I hear a lot of players who have musical qualities, but the sound is not the first thing. The quality of the sound has the meaning in it. The kind of sound you're making is the message. It's like Marshall McLuhan – "The medium is the message." I'll say the sound is the message. But it's only half the message, because if you can't play the notes, it's no good. Just a pure sound that's beautiful, and I know players who make beautiful sounds but can't follow it up either who haven't gone for the technique.

They say, "Oh, I have a great sound and I'll just live on my sound."

For me, sound is number one, musicality and then technique. You have to have the technique to express the music. Once you have those three, you have the tools to express the feeling more. Sound is an expression of the feeling of the inner person.

That's why we are so attracted to certain players. Robert Marcellus had a certain sound that everybody went crazy for; that sound is his meaning in life. My sound is my meaning in life. When it doesn't sound the way I want to, I'm down.

JM: There wasn't a certain person whose sound you tried to emulate?

ED: At lessons, hearing Joe Allard's sound was startling – the vibrancy of it! I hear a lot of good sounds that I like. I want to take the best of all the sounds and put it together in my own way. Sabine Meyer makes a beautiful sound; her brother Wolfgang Meyer makes a beautiful sound; Robert Marcellus makes a beautiful sound, Larry Combs – there's a lot of beautiful sounds, but I want to have my beautiful sound where I can take the best of all of that and then in the service of the music, take that sound and get the message across in a way that's flexible enough.

For me, I don't want to have one kind of beautiful sound. Some players have their own kind of beautiful sound that is locked into one place. I want to have all the beautiful sounds at my disposal, so that if I want to express flute, I can be a flute. I can be a bassoon within the clarinet vocabulary; then I can be harsh if I want to, I can be funky if I want to. I want to take all the voices within that instrument and be able to be all those voices, not just one pretty thing. It's like buying one suit of clothes and wearing it every day for the rest of your life.

JM: Was there ever a time when you changed your sound dramatically?

ED: From second to second – always changing my sound, always listening to it, always trying to find different ways I can control it, and know

where it is and go to it when I want to. Everytime I put another reed on I change my sound.

JM: I understand that clarinet is virtually all you play anymore. I have heard that you even played the trombone at one time. Did you find it difficult to achieve the sound you wanted on clarinet when you doubled so much?

ED: I guess when I doubled so much, I didn't care as much. I got a good sound on the saxophone, I was working on the flute; you accept things in a different way than you would if you're just playing one instrument. Then, you get real picky. I was always picky about sound; I was still picky as a doubler when I was playing the clarinet. I always thought of the clarinet as my main one, my main struggle. Since it's the only thing I do now, I want to perfect it. It's got to be perfect for me, perfectly what I want – which never happens!

JM: You've recorded on flute, alto flute, clarinet, bass clarinet, tenor and alto saxophone. What other instruments did you record on?

ED: The trombone, piccolo and bass flute.

JM: Any advice for doublers?

ED: If there's a job for a doubler, double. If the scene looks like there's not much for people

who are playing a lot of instruments, I would say, play one and play it the best that you can play it and don't spread yourself out too thin. When I was in New York, there was a scene for doubling. I was a good doubler and spent a lot of time on all my instruments. I studied with Julius Baker and Harold Bennett on flute, Tom Nyfenger. I had a very high set of values to go toward; but playing just one instrument really makes you put all of your marbles in one bag and get it together on a higher level that you can't achieve when you're playing three instruments. Even though you could still become very good, and I think I got pretty darn good for a doubler on the flute, sax and clarinet. But not as good as I can get when I'm just concentrating on one instrument, everyday. It's a monogamous relationship.

JM: Concerning the equipment you play on, do you still play on the Buffet Prestige clarinets exclusively?

ED: Yes, I'm still playing Buffets and I'm playing on my new mouthpiece that will be coming out in a couple of weeks [4-91 interview]. I play on Vandoren V-12s and regulars – whatever I can get to work.

JM: On the 1985 GRP Breakthrough album, you played a Yamaha 72. What made you

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switch?

ED: I like the Yamaha horns; I think they're very good. That record is a case in point. The music is really what comes through if you play well. No one is going to be able to tell if you're playing on a Yamaha, a Buffet, a Buescher or whatever it is, although it sure pays to have a good instrument. My colleagues at the time in New York would hand me a Buffet (and they knew I was playing a Yamaha) and they would say, "Let's go to the back of the room and hear which one sounds better." They would say they liked me better on the Buffet, so I went to the Buffet; that's really why I did switch. I respect my colleagues. They were all fine clarinet and saxophone players, with a good ear for sound. That's one thing about doublers, their ear for sound is much better than single instrumentalists. I think it's mostly because they're more flexible; if you have to play piccolo, bass flute, saxophone and flute on a high level to make it in the New York scene, you have to be very adaptable.

You have to understand the nature of sound, know how to produce a good sound on whatever instrument you're playing on. When I was playing piccolo on jobs, I had to sound like a good piccolo player. When I'd play the flute,

I'd have Julius Baker sitting next to me on some dates – I played sessions with him; if I have to play second flute to Julius Baker, I'd have to play good. So the attitude is, I've got to get the best sound on each one of these instruments. Doublers are just a little more flexible in terms of hearing sounds from being exposed to creating more sounds on more instruments on a high level.

JM: What strength reed do you use and how do you maintain them?

ED: I work on them, so I start with hard reeds and work them down. Right now, I'm playing on #4s. The best thing is to just rotate reeds and not play too much on one. Don't let them dry out too much. I have every kind of reed case. Generally, I think that my favorite case is the flat glass French case.

JM: Like the Harrison?

ED: Yes, I use Harrison.

JM: We all continue the eternal search for the perfect setup. Do you experiment much with clarinet equipment anymore?

ED: I'm still experimenting with it because I want to put out the best mouthpiece that I can that will help others and help myself. I arrived here (Arlington, Texas) from Santa Fe, New Mexico, which is 7,000 feet above sea level, not

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having played at sea level for about a month, and I had four or five mouthpieces in my case. I had to pick the one that worked the best, put a reed together that worked, and it's treacherous. But, I'm glad I had a couple of mouthpieces – that I had choices. With this new mouthpiece, I want to give students and professionals another choice, another piece of equipment. There is no mouthpiece that will cure everybody's problems.

JM: What kind of ligature are you using?

ED: A silver-plated Bonade. It all doesn't mean anything unless you already know how to play the heck out of the clarinet. If you don't, you could diddle around with ligatures and mouthpieces and instruments! If you don't know how to play that instrument, don't even waste time on it. You should have a teacher that gets you a good mouthpiece and you practice. Once you've mastered it to a certain extent, then you can diddle around. Then you can say, "Whoa, does this ligature give me something special?" For the mass student who's a pretty good player, it's really playing and perfecting the art of playing, and you have to have a good mouthpiece. I don't want people to get as lost in paraphernalia as I was. I would rather tell everybody, forget the paraphernalia, get a good

mouthpiece and a good instrument and practice. Paraphernalia can be a distraction. "Hey, listen to this one; does it have too many highs, is it darker?"

JM: Your artistic capabilities are extraordinary in all respects; one is especially in awe, though, when hearing how effortless and fluid your tone is in all registers. To what do you attribute to being so flexible?

ED: Part of it is what Joe Allard taught me – practicing overtones on the clarinet and then really analyzing tone production in the correct way so you can produce a good tone. There are a lot of people who make nice sounds, but they sometimes get a mouthpiece that just makes a sound for them and *they're* not really making the sound. They never really develop an embouchure for flexibility, but they play on something that you blow into and it makes that sound. That's a limitation. What Joe Allard did in teaching us overtones and playing all the overtones with no fingerings on the clarinet – one fingering produces five to ten notes (overtones) was to give us flexibility with our embouchures, knowing where it is.

JM: We've already touched on the 1973 album A Flower For All Seasons. Before your fantastic debut album Breakthrough with GRP

Records, Inc., what other labels did you record for?

ED: I did an album for Muse Records called *Brief Encounter* and before that, the Prestige Record, *First Prize*. I also did *Morning Thunder* on CBS Records.

JM: Did you know Jorge Callendrelli before he was commissioned by the New American Orchestra to write the Concerto for Jazz Clarinet for you to perform with it?

ED: Yes, he wrote an arrangement on my *Morning Thunder* album called *Forget the Woman* and won a Grammy nomination for that arrangement. So Jack Elliott, the conductor of the New American Orchestra, commissioned Jorge to compose the piece.

JM: Did he collaborate with you much when he was writing the piece?

ED: Yes, the whole album (*Breakthrough*) we collaborated on together. He'd come over and play things and I'd give him ideas, and it would bounce back and forth a lot.

JM: Are there other works for clarinet and orchestra that were specifically written for you to play?

ED: Catherine Hoover wrote a concerto for me; she's a fine composer. I think it's called

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Jeanie Novak-Murrow with Eddie Daniels

Concerto for Clarinet and I premiered it with the Santa Fe Symphony about three summers ago. It's really a neat piece; I want a chance to play it more. It has slight jazz elements in places, but it's really a classical piece. It's a beautiful piece and technically very demanding. It has a very lyrical second movement.

JM: Your wonderful 1987 GRP album To Bird With Love was an inspiration that enabled so many listeners to become better acquainted with the amazing talents of Charlie Parker. From the time that Larry Rosen of GRP Records brought up the idea until the album was completed, how long did this worthwhile endeavor take?

ED: Not long; it was probably only about three months. The actual doing of the album took three days, the music part. But there was a lot of preparation; talking about tunes, arrangements, musicians, hiring studios, putting it together – all the production part of it. Once Larry said, "I want to do this kind of album," it didn't take long.

JM: So that time frame is pretty normal?

ED: Yes, sometimes less.

JM: Roger Kellaway, who wrote the music for and played the keyboards on the 1988 GRP album Memos From Paradise, said, "Eddie can do anything! It's very exciting to be able to write for someone with no limitations." Who was your most influential teacher in improvisation?

ED: I never studied improvisation with

anybody in particular. Everybody was my teacher, every pianist I played with from Fred Hersch to Roger Kellaway. I never took lessons like there are now in a college situation where you can study harmony, do Dorian modes for half of your lifetime, get Jamey Aebersold books and go to jazz camp. I never did any of that. My playing jazz is out of need to play. Part of my criticism of the whole jazz education is that kids are playing jazz because it's a course; they don't necessarily play it out of the need to express what the meaning of the music is. They say, "Well, I think I'll take a jazz class and learn how to play jazz." To me, it's nice that they can do it, but you don't get your better jazz players coming out of schools like that. The real jazz players come out of the world of jazz. But it's not impossible – Lou Marini came out of the University of North Texas, but it's the exception.

JM: As you produced more albums these last few years, you have performed more and more of your own work. On the 1989 GRP Blackwood album and the 1990 GRP Nepenthe album, were these pieces written with the albums in mind?

ED: Definitely. They were written for the albums. It's like an assignment. The songs on the *Nepenthe* album were all written for that album. I've got to do an album, I better write some music; so every day I'd sit down at the piano and start churning out something. It's an assignment that I have to do, which is good; it's a pressure and it makes me sit down and have to

write something. If I didn't have a pressure, I probably wouldn't sit down and write.

JM: Did you start writing at Juilliard?

ED: Yes, and I studied composition at Juilliard also.

JM: With the incredible amount of playing that you do, do you ever experience any physical problems?

ED: I had what seemed to be carpal-tunnel syndrome in the right hand from holding the clarinet, but it went away.

JM: You never used a neck strap?

ED: No, when you do one thing for very long periods of time, a lot of physical problems will come up.

JM: Tell me more about your new mouthpiece that will be on the market soon.

ED: It will be out in May or June. It will have two different facings, an open facing and a more conservative one. Nice, dark sound, easy response, everything anyone ever wanted to have in a mouthpiece. Fred Weiner will market it under the name SIMAT. It also will be available in stores. Fred and I are partners in this.

JM: What about the chamber?

ED: There's not anything unusual about it. I'm trying to provide a mouthpiece where there's a more consistent facing that works better than the facings I've seen, that's all. I've been working on mouthpieces a lot and I'm trying to market something more correct for playing. Every mouthpiece maker does.

JM: What facilitated your move to Santa Fe?

ED: I spent three or four summers there and gradually missed it more and more each year when I went back to New York.

JM: You have two new albums coming out this year. When will they be available and can you tell me about them?

ED: The album put out by Reference Recordings is really my first recorded classical album. I did the Brahms and Weber quintets with the Composer's String Quartet. I'm proud of it; it's a really good first album for me, and I'm usually pretty critical of myself. I'm generally happy with the clarinet sound on it. The jazz album is called *This Is Now* on GRP. I think it's my best jazz album. Both of these albums happened about the time I was moving to Santa Fe (fall 1990), so there's kind of a rebirth in both of these albums. They present both ends of the spectrum. The purest, truest artistic jazz that I can play, no compromise. And the classical album is purely classical. There's nothing in the middle with these two

albums; they are two opposite ends of the spectrum and I feel like I covered both of them pretty well.

JM: When you tour Japan this summer, what cities will you be visiting?

ED: We're going to be playing in Tokyo, Osaka and Fukuoka at the Blue Note Club. It will be with the band from the *This Is Now* album. Then in October I'll be returning to do a concert with a chamber orchestra. It will be fun.

JM: Have you toured much abroad?

ED: Yes, I was in Japan last year. I've been there maybe five times the last couple of years.

JM: What took you there to begin with?

ED: Actually, a classical promoter took me there. I played the Mozart *Concerto* there twice, and I played some jazz in conjunction with that; they had me doing both things.

JM: What about Europe? What have you done there recently?

ED: I do play in Europe occasionally. I was in Munich in October doing the Weber *Quintet* with the Vermeer String Quartet; I played the Mozart *Quintet* in France recently also.

JM: Thank you so much for taking the time to share thoughts about the clarinet and yourself.

Eddie Daniels Selected Discography (from *Downbeat*, May 1991)

As a Leader:

... *This is Now* — GRP 9635

Nepenthe — GRP 9607

Blackwood — GRP 9584

Memos from Paradise — GRP 9561

To Bird With Love — GRP 9544

Breakthrough — GRP 9533

Brief Encounter — Muse MCD 5154

Street Wind — Marlin 2214

Morning Thunder — Columbia 36290

This Is New — Columbia 10005

A Flower for All Seasons — Choice CRS 1002

First Prize — Prestige PR 7506

With Freddie Hubbard

The Hub of Hubbard — MPS 825956-2

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C. M. Weber Clarinet Quintet in B $\flat$ and

Brahms Clarinet Quintet in B Minor —

Reference Recordings RR40

With the Thad Jones/Mel Lewis Orchestra

(Daniels on tenor saxophone)

Live at the Village Vanguard — Solid State SS 18016

Central Park North — Solid State SS 18058

Consummation — Blue Note BST 84346

Monday Night — Solid State SS 18048

Thad Jones/Mel Lewis and the Jazz Orchestra

— Solid State 18003

With the Cincinnati Pops

Big Band Hit Parade — Telarc 80177

With Don Patterson

The Return of Don Patterson — Muse MR 5005

ABOUT THE WRITER...

Jeanie Novak-Murrow teaches clarinet and bassoon in the Dallas area. She plays clarinet in the Dallas Wind Symphony and bassoon in the Arlington Wind Symphony. Her former teachers are Charles West and Richard Shanley.



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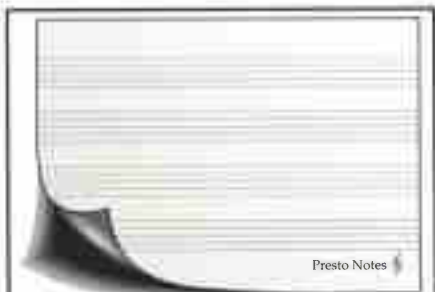
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The Way It Was

(This is the first of a new series of excerpts taken from *The Clarinet* and *Symphony* published in the late 1940s and 1950s by James Collis. They are reprinted here with his kind permission. See also Jerry Pierce's "Potpourri" in this issue. — Ed.)

Any general survey of wages paid by our symphony orchestra managements is necessarily subject to qualifications and exceptions. In industry the worker is usually employed the year round at a fixed wage and his income is therefore easy to compute. Musicians, however, are employed anywhere from a lean 19 weeks in Dallas to the almost-year-round Boston Symphony. There are also single engagements to be considered.

A number of explanations of the chart should be made. The salary figures represent the



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contracted minimum union scale. First chair men always receive more; a substantial portion of the wind players also usually receive a small amount over the minimum scale. Summer season salaries fluctuate sharply as does the number of players in each orchestra who play them. Usually the summer seasons are managed by organizations other than the symphony society or association, although substantially the same musicians are employed.

In New York, the Philharmonic does much outside work as a unit, although the whole orchestra is not often employed at a time. Most

"name" orchestras on transcriptions (Longines Symphonette, etc.) are New York Philharmonic musicians. Los Angeles musicians also have work in the record and movie studios. The Big Three — Boston, Philadelphia and New York — also make substantial sums in recording.

Cost of Living Index

As a norm for comparison, we have taken the United States Bureau of Labor Statistics' "City Worker's Budget" for 1950 as revised October, 1951, by the Bureau of National

Affairs — the latter, a private research organization. The cost of living varies from city to city, with Chicago's index being the approximate average in that report. The Bureau's figures for a "minimum health and decency budget" for a Chicago family of four are \$4,095; and for a family of three, \$3,481. Taxes must be paid out of these amounts, although it is not claimed that the figures provide for future security, education, etc.

If these figures are taken as a norm, then there are only four orchestras which pay salaries to their members that enable them to meet the requirements of a minimum standard of living as defined above — New York, Boston, Philadelphia and Chicago.

It is obvious that the blame for this situation cannot be laid at the doors of the orchestra societies, for they are in a constant struggle to survive. But it is also obvious that outside of the four orchestras mentioned, musicians must turn to other employment to supplement their incomes, for that derived from the orchestras is only a base to build upon.

Such additional income is usually derived from teaching, working at other occupations during the off-season, or from other employed members of the family.

(Reprinted from *Symphony*, February, 1952.)

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Robert Listokin, clarinetist, has been a master teacher at the North Carolina School of the Arts since it opened in 1965. His orchestral playing career in New York City included the *Symphony of the Air*, *Musica Aeterna* and the *Chautauqua Symphony*, as well as chamber groups such as the *Aeolian Chamber Players*, *New York Chamber Soloists* and *Clarion Quintet*. He has been soloist with the *Claremont* and *Razoumovsky* string quartets.

Mr. Listokin has recorded for Columbia and RCA under Stravinsky, Copland and others; he has chamber music and solo recordings on Everest, Golden Crest, CRI and Columbia. He has been a frequent soloist with the *Piedmont Chamber Orchestra* and the *Winston-Salem Piedmont-Triad Symphony*.

Mr. Listokin has served on the faculties of Queens College, Duke University, Salem College and Wake Forest University. He has also been recitalist at the conventions of both the *International Clarinet Society* and *ClariNetwork* and has written articles for *The Clarinet* and *The Instrumentalist*.

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The 1991 Prague Spring International Clarinet Competition

by Ramon Kireilis

Amidst the emancipated and rejuvenated atmosphere of one of the world's most beautiful capitals, the 1991 International Prague Spring Music Competition completed its 43rd edition in May. A member of the World Federation of International Music Competitions, this year's event featured singing, flute, oboe, bassoon and clarinet. The content of this report will, for obvious reasons, restrict itself to the proceedings and outcome in the clarinet category.

The entire event, featuring three rounds, took place over the span of one week with a total of 61 contestants chosen from 22 countries. The first round featured two Czechoslovakian compositions: the *Concerto in E-flat Major* by F. Kramár and J. Dvořák's *Play of Clarinet*. (Maestro Dvořák honored the competition with his presence.) The 12 candidates advanced

to the second round were then required to perform three works: Weber's *Concerto No. 2 in E-flat Major*, a composition by a contemporary Czech or Slovak composer, and a 20th-century work of the candidate's choice (non-Czech or Slovak). The field was then narrowed to five finalists: Mihely Dusan, Czechoslovakia; Sylvie Hue, France; Ludmilla Peterková, Czechoslovakia; Alessandro Carbonare, Italy; and Jean Philippe Vivier, France.

With each passing round, anticipation, apprehension, excitement and tension increased. The crowd grew in like proportion filling the charming House of Slovak Culture Recital Hall to its limit. Moreover, the audience was filled not only with encouraging friends, families and supporters of each finalist, but also with distinguished scholars, performers and a variety of international press and other

dignitaries. It would not have surprised anyone had Prince Charles and Lady Di walked in, as they were, coincidentally, in town visiting Vaclav Havel at the time. It is quite a feat for any performer to reach this stage of the competition, much less face such an imposing body of listeners with everything riding on his or her next performance. It seemed only appropriate at this point, then, that the final selections would consist of two of our literature's most eloquent utterances: the Mozart *Concerto* and Debussy's *Première Rhapsodie*. (Just blocks away Mozart himself had premiered his opera, *Don Giovanni*, in the famous Tyl Theatre.)

In spite of the pressurized atmosphere, all the finalists acquitted themselves admirably. Outbursts of unbridled enthusiasm followed each contestant's performance. Their work was over; now it was up to the jury. An august and distinguished panel of internationally recognized musicians made up the jury. They included Jozef Luptáčík and Milan Etlík of Czechoslovakia; Gerhard Starke from Munich; Madame Tao Chun Xiao of China; the Soviet Union's Viktor Vladimirovic Petrov; Guy Deplus from Paris; and Ramon Kireilis of the United States, who was honored in being selected as chairman of the jury.

Even if this panel's inner workings and deliberations could be divulged, it would require more space than this entire issue to document. Suffice it to say, spirited, but democratic, debate ensued. A highly qualified staff of interpreters and administrators, headed by Dr. Yveta Kolácková and Madame Suzana Ruzicková, kept the proceedings running smoothly and professionally. After much deliberation and, at times, heated discussion, it was decided no first prize would be awarded. Second prize was divided between Ludmilla Peterková and Dusan Mihely, with a third prize awarded to Alessandro Carbonare. Each of the prize winners received a substantial cash award, a plaque, the opportunity to appear in a concert of competition winners, and an information service abroad introducing them to concert agencies, festival organizers, et al.



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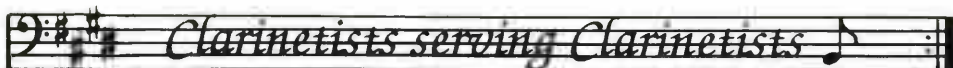


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Aspiring young artists the world over should seriously consider participation in such prestigious international competitions. Aside from the wealth of experience and knowledge to be gained, they serve as an instant career maker for winners. Many a successful professional future has been created for those who had the courage, fortitude and desire to push themselves to their limit. There are no losers at these events. Aside from the obvious awards, one benefits immeasurably in terms of pride, gratification and experience.

Further, there is no better way to become familiar with your international peers on a

musical and personal level. The insight and understanding of national schools of performance and pedagogy alone is something that only a very few people ever really comprehend in their lifetime. For those of you who are eligible, start planning now to participate in future competitions; it's not enough to dream about it or even know you're good enough, you have to take action! Take part in the juice of what the vast majority of older players all too often say they wish they had done.

The next Prague Spring International Competition to host the category of clarinet will be in May of 1996. For detailed information write Dr. Oleg Podgorný, Director, Hellichova 18, 1 Malá Strana, 118 00 Prague, Czechoslovakia.

There are other equally prestigious international competitions such as those held in Geneva, Munich, and Bari. As a member of the World Federation of Music Competitions,

Podgorný and his Prague Spring staff have this information and could advise you on specifics. Take action; go for it!

ABOUT THE WRITER...

Ramon Kireilis graduated from the University of North Texas with a B.M.E. and an M.M. in Clarinet. He received a D.M.A. from the University of Michigan in 1967. Since that time he has been a member of the faculty at the University of Denver where he is currently chair of the woodwind, brass and percussion division. He is the founder and past director of the International Clarinet Society, the International Clarinet Competition and the International Clarinet Congress. Since 1972 he has been the principal clarinetist with the Colorado Springs Symphony Orchestra. He has performed in Zurich, Prague, Vienna, Canada, Belgium, England, Paris and Lithuania and has recorded on both the Owl and Spectrum labels. In 1983 he was awarded an NEA grant to record Morton Subotnik's *Passages of the Beast*.

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The 1991 Australasian Clarinet Conference in Brisbane

by Paul Dean and Floyd Williams

At 8:00 a.m. on July 4, 1991, clarinetists from around Australia, New Zealand and as far as the Faroe Islands, Finland and Germany gathered at the Queensland Conservatorium of Music for the start of what was to become the third such event ever held in Australia. It was truly fitting that the initial recitals at the conference should be given by two of the elder statesmen in Australian clarinet playing: David Shephard (lecturer at the Elder Conservatorium) and Gabor Reeves (lecturer at Sydney Conservatorium). At the somewhat early hour of 8:45 a.m. Shephard gave an interesting and varied program featuring the fine *Three Pieces* by John McCabe, *Concertino* by Busoni and *Canto* by Australian Peter Brideoake. Reeves followed with the seldom-performed *Sonata in E^b* by Giacomo Setaccioli and the *Hungarian Shepherd Songs* by Hajdu in which he displayed his great flair for Hungarian music.

The conference director, Floyd Williams, launched himself at 10 a.m. into the colorful world of sonatas by Bernstein and Glinka. Following these classy and stylish performances, the audience was treated to a display of pyrotechnics on the bass clarinet in Rozsa's *Sonatina*. The program concluded with a rousing audience response to the premiere of Thomas McKinley's *Blue Jeans* for clarinet and piano. This is a piece we are sure to hear a lot more of in future years.

Visiting German clarinetist Dieter Herwick's lecture on the German clarinet, encompassed an informative insight into the method and different techniques of this system, and touched on some very subtle and fresh points of style in German literature for the clarinet.

The launch of the new clarinet learning system, the Kinder Klari (an inexpensive, easy-blowing, reduced key E^b clarinet) was made very entertaining by the persuasive nature of John Denman, who illustrated some fine arguments for the development of such a method and instrument.

Visiting Japanese artist Toshiaki Morita gave an interesting lecture demonstrating contemporary techniques and sounds of today. His dedication and knowledge were creditable, as most of these techniques were either crafted or refined by him.

The finals of the orchestral excerpt competition proved to be one of the most fruitful learning experiences for the students at the conference. The competition highlighted a lack of preparation and dedication to the art of playing orchestral excerpts. This competition was held as a mock audition. The winner, Chris Tingay from Canberra, won due to a more reliable performance of the literature. He was the recipient of a Selmer 10G clarinet, generously donated by Selmer (Australia).

Following the dinner break, Queensland Conservatorium Director Anthony Camden gave a witty and anecdote-filled opening speech.

English clarinetist Andrew Marriner thrilled the large audience with the evening recital. Opening with the charming *Intermezzi* by Stanford, he created an electric atmosphere which was then magnified by his wonderful

performance of the Berg *Four Pieces*. His control and range of tone colors was breathtaking and completely captured the audience's imagination. The concert concluded with delightful performances of the Schumann *Fantasy Pieces* and

the Brahms *Quintet*, bringing a fine conclusion to the opening day's activities.

Friday's early morning recitalists, Alan Meyer (principal of Western Australia Symphony Orchestra) and Greg Blackman (principal of Adelaide Symphony Orchestra), heralded the new day with relaxed and polished performances of works by Gordon Crosse, Martinu, Schmitt, Rossini, Brumby and Weber. Alan Vivian's (lecturer at Canberra School of Music) fluent and efficient style brought excitement to Poulenc's *Sonata* in the mid-morning recital. It was great to hear Vivian combining rarely heard works by Hermann Haller and Andre Previn with the evergreen *Sonata* by Brahms.

Andrew Marriner's master class was an exhilarating treat. He inspired the students to bring music out from the pages, and in some cases they made remarkable transformations in their performances.

Following lunch Graham Rice of the Queensland Performance Arts Medicine Society gave an interesting insight into the tensions and stresses of performance. He gave logical arguments for and against the use of drugs such as beta blockers.

France's Jean Louis Sajot gave an enlightening and thoroughly interesting master class which, like Marriner's, helped students bring much more life to their music.

One of the highlights of the conference was the final of the Australian Clarinet Competition. Brisbane student Anthony Burr



(Left to right) Phillip Miechel, Lawrence Dobell, Dieter Herwick, Catherine McCorkill, Reinier Hogerheyde, Toshiaki Morita, Andrew Firth, Yoshiko Morita, Gabor Reeves, Paul Broutin, Jean Louis Sajot, Andrew Marriner, Catherine Arnoux, Michael Falconnat, John Denman, Duncan Abercromby, David Shephard, Alan Vivian, Floyd Williams; Kneeling in front: Yuriko Naganuma, Paula Fan

gave an excellent reading of Weber's second concerto which secured a well-earned first place, entitling him to a Leblanc LX clarinet. Tom Sapsford, also of Brisbane, earned a highly commended and a \$200 second prize.

Toshiaki Morita gave the second evening concert. His expertise in the execution of the contemporary techniques, in a program of Japanese music and the Berg *Four Pieces*, left the audience spellbound. The contrast with Marriner's Berg performance led to much interesting debate following the concert.

Saturday's activities began with Duncan Abercromby, principal clarinetist of the Tasmanian Symphony Orchestra, and Lawrence Dobell, principal clarinetist of the Sydney Symphony Orchestra. Abercromby demonstrated a flexible tone and phrasing in Bassi's *Rigoletto Fantasy* and a very accomplished performance of Joseph Horowitz's *Sonatina*. He was partnered with pianist Kevin Power. Lawrence Dobell was joined by Power and Catherine Hewgill, principal cellist of the Sydney Symphony Orchestra, in a tasteful and poised performance of the *Trio in a minor* by Brahms.

Perihelion, the new music ensemble in residence at the University of Queensland, is made up of Nigel Sabin, clarinet; Patricia Pollett, viola; Gwyn Roberts, cello; and Jenni Flemming, piano. They presented a balanced

program of new works (Edward Cowie, *Perihelion*, Op. 47) written for them and older works not often heard, such as Karel Husa's *Evocations of Slovakia* (clarinet, cello, viola) and Alfred Uhl's *Kleines Konzert*. The Karel Husa stood out as a piece and as a performance on a program notable for its ensemble and solo playing. The afternoon began with Dieter Herwick, principal clarinetist of the Niederrhein Sinfonika, as he presented a recital of standard German repertoire consisting of the Hindemith *Sonata*, Schumann *Fantasy Pieces* and Schubert's *Shepherd on the Rock*. He was joined by Paula Fan, piano, and Delith Brook, soprano. Their performance of the Schubert was a joy to hear on a program which ably demonstrated the German school of clarinet playing.

Paula Fan gave a stimulating and humorous lecture/demonstration of how to work with your pianist to achieve a more artistic result. She was ably assisted by John Denman.

The Jazz Twilight Concert featured Andrew Firth, one of Australia's rising jazz stars, and John Denman, well-known soloist in both jazz and classical music. Firth and Denman played separate sets with a rhythm section made up of Viv Middleton, piano; Derek Capewell, bass; and Kerry Jacobson, drums. The most exciting part of the concert came when they joined together for a final set of dueling clarinets and

bubbling bebop. It was a draw.

The evening concert started with the winner of the Australian Clarinet Competition, Anthony Burr, in a performance of Weber's *Concerto in Eb*, Op. 72 with the Queensland Youth Symphony Orchestra conducted by John Curro. After the stage was cleared, Jean Louis Sajot and the Carl Stamitz Ensemble proceeded to play a concert which was a highlight of the conference. From an endurance standpoint, it was a daunting program consisting of a Crusell *Quartet*; Ingolf Dahl *Concerto a Tre*; Hindemith *Quintet*, Op. 30 and closing with the Weber *Quintet*. The ensemble was very accomplished, and it was a pleasure to hear the result of many performances of these pieces in concert. The level of music-making was very high, and Sajot is a brilliant player and musician.

On Sunday Paul Dean, principal clarinetist, Queensland Symphony Orchestra; Catherine McCorkill, lecturer in clarinet at the Western Australian Conservatorium of Music; and Phillip Miechel, principal clarinet of the Melbourne Symphony Orchestra, played a shared recital notable for the diversity of program and style.

Peter Rankine's *At the Still Point* received its official first performance at this concert. Paul Dean and Stephen Emmerson delivered a committed and exciting performance of this

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new work, which was commissioned by the society for the conference. Dean and Floyd Williams then provided an entertaining and lively version of William O. Smith's *Jazz Set*. This segment closed with a fine performance of Robert Muczynski's *Time Pieces* in which Dean and Emmerson demonstrated real rapport and commitment to this superb work.

Catherine McCorkill is always a pleasure to hear and this morning's concert was no exception. Her Bassett *Soliloquies* performance encapsulated all her fine qualities which she continued to demonstrate in Stravinsky's *Soldier's Tale Suite* with Ronald Adeney, violinist, and closing with the last movement of Horowitz's *Sonatina*. Phillip Miechel rounded off this segment with a little-known work, Charles Bochs's *Grand Sonata*, and an ably performed version of Stravinsky's *Three Pieces*.

After a break and a chance to look at the exhibition of various sponsors, the conference moved to the Queensland Performing Arts Centre for a performance by the Queensland Philharmonic Orchestra and Andrew Marriner, principal clarinet with the London Symphony Orchestra, of Mozart's *Clarinet Concerto*, K. 622. This concert was for families and consisted mostly of young children who didn't have quite

enough concentration for Mozart. Marriner remained poised and delivered the same smooth, creamy tone, a highlight of his Thursday evening recital.

In the afternoon two panel discussions, "Teaching the Clarinet" and "Preparation for an Taking an Orchestral Audition," framed a concert of music for wind octet by Queensland Wind Soloists consisting of Mosek, Seiber and Gordon Jacob.

The panels were lively, audience participation in the form of questions and observations generous. More time could easily have been allotted to the subjects.

Just prior to dinner the conference clarinet choir premiered another commissioned work, this one by John Gilfeder entitled *Patterns in Blue*. More than 30 clarinetists took part in this brief (12 min.) but stimulating piece.

The conference closed with Reinier Hogerheyde's recital of Debussy's *Première Rhapsodie*; Weber's *Grand Duo Concertant*; Edison Denissov's *Sonata for Solo Clarinet* and Mozart's *Quintet*, K. 581. Hogerheyde is one of Holland's leading soloists, and his playing is characterized by a brilliant, expressive tone and real insight into the music. It was a fitting conclusion to an intensive four days.



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3. A photocopy of the contestant's driver's license, passport or birth certificate as proof of age.
4. A separate written statement attesting that the recording is the playing of the contestant. The statement should show the name, address, telephone number, class level, and name of the school or college (if currently enrolled as a student). Statement must be signed by the contestant.

The semifinals will be held at the 1992 Clarinetfest International in Cincinnati, Ohio, with repertoire consisting of the preliminary pieces. Finals will be held on the following day, with repertoire consisting of the Gioacchino Rossini *Introduction, Theme and Variations* (Oxford University Press). Past first prizewinners are not eligible to compete.

Prizes will include a new clarinet and expense paid trip to Paris for the first prizewinner and cash awards for the first, second and third runners-up.

Mozart and the Clarinet in B-Natural

An Essay about Clarinet Substitution in Music of the Classic and Early Romantic Periods

by Daniel N. Leeson

Most clarinetists assume that the phenomenon of clarinets pitched in C, B-flat and A is derived from the need to play in a variety of keys on what, originally, was an acoustically and mechanically primitive musical instrument. Thus, in the Classic period, for example, works in the concert keys of C and F used C clarinets. Works in the concert keys of B-flat and E-flat used B-flat clarinets. Works in the concert keys of D and A used A clarinets. With only few exceptions, clarinet usage conformed to this *schema*.

In effect, the technical and acoustical limitations of Classic-era clarinets generally restricted them to the written keys of C, F and G. Composers, in choosing a given clarinet, did so partly as a way to deal with this impediment. Like the use of many crooks that enabled French horns to execute passages in any key, this musical and historical curiosity is the instrumental equivalent of lowering the river instead of raising the bridge; that is, a concert-key signature with many accidentals was accommodated by playing the music in a simpler key but on an instrument of compensating pitch.

Out of this hodgepodge of clarinet types, the B-flat clarinet has emerged as the dominant member of the family. I am not sure why. I suspect that the choice enables the most effective operation for the largest number of frequently used key signatures, but I really don't know. Assertions that one clarinet type sounds better than another are subjective opinions that shed little light.¹ I also suspect that the almost nonexistent role of the C clarinet in contemporary performance is not high up on the scale of important musical issues. In the Americas, at least, few players own the instrument, have ever played on a good one, or devote much time to thinking about the subject. Why should we? Conductors rarely insist on specifically pitched clarinets or object when substitutes are used.

Because none of the various clarinet types could execute effectively in key signatures of many accidentals, Classic-era composers avoided such tonalities for compositions that included clarinets. Thus, for example, Süssmayr, in completing Mozart's *Requiem*, shows inexperience in scoring technique by placing the basset horns (which are, after all, only F clarinets) in the written key of A major in the "Sanctus." Had Mozart so much as begun this movement (the "Sanctus" is completely by Süssmayr), it is likely that he would have either had the basset hornists *tacet*, changed to basset horns in G, or changed to A clarinets.

To summarize, one sees clarinets in the music of Mozart, Beethoven and Schubert (and their contemporaries) restricted mainly to the *written* keys of C, F and G. By selecting an instrument of specific pitch, composers could write in many concert keys and still include clarinets, if that were their intent.

But what is rarely given much consideration is the impact of the character of a particular clarinet's timbre on the composer's creative process. By this I mean that when Mozart, Beethoven and Schubert called for an A, B-flat or C clarinet, the instrument's idiosyncratic sound influenced their musical thinking. Thus, in using C clarinet for one movement of the *Octet in F major*, Op. 166, Schubert creates a line that is characteristically executed only on a C clarinet; i. e., the melodic material is not as effective on a B-flat clarinet. While it may appear that this subjective assessment signs Schubert's name to my speculations, there is evidence to support an assertion about composer's intent. The presentation of that evidence is the subordinate purpose of this essay.

In some contemporary compositions, the composer's musical intentions with respect to clarinet type are so obvious as to be unmistakable. Richard Strauss' large-scale composition for wind instruments, subtitled "The Happy Workshop," requires five clarinet

players of whom two play on B-flat clarinets, while a third plays on a C clarinet. Except for the unavailability of a professional quality C clarinet, there is no acceptable reason for not performing this work as the composer requested it. The simultaneous mixing of B-flat and/or A clarinets with one in C may be found in other Strauss works such as *The Invalid's Workshop*, *Die Frau ohne Schatten* and the *Alpine Symphony*. Elsewhere, Strauss mixes clarinets in B-flat with clarinets in A, as does Poulenc.

The Stravinsky composition for unaccompanied clarinet is another example of a composer's use of instrumental timbre. Why, in a work that lacks accompaniment, would Stravinsky change from B-flat to A clarinet if the character of the sound were not important to him? Anxiety about executability was not likely to be the motivating factor in Stravinsky's selection of a clarinet of particular pitch. These assertions are given credence by an anecdote that relates Stravinsky's interruption of Augustin Duques during the latter's playing of these pieces to admonish him for using the wrong clarinet.²

But while some composers may have been clear in their intention to use a specific clarinet because of its characteristic sound, Mozart, Beethoven and Schubert were not. There is little hint that Classic-era composers used particular-pitched clarinets for reasons other than key choice. In the absence of such knowledge, contemporary performers do not feel compelled to observe a composer's directions with respect to instrument pitch.

Players make substitutions of one clarinet for another almost at will, giving little thought to the impact that this action has on the character of the music being performed. Conductors accept, without comment, the surrogate use of a B-flat clarinet for C (or A for B-flat, or almost any combination). And, in the absence of evidence that Classical composers chose clarinet type as much for the character of sound as for key signature, there is no reason for

anyone to behave differently. I think that I have found such evidence and challenging the traditional, one-clarinet-is-as-good-as-the-other practice with respect to clarinet pitch is the main purpose of this essay.

In February 1991 I visited Salzburg to present a technical paper at the Mozart Bicentennial *Kongress*. There, I had a conversation with Faye Ferguson, *Neue Mozart Ausgabe* co-editor of the opera *Così fan tutte*. Ferguson told me that, in this work, there was a single case of an unexplainable peculiarity in the clarinet writing. Together we looked at the autograph in Mozart's hand as she pointed out where the composer requested a pair of clarinets in B in the aria, "Per pietà, ben mio perdona" (No. 25). Clarinet in B is such an unusual instrument that I want to make certain that the reader understands that I am referring to a clarinet in B-natural, in German notation, clarinet in *H*. There is no mistake. It is not a slip of Mozart's pen. The requested instrument is a clarinet in B.

The aria, in the concert key of E major, places the B clarinet in the written key of F. (That's a little confusing, I know. One must juggle the concert key, the key of the instrument and the written key.) C or B-flat clarinets would be contraindicated for a piece in concert E major. But the question that arises is "Why not A clarinets?" They are a natural choice and could execute the music very effectively in the written key of G major. In fact, any contemporary performance of *Così fan tutte* automatically uses A clarinets in this aria. What was it that caused Mozart to use a pair of B clarinets, rare instruments even then?

My research revealed that Mozart used B clarinets only two other times. Both are to be found in the opera *Idomeneo*, both are in pairs, and both are in the concert key of E major. So, in *Idomeneo*, like *Così fan tutte*, Mozart deliberately selected a clarinet that he was not obliged to select by virtue of the impact of the instrument's pitch on the written key signature.

In all three works in which Mozart used B clarinet, his parameters for clarinet pitch were as follows: (1) clarinets in C would execute in written E major; (2) clarinets in B-flat would execute in written F-sharp major; (3) clarinets in A would execute in written G major; (4) clarinets in B would execute in written F major.

The key selections for choices (1) and (2) have no precedent in Mozart's music. In his entire repertoire, there is no composition that has clarinets playing in such keys.³ The key selection for choice (3) is the most logical. Mozart writes for clarinets playing in written G major seven times in the body of his repertoire,

three times for B-flat clarinet, three times for clarinet in A and once for an unidentified clarinet.⁴ Why, then, did he choose clarinet in B?

The only rational answer is that Mozart wanted the sound of B clarinets, just as he wanted the sound of basset horns in the *Requiem*, just as he wanted the sound of an A clarinet in the *Concerto*, just as he wanted the sound of an oboe here, a flute there, a contrabassoon elsewhere. And, by extension, if Mozart's ear were sensitive enough to be influenced by an instrument's characteristic sound (does anyone really want to debate that it was not?), then we clarinet players are incorrect — technically, musically, and historically incorrect — in arbitrarily making the kinds of clarinet substitutions that we frequently make when playing this repertoire. Conductors may be too tolerant in allowing us this liberty. Should they insist on the composer's explicitly declared intentions with respect to the requested instrument?

But there are some very real and profound practical problems here. How many orchestral players own C clarinets? How many own *good* C clarinets? There is the matter of mixed timbres when some players in the section execute on C clarinets while others do not. Insensitivity to larger musical issues (i. e., rejecting everything that violates a composer's intentions) is borderline fanaticism. The fact is that practical considerations prevent musicians from being responsive to every musical request.⁵ Players can try only to do the best that they can within the confines of an imperfect system. At the same time, however, the unbridled license that we enjoy to reject explicitly requested clarinets whenever we choose to do so represents the other extreme of behavior.

In our need to deal with the practical necessities of clarinet playing, we make musical decisions that, while well motivated, may not be good for the music that rests in our charge. And make no mistake about it. This is our doing, not the conductor's. Rather than seek out, buy, and use a professional-quality C clarinet (some say that the phrase "professional-quality C clarinet" is an oxymoron), we transpose, giving little thought to the impact of this decision on the character of the music.

Yet I am reminded of the fact that, 50 years ago, the term "Basset clarinet" was unknown. Today, one buys them off the shelf. Less than 25 years ago, finding a basset horn (and/or a basset hornist) was a major effort. Today, performances of works that require basset horns are much more common because of the

Recordings

VERDEHR TRIO —

(Elsa Ludwig Verdehr, clarinet)

CD741: The Making of a Medium. Bartok, Contrasts; Hovhanness, Lake Samish; Pasatieri, Theatrepieces; Mozart, Trio; Frescobaldi, Canzoni.

CD742: The Making of a Medium, vol. 2.

Reorem, The End of Summer; Musgrave, Pierrot; David, Schubertiade; Liszt, Hungarian Rhapsody; Vanhal, Trio.

S644: Thomas Christian David, Trio; Jere Hutchison, Nocturnes of the Inferno.

S648: Joseph Haydn, Trio; Karel Husa, Sonata a Tre. Violin, clarinet, & piano.

(Haydn is also on **C100** with Beethoven Duos)

LARRY COMBS, CLARINET, Gail Williams, horn, & Covert, piano: **S731 & C731.** Rochberg, Trio; Schuller, Romantic Sonata; Rosza, Sonatina Clarinet Solo. (Combs: principal Chicago Symphony)

MITCHELL LURIE, CLARINET —

S301: Two Brahms Sonatas

S851: Stevens Clarinet Concerto, Foss Oboe Concerto (w/Bert Gassman, oboe). Crystal Orch.

JAMES CAMPBELL, CLARINET —

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

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

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

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

C732: Reicha & Francaix, Quintets for Clarinet & String Quartet

MICHELE ZUKOVSKY, CLARINET —

C100: Beethoven Duos, with David Breidenthal, bassoon (includes Haydn Trio w/Verdehr Trio)

DAVID HARMAN, CLARINET —

S337: Donald Francis Tovey. Sonata, Milhaud, Burghmuller.

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

MELVIN WARNER, CLARINET —

S332: Weber Grand Duo Concertante, Spohr Six German Songs, W.O. Smith Five Pieces.

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

MENDELSSOHN & REGER Clarinet

Sonatas: S334. John Russo, clarinet

MAX BRUCH Eight Pieces for Clarinet,

Viola, & Piano: S643. Empire Trio (Ethan Sloane, Clarinet)

CLARINETs: Floyd Williams & Charles West.

Oboe: Darrel Randall: S355. Schuller, Duo Sonata; Wolpe, Suite im Hexachord; Dahl, 5 Duets.

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S601: Hindemith & Nielsen Quintets

S250 & C250: Klughart Quintet, Berio Opus Number Zoo, Mathias Quintet.

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instrument's availability and popularity. Today, one can buy a clarinet in D (for *Till Eulenspiegel*) and a bass clarinet in A (for *Siegfried*). The only significant issue with respect to a clarinet in C is one of cost. Inquiries reveal that C clarinets are available from the leading manufacturers but at prices that are higher than traditional-pitched instruments. On the other hand, price is a slave to the laws of economics. With greater demand and the influence of competition, prices would have to come down. The C clarinet suffers more from bad press than from the lack of availability.

It seems to me that the main force behind several recent and significant developments in clarinet design and manufacture has been the music of Mozart. I cite the growing worldwide interest in basset clarinet performance as one example in support of this hypothesis. Such interest was overwhelmingly due to the fact that Mozart's clarinet *Concerto* and clarinet *Quintet* were written with that instrument's range in mind. For an increasing number of players, the desire to perform these works as Mozart intended them to be played has become so paramount that they are prepared to make the effort and sacrifice needed to accomplish this goal. It would seem that music using C clarinet, particularly Mozart's, is a good item for the next revolutionary agenda. It is hoped, in 50

years or less, that clarinet players will arrive at work with triple cases.

ABOUT THE WRITER...

Dan Leeson is a retired business executive. He is also one of the world's leading Mozart scholars and an editor of the *Neue Mozart Ausgabe*. Leeson is bass clarinetist with the San Jose Symphony Orchestra and the San Jose/Cleveland Ballet. He has authored many articles for *The Clarinet*.

FOOTNOTES

1. The Spring, 1983 issue of *The Clarinet* (Volume 10/3) has a paper by Henry Gulick that, to some extent, parallels the observations of this essay. Entitled "Baroque Music and the C Clarinet," Gulick deals with a similar issue from a different period of musical history.
2. I thank Jerry Pierce for bringing to my attention the source of the anecdote, Duques' article for *Clarinet - A Symphony Quarterly* (Number 17, Winter, 1954-1955) entitled "Use of the A and B Instruments." It is there that Duques relates the story of Stravinsky's rebuke. An almost identical incident was recently described to me by Herbert Blayman, retired former principal clarinet with the Metropolitan Opera. Early in his career Blayman was a member of the Utah

Symphony. While rehearsing the second movement of the Schubert C major symphony in Salt Lake City, conductor Maurice Abravanel stopped in mid-movement (the second) to insist that Blayman play on the required A clarinet. Blayman had selected a B-flat clarinet because his A instrument had an exposed note that was not well in tune. So it appears that the differences between the character of sound of an A and a B-flat clarinet are obvious to a good ear.

3. Mozart's entire output for clarinet has only four movements in written keys other than C, F, or G. He uses an A clarinet in written A-flat once (*Kyrie in d*, K. 341/368a though a clarinet in B-flat in written G could have been used), and an A clarinet in written B-flat once (*Milagro tacendo*, K. 437). He uses a B-flat clarinet in written E-flat (c minor) once (*Grand Partita*, K. 361/370a, movement 4, trio 1), and a B-flat clarinet in written B-flat once (E-flat symphony, K. 543, movement 2). Basset horn key usage is not included here.
4. The three places in written G for clarinet in B-flat are (1) the *Grand Partita*, K. 361/370a, movement 4, trio 2; (2) the *Messiah* arrangement, No. 20 ("All we like sheep"); (3) the *Alexander's Feast* arrangement, final chorus ("Timotheus entsag' dem Preis!"). The three places in written G for clarinet in A are (1) "Soave sia il vento," from the opera *Così fan tutte*; (2) the *Messiah* arrangement, No. 33 ("I know that my redeemer liveth"); (3) the *Alexander's Feast* arrangement, No. 9 ("Die ganze Schar erhebt"). Finally, there exists a fragmentary *Adagio in F*, K. 590a, for four unidentified instruments, one in written G major and three in written C major. Contemporary scholarship asserts that the work was intended for solo clarinet (in B-flat or C) and three accompanying basset horns (in F or G). In either case, this presents a seventh occasion when Mozart wrote for a clarinet in the written key of G major.
5. There are performance practices that require such extreme measures that the community at large has refused to tolerate their perpetuation. Consider the now obsolete practice of castrating musically gifted prepubescent boys in order to preserve their treble voices. The cessation of the hideous custom of the "castrati" has forever changed the way certain compositions are performed. This is an outrageous example, to be sure, but it demonstrates that the ruling element in performance practice can never be not blind obedience to musical requests.



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CLARINET FEST 1991

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The relatively cool summer weather and scenic beauty of the Flagstaff area, along with the potentials for good music (what else?) and fellowship, combined to attract some 340 individuals from around the world to the 1991 I. C. S./C. I. Clarinet Fest International.

This year the conference emphasized chamber music, from the Aquarius Trio opening to the final performance with Joseph Lukasik. Instrument manufacturers, suppliers and others filled welcomed exhibits in an art gallery. More than 30 performances, lectures, presentations and tours packed the meeting to the limits.

Wednesday, July 17

The opening recital in Ardrey Auditorium featured Sweden's Aquarius Trio playing Lindwall, de Lastra, Rydberg and Morthenson. Of particular note, the Trio's Tommie Lundberg performed *Time and Motion Study I* by Brian Ferneyhough, effortlessly displaying multiphonics, glissandi, altissimo and circular breathing with control, dynamics and enchanting tone.

Guests at an evening wine-and-cheese reception in Weiss Art Gallery, hosted by Northern Arizona University president Eugene Hughes, greeted old friends and met the scheduled performers.

Thursday, July 18

President Hughes' colleague Patsy Reed, academic affairs vice president, welcomed conference participants. I. C. S./C. I. president Fred Ormand then presented plaques to Elise Stein Gilligan and Ralph Strouf in recognition of their contribution to the clarinet and the Society.

Conference host Charles Aurand and other members of the NAU faculty presented a brief recital of chamber works by Crusell and Prokofiev.

Noted pedagogue Himie Voxman lectured on the "Clarinet and the Concert Spirituel" of 18th-century France, based on extensive research in the clarinet's role in French music making. Following the illuminating history, Charles West directed a performance of



French clarinetist Jacques di Donato at the Grand Canyon

Voxman's orchestration of *Concerto for Clarinet and Band* by Joseph Beer. The ensemble included David Ross of The University of Texas-El Paso, NAU faculty and students and Flagstaff Festival of the Arts Orchestra members.

Arizona State University clarinet professor Robert Spring, author of numerous articles on extended clarinet techniques, dazzled his

audience with two 1989 compositions. *Corker for Clarinet and Percussion* by Libby Larsen demonstrated Spring's flawless technique, especially in the passages with marimba played with J. B. Smith. With pianist Eckart Selheim in Joan Tower's *Clarinet Concerto* he demonstrated a virtuosity and sense of line that are also reflected in recently completed recordings of Tower's works.

The first of three potpourri recitals opened Thursday afternoon's events. Clarinetist John Anderson, University of Minnesota, offered a commendable performance of the rhythmically complex *Concerto for Clarinet* by Alvin Etlar. He enjoyed capable support from the Flagstaff Festival of the Arts Orchestra, Patricia Hoy conducting.

John Weigand and pianist Donna Loewy skillfully presented Victor Babin's nine *Hillandale Waltzes*. Patricia Kostek's powerful tones then filled Ashurst Music Hall in an exhaustive rendition of Ida Gotkovsky's *Sonata*

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pour *Clarinet Solo*, which the I. C. S. had commissioned in 1986.

The afternoon's performances concluded with Hungarian clarinetist Kálmán Berkes, whose clean and energetic playing warmed a full house. His selections began with the Weber *Quintet*, supplemented with the NAU String Quartet. Works by Weiner and Bartók's *Contrasts*, with assistance from violinist Walter Verdehr and pianist Gary Kirkpatrick, followed. Berkes ended with more Bartók, *Roumanian Folk Dances*.

For the remainder of the day the Grand Canyon tour included an informal dinner and recital at Grand Canyon High School. The Arizona Wind Quintet, with clarinetist Jerry Kirkbride and bass clarinetist John Snavely, a guest artist, provided the music. They overcame difficult performing problems to present works that swung giddily from Robert Muczynski and Léos Janáček to Dollarhide's *Shadows*. The audience heard some uncommon doubles — horn and gong, clarinet and finger cymbals, and a quintet of harmonicas!

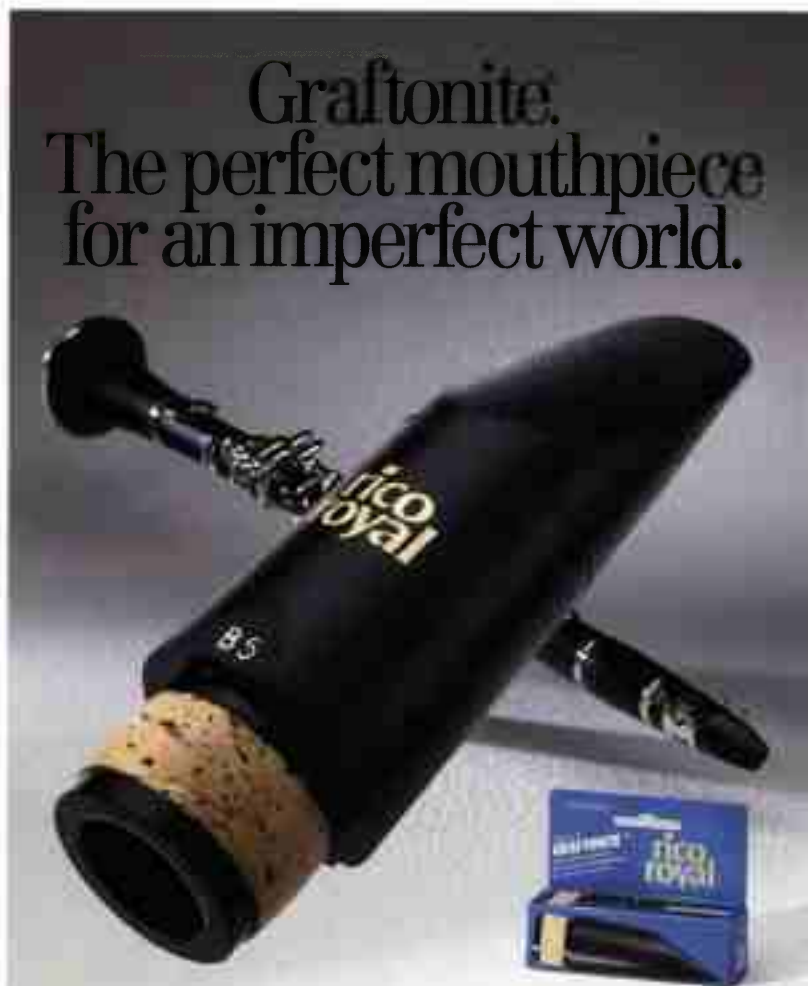
Friday, July 19

A second potpourri recital began with Paul Garritson, University of Missouri-Columbia, and pianist Donna Loewy performing *Notes on a Triangle* by James Centorino. Clarinetist Roger Cole, University of Idaho, and Loewy then presented the Franck *Sonata*. University of North Texas professor John Scott rounded out the recital with *Benny: A Goodman Elegy* by Greg Sanders.

Joseph Messenger's recital featured music by Paul Harris, Ernesto Cavallini, Richard Faith and Loeillet and Schubert in arrangements by Voxman/Block and Baermann. Messenger, reviews editor of *The Clarinet*, assembled an extensive repertoire of pieces appropriate for young players that proved to be musically rewarding.

The Verdehr Trio — violinist Walter Verdehr, clarinetists Elsa Ludewig-Verdehr, pianist Gary Kirkpatrick — chose five works written for the trio since 1985 that came through with style and humor: *End of Summer*, Ned Rorem; *Lake Samish*, Alan Hovhaness; *Si, Ge Gan Ru*; *A Trio Setting*, Gunther Schuller; and *The Sweet-Melancholy (lostyourdolly) Slow Drag* rag, Charles Hoag.

The afternoon began with two lecture-demonstrations. Tom Ridenour of G. Leblanc Corporation presented "Fundamentals of



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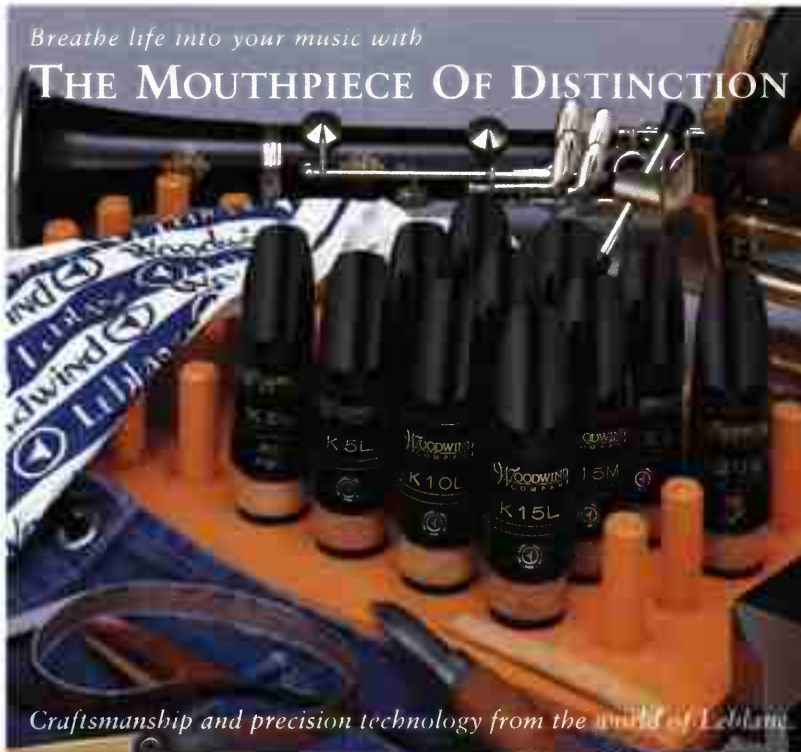
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Selection, Analysis, and Fine Finishing of Reed for Concert Performance." John Snively, Tucson Symphony, followed with "Benny Goodman's Commissioning of New Works for the Clarinet."

The performance of Paris Conservatory Concours first-prize winner (1991) Anne Arrignon-Matthies in Brahms, Boulez and Poulenc signaled the beginning of reciprocity



Himie Voxman and Jerry Pierce

for I. C. S./C. I. student competition winners to perform in Paris.

Two former students of master teacher Leon Russianoff shared a recital in his memory. Paul Green played Poulenc, Kupferman and Luigi Bassi, and Steven Klimowski performed works by Thomas Read and Milhaud.

The Chicago Symphony's Larry Combs entertained a Friday evening audience on basset clarinet in Mozart's *Concerto* with the Flagstaff Festival of the Arts Orchestra conducted by Erwin Hoffman. Also included on the all-Mozart concert were symphonies numbers 31 and 41.

Saturday, July 20

The potpourri recital featured Eric Mandat, Southern Illinois University, Carbondale; Clark Fobes, San Francisco, and George Mellott, joined by pianist Stephen Brown. Mandat played his composition *The Jungle*; Fobes, *A Circle in the Fire* for bass clarinet and tape by Amnon Wolman; and Mellott and Brown, Brown's *Sonata for Jazz Clarinet and Tape*.

French clarinetist Jacques di Donato, professor at Le Conservatoire National Supérieur de Lyon and active ensemble performer, followed with a fiery recital of 20-century works by Pousseur, Messiaen, Donatoni, Mefano and Berg, along with Brahms' *Sonata No. 2* and di Donato's own composition *Improvisation for Clarinet*.

Argentinean and American composers filled an extensive program by Argentina's Clarisonancia Clarinet Quartet, which played

works by Astor Piazzola, Eduardo Alemann, Pompeyo Camps, Seymour Barab, Marta Lambertini, Mario Cosentino, Gustavo Leguizamon, Angel Villoldo, Lucio Memare and Gerardo Hernan Matos Rodriguez.

The Hollywood Quartet opened the afternoon sessions with jazz compositions by Dan Higgins, Bill Liston and Gordon Goodwin. The quartet members, who gave a skillful performance, carry impressive resumes of television, cinema and stage performances.

Perhaps the best received recital of the conference came from Michel Arrignon, Paris Opera solo clarinetist and professor at the Paris Conservatory. *Sonata No. 1* by Devienne and *Première Rhapsodie* by Debussy demonstrated Arrignon's clean display of technique. His interpretation of Brahms' *Sonata No. 1* and



Robert Spring in recital

Weber's *Grand Duo Concertante* drew boisterous applause from a packed audience.

In a master class with semifinalists for the competition Larry Combs' unique approach to teaching and graceful style proved educationally inspiring to his audience and the performers.

Clarinet maker and performer Luis Rossi, with pianist Diana Schneider, brought a fresh



Larry Combs in master class with competition semifinalist Amy Deckard



Norman Heim conducting the clarinet choir in rehearsal

and expressive style to the conference in his recital of South American music. The program featured works by Alcalde, Atehortua and Guastavino that have been dedicated to Rossi. He also played compositions by Claudio Santoro and Osvaldo Lacerda.

On Saturday evening Norman Heim directed a clarinet choir of more than 60 members in a truly enjoyable performance of ensemble literature.

A second Flagstaff Festival of the Arts Orchestra concert included Fred Ormand, University of Michigan, who played Strauss' *Duet Concertino* joined by bassoonist Dennis Michel, San Diego Symphony and Music Academy of the West, Santa Barbara. Also on the concert were Wagner's *Prelude to Die Meistersinger* and Dvorák's *Symphony No. 9* (*New World*).

Sunday, July 21

Participants began the morning by choosing between Stan Fisher's video presentation, "The Sweet Spring — Diary of a War Artist," and a master class with competition semifinalists led by Loren Kitt, National Symphony Orchestra (Washington).

David Ross, an early clarinet authority and exponent, and Neil Stannard presented a recital-demonstration using clarinets made by Ross and modeled after instruments by Grenser (Dresden, ca. 1800) and Simiot (Lyon, ca. 1810). A fortepiano was a copy of a Stein (Augsburg, ca. 1785).

The music included Stamitz' *Quartet for Clarinet and Strings*, Op. 19/2, with violinist Michael Goldman, violist David Green and cellist Marcia Fountain; Danzi's *Sonata Concertante for Clarinet and Piano*; and Mozart's *Trio (Kegelstatt) for Piano, Clarinet and Viola*, K. 498.

The Gotham Ensemble of New York featured clarinetist Thomas Piercy in avant-garde works: Piercy's *Fly North*, soprano Susan

Riley Caldini's *Four Songs to Poems* by W. B. Yeats, Ned Rorem's *ARIEL* and Elliot Schwartz' classic *Reading Session*.

In a duo recital James Jones, Wichita State University, and bass clarinetist Michael Unruh played new music by Walter Mays (*Eight Pieces*), Unruh (*Genuflecting*) and Gunther Schuller (*Duo Sonata*).

Michel Arrignon's final master class preceded the Society's business meeting in the afternoon. The final Flagstaff Festival of the Arts Orchestra concert featured Loren Kitt in Weber's *Concerto No. 1* and Joseph Lukasik,

Metropolitan State College in Denver, in jazz combo selections, a fitting climax and conclusion to five captivating days in northern Arizona.

Charles Aurand of Northern Arizona University served as coordinator with dedication and months of hard work to assure the smooth functioning and ultimate success of Clarinet Fest International 1991.

(Our thanks to Ivan Ochsner for providing this report. — Ed.)

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MINUTES OF THE GENERAL BUSINESS MEETING

Patricia Kostek, Secretary

The membership of the International Clarinet Society/ClariNetwork International met on Sunday, July 21, 1991, in Ashurst Music Hall at Northern Arizona University, Flagstaff, as part of Clarinet Fest International. President Fred Ormand called the meeting to order at 1:49 p.m. The minutes of the 1990 general business meeting, published in Vol. 18, No. 1 of *The Clarinet*, were approved. Reports by the officers followed.

Secretary's Report

Secretary Kostek reported that the officers, joined by James Gillespie, Jerome Selmer, Jean Paul Gauvin and Danielle Glotin, met for the officers' annual meeting on July 14, 1991. The agenda included a review of the 1993 Clarinet Fest site proposals and discussions concerning:

- the appointment of a conference advisory committee
- the duration of the term of office for the executive board
- the establishment of a tradition to honor distinguished clarinetists
- developments in the composition project
- the nomination of composers for future commissions
- the proposed name change for I. C. S./C. I.
- the membership of the 1992 nominating committee
- enlarging the international chairperson membership list
- possible sites for Clarinet Fest 1994

Secretary Kostek announced that Anna-Maija Joensuu, vice chairman of the Finnish Clarinet Society, will replace Kim Diehnelt as I.C.S./C.I. chairperson for Finland. Also, recommendations for chairpersons from New

Zealand, Japan, Norway, Puerto Rico and the Netherlands were made by the officers.

The purchase of a new computer for membership secretary Elena Lence has made possible the compilations of more detailed membership information. It is now possible to separate the membership into countries and regions and to track increases and decreases in the various categories of membership. This information can be given to state, regional and international chairpersons to aid in their task of contacting new members. The I.C.S./C.I. membership brochures were revised to include the new category, *Joint Membership*, and pertinent credit card information. Kostek, in consultation with the officers and Buchanan Printing Co., is working on a new format for the membership brochure, one that will facilitate information changes without the added expense of reprinting the entire brochure. Packets of brochures were mailed to each chairperson for regional distribution as well as sample letters to be sent to prospective members. Kostek reported that Marcel Ancion (Belgium) supplied a complete list of clarinet professors at universities and conservatories within his country who can be contacted about membership.

Membership statistics supplied by Elena Lence show that membership is up 7% over last year's figures, bringing the current membership to 2,928. The increase during the same period last year was 18%. A more detailed profile of membership reveals that student membership is up 20%, institutional membership increased by 18%, with domestic membership increasing by 3% and international members rising 17% over last year's figures. Seventy-five percent of our

membership is classified as "General," 15% as "Student" and 10% as "Institutional."

The results of the preferential mail-in ballot for changing the name of I.C.S./C.I. showed the top three choices as "Clarinet International," "International Clarinet Association" and "International Clarinet Society."

Treasurer's Report

Treasurer Theodore Jahn reported that the total receipts for the period 1 September 1990 to 15 July 1991 were \$101,147.49 (\$269.97 more than the 1990 figures), including back issue sales of *The Clarinet* for \$3,255.13 and advertising revenues of \$22,784.35 (an increase of \$2,349.10 compared with the same period last year). Total expenses were \$91,023.85, leaving a balance of \$10,123.64. Out-of-the-ordinary expenses during this year were the purchase of a new computer for \$2,727.86, computer repair for \$592.67 and membership coordinator's pay of \$6,000.00 (15-month period). Jahn reported that Vol. 18, No. 4 of *The Clarinet* cost about \$18,000 to publish.

Editor's Report

Editor James Gillespie thanked the editorial staff, the contributors and the membership for their support of *The Clarinet*, giving special praise to Joseph Messenger and Bradley Wong for their work this year. He underscored the fact that the magazine's success is in great part due to the literary and pictorial contributions of the membership. He encouraged members to continue their involvement by sending him suggestions for the front cover, recital programs and ideas for articles. Because of the increase in contributing columnists, it has become

necessary to rotate the columns. Therefore, not every issue will contain your favorite column but it will appear every second or third issue. Throughout the year there will be information to benefit and interest all members. If a member intends for a letter to be published in the magazine, it should be clearly marked "For Publication in 'Letters to the Editor.'" Gillespie urged members to keep mailing addresses current since bulk mail in the U. S. is not forwarded. Failure to do so can cost the society unnecessary expense in mailing duplicate back issues of the magazine. He reminded members that page 3 of the magazine contains pertinent information about submitting material for publication in *The Clarinet* (deadlines, etc.) and the addresses for all society officers and magazine staff.

President's Report

President Fred Ormand thanked Charles Aurand for hosting an excellent conference at Northern Arizona University. He also thanked President-elect Howard Klug for coordinating the annual young artists' competition and thanked all the officers for their work this past year. He reported that there have been several conference sites suggested for upcoming years. These include:

- 1993, Eaton College, England, proposed by Pamela Weston
- 1993, Ghent, Belgium, proposed by Freddy Arteel
- 1993 or 1994, De Paul University, Chicago, proposed by Larry Combs and Julie DeRoche
- 1993 or 1994, Toulon, France, proposed by Jerome Selmer, Danielle Glotin and Jean Paul Gauvin

President Ormand stressed that while a European site is preferred for 1993, officers are awaiting further information before finalizing a decision.

President Ormand reported for the Composition Committee that several composers have been contacted about writing a new piece for clarinet but, due to financial considerations, the choice of a composer and the type of piece will be tabled until a later date. Leslie Bassett is currently working on an I. C. S./C. I. commission, which will be completed in 1992 or 1993. There has been such enthusiastic response to honoring distinguished members of the I. C. S./C. I. that the tradition will continue at future conferences. This year's presentations were awarded to Ralph Strouf and Elsie Stein Gilligan on behalf of the late Keith Stein. Under old business, President Ormand addressed the proposed name change for the I. C. S./C. I. He read from the by-laws governing a name

change:

"The Board of Directors of I. C. S./C. I. must adopt a resolution setting forth the amendment (the new name) and declaring that it is advisable to change the name in accordance with the proposal. The Board must then give notice to itself of a subsequent meeting to be held not more than 15 days and not later than 60 days from the date on which the resolution is initially adopted. At this subsequent meeting, the Board votes once again on the proposed amendment. If the vote is favorable, a certificate of amendment is filed with the appropriate Delaware authority to change the name."

A 15-minute discussion concerning the proposed name change was led by President-elect Klug. Comments from the membership embraced many excellent points including a desire to:

- keep the name simple
- preserve an international aspect to the name
- take a step forward to a new name rather than a step back to the old
- lessen fears that yet another new name may suggest instability (this would be the second name change within three years)
- represent the preferred name of the majority of members

At the end of the discussion a straw vote was taken. The top two votes were for "Clarinet International" and "International Clarinet Association."

President Ormand proposed that the length of term of office for the officers be lengthened from two years to three to allow the president-elect more experience through observation before taking over the presidency. Lee Gibson suggested adding the office of "second vice president," which would essentially give the president-elect more time to become familiar with the workings of I.C.S./C.I. The membership approved this suggestion. President Ormand thanked all national representatives from the music industry without whose generous support our annual conferences would not be possible. There being no other business, the meeting was adjourned at 2:45 p.m.

Respectfully submitted,
Patricia Kostek, Secretary



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REVIEWS

MUSIC REVIEWS

by Joseph Messenger

Instead of music reviews, this issue once again contains a listing of all music received by *The Clarinet* for review during the past year, which has not yet been reviewed here. Readers interested in additional repertoire listings should consult *The Clarinet*, Vol. 17, No. 4, for a similar list published last year.

I currently have a considerable backlog of music waiting for review. I would like to reduce this list, but am stymied by a lack of persons willing to review music and by persons who have agreed to review music, but do not submit reviews in a timely fashion. I am always glad to expand my list of reviewers with persons who can write well and are able to promptly return reviews. If you are one of those persons who has promised to write reviews and has not submitted any, please let me hear from you soon, or return the music so I can send it to someone who will write reviews. Reviews of new music will return in the next issue of *The Clarinet*.

New Releases

Alry Publications

Bartók, Béla/arr. Dan Fox: Sonatina (cl, pf), 1989.

Derfler, Carl: Quintet for Woodwinds (fl, ob, cl, hn, bssn), 1990, \$25.00.

Isaacson, Michael: November Song (fl, ob, cl, bssn), 1990, \$9.50.

Isaacson, Michael arr.: Duo Ho! Ho! (2 cl), 1990, \$12.00.

_____: Eight Duos of Chanukah (2 cl), 1990, \$9.00.

_____: Salomone Rossi Suite (3 cl, bcl), 1990, \$30.00.

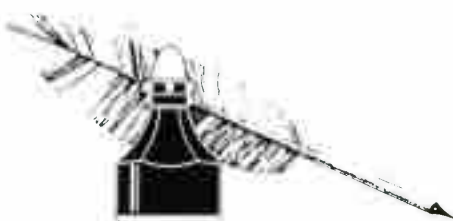
Amadeus (U. S. Agent Foreign Music Dist.)

Devienne, François: Sechs Duos (cl, bssn), 1990, \$21.60.

Fuchs, Georg/ed. Josef Mullers: Drei Duos, Op. 19 (fl, cl), 1990, \$16.20.

Tischhauser, Franz: Die Bremer Stadtmusikanten (fl, ob, cl, bssn, pf), 1990, \$68.00.

Associated Board of the Royal Schools of Music (U. S. Agent Theodore Presser)



Jacques, Michael: Three Clarinet Pictures (cl, pf), 1990, \$7.50.

Rose, Michael: A Miscellany for Clarinet, 2 vols. (cl, pf), 1990, \$8.50.

Mel Bay

Heim, Norman: Easy Solos for Beginning Clarinet, Level 1 (cl, pf), 1991, \$4.95.

_____: Mel Bay's Clarinet Handbook (cl w/demo tape), 1989, \$5.95.

_____: Melodic Etudes for Beginning Clarinet (cl), 1991, \$4.95.

_____: Sacred Melodies (cl, pf), 1988, \$5.95.

_____: Technical Studies for Beginning Clarinet (cl), 1991, \$4.95.

Kostelas, Andy: Private Clarinet Lessons (cl, pf), 1985, \$7.95.

Gérard Billaudot (U. S. Agent Theodore Presser)

Arma, Paul: Divertissement 1600 (3 cl, bcl), 1989, \$19.50.

Campana, José: Musique á 1 (cl, pf), 1989, \$4.25.

_____: Pezzo Per Due (cl, vcl), 1989, \$4.25.

Dubois, Pierre Max: Petit concert deviendra grand, vol. 1 (3 cl), 1989, \$13.00.

_____: Petit concert devient grand, vol. II (4 cl), 1989, \$15.75.

Fourchette, Alain: Concerto (cl, pf), 1989, \$19.50.

Kosma, Joseph: Concertino (cl, pf), 1974, \$14.50.

Kramár, Frantisek/rev. Jacques Lancelot: Concerto in m^b (2 cl, pf), 1989, \$29.50.

Kuhlau, Friedrich/trans. Jacques Lancelot:

Larghetto (3 cl, bcl), 1989, \$7.50.

Lelouch, Emile: En Musardant (cl, pf), 1989, \$7.25.

Mendelssohn, Felix/trans. Jacques Lancelot: Tarentelle (mixed cl 4), 1989, \$7.50.

Meneyrol, Georges: Petit Quator (4 cl), 1989, \$14.00.

Nicolas, Mickey: Stéréo (2 cl), 1989, \$9.25.

Schmitt, Jakob/trans. Jacques Lancelot: Andante (4 cl), 1989, \$7.50.

Schumann, Robert/arr. Robert Fontaine: Prelude et Fugue, Op. 68 (3 cl), 1989, \$4.75.

Sciortino, Patrice: Calamus (concerto) (bcl, pf/band), 1990, \$28.00 (w/pf).

Siegrist, Béatrice: Trucs en B^b (cl, pf), 1974, \$16.50.

Tanaka, Akira: Au delà d'un rêve II (cl, pf), 1990, \$6.75.

Vivaldi, Antonio/arr. Jean Thilde: Suite en s^b (cl, pf), 1990, \$12.50.

Weber, C. M. von/rev. Jacques Lancelot: Grand Duo Concertante (cl, pf), 1990, \$24.00.

Yost, Michel/trans. Jacques Lancelot: Rondo (3 cl, bcl), 1989, \$11.00.

Doblinger (U. S. Agent Foreign Music Dist.)

Mozart, W. A./arr. Bert Meyer: Alla Turca (2 ob., 2 cl, 2 hn, 2 bssn), 1990, \$21.00

Emerson (U. S. Agent Theodore Presser)

Cooke, Arnold: Alla Marcia (cl, pf), 1989.

Perkins, Laurence arr.: Walking Tune (cl, pf), 1989.

Richardson, Alan: Roundelay (cl, pf), 1989.

Simaku, Thoma: Nokturn (cl, pf), 1990.

Faber (U. S. Agent Hal Leonard)

Davies, John and Paul Harris arr.: Second Book of Clarinet Solos (cl, pf), 1989.

Fentone (U. S. Agent Theodore Presser)

Beethoven, L./ed. Jane Fenton: Symphonies 1-9 (cl), 1990, \$30.00.

Cowles, Colin arr.: Popular Symphonic Themes (cl, pf), 1991, \$16.00.

de Smet, Robin and Pamela Weston arr.: Clarinet Classics (cl, pf), 1986, \$13.00.

Griffiths, Eirian arr.: Ten Easy Tunes (cl, pf), 1990, \$10.25.

Weston, Pamela arr.: On the C (cl in C, pf), 1990, \$6.50.

Harmonia (U. S. Agent Foreign Music Dist.)

Van Beekum, Jan arr.: Old Masters Trios (3 cl), 1990, \$12.00.

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NOVEMBER / DECEMBER 1991

PAGE 61

Kendor

- Gounod, Charles/arr. Daniel Dorff: Funeral March of a Marionette (3 cl, bcl), 1990, \$6.50.
- Handel, G. F./arr. Daniel Dorff: Hallelujah Chorus (3 cl, bcl), 1990, \$9.50.
- Krell, W. H./arr. Arthur Frackenpohl: Mississippi Rag (cl choir), 1990, \$15.00.
- McLeod, James "Red" arr.: Italian Medley (4 cl), 1984, \$14.00.
- Mendelssohn, Felix/arr. Daniel Dorff: Spring Song (3 cl, bcl), 1990, \$9.50.
- Mikiten, Don: A Most Wonderful Christmas (fl, ob, cl, bcl), 1990, \$6.50.
- _____: Waltz for Christmas Day (fl, ob, cl, bcl), 1990, \$7.00.
- _____: Wonder of Christmas (fl, ob, cl, bcl), 1991, \$6.50.
- Mols, Robert: 20 Modern Duets for Clarinet, 1987, \$9.50.
- Mozart, W. A./arr. Robert Bardeen: Adagio from Concerto, K. 622 (cl, pf/band), 1990, \$6.00 (w/pf).
- Mozart, W. A./arr. James "Red" McLeod: Allegro from Sonata, K. 279 (3 cl), 1991, \$8.50.
- Niehaus, Lennie arr.: Spiritual Jazz Suite (cl choir), 1991, \$19.50.
- _____: Stephen Foster Jazz Suite (cl choir), 1989, \$18.50.
- _____: Yuletide Jazz Suite #1 (cl choir), 1991, \$14.50.
- Schudel, Thomas: A Summer Landscape (cl, pf), 1991, \$5.00.
- Sousa, John Philip/arr. Lloyd Conley: The Stars and Stripes Forever (cl choir), 1990, \$14.00.
- Tchaikowsky, P. I./arr. Frank Halferty: Dance of the Reed Pipes (fl, ob, cl, hn, bssn), 1991, \$7.50.
- _____: Dance of the Sugar Plum Fairy (fl, ob, cl, hn, bssn), 1991, \$7.00.
- Uber, David: Silhouette (cl, pf), 1990, \$6.50.
- Valenti, Michael: Rhapsody for Clarinet (cl, pf), 1990, \$8.00.
- Kunzelmann** (U. S. Agent Foreign Music Dist.)
- Höly, Fritz-Georg arr.: Salonstücke (cl, pf), 1989.
- Leduc** (U. S. Agent Theodore Presser)
- Bonnard, Alain: Menuets, Op. 20 (4 cl), \$13.00.
- Fenelon, Phillippe: Trio (mixed cl 3), 1988, \$16.50.
- Robert Martin** (U. S. Agent Theodore Presser)
- Coiteux, Francis: Cloches en Fête (cl, pf), 1989, \$4.75.
- Faillenot, Maurice: Sarabande Ibérienne (cl, pf), 1989, \$6.00.

Merion Music (U. S. Agent Theodore Presser)

Erb, Donald: Woody (cl), 1991, \$7.50.

Lazarof, Henri: Clarinet Concerto (cl, perc, hp, strgs), 1990, \$25.00 (score).

Musica Rara

- Bach, J. C./ed. David Ledet: Quartet in E^b, Op. 8, No. 3 (fl, ob, cl, strgs), 1989.
- Crusell, Bernhard/arr. Brent Coppenbarger: Concerto in E^b, Op. 1, No. 1 (cl, pf), 1990.
- D'Elia, Antonio: Concerto "Turbine" (cl, pf), 1990.
- Devienne, François/ed. Himie Voxman: Trio in F, Op. 75, No. 1 (2 cl, bssn), 1989.
- Hermann, Gottfried/ed. Hans-Peter Huber: Three Songs (sop, cl, pf), 1989.
- Krommer, Franz: Concerto in E^b, Op. 91 (2 cl, pf), 1987.
- Mozart, W. A./ed. Himie Voxman: Quartet II in E^b, K. 374f (cl, vn, va, vcl), 1986.
- _____: Quartet III in F, K. 496 (cl, vn, va, vcl), 1986.
- Reinecke, Carl: Fantasy Pieces, Op. 22 (cl, pf), 1988.

Novello

 (U. S. Agent Theodore Presser)

- Keuris, Tristan: Canzona (cl), 1990, \$24.50.
- Lawton, Sydney arr.: A Debussy Clarinet Album (cl, pf), 1988, \$10.25.
- Mahon, John: Clarinet Concerto No. 2 (cl, pf), 1989, \$15.00.
- Turner, Barrie arr.: Classical Pops Fun (cl, pf), 1990, \$10.75.
- _____: Italian Opera Fun (cl, pf), 1990, \$10.75.
- _____: Pop Cantata Fun (cl, pf), 1990, \$10.75.
- _____: Popular Classics Fun (cl, pf), 1990, \$10.75.
- _____: TV Theme Fun (cl, pf), 1990, \$10.75.

Oxford University Press

- Barry, Gerald: Handel's Favourite Song (cl, fl, gr, tpt, trb, pf, d-bass), 1989, \$24.95.
- Crosse, Gordon: Wildboy (cl, fl, bssn, vn, va, vcl, d-bass, perc), 1989, \$19.95.
- Finnissy, Michael: Beuk O'Newcassel Sangs (sop, cl, pf), 1990.
- Lethbridge, Lionel arr.: Debussy for Clarinet (cl, pf), 1989, \$11.95.
- _____: Ravel for Clarinet (cl, pf), 1989, \$9.95.
- Oxley, Harrison arr.: Sullivan for Clarinet (cl, pf), 1989, \$9.95.
- Powers, Anthony: Darkness to Day (bcl/cl, strg orch), 1989.

Pan Educational Music

 (U.S. Agent Theodore Presser)

- deSmet, Robin arr.: Easy Pieces for Clarinet and Piano, 1990, \$8.50.

Wye, Trevor arr.: Rameau Album (cl, pf), 1990, \$15.00.

_____: Couperin Album (cl, pf), 1990, \$15.00.

Peer

 (U. S. Agent Theodore Presser)

- Loevendie, Theo: Duo for Bass clarinet solo, 1990, \$8.00.

Theodore Presser

- Finlayson, Walter Alan: Curious Game (cl, pf), 1990, \$4.25.

Ricordi

 (U. S. Agent Hal Leonard)

- Cowles, Colin trans.: Giacomo Puccini Famous Melodies (cl, pf), 1990.
- _____: Gioacchino Rossini Famous Melodies (cl, pf), 1990.
- _____: Giuseppe Verdi Famous Melodies (cl, pf), 1990.
- _____: Neapolitan Famous Melodies (cl, pf), 1991.
- Rossini, Gioacchino: Fantaisie (cl, pf), 1989.
- Verdi, Giuseppe/trans. Benedetto Carulli: Rigoletto (2 cl), 1989.

Roncorp

- Blank, Allan: Games in Space (fl, cl), 1987, \$15.00.
- Gutiérrez, Benjamin: Sonata (cl, pf), 1989, \$19.00.
- Moss, Lawrence: Nature Studies (cl), 1988, \$11.00.
- Sigel, Allen arr.: Clarinet Encores (cl, pf), 1990.

G. Schirmer

 (U. S. Agent Hal Leonard)

- Muczynski, Robert: Duos for Flute and Clarinet, 1991, \$10.95.

Schott

 (U. S. Agent European American Music)

- Both, Heinz: Dance and Jazz Duets, book 2 (2 cl, rhythm sect), 1990, \$11.95.
- Schulhoff, Erwin: Divertissement (ob, cl, bssn), 1956, \$19.95 (score).
- Scioli, Gregorio: Sonata (cl, pf), 1990, \$10.95.

Southern

- Bordner, Gerald: Clarinet Solos for the Young Player, Book 1, (cl, pf), 1990, \$8.95.
- Cavallini, Ernesto/ed. David Hite: Adagio and Tarantella (cl, pf), 1990, \$7.50.
- Chopin, F./arr. Sidney Forrest: Nocturne No. 20 (cl, pf), 1961, \$4.00.
- Halvorsen, J./arr. Sidney Forrest: Entrance of the Boyars (cl, pf), 1961, \$3.50.
- Jaekel, Wayne: Swing Suite (cl), 1990, \$3.50.
- Loeillet, J. B./arr. Himie Voxman and R. P. Block: Adagio and Allegro (cl, pf), 1989, \$4.00.

Stockhausen-Verlag

- Stockhausen, Karlheinz: Eve's Mirror (basset horn), 1991.

_____: Susani (basset horn),
1991.

Tenuto Publications (U. S. Agent Theodore Presser)

Skolnik, Walter: Four Concert Etudes (cl),
1990, \$6.00.

Thames Publishing (U. S. Agent Theodore Presser)

Cox, David arr.: A Warlock Suite (cl, pf),
1989, \$12.25.

Universal (U. S. Agent European American Music)

Beethoven, L./arr. Ivan Müller: Adelaide (cl, pf), 1990, \$9.95.

Borodin, Alexander/arr. Pamela Weston: Notturmo from 2nd String Quartet (cl, pf), 1991, \$7.95.

Crusell, Bernhard/ed. Pamela Weston: Concerto, Op. 1 (cl, pf), 1990, \$19.95.

Dvorák, Antonín/arr. James Rae: Five Slavonic Dances (2 cl, pf), 1991, \$12.95.

Harvey, Paul: Jazzy Clarinet 2 (cl, pf), 1990, \$10.95.

Haydn, Joseph/trans. Heinz Stolba: Sonata (2 cl), 1990, \$9.95.

Kolman, Peter arr.: Mozart-Album (2 cl), 1990, \$11.95.

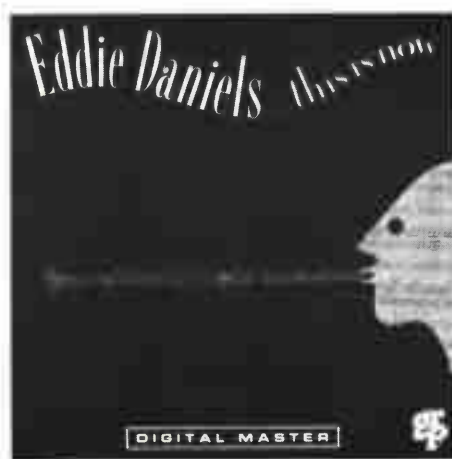
Mozart, W. A.: German Dances, vol. I (2 cl), 1990, \$9.95.

Rae, James arr.: Christmas Jazz (cl, pf), 1989, \$8.95.

Rae, James: Jazzy Duets (fl, cl), 1991, \$7.95.

COMPACT DISC REVIEWS

by Larry Combs



THIS IS NOW. Eddie Daniels, clarinet; Billy Childs, piano; Tony Dumas, bass; Ralph Penland, drums; Jimmy Johnson, bass; Vinnie Colaiuta, drums. GRP Records GRD-9635. Playing time 64:30.

WEBER, Quintet for Clarinet and Strings in B-flat, Op. 34; **BRAHMS,** Quintet for Clarinet



and Strings, Op. 115. Eddie Daniels, clarinet; The Composers String Quartet. Reference Recordings RR-40 CD. Playing time 62:32.

It is not so unusual nowadays for a musician to have the ability to function in the world of what is called, for want of a better term, "classical" music and yet to be able also to perform with idiomatically convincing jazz style—if not actually improvising at least reading rhythmic figures with the right inflection and placement. It is, in fact, practically a requirement of today's symphony orchestra rank-and-file musician to have at least a rudimentary knowledge of jazz-inflected styles, since a certain amount of every orchestra's programming includes some popular or jazz-influenced material.

On the other hand, if one tries to enumerate those musicians who are able to perform at the highest artistic level of both disciplines, the list becomes rather short. Some who come immediately to mind are pianists Andre Previn and Friedrich Gulda, trumpeter Wynton Marsalis, flutist Steve Kujala, double bass player Edgar Meyer, and of course clarinetist Eddie Daniels.

In two recent CD releases Daniels demonstrates these abilities abundantly: **THIS IS NOW** on the GRP label and Weber and Brahms Quintets for Clarinet and Strings with the Composers String Quartet for Reference Recordings.

The GRP CD is a straight-ahead acoustic jazz set featuring Daniels and pianist Billy Childs, both of whom contribute arresting original tunes to the collection. Especially noteworthy are Childs' *It Was Always You*, with its complex harmonic structure and striking juxtaposition of bass line and melodic contour, and *A New Thing*, an extremely cleverly constructed tune with a simple melodic line but some pretty surprising harmonic twists.

Daniels reveals his talents as a composer in

four originals. I particularly liked *All the Stars Are Out*.

Compositions of a couple of other musicians whom Daniels cites as having been influential in his development, Bill Evans and Thad Jones, are included, and the program is rounded out with two timeless jazz standards, Ellington's *In a Sentimental Mood* and *Body and Soul*.

Daniels' playing throughout is simply astonishing in its fluency and sumptuousness of ideas. One has the impression that he can execute just about anything which occurs to him to play, and quite frankly leaves this reviewer (whose working knowledge of harmonic usage as it pertains to jazz stopped developing around 1960!) a bit befuddled.

Those of us who have greeted each new Eddie Daniels recording with enthusiasm but have secretly wondered what effect that beautiful sound and boundless technique might have in a chamber music setting with, say, a string quartet need wait no longer.

The Reference Records coupling of the Weber Op. 34 and Brahms Op. 115 quintets with the Composers String Quartet more than amply demonstrates Daniels' abilities as a chamber music player. He plays throughout the program with consistency and solidity of tone, and, of course, with his customary technical assurance, but also with a very convincing appropriateness of style to the extent that the most informed and critical of listeners would have no idea that this instrumentalist's principal notoriety to now has been in the jazz field.

The excellent Composer's String Quartet receives a very natural sounding recording pickup, but seems to this listener somewhat too closely miked in an otherwise very open sounding room to allow for a homogeneous blend, all of which occasionally overwhelms the clarinet in the softer dynamics.

Both works receive excellent performances and although I had a few minor quibbles (I felt the third and fourth movements of the Weber were uncomfortably fast, and that the Brahms performance could have benefited from more "playing in" either in additional rehearsal or performance), this release makes one look forward to more chamber and solo recording from Eddie Daniels.

(Editor's note: We are grateful to Mr. Combs for agreeing to serve as a guest reviewer for these recordings. He is, of course, one of our most distinguished orchestral clarinetists, but he also performed for several years with Chuck Mangione's group, "The Jazz Brothers," early in his career.) ■

RECITALS *and* CONCERTS

Student...

Ars Nova Woodwind Quintet, David Long, clarinet, The University of Evansville, April 14, 1991. *Sonata in B^b*, K. 358 (from *Sonata in B^b for Piano Four Hands*), Mozart; *Quintet*, Op. 79, Klughardt; *Promenade* (arr. Harris), Gershwin

Elise Curran, clarinet, Senior Recital, University of Central Florida, April 28, 1991. *Grand Duo Concertant*, Op. 48, Weber; *Five Pieces for Solo Clarinet*, Jacob; *Trio*, K. 498, Mozart; *Première Rhapsodie*, Debussy

Deborah J. Morris, clarinet, Senior Recital, Ithaca College, December 8, 1990. *Grand Duo Concertant*, Op. 48, Weber; *Three Pieces*, Stravinsky; *Fantasy Pieces*, Op. 73, Schumann; *Time Pieces*, Muczynski

Lisa Ryan, clarinet, Junior Recital, Ithaca College, April 27, 1991. *Raga Music*, Mayer; "Arpeggione" *Sonata*, D. 821, Schubert; *Duo No. 3 in B^b Major* for clarinet and bassoon, Beethoven; *Sonatina*, Martinu

Faculty and Professional...

Michael Cyzewski, clarinet, assisted by Judith Bruno, soprano, St. Augustine's College, May 1, 1991. *Première Rhapsodie*, Debussy; *A Set for Clarinet*, Martino; *To Be Sung Upon the Water*, Argento; *Introduction, Theme and Variations*, Rossini

Karen Dannessa, clarinet, soloist with the Southeast Kansas Symphony, March 3, 1991. *Introduction, Theme and Variations*, Rossini

Geoffrey Flolo, clarinet, Huntington College, April 9, 1991. *Peregi Verbunk*, Op. 40, Weiner; *Sonata for Clarinet and Piano*, Op. 120, No. 2, Brahms; "A Simple Song," from *Mass* (assisted

by flutist Stephanie Green), Bernstein; *Trio Pathétique* (assisted by bassoonist Eric Schleiffer), Glinka; *Five Flings*, Kupferman; *Piece en Forme de Habanera*, Ravel

Michael Galvan, clarinet, with John Lathwell, oboe, Lee Goodhew, bassoon, Julia Hasbrouck, horn, soloists with the Cayuga Chamber Orchestra, Ithaca, New York, April 27, 1991. *Sinfonia Concertante in Eb Major*, Mozart

Howard Klug, clarinet, Indiana University, July 25, 1991. *Arabesques*, Tailleferre; *Sonatine*, Honegger; *Imaginées III*, Auric; *Sonata for Clarinet and Bassoon*, Poulenc; *Suite for Violin, Clarinet and Piano*, Milhaud; *Sonata for Clarinet and Piano*, Poulenc

Patricia Kostek, clarinet, with the Festival Contemporary Music Ensemble, Victoria International Festival, July 31, 1991. *Quatuor pour la fin du temps*, Messiaen; *Breakfast Rhythms I and II*, Tower

Patricia Kostek, clarinet, University of Victoria, September 21, 1991. *Contrasts*, Bartók

Heidi Madson, clarinet; John Snyder, bass clarinet, Ossoli Circle Clubhouse, Knoxville, Tennessee, May 19, 1991. *Première Rhapsodie*, Debussy; *Trio*, K. 498, Mozart; *Concertpiece*, Op. 113, No. 1 (arr. for clarinet, bass clarinet and piano), Mendelssohn

The Midwest Woodwind Quintet, Karen Dannessa, clarinet, Pittsburg State University, April 15, 1991. *Oriental*, Op. 5, Granados; *Quintet No. 2*, Etler; *Bläserquintet Nr. 2 Es-Dur*, Gebauer; *Quintet for Winds*, Op. 45, Muczynski; *Trois pièces brèves*, Ibert

The Tallahassee Reed Trio, Karen Dannessa, clarinet, Guest Recital, Southwest Missouri State University, May 5, 1991. *Cinq pièces en trio*, Ibert; *Suite*, Milhaud; *Trio*, Badings

Trio Divertissement, Matthew Gills, clarinet, Better World Bookshop, San Diego, California, August 17, 1991. *Adagio e fuga*, Bach/Mozart (arr. Matos); *Trio d'anches*, Dubois; *Two Kirghiz Songs*, Ippolitov-Ivanov; *Diversions for Oboe, Clarinet and Bassoon*, Schickele; *Sonatina*, Spisak; *Scherzola*, Lewin

John Weddle, assisted by clarinetists Olga Weddle and Julie Ryan, Linfield College, January 12, 1991. *Trio in C*, Op. 87 (Allegro) for three clarinets, Beethoven (arr. Bierschenk); *Wachet auf, ruft uns die Stimme* (from *Cantata BWM 140*) for flute, bassoon and clarinet, Bach (arr. Conley); *Deux Interludes* for flute, violin and harpsichord from *Le Burlador*, Ibert (transcribed for clarinet by Weddle); *Sonata for Clarinet and Bassoon*, Poulenc; *Concerto for Clarinet and Orchestra in E-flat*, Hook; *Divertimento* from *Le Nozze di Figaro*, K. 492, Mozart (ed. Trio di Clarone)

Arthur Wolf, clarinet, Minneapolis Institute of Arts, September 1, 1990. *Concertino*, Weber; *Ninth Solo*, Klosé; *Solo de concours*, Messenger; *Première Rhapsodie*, Debussy; *Fantasie-Caprice*, Lefebvre; *Aria*, Rungis; *Turnabouts*, Cundick

* * * * *

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.



A Note to the Membership

by Fred Ormand



To paraphrase a well-known radio personality, "It's been a busy summer in _____." Since my last column so many things have happened in this world of ours it makes us all feel a bit insignificant. Be that as it may, everyday life and the clarinet do go on.

First and foremost, sincere thanks to Charles Aurand for the splendid conference in Flagstaff. For all of those who performed, a big thanks for the well – arranged rehearsal and performance details. For those of us who attended, a big thanks for the interesting diversity of performers that was programmed. I enjoyed the diversity of exhibits this year. Again I encourage all our members to thank their local dealers for the companies that exhibit at our convention. Support them any way you can.

That brings me to the main item in this month's column. Do you know that the flute society had approximately 3,000 members at their conference in Washington, D. C. this summer? The International Double Reed Society had approximately 800 at its convention. Chuck had 346 registered in attendance in Flagstaff — a definite increase, but our conventions need your support. We are learning every year; i. e., there were many good comments on the clarinet choir held this summer. I hope that it will become a regular part of our program. I heard many fine comments on Joe Messenger's presentation on teaching the young clarinetist. Hopefully we can organize more events that make it impossible for you to skip the convention. I am opening the door, if you have ideas that will help make it a better convention. Write to me immediately or contact an officer in the society whom you know! Ron de Kant is planning a terrific program in Cincinnati. It's an easy city to fly into and for many of you it is an easy

drive. What would it take to get you there?

I just returned from Santa Barbara where I teach at the Music Academy of the West. We had a terrific group of extremely talented young wind players from all over the world there. The clarinets came from Indiana University, Beijing, China (by way of Yale), University of Michigan, West Virginia University and the Naples Philharmonic (by way of Florida State University). It is very exciting to hear the quality of playing that is coming out of these young people. They certainly reflect greatly the high quality of clarinet teaching in our universities. The time there also allowed for visits with several friends, including an evening the students and I spent with Mitchell Lurie arranged by Robert Bernardo of the Roy Mayer Co. The next day we visited the Roy Mayer Reed Factory. There was also a lovely day with Michele Zukovsky and her husband, Charles, who is also a fine clarinetist! (The subject of vascular bundles in reeds was not allowed over lunch.)

By the time this is published, hopefully a site for the 1993 conference will have been chosen. As stated at the business meeting, we are hoping to go to Europe for '93 but have had several details that the executive committee wanted to be cleared up before a site was decided upon.

Several great CDs have come my way this summer which I hope to write about in the next issue. I cannot believe the incredible wealth of recorded material available to the clarinetists of today — a far cry from when I grew up, but, as I tell my students, that was the dark ages.

ANNOUNCEMENT – I am extremely happy to report that as we were ready to go to press details for the 1993 and the 1994 I.C.S./C.I. conferences were finalized. The executive committee accepted the proposal for the 1993 conference to be held in the very beautiful, old city of Ghent, Belgium. It will be hosted by Freddy Arteel. The 1994 conference will be in Chicago at DePaul University and will be hosted by Julie DeRoche and Larry Combs. Both promise to be excellent conferences. The choice of a site in Europe in 1993 was especially difficult as we had three marvelous proposals. Each had much to offer, but Ghent provides certain flexibilities that I believe our membership will appreciate. In our next issue I will provide more information on these forthcoming events.

Finally — a ballot is included in this magazine for you to express your preference for the two names for our organization that have risen to the top. Please fill it out and mail it today. The officers' choice should reflect the choice of the membership.

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The Clarinet

Index to Volume 18, 1990-91

Author Index

- Aurand, Charles. *Clarinetfest '91 in Scenic Flagstaff, Arizona...* XVIII/1, 30
 _____ . Festival Director's Message... XVIII/3, 28-29
- Benade, Arthur H. *On the Tuning of Clarinets...* XVIII/1, 18-20
- Creditor, Bruce. *Quintessence: The Wind Quintet Informant, No. 11...* XVIII/2, 12-14
- de Kant, Ronald. *Symphonic Corner...* XVIII/4, 14-17
- de Peyer, Gervase. *Arthur Benjamin's Le Tombeau de Ravel...* XVIII/2, 16
 _____ . *European Summer Studies...* XVIII/3, 43-44
- Fobes, Clark W. *The Leblanc Professional Bass Clarinets - A Review...* XVIII/2, 40-41
- Friedland, Sherman. *A Matter of the Heart...* XVIII/4, 38-39
- Galper, Avraham. *Syrinx by Claude Debussy (transcribed for clarinet)...* XVIII/2, 25
- Gerster, Dale E. *Melville Jay Webster Sr. — Musician Extraordinary!*... XVIII/4, 30-33
- Gibson, Lee. *Claranalysis (Intonation, Tone, Focus, Wind Resistance, and Flexibility in the Clarinet Barrel)...* XVIII/1, 8
 _____ . *Claranalysis (Arthur Benade on Clarinet Theory)...* XVIII/2, 8
 _____ . *Claranalysis (The Outstanding New Student-line Clarinets by Leblanc)...* XVIII/3, 5
- Gingras, Michèle. *Le Congrès International de Clarinette à Québec 1990...* XVIII/1, 34-43
- Gulick, Henry. *Earl O. Bates...* XVIII/3, 29
- Hejny, Isla. *Five Fragments for Double Clarinet by William O. Smith: An Introduction...* XVIII/2, 22-24
- Klug, Howard. *Clarinet Pedagogy (Survey: Appropriate Clarinet Quartet Literature for High School and College Levels)...* XVIII/1, 12-14
 _____ . *Clarinet Pedagogy...* XVIII/3, 14-16
 _____ . *Clarinet Pedagogy...* XVIII/4, 12
- Knuth, Penelope. *In Caracas: Second Festival for Clarinetists...* XVIII/2, 18-19
- Koons, Keith. *Bass Clarinet Teaching Survey Report...* XVIII/2, 38-39
- Kostek, Patricia. *Minutes of the General Business Meeting...* XVIII/1, 50-51
- Kuehn, John. *Wilbur Schwartz: The Clarinet*

- Sound of the Glenn Miller Orchestra...* XVIII/2, 34-35
- Larsen, Henry. *The Reed Connection, Part I...* XVIII/4, 41-43
- Lawson, Colin. *The Lyons C Clarinet - A Review...* XVIII/3, 26-27
- Lence, Elena. *Harpo Marx and His B-Flat "Sooprano" Clarinet...* XVIII/2, 26-27
- Lerstad, Terje. *Altissimo-Register Fingerings for the Contrabass Clarinet...* XVIII/3, 30-31
- Lindsay, Crystal Hanson. *Clarinet Artistry: An Eclectic Forum...* XVIII/2, 46-48
- Listokin, Robert. *The Electronic Tuner...* XVIII/3, 18-20
- Lyons, Graham. *Comments on the Review of the Lyons C Clarinet...* XVIII/4, 37
- Mazzeo, Rosario. *Mazzeo Musings...* XVIII/1, 6
 _____ . *Mazzeo Musings...* XVIII/2, 6
 _____ . *Mazzeo Musings (Stravinsky, Three Pieces)...* XVIII/3, 8-10
 _____ . *Mazzeo Musings (80th Birthday Party)...* XVIII/4, 6-8
- Mellott, George. *The 1990 University of Oklahoma Clarinet Symposium...* XVIII/1, 16-17
- Musheff, David. *The Clarinet in the Chamber Music of Heitor Villa-Lobos, Part I...* XVIII/4, 49-53
- Ormand, Fred. *A Note to the Membership...* XVIII/1, 58
 _____ . *A Note to the Membership...* XVIII/3, 56
- Oxley, Terry. *An Interview with Michel Lethiec...* XVIII/4, 34-36
- Pierce, Jerry D. *Pierce's Potpourri...* XVIII/1, 4-5
 _____ . *Pierce's Potpourri...* XVIII/2, 4-5
 _____ . *Pierce's Potpourri...* XVIII/3, 6-7
 _____ . *Pierce's Potpourri...* XVIII/4, 10-11
- Porter, Joan Waryha. *Leon Russianoff (1916-1990), Part I...* XVIII/1, 46-49
 _____ . *Leon Russianoff (1916-1990), Part II...* XVIII/2, 42-44
- Rubin, Joel. *Ethnic Corner: The Clarinet in Klezmer Music...* XVIII/3, 32-37
- Sanders, Raphael P. Jr. *Articles on the Clarinet: A Selected Listing from American Periodicals After 1985...* XVIII/3, 40-42

- Shea, David. *The Clarinet Reed: A Bibliographic Addendum...* XVIII/1, 28-29
- Snavely, Jack. *How to Choose An Artist Clarinet...* XVIII/3, 22-23
- Snyder, John R. *Ten Ways to Make a Repair Shop Happy...* XVIII/2, 17
 _____ . *Cracking: Causes, Prevention and Repair with an Afterthought on the Future of Wood in Clarinets...* XVIII/4, 44-48
- Stier, Charles. *Editions & Misprints (Bartók, Contrasts; Ravel, Introduction and Allegro)...* XVIII/1, 32
 _____ . *The Wurlitzer Reform-Boehm Clarinet in America...* XVIII/4, 18-20
- Talbot, Laurie and Mary Kopala. *Vocational Aspirations and Expectations Amongst University and Conservatory Performance Majors — A Preliminary Study...* XVIII/4, 22-24
- Walzel, Robert. *International Clarinet Contest - Auderghem-Brussels...* XVIII/1, 15
- Ware, Allan. *Swiss-Made, A Look at the "Foglietta" Reed Production in Basel...* XVIII/2, 20-21
- Wilson, Heston L. *Hearing Loss and the Clarinet...* XVIII/1, 22-25
 _____ . *Stage Fright...* XVIII/4, 26-29
- Wong, Bradley. *Audio Notes...* XVIII/3, 17

Articles

Clarinetists and Interviews

- Clarinet Section of the United States Air Force Academy Band...* XVIII/3, 24-25
- Gerster, Dale E. *Melville Jay Webster Sr. — Musician Extraordinary!*... XVIII/4, 30-33
- Gulick, Henry. *Earl O. Bates...* XVIII/3, 29
- Kuehn, John. *Wilbur Schwartz: The Clarinet Sound of the Glenn Miller Orchestra...* XVIII/2, 34-35
- Lence, Elena. *Harpo Marx and His B-Flat "Sooprano" Clarinet...* XVIII/2, 26-27
- Musical Chairs...* XVIII/1, 44-45; XVIII/2, 36-37; XVIII/3, 45
- Oxley, Terry. *An Interview with Michel Lethiec...* XVIII/4, 34-36
- Porter, Joan Waryha. *Leon Russianoff (1916-1990), Part I...* XVIII/1, 46-49; *Part II...* XVIII/2, 42-44

Conferences, Workshops and Competitions

- Aurand, Charles. *Clarinetfest '91 in Scenic Flagstaff, Arizona...* XVIII/1, 30
_____. *Festival Director's Message...* XVIII/3, 28-29
Clarinet Fest 1991... XVIII/4, 25
de Peyer, Gervase. *European Summer Studies...* XVIII/3, 43-44
Gingras, Michèle. *Le Congrès International de Clarinette à Québec 1990...* XVIII/1, 34-43
Knuth, Penelope. *In Caracas: Second Festival for Clarinetists...* XVIII/2, 18-19
Lindsay, Crystal Hanson. *Clarinet Artistry: An Eclectic Forum...* XVIII/2, 46-48
Mellott, George. *The 1990 University of Oklahoma Clarinet Symposium...* XVIII/1, 16-17
Walzel, Robert. *International Clarinet Contest - Audergem-Brussels...* XVIII/1, 15

Historical

- Rubin, Joel. *Ethnic Corner: The Clarinet in Klezmer Music...* XVIII/3, 32-37

Instruments, Accessories and Repair

- Benade, Arthur H. *On the Tuning of Clarinets...* XVIII/1, 18-20
Fobes, Clark W. *The Leblanc Professional Bass Clarinets - A Review...* XVIII/2, 40-41
Gibson, Lee. *Claranalysis* (Intonation, Tone, Focus, Wind Resistance, and Flexibility in the Clarinet Barrel)... XVIII/1, 8
_____. *Claranalysis* (Arthur Benade on Clarinet Theory)... XVIII/2, 8
_____. *Claranalysis* (The Outstanding New Student-line Clarinets by Leblanc)... XVIII/3, 5
Larsen, Henry. *The Reed Connection, Part I...* XVIII/4, 41-43
Lawson, Colin. *The Lyons C Clarinet - A Review...* XVIII/3, 26-27
Lyons, Graham. *Comments on the Review of the Lyons C Clarinet...* XVIII/4, 37
Shea, David. *The Clarinet Reed: A Bibliographic Addendum...* XVIII/1, 28-29
Snively, Jack. *How to Choose An Artist Clarinet...* XVIII/3, 22-23
Snyder, John R. *Ten Ways to Make a Repair Shop Happy...* XVIII/2, 17
_____. *Cracking: Causes, Prevention and Repair with an Afterthought on the Future of Wood in Clarinets...* XVIII/4, 44-48
Stier, Charles. *The Wurlitzer Reform-Boehm*

- Clarinet in America...* XVIII/4, 18-20
Ware, Allan. *Swiss-Made, A Look at the "Foglietta" Reed Production in Basel...* XVIII/2, 20-21

I. C. S./C. I. Proceedings

- Kostek, Patricia. *Minutes of the General Business Meeting...* XVIII/1, 50-51
Ormand, Fred. *A Note to the Membership...* XVIII/1, 58; XVIII/3, 56

Miscellaneous

- Clarinotes...* XVIII/1, 10-11; XVIII/2, 10-11; XVIII/3, 12; XVIII/4, 9
Classified Advertising... XVIII/3, 42; XVIII/4, 25
Friedland, Sherman. *A Matter of the Heart...* XVIII/4, 38-39
Index to Volume 17... XVIII/1, 58-60
Letters... XVIII/3, 4; XVIII/4, 4
Mazzeo, Rosario. *Mazzeo Musings...* XVIII/1, 6; XVIII/2, 6; (Stravinsky, *Three Pieces*) XVIII/3, 8-10; XVIII/4, 6-8
Pierce, Jerry D. *Pierce's Potpourri...* XVIII/1, 4-5; XVIII/2, 4-5; XVIII/3, 6-7; XVIII/4, 10-11
Recitals and Concerts... XVIII/1, 54-55; XVIII/2, 55-56; XVIII/3, 54-55; XVIII/4, 58-60
Red Coats in Red Square - Marine Band Tours Soviet Union... XVIII/1, 2627
Sanders, Raphael P. Jr. *Articles on the Clarinet: A Selected Listing from American Periodicals After 1985...* XVIII/3, 40-42
Talbot, Laurie and Mary Kopala. *Vocational Aspirations and Expectations Amongst University and Conservatory Performance Majors — A Preliminary Study...* XVIII/4, 22-24

Performance and Pedagogy

- de Kant, Ronald. *Symphonic Corner...* XVIII/4, 14-17
Klug, Howard. *Clarinet Pedagogy* (Survey: Appropriate Clarinet Quartet Literature for High School and College Levels)... XVIII/1, 12-14; XVIII/3, 14-16; XVIII/4, 12
Koons, Keith. *Bass Clarinet Teaching Survey Report...* XVIII/2, 38-39
Lerstad, Terje. *Altissimo-Register Fingerings for the Contrabass Clarinet...* XVIII/3, 30-31
Listokin, Robert. *The Electronic Tuner...* XVIII/3, 18-20

Physical Problems of Performing Artists

- Wilson, Heston L. *Hearing Loss and the Clarinet...* XVIII/1, 22-25
_____. *Stage Fright...* XVIII/4, 26-29

Repertoire

- Creditor, Bruce. *Quintessence: The Wind Quintet Informant, No. 11...* XVIII/2, 12-14
de Peyer, Gervase. *Arthur Benjamin's Le Tombeau de Ravel...* XVIII/2, 16
Galper, Avrahm. *Syrinx by Claude Debussy* (transcribed for clarinet)... XVIII/2, 25
Hejny, Isla. *Five Fragments for Double Clarinet by William O. Smith: An Introduction...* XVIII/2, 22-24
Musheff, David. *The Clarinet in the Chamber Music of Heitor Villa-Lobos, Part I...* XVIII/4, 49-53
Reviews... XVIII/1, 52-53; XVIII/2, 50-54; XVIII/3, 46-53; XVIII/4, 54-56
Stier, Charles. *Editions & Misprints* (Bartók, *Contrasts*; Ravel, *Introduction and Allegro*)... XVIII/1, 32
Wong, Bradley. *Audio Notes...* XVIII/3, 17



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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.**

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