

The Clarinet

February - March 1992 | Volume 19 | Number 2



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INDEX OF ADVERTISERS

Albert Alphin.....	20
Bay - Gale Woodwind Products	27
Boosey and Hawkes / Buffet	Inside Front Cover
Brixton Publications	4
Clarinet and Saxophone Society of Great Britain	11
Clark Woodwinds	39
Rich Corpolongo	53
Crystal Records	15
Cygnat.....	42
DEG Music Products, Inc.	25
DePaul University	9
Dick Di Bona	21
Eastman School of Music	19
Clark W. Fobes	17
Ignatius Gennusa	32
David Hite, Inc.	2
Indiana University School of Music	7
Instrumentalist	13
International Musical Suppliers.....	29
Robert James Products.....	5
Jupiter Band Instruments.....	60
Kalman Bloch.....	68
Kendor Music.....	36
Meyer Kupferman.....	12
Leblanc.....	61, Inside Back Cover
Mitchell Lurie.....	32
Luyben Music.....	18, 35
Marks Music.....	33
Moonlight Press.....	49
Mostart.....	58
Philip Muncy	47
NACWPI	50
Norcat	43
North Carolina School of the Arts.....	38
Oberlin.....	41
Oxford University Press, Inc.	56
Kyle Peterson - Pyne	43
Pomarico	60
Bernard Portnoy.....	45
Prestini Reeds	51
Presto Notes	33
Reference Recordings.....	31
Selmer	Back Cover
Southern Music Co.	63
Lee Springer	46
Sugal Mouthpieces, Inc.	53
Summit Records	62
United States Military Academy Band.....	27
University of Cincinnati	50
Vandoren	8
Verdehr Trio	64
Woodsum.....	23
Woodwind & Brasswind	49
Yamaha.....	55

Features

A RALPH MCLANE DISCOGRAPHY <i>by Douglas Miller.....</i>	16
AN ACOUSTICAL COMPARISON OF FRENCH AND GERMAN CLARINETS <i>by Gregg Miller</i>	24
OUCH! SAYING GOOD-BYE TO AN OLD FRIEND <i>by S. Joseph Levine</i>	28
KUHMO AND TIME OF MUSIC- TWO FINNISH SUMMER MUSIC FESTIVALS <i>by Gregory M. Barrett.....</i>	30
TOSCANINI'S CLARINETIST: AN INTERVIEW WITH ALEXANDER WILLIAMS <i>by Janet Averett and Mark Brandenburg</i>	34
THE 1991 OKLAHOMA CLARINET SYMPOSIUM <i>by Elena Lence</i>	40
THE INTERNATIONAL CLARINET SOCIETY/CLARINET-WORK INTERNATIONAL CLARFEST JULY 16-19, 1992	44
EDITIONS AND MISPRINTS: COPLAND CONCERTO FOR CLARINET <i>by Charles Stier</i>	48
CLARINET SECTIONS OF AMERICAN SYMPHONY ORCHESTRAS	52
THE CLARINETIST'S HANDS <i>by Heston L. Wilson, M.D.</i>	54

Departments

LETTERS	4
MAZZEO MUSINGS <i>by Rosario Mazzeo</i>	6
CLARINOTES	8
PIERCE'S POTPOURRI <i>by Jerry Pierce</i>	10
CLARANALYSIS <i>by Lee Gibson</i>	12
CLARINET PEDAGOGY <i>by Howard Klug.....</i>	14
MUSICAL CHAIRS	58
REVIEWS	59
RECITALS AND CONCERTS	66
CLASSIFIED ADVERTISING	67
A NOTE TO THE MEMBERSHIP <i>by Fred Ormand.....</i>	68

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LETTERS:

The picture of the clarinet keys on the envelope in which the magazine arrives is upside down. Is there a reason for this, or is it just an oversight? It seems to me it should be reversed.

Congratulations on a beautiful magazine. I await its arrival with great anticipation.

Sincerely,
Veniero A. Ottaviano
38 Sherwood Ave.
Ossining, NY 10562

As a Klezmer, a clarinetist and one who has met and admired the playing of both Giora Feidman and Joel Rubin, I wish to act as a peacemaker with some clarifications of the views of many Klezmerim with regard to Giora Feidman's playing.

In the opinion of many Klezmerim, Mr. Feidman is not a "traditional Eastern European Klezmer." As "Klezmer," despite its Hebrew meaning, is commonly (and generally) used to

refer to the musical style of the non-liturgical folk music of the Jews in Eastern Europe, its practitioners were (and are) of a specific tradition. Mr. Feidman's choice of repertoire does not rely on the traditional Freilakhs (or Bulgars), Shers, slow Horas, Doinas, and other forms of song and dance which are native to the Eastern European Jews. Rather, he plays mainly Israeli melodies (some of which are shared by the Eastern European Jews) and original Israeli compositions. His sound, though incorporating all the elements of the traditional Klezmerim (and then some!) is completely unique to him. He is far more ornate and takes many more liberties than would a "traditional Klezmer" and, thus, is not of much interest or importance to many Klezmerim.

I beg to point out that I consider his nontraditional approach wonderful to listen to. I love his playing and was, in fact, stimulated to rediscover my own Klezmer roots after hearing him in concert and on recordings. However, I can fully understand, though not necessarily agree with, Mr. Rubin's assertion that, within the relatively

narrow confines of "traditional Klezmer practice," Mr. Feidman's "music doesn't fit the criteria for a serious study of Klezmer music."

Fred Jacobowitz
3008 Mayfield Avenue
Baltimore, MD 21213

Correction

In Harry Gee's letter printed in the November-December, 1991 issue, Vol. 19, No. 1 on page 4, the date of composition of Milhaud's *Scaramouche* for saxophone and orchestra should have been indicated as 1937, not 1917 as printed. We regret the error. — Ed

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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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February / March 1992

Mazzeo Musings

Series II, No. 26



by Rosario Mazzeo

Mail is a wonderful part of our lives, though at times and like many other subjects, it becomes excessive. However, it is the one excessive item which I view with pleasure, because it keeps me up to date with matters concerning the clarinet — my lifelong central interest. As I may have told you in previous issues, I have lessened my teaching activities to two days a week and now accept only eight pupils each year for 24 weeks, distributed from late September into May. There are continuing ones from prior years and new ones from the new year's applicants selected from those I have auditioned beginning in January. However, that is not the subject of this article; it serves only as background for what follows here.

My clarinet mail is amazingly heavy. For example: In this season, beginning after my return in early September to the present date, I have received letters in a continual flow, filled with information, questions, problems, discussions, etc. of clarinet matters. These letters came from many parts of the United States (including Hawaii), Canada, England, Ireland, Russia, Germany, Holland, Czechoslovakia, France, Spain, Switzerland, Italy and Chile. All were most welcome since they brought interesting questions, comments, news, and a spirit of mutual interest which I find very engaging and stimulating. They come from performers at all levels and ages, but most generally from professionals, performers and teachers representing many different situations. Their letters range from questions as to *modus operandi* in both teaching and performing, particularly the former.

With an occasional rare exception, my own teaching is confined to pupils of post-high school age, and more generally post-conservatory or college age, sometimes even to some in their 40s or 50s. Let me first write about the performing questions.

In viewing the totality of these, I must recognize that they came from a multitude of backgrounds, teachers and methods. Their abilities are, of course, various. But they all share a desire to do something more and better. Naturally it is very difficult to do much by mail, except to make as thoughtful as possible some concrete answers to questions as they are posed to me. In many cases, and depending on the questions, I ask for a tape of the music. It will give me insight to the problem(s) which caused the question(s) being raised. Obviously I can make a better judgment with a tape in hand, since players may not be able sufficiently to explain the problem. In general the question is "what can I do to improve this or that in my

playing?" It is relatively easy to make some concrete suggestions in these instances, and, of course, I am happy to try to respond.

The next set of questions comes from those who teach and find it particularly difficult to succeed with this or that pupil. Here is where we find the greatest disparity in methods. Most players drift toward teachers by their reputations as players, and some succeed very well. Some others (and often it is those most naturally musically gifted) do not seem to be able to put into words any clear path by which their (perhaps less capable) pupils will *knowingly* progress.

By "knowingly" I mean they (the pupils) must not only know what they are *trying* to do, but must be able to spell out *how* to do it and demonstrate it by a clear and understandable performance. Only then are they able to make the necessary adjustments and manipulations. If they merely imitate the teacher, and in some part succeed, it is not enough. The pupils must have a full knowledge of how they came to that possibly successful moment.

For that reason I warmly recommend that all information should be spelled out in words, not in mute acceptance, which implies that "it will get better after a while from just playing it over and over." That point is where later problems are born. And it is simply because the pupil does not sufficiently know what he is to do. Therefore, he continues to play with the same inept control exhibited in his first playing of that particular passage or motion. After all, that prior playing was, and is, a habit. Continuing repetition merely builds in the fault, just as the "building in" of the improvement would be the case if he fully understood and correctly performed the wanted control.

I believe in smaller, positive, pupil-exhibited steps. Among other things they give the pupil the wanted assurance that *he knows what and how* to do what he is attempting. This automatically frees him from confusing that control with other controls. It simply results in isolating the problem and/or move, and then having the pupil make only those motions which he had fully understood. Teachers are very often apt to move on, if perhaps the pupil performed a passage or made a move somewhat correctly, saying, "It will improve with practice." Not necessarily, because practice really means "to perform habitually."

"Habitually" means to perform in a certain manner by habit. It is that "certain manner" which we are after, and we wish to improve towards that goal. Sufficient performance should be demonstrated so that the teacher can feel assured that *what* he would witness when

the player knowingly accomplished that certain move, or moves, was that the correction had been precisely and *knowingly* made by the pupil. Do not leave it to the chance that the player will discover *how* by himself.

In my lifetime I have had a good many symphony players come to me for help. Invariably it was because they could see, after some years, that they were being left behind, or were not able to meet the standards and expertise beyond their present abilities. I will say that almost to a man the problem was the fact that, whatever their talents, their teachers had left too much to them to unfold. The teacher must merely try to make the player equipped to build in the needed goals. This is done by arming him with known and understood techniques and exhibiting them by the player's performance.

Faulty manipulations, hand or finger habits, insufficiently developed embouchure and a lack of awareness that it is a "wind," not string, instrument one is playing, are the usual problems. Therefore, in making judgments and suggestions, be very sure of that wind priority. All too often there are fingering manipulations which fail because the underlying tone was not sufficiently healthy and resonant. After all, one plays *on* a piano, and all we are doing is playing *with* the wind's capabilities. There must be a healthy sound, whatever the indicated dynamic marking.

Finger motions must be natural, and generally the entire finger is involved. This aids in precise timing of tone emission and the health and character of the starting sound. Many players use finger motions which are not precise nor sufficiently instant in producing the sound. This is invariably because they do not touch the entire circle of wood at one precise instant. Another similar fault is in not being sufficiently aware that the sensation you get when your finger touches an open key, or ring, is premature. The move is not completed until the pad or finger touches the wood. It is that for which you should listen. Opposite that feeling is the sensation one should look for in the sound which is released when the closed pad *starts* to open and the next sound is produced. Therefore, and particularly, the right-hand little finger should be singularly aware of these differences. There is more to be said — but, some other time.

It is a beautiful day here. The ocean, bay and mountain ridge all cause one to breathe with a feeling of utter serenity which I might have anticipated, but was a reality only when the above qualities were actually present.



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CLARINETTES



Boosey & Hawkes Appoints New President

The Boosey & Hawkes Group has announced the appointment of Jack Faas as president of Boosey & Hawkes/Buffet Crampon Inc., its U. S. subsidiary, effective October 1, 1991. Neil Smith, who has been president of the company since 1986, will continue as chief executive officer until his retirement at the end of February 1992.

Harry R. Gee to Retire

Harry R. Gee, professor of clarinet and saxophone at Indiana State University, Terre Haute, Indiana, will retire May, 1992 after 37 years of university teaching. After teaching at Arkansas State University and Butler University, he was appointed to Indiana State University in 1960. A search for a replacement is under way.

In Memoriam: Annette Meiler Luyben

Musicians far and wide were saddened to learn of the October death of Annette Luyben. Affectionately known as "Annette, Senior," she was actively involved in music and the clarinet for more than 40 years. Annette and her husband, Bob, were well known to many clarinetists for exhibiting at the clarinet conferences in Denver, as well as many of the I. C. S. conferences. The Luybens were among the founding members of the International Clarinet Society, and she also assisted in the position as the first advertising manager of the I. C. S.

A lifelong Kansas City resident, Annette and her husband opened Luyben Music after returning to the city from Washington, D. C. during World War II where Bob performed with the Navy Band. The store is a landmark on Main Street and is a particular favorite of clarinetists. Always cheerful, warm and helpful, Annette endeared herself to all — from musicians to grocers — and she distinguished herself as a staunch supporter of the arts. Musicians from brass quintets to flute soloists paid tribute to her at the memorial service on October 15, 1991.

Annette is survived by her husband, Bob, and by their daughter, Annette. A recital to benefit the memorial scholarship established in her name at the Conservatory of Music at the University of Missouri-Kansas City was scheduled for January 19, 1992; the recital was sponsored by the Midwest Clarinet Society, with a reception following by Sigma Alpha Iota. Donations to the scholarship may be sent to Annette Marie Meiler Luyben Scholarship Fund, Attention: Barbara Head, U.M.K.C. Conservatory of Music, Center for the Performing Arts, 4949 Cherry, Kansas City, MO 64110.

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PIERCE'S POTPOURRI

by Jerry Pierce

Several years ago I mentioned in my column a work by Bernhard Crusell for two clarinets and band (Vol. 18, No. 2). Alf Sollie of Norway (Reinveien 17, 8500 Narvik, Norway) wrote to me this past month that the work is in fact an arrangement by Crusell of Krommer's *Concerto for Two Clarinets and Orchestra in E^b*, Op. 35. He enclosed the title page and the first page of the score. This arrangement was made during the time Crusell was director of the Military Band in Linköping.

Speaking of Crusell, most clarinetists by now are familiar with the three quartets for clarinet and string trio that are published by Edition Kneusslin Basel (Op. 2, No. 1 in E^b major, Op. 4 in C minor and Op. 7 in D major). Back in 1954 Ricordi of New York published the Op. 2, No. 1 *Quartet* revised and edited by Simeon Bellison, first clarinetist of the New York Philharmonic. In Bellison's notes about Crusell, which were published on the inside of the cover to the quartet, he credits Crusell with a "Concertanto for Clarinet and Bassethorn with orchestra accompaniment" and "seven quartets for clarinet, violin, viola, and cello." Perhaps in haste or through error the word "several" could have become "seven" quartets as my own research has not found mention of the missing four in any other locations, but Bellison did play basset horn in addition to clarinet, and it is fairly unlikely that he would have mentioned this "Concertanto" by Crusell if he didn't believe that such a work existed. To date though, this work has not been located.

Ruth Hale of Loveland, Colorado has written to me with an interesting question. Her woodwind quintet has been performing at local schools and one of the hits has been *Peter and the Wolf*. Another clever work using narration is John Dekel's *The Bremen Town Musicians*. Outside of these works, however, is there anything else for woodwind quintet and narration which would be suitable? I told Ruth I'd ask our readership.

The Music Performance Trust Fund, which is administered by your American Federation of Musicians local, has really provided many of us with the opportunity of presenting classical music that might not otherwise be performed. I never really pictured myself as a "contractor," but this past spring I was approached by the local public library to provide music for a series of three concerts honoring the 200th anniversary of the death of Mozart. Since "matching funds" were needed, the library wrote a grant request to the Humanities Foundation for funds for a narrator and \$40 per concert as their share of the "matching funds." I was given the go-ahead by the local union secretary for the request of a quintet, a sextet and an octet for the three concerts. There was no piano at the library, and vocalists aren't usually members of the A. F. M. so choices of repertoire had to consider those limitations. Even so, in the span of the three concerts, we were able to cover an amazing amount of music (all with clarinet, except for the one piece the string quartet played, the *Eine Kleine Nachtmusik*).

With two clarinets, two oboes, two horns and two bassoons, of course, you can do whole operas, but we chose *The Marriage of Figaro*, and then the *Divertimento*, K. 196e in E^b and the *Serenade in C minor*, K. 388. The sextet concert included the music for two clarinets, two horns and two bassoons. In this case we chose the *Serenade in B^b*, K. 196f, the *Sonata*, K. 292 (originally for bassoon and cello, but this time for clarinet and basset horn), the *Adagio in F*, K. 580a (played in concert C using the basset horn as the solo voice) and finally the original version of the *Serenade in E^b*, K. 375. In this day and age, it seems that a string quartet is harder to muster than wind

players, but once it was done we did the *Quintet*, K. 581, the *Allegro in B^b*, K. 516c (which is for B^b clarinet and string quartet, finished by Robert Levin of New York City) and the *Allegro in F*, K. 580b for clarinet, basset horn and string trio (finished by Franz Beyer). The schedule was always the same. A read-through at 11 a.m. and then the concert at 2 p.m. With good players it can be done and with surprising success.

While I am speaking of the Music Performance Trust Fund, recently I had a call from the local Fine Arts Center to provide about two hours of chamber music for one of its major events. The Center thought it would like to have clarinet and string trio music. Since this wasn't to be a "sit-down concert" but rather music provided as people visit the art gallery, I felt safe in using repertoire that one might not be able to program together on a formal concert. This also happened to be an MPTF event with no scheduled rehearsal, but all of us had played together at various times and all are good readers.

I can't recommend too highly the three Mozart quartets that have recently been published by both Edition Kunzelmann and Musica Rara. [See the following articles published previously in *The Clarinet*: "Rediscovering Three Quartets by Mozart," by Dieter Klöcker, Vol. 14, No. 3, pp. 18-19, and "The Mozart Clarinet Quartets," by John Newhill, Vol. 17, No. 1, pp. 26-28. — Ed.] There is a debate about which edition one should use because of mistakes. I have both, but on this occasion I used the Musica Rara edition as I thought Himie Voxman might have caught more mistakes in his edition than Dieter Klöcker did. Sight-reading doesn't mean "unprepared," so I photocopied the first and fourth pages of the clarinet part to avoid panic page turns. We played the first quartet (K. 317d), and as with the Mozart/Langenus duo for two clarinets, it is just FINE writing. In fact, because I know the

themes so well from having played the duo No. 1 of the 3 *Duos* since my high school days, I was a bit concerned that I might go astray as the parts are certainly different, and it is "heads up" all the way. Later in the evening I switched to basset horn for the Fuss *Quartet* (which is the first time I have played this work with string trio). We also played, among other works, the first Crusell *Quartet*, Op. 2, No. 1 when I changed back to clarinet.

A work that you probably won't know of is the arrangement of the Mozart *Sonata* for bassoon and cello, K. 292 for bassoon and string trio by Willard Elliot of the Chicago Symphony, published by Bruyere Music Publishers. John Wilcox of Edina, Minnesota told me that the parts will work out fine if you happen to have the transcription of the bassoon part that was once published as a duo for clarinet and viola or cello/bassoon by C. F. Schmidt. Since this is Mozart's year, we gave it a play that way. The strings will grumble a bit about the page turns, and they do have to disregard the extended bassoon cadenza cues, but other than that the work turns out to be good. It isn't in the class with the above-mentioned three quartets that we have Dieter Klöcker to thank for calling the clarinet world's attention

to, but it is still good music.

This past fall I was asked to do a master class at Indiana University. Howard Klug, Jim Campbell and Eli Eban are the professors there, and we kicked around various topics before choosing "The Golden Age of the Clarinetist/Composer, 1780-1880." Using the "available forces" of either duets, trios or quartets, it was quite a kick to put together a program that the touring virtuoso clarinetists of that era might have played. Little has changed since those days with the exception of the miles covered in a single day. I still found myself getting parts ready in the wee hours and rehearsing long into the night. At least now though, we don't have to write out the music while riding in a stage coach. Gambaro, Berr, Müller, Cavallini, Bärmann (father and son), Klosé et al would eat their heart away at the sight of a copying machine. The playing is still fun and the food and friendship make it all so worthwhile.

Frank Glover (849 S. Illinois, Indianapolis, Indiana 46225) has sent me a cassette and a CD of his newest release. Frank is a jazz player who is marketing his own CD. More power to him because so many times fine players who don't have a major sponsorship never get a chance to be heard by the public. Dave Hite and I were

talking recently about this on the phone. Frank has a good sound that is uncommon with many jazz players on clarinet.

Another jazz player from Europe, Lajos Dudas (Am Sudpark 11B, D-4040 Neuss 1, Germany) has just sent me a copy of a composition he wrote for clarinet and piano, *Concertino, Homage to Artie Shaw*. This work is published by Edition Dohr (No. 91024). This is straight-ahead playing with a range up to high G (once), lots of cadenza work for the clarinetist and a piano part that isn't all that hard. No special effects are required of the clarinet (just technique). This work should get some play.

Finally, the Charles Koechlin *Sonata No. 2* for clarinet and piano has been published by Billaudot. To my knowledge *Sonata No. 1* is not available. Koechlin died in 1951, and his sonatas for clarinet and piano were never published, although they have been traded about in the "underground" in manuscript form. Richard Gilbert, with the Koechlin family's blessing, played it in his Carnegie Hall recital several years ago.

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Best Placements for the Clarinet Speaker Vent

This ambiguous title was chosen because, as has been apparent through the 20th century, there is not one ideal placement for the dually functioning speaker-B^b vent. Nor have we been able to agree upon one placement as that which offers a best compromise. Until after the middle of the century Selmer and Leblanc used for their soprano clarinets a lower position comparable to that of the post-1950 Buffet Crampon R 13, while the pre-1950 R 13 used a higher position comparable to those now found in the Buffet Crampon Prestige RC, most Leblancs, Yamahas and some Selmers!

Acoustically, by far the best solution is to relieve the speaker vent of its second function of providing primary venting for third-line B^b. This allows the choice of a small vent which rather ideally reduces the twelfths at both ends of the clarion scale and effectively eliminates

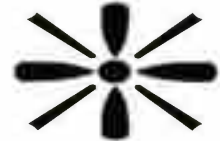
our problem. While two such mechanisms have been variously available on Boehm clarinets for most of the century (a speaker-B^b exchange and an auxiliary venting mechanism for B^b), only the latter is currently available from two factories, in the Wurlitzer Reform Boehm and the Yamaha German Boehm. If we dismiss these as being too expensive or too complicated, we are left with the problem.

At this point we refer to two exemplary models in B^b:

1. The Buffet Crampon R 13, with a lower placement of its speaker-B^b vent. Its larger vent produces (1) a full B^b tone, (2) larger upper twelfths, particularly on E^b-B^b, E-B, and F-C, and (3) a large low F-C twelfth.
2. The Leblanc Opus, with a higher placement of its vent. Its smaller vent produces (1) slightly less emission on B^b, (2) improved upper twelfths, and (3) the same large low F-

C twelfth, and (4) it allows a rather seamlessly uniform blending of the timbres of the upper clarion tones with those of the third and fourth modes. (We await the appearance of the Leblanc Opus A clarinet to accompany a really superb new B^b.)

While each offers its own advantages, they are both left with the low F-C problem, which is common to smaller-bored clarinets, but can be minimized by adjusting the flare of the right-hand joint, and/or the application of a venting mechanism such as those available for the Selmer Recital and the Oehler clarinets.



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Clarinet Pedagogy

Clarinet Pedagogy Questionnaire

by Howard Klug

Clarinet pedagogy instruction at the college level can be needlessly esoteric. Full of complex language and concepts, often requiring a great deal of time in the library creating annotated bibliographies and card files, these courses sometimes spend very little time dealing with their real purpose — teaching clarinetists how to teach other clarinetists. While an advanced course in clarinet pedagogy is essential for graduate students, basic pedagogy instruction should be given to the undergraduates as well. Since all of our clarinet majors, regardless of their curricula, eventually will have opportunities to teach in some type of group or private lesson situation, it is important that we start early to improve our students' skills at reasoning and communication.

Private lessons can be used to introduce pedagogy concepts through complete discussions of the teacher's approach to identifying and focussing on specific performance/musical problems. The teacher's problem-solving methodology should be explained to the student, including why there is a problem, what it affects, how it impacts the student's growth and how to solve it. Since the student is his own teacher for six days out of the week, analytical tools should be provided to use in the practice sessions before the next lesson. Your ability and willingness to make these explanations is crucial to the development of your pupils as performers and future teachers. Providing detailed explanations will not only make students more eager to adopt your concepts, but will also make them more capable spokesmen to pass on the information. Every lesson we give a music major clarinetist should contain some suggestions for verbalizing and conceptualizing musical and technical problems/solutions.

Clarinet master class participants can quickly succumb to the "glazed eye" affliction when confronted with the "P" word (pedagogy) in a lecture situation, so a different type of presentation may help keep their attention. Develop your own written questionnaire to test your students on their knowledge and reasoning skills. Here is an opportunity to deal with a limitless number of topics, each tailored to the teacher's performance philosophies, presented in a format which requires thinking, test-taking and discussion.

The following questionnaire is an example of what can be devised for clarinet master class students; it may be just what the teacher needs to increase attentiveness and stimulate lively debate. In the post-test discussion, ask students to show answer selection through raised hands, have them defend their choices and then guide the ensuing conversation towards the correct answers. Each test should provide a preponderance of correct answers, yet with enough distracters to make the test a bit difficult and provide some comic relief. With apologies to David Letterman's "Top Ten" lists, there is no end to the quirky humor you can use.

In the following questionnaire, circle the letters of all answers which seem to satisfy the questions. This author's correct answers are indicated at the end of the article.

1. Identify those characteristics which can be caused by taking too much mouthpiece into the mouth.
 - A. a pinched tone
 - B. a spread, honky tone
 - C. a tendency to squeak frequently
 - D. a loud, unfocused tone
 - E. a tendency to go flat to the pitch
 - F. a tendency to overpower the marching band

- G. a tightness in the throat tones
- H. reeds last longer
- I. reeds don't last longer
- J. criticism for playing too loudly

2. Identify those characteristics which can be caused by taking too little mouthpiece into the mouth.

- A. an edgy, flat tone
- B. a restricted dynamic range
- C. excessive number of squeaks
- D. a pinched tone
- E. a tendency to go sharp to the pitch
- F. wimpy flutists cover you up
- G. longer lasting reeds
- H. shortened life for reeds
- I. criticism for playing too softly

3. Squeaks are commonly caused by which of the following?

- A. accidentally opening a closed key
- B. a leaky pad
- C. a severely imbalanced reed
- D. an excessively open throat when crossing into the altissimo register
- E. nerves
- F. embouchure motion while starting a note or during staccato
- G. a low tongue position when crossing the break from D2 to G1
- H. playing too soon after eating
- I. a reed that is too heavy
- J. a split in the tip of the reed
- K. not covering tone holes completely with the fingers
- L. a misaligned bridge key
- M. a nasty look by the conductor
- N. a dry reed with a tip that is too soft/thin

4. Scenario: A student of yours consistently runs out of air before finishing a phrase which he should be able to accomplish in one

breath. Circle the letters of those remedies which might be offered to the student:

- A. play the passage faster
- B. drop it an octave
- C. play slightly louder
- D. tongue it instead of slurring it
- E. speed up the air column
- F. next time, don't skip breakfast
- G. take a deeper breath
- H. take up another instrument
- I. the clarinet could be leaking
- J. you need to practice more
- K. change brands of reeds
- L. try a string ligature
- M. the redness in your face may mean that your reed is too hard
- N. make sure that air does not escape from the corners of your mouth
- O. the back-of-the-mouth valve to the nose could be leaking
- P. the kid's a wimp

5. What are appropriate lengths of practicing time for students at each of the following levels? Assign a letter answer to each category of student.

- | | |
|---------------------------|---------------------------|
| Beginner _____ | A. one hour a day |
| Jr. High _____ | B. three+ hours a day |
| Sr. High _____ | C. 20 min. a day |
| College Mus. Ed. _____ | D. 30-60 min. a day |
| College Perf. Major _____ | E. 1.5 to 2.5 hours a day |

6. Circle the letters of those items about reeds which you believe to be true:

- A. they are generally unaffected by temperature changes
- B. it is best to play on the softest reed you can manage
- C. setting a too soft reed higher on the mouthpiece may improve its playing
- D. they usually work better after noon than before
- E. the harder the reed the higher the pitch, and vice versa
- F. small tip imbalances may be accommodated for by slightly shifting the tip in the direction of the stiffest corner
- G. it's okay to covet your stand partner's reeds
- H. reeds usually feel stronger on a cloudy rather than sunny day
- I. always store your reeds in an airtight vessel
- J. reeds are generally stronger in the snowy winters than in the humid summers
- K. reeds should be broken in slowly over several days before playing on them extensively

- L. the darker the bark the better the reed
- M. soak your reeds prior to putting them away in your reed case
- N. vamps which are rough to the touch generally indicate bad reeds
- O. a new reed with a slightly bitter taste has not been cured properly
- P. rotate your reeds to prolong their lives
- Q. the day-to-day fluctuation in the relative humidity level has a direct impact on the response and perceived reed strength
- R. warpage is a means of propulsion on the Enterprise
- S. allowing your reeds to dry on a glass plate with the bottoms up may help keep the bottoms flat
- T. choosing and adjusting your reeds in an acoustically bright environment can lead to heavier/fuzzier sounding reeds; an acoustically dull environment can lead to softer/brighter sounding reeds
- U. waterlogged reeds may dry unevenly, causing warpage
- V. they are God's way of punishing us

Clarinet Pedagogy Questionnaire Answer Key

1. B, C, D, E, G, H, I
 2. B, D, E, F, H, I
 3. A, B, C, D, F, G, I, K, N
 4. A, D, G, I, M, N, O
 5. Beginner, C; Jr. High, D; Sr. High, A; College Mus. Ed., E; College Perf. Major, B
 6. A, B, C, E, F, H, K, N, O, P, Q, R, S, T, U, V



CORRECTION:

In "Clarinet Pedagogy" in the last issue (Vol. 19, No. 1), on page 17, part of the text was incorrectly printed or omitted. Beginning with item No. 7, it should have read:

7. Contemporary Performance Techniques – the frequency of their inclusion is indicated by *N* for none, *S* for some, *M* for many.

8. 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.

Recordings

VERDEHR TRIO —

(Elsa Ludewig Verdehr, clarinet)

CD741: *The Making of a Medium*. Bartok, Contrasts; Hovhaness, Lake Samish; Pasatieri, Theatrepieces; Mozart, Trio; Frescobaldi, Canzoni.
 CD742: *The Making of a Medium*, vol. 2. Rorem, 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 Folk song, Berg, Schumann.

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

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

S338: Lovreglio Fantasia on La 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, Burgmuller.

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)

CLARINETTS: Floyd Williams & Charles West.

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

WESTWOOD WIND QUINTET —

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S601: Hindemith & Nielsen Quintets

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

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A Ralph McLane

discography

by Douglas Miller



Ralph McLane (Used by permission, *The Clarinetists' Discography III* by Richard Gilbert, copyright 1991)

These are exciting times for record collectors. The advent of compact discs is prompting many people to dispose of their record albums. Used record stores seem to be bursting with older, hard-to-find items. The following discography is offered to save collectors time in locating the recordings of the late Ralph McLane.

McLane spent three years with the Columbia Broadcasting Symphony and eight years with the Mutual Broadcasting System Orchestra. During that time he was a frequent soloist and played the premieres of concertos by Henry D. Brant and Robert Russell Bennett. McLane also presented the first radio performances in this country of Busoni's *Concertino for Clarinet and Small Orchestra*. Vladimir Dukelsky (Vernon Duke) wrote a *Fantasy for Clarinet and Orchestra* especially for McLane, who gave its first performance with the CBS Symphony.

In spite of his long and exciting tenure in these orchestras, the only available orchestral recordings with McLane were made with the Philadelphia Orchestra between 1943 and 1951. As an avid chamber music enthusiast, he played many times with the Budapest, Curtis, Stuyvesant, Perole and Stradivarius quartets. Unfortunately, only two chamber works of Brahms and Ravel are available on recordings.

The early recordings with the Philadelphia Orchestra were first released on 78s. Near the end of the decade, many of these were repressed onto LPs in both 10" and 12" formats. For this reason, I have listed the album numbers for the 78 releases as well as the LP numbers. Some LPs were rereleased over the years in various covers, so the numbers may come in handy in the identification process. All the recordings in the discography were issued by Columbia with the exception of the Brahms Trio.

If you are unaccustomed to collecting old records and are intimidated by matrix numbers, there is a rather convenient way of locating the LP releases from the 1940s. The first LP releases by the Philadelphia Orchestra were bound in album sleeves which were devoid of any printing down the spine of the record jacket. By glancing at the album cover spines, you can zoom down a large stack of records and pull out the ones without printing on them. If they are the Philadelphia Orchestra conducted by Eugene Ormandy, they will most likely be one of the albums listed below. All of the recordings in the discogra-



phy have been released on LPs at one time or another except for Ravel's *Introduction and Allegro* and Bruch's *Kol Nidrei*, which are available on 78s only.

For historical interest, I have included the recording dates, and for the benefit of collectors, the date of release of each album. Unless otherwise noted, all of the recordings are with the Philadelphia Orchestra (or Philadelphia Orchestra Pops) conducted by Eugene Ormandy. Some recordings of the Philadelphia Orchestra Pops with Mitropoulos, Kostelanetz, etc. were impossible to date and have been omitted. Any deviations are presented in parentheses along with the featured soloist, orchestra and/or conductor. Only the first date of release has been listed. To help collectors in their search, I have listed LP couplings. If the four-digit ML number begins with a 2, an A, or AL, it is most likely a smaller 10" LP release. If the ML number begins with 4 or larger, it is a 12" LP. Happy listening!

The writer would like to thank the Philadelphia Orchestral Association for its helpful assistance.

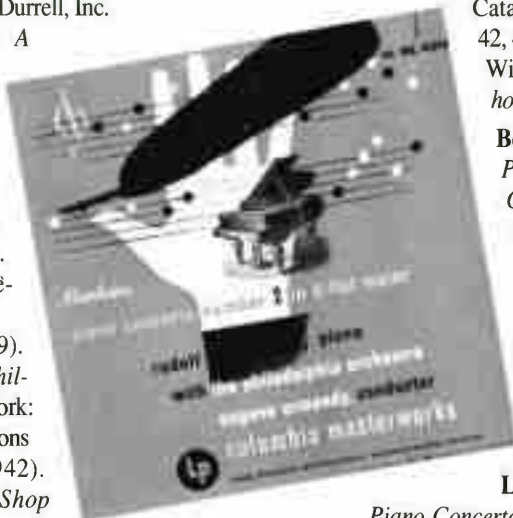
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Bartók, Béla
Piano Concerto No. 3 (Sandor)
Recorded: April 19, 1946
Released: November 1949
Catalog Numbers: 12537-42, 4239, ML 4973
With: Miaskovsky, *Symphony No. 21*
Beethoven, Ludwig van
Piano Concerto No. 4 in G Major, Op. 58 (Casadesu)
Recorded: December 28, 1947
Released: July 1948
Catalog Numbers: 12806-09, 4167-60, 3027, ML 4074
Beethoven, Ludwig van
Piano Concerto No. 5 in E^b, Op. 73, "Emperor" (Serkin)
Recorded: November 19, 1950
Released: April 1951
Catalog Numbers: 1685, 13145-49, ML 4373
Beethoven, Ludwig van
Violin Concerto in D Major, Op. 61 (Francescatti)
Recorded: November 5, 1950
Released: April 1951

Catalog Numbers: 13140-44, 1691, A-1086, ML 4371
Beethoven, Ludwig van
Symphony No. 6, "Pastoral" (Bruno Walter)
Recorded: January 10-12, 1946
Released: January 1947
Catalog Numbers: ML 4010, D7L 345, D7S 745, MS 7447
With: all nine symphonies (1966)
Beethoven, Ludwig van
Symphony No. 7 in A, Op. 92
Recorded: November 19, 1944
Released: March 1945
Catalog Numbers: 12044-53, ML 4011, D7L 345, D7S 745
With: all nine symphonies (1966)
Beethoven, Ludwig van
Symphony No. 9, "Choral" (Roman & Westminster Choir)
Recorded: May 20-21, 1945
Released: October 1945
Catalog Numbers: 12225-40, 4103-4, D 7L 345, D7S 745
With: all nine symphonies (1966)
Berg, Alban
Three excerpts from *Wozzeck*
Recorded: November 1, 1947
Released: October 1950
Catalog Numbers: ML 2140, 13117-18

Bach, J. S.
Passacaglia and Fugue in c minor (Ormandy)
Recorded: October 13, 1946
Released: August 1949
Catalog Numbers: 12993-8, ML 4797
Also: Handel, *Water Music*; Corelli, *Suite*
Bach, J. S.
Tocatta and Fugue in d minor (Ormandy)
Recorded: January 22, 1947
Released: August 1949
Catalog Numbers: 12993-8, ML 4797
With: Handel, *Water Music*; Corelli, *Suite*
Bach, J. S.
Jesu, Joy of Man's Desiring (Cailliet)
Recorded: October 31, 1947
Released: August 1949
Catalog Numbers: 12993-8, ML 4797
With: Handel, *Water Music*; Corelli, *Suite*
Bach, J. S.
Choral Prelude, "Wachet auf ruf uns die Stime"
Recorded: December 4, 1947
Released: August 1949
Catalog Numbers: 12993-8, ML 4797
With: Handel, *Water Music*; Corelli, *Suite*
Bartók, Béla
Concerto for Orchestra
Recorded: April 19, 1946
Released: November 1949
Catalog Numbers: 12537-42, 4239, ML 4973
With: Bartók, *Piano Concerto No. 3*

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Berlioz, Hector*Symphony Fantastique*, Op. 14A

Recorded: October 30, 1950

Released: February 1952

Catalog Numbers: 1698-1701, ML 4467

Borodin, Alexander*Polovtzhian Dances* from *Prince Igor*

Recorded: December 18, 1944

Released: May 20, 1945

Catalog Numbers: A 1519, 12269

Brahms, Johannes*Piano Concerto No. 2*, Op. 83 (Serkin)

Recorded: March 15, 1945

Released: November 1945

Catalog Numbers: 12187-98, ML 4014

Brahms, Johannes*Violin Concerto in D Major* (Szigeti)

Recorded: February 23, 1945

Released: May 1946

Catalog Numbers: 12281-90, ML 4015

Brahms, Johannes*Hungarian Dance No. 5 in f# minor*

Recorded: June 2, 1945

Released: July 1946

Catalog Numbers: ML 2017

With: *Six Dances***Brahms, Johannes***Symphony No. 1*

Recorded: November 5, 1950

Released: February 1952

Catalog Numbers: 1477, 1759-61, A-1089, ML 4477

Brahms, Johannes*Symphony No. 3*

Recorded: April 19, 1946

Released: December 1946

Catalog Numbers: 12084-93, ML 4017

Brahms, Johannes*Symphony No. 4*

Recorded: November 19, 1944

Released: May 1945

Catalog Numbers: 12084-93, ML 4017

Brahms, Johannes*Trio in a minor*, Op. 114 (Hunkins, Kaye)

Recorded: 1939

Released: 1939

Catalog Number: MC 15

Brahms, Johannes*Variations on a Theme by Haydn*

Recorded: April 19, 1946

Released: November 1949

Catalog Numbers: 13029-30, ML 2066

Brand, Max*The Wonderful One-Hoss Shay*

Recorded: March 19, 1950

Released: October 1950

Catalog Number: ML 2141

Bruch, Max*Kol Nidrei* (Piatigorsky)

Recorded: December 29, 1947

Released: August 1948

Catalog Number: 12882

Chausson, Ernest*Poem for Violin and Orchestra*, Op. 25 (Francescatti)

Recorded: November 5, 1950

Released: October 1951

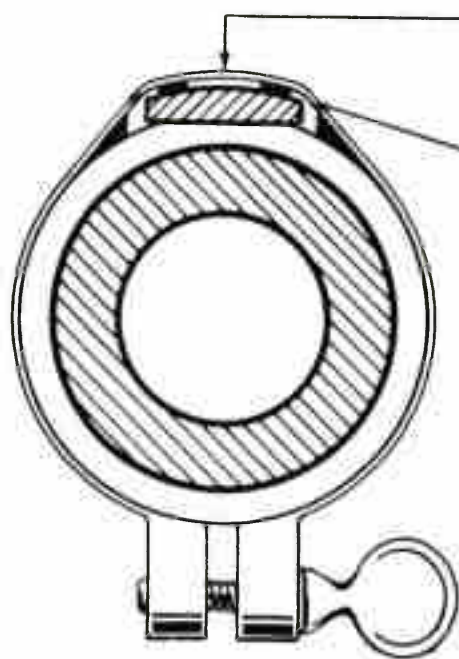
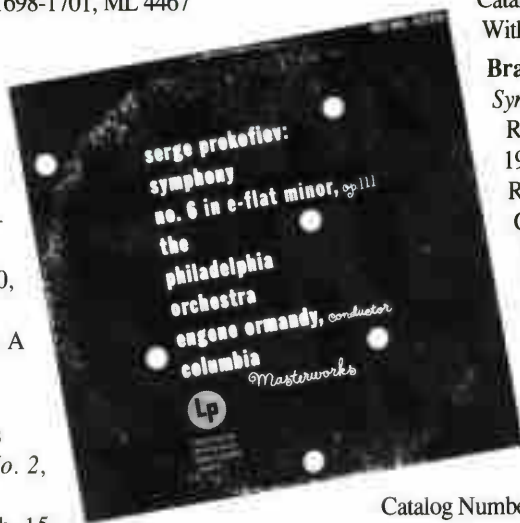
Catalog Number: ML 2194

With: Saint-Saëns, *Introduction & Rondo Capriccioso***Debussy, Claude***Prelude to the Afternoon of a Faun*

Recorded: December 3, 1947

Released: November 1948

Catalog Numbers: AL 26, 12917, 12584, ML 2156, ML 5112



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Peter Hadcock joined the Eastman School of Music faculty in 1990 after 25 years as clarinetist with the Boston Symphony Orchestra and the Boston Pops. From 1985 through 1990, he was principal clarinet with the Boston Pops. During his years in Boston, he was a member of three Boston Symphony chamber ensembles.

He has appeared as soloist with several New England orchestras, and has made recordings with the Eastman-Rochester Symphony, the Boston Symphony and Boston Pops, and the Boston Symphony Orchestra Chamber Players.

Hadcock is author of *Orchestral Excerpts for the E-flat Clarinet* and of numerous articles in educational journals. He has conducted master classes in the United States and the People's Republic of China.

For information and applications, write to:

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With: Dukas, *Sorcerer's Apprentice*

Debussy, Claude

La Damoselle élue

Recorded: March 14, 1947

Released: August 1948

Catalog Numbers: 12663-64, ML 4075

With: Ravel, *Concerto for the Left Hand*

Debussy, Claude

Nocturnes

Recorded: December 20, 1947

Released: July 1956

Catalog Number: ML 5112

Debussy, Claude

Two Nocturnes: Nuages & Fêtes

Recorded: December 20, 1944

Released: July 1945

Catalog Numbers: 12350-52, ML 4020

With: Respighi, *Pines of Rome*

Dukas, Paul

Sorcerer's Apprentice

Recorded: December 3, 1947

Released: November 1948

Catalog Numbers: AL 26, 12917, 12584, ML 2156

With: Debussy, *Prelude to the Afternoon of a Faun*

Dvořák, Antonin

Concerto for Cello and Orchestra (Piatigorsky)

Recorded: January 17, 1946

Released: February 1947

Catalog Numbers: MM 658, ML 4022

Dvořák, Antonin

Slavonic Dance No. 10, Op. 72, No. 2

Recorded: June 2, 1945

Released: July 1946

Catalog Numbers: MM 588, A 1519, ML 2017

With: *Six Dances*

Dvořák, Antonin

Symphony No. 9, Op. 95 "New World"

Recorded: December 18, 1944

Released: June 1946

Catalog Numbers: 12323, MM 570, CL 731, ML 5115, LP 4023

Fernandez, Oscar Lorenzo

Batueque from the opera *Malazarte* (Caston)

Recorded: June 2, 1945

Released: July 1946

Catalog Numbers: MM 588, ML 2017

With: Dvořák, *Six Dances*

Gershwin, George

Rhapsody in Blue (Levant)

Recorded: May 20, 1945

Released: September 1945

Catalog Numbers: 122125-27, ML 4026, ML 4879, A1643, CL 700

With: *An American in Paris, Concerto in F*

Glière, Reinhold

Russian Sailor's Dance from *Red Poppy* (Caston)

Recorded: June 2, 1945

Released: July 1946

Catalog Numbers: ML 2017, MM 588

With: Dvořák, *Six Dances*

Glinka, Mikhail

Overture to Russian and Ludmilla

Recorded: January 12, 1946

Released: 1949

Catalog Numbers: Weber, *Der Freischütz*

Gluck, Christoph

Dance of the Blessed Spirits (Kincaid)

Recorded: May 10, 1949

Released: March 1950

Catalog Numbers: MM 894

With: Haydn, *Symphony No. 101*

Haydn, Franz Joseph

Symphony No. 101 in D "The Clock"

Recorded: May 10, 1949

Released: March 1950

Catalog Numbers: ML 4268, MM 894, 13064-67

With: Haydn, *Symphony No. 92* (Szell-Cleveland)

Hindemith, Paul

Nobliissima Visione

Recorded: March 20, 1947

Released: August 1949

Catalog Numbers: ML 4177, MM 841, 12983

With: Weber, *Symphonic Metamorphoses* (Szell-Cleveland)

Kennan, Kent

Night Soliloquy (Kincaid)

Recorded: April 2, 1950

Released: unknown

Catalog Number: MM 940

Kodály, Zoltán

Háry János Suite

Recorded: January 24, 1946

Released: August 1950

Catalog Numbers: ML 4306, 13099-13101

With: Ravel, *Rhapsody Espagnole*

Lalo, Edouard

Symphonie Espagnole, Op. 21 (Milstein)

Recorded: November 19, 1944 and March 15, 1945

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Released: June 1945

Catalog Number: MM 564

Liszt, Franz

Les Preludes

Recorded: October 13, 1946

Released: November 1949

Catalog Numbers: 13027-28, ML 2066

With: Brahms, *Variations on a Theme of Haydn*

McDonald, Harl

Children's Symphony (McDonald)

Recorded: March 19, 1950

Released: October 1950

Catalog Numbers: ML 2141, ML 2220, MX 348

With: Brand: *Wonderful One-Hoss Shay*

McDonald, Harl

Symphonic Suite, My Country at War

Recorded: December 20, 1944

Released: February 1946

Catalog Number: MM 592

Mendelssohn, Felix

Violin Concerto in e, Op. 64 (Stern)

Recorded: October 30, 1950

Released: January 1951

Catalog Numbers: ML 4363, MM 973, A-973

With: Brahms, *Sonata No. 3* (Stern/Zakin)

Menotti, Gian-Carlo

Sebastian-Ballet Suite (Mitropoulos - Robin Hood Dell)

Recorded: 1944

Released: 1949

Catalog Number: ML 2053

With: *Four Intermezzi*

Miaskovsky, Nicolai

Symphony No. 21 in F#, Op. 51

Recorded: November 22, 1947

Released: November 1949

Catalog Numbers: ML 4239, ML 4973

With: Bartók, *Concerto No. 3* (Sandor)

Paganini, Nicolo

Violin Concerto No. 1 in D, Op. 6 (Francescatti)

Recorded: January 15, 1950

Released: September 1950

Catalog Numbers: ML 4315, MM 936, A-1066, 73058-60

With: Saint-Saëns, *Concerto No. 3*

Prokofiev, Serge

Cantata Alexander Nevsky

Recorded: May 21, 1945

Released: October 1945

Catalog Numbers: ML 4247, MM 580, 12156-70

Prokofiev, Serge

Classical Symphony in D Major, Op. 25

Recorded: October 13, 1946

Released: November 1947

Catalog Numbers: A 1638, MX 287, 12661-62,

MOL 2035

With: Rimsky-Korsakov, *Russian Easter Overture*

Prokofiev, Serge

Scythian Suite, Op. 20

Recorded: November 22, 1947

Released: May 1949

Catalog Numbers: ML 4142, MM 827, 12959-61

With: Respighi, *Feste Romane*

Prokofiev, Serge

Symphony No. 6 in Eb minor, Op. 111

Recorded: January 15, 1950

Released: December 1950

Catalog Numbers: ML 4328, MM 950, 13125-29

Puccini, Giacomo

Intermezzo from Manon Lescaut (Mitropoulos-Robin Hood Dell)

Recorded: 1944

Released: 1944

Catalog Number: ML 2053

With: Menotti, *Sebastian-Suite*

Rachmaninoff, Serge

Preludes, Op. 32, No. 5; Op. 23, No. 5

Recorded: April 2, 1950

Released: May 1956

Catalog Numbers: ML 5103, LP 2158 EP 1826

With: Rachmaninoff, *Piano Concerto No. 2* (Istomin)

Rachmaninoff, Serge

Preludes, Op. 3, No. 2; Op. 32, No. 5; Op. 23, No. 5

Recorded: April 2, 1950

Released: December 1950

Catalog Number: A-1826

With: Sibelius, *Finlandia*

Ravel, Maurice

Concerto for the Left Hand (Casadesus)

Recorded: January 22, 1947

Released: August 1948

Catalog Numbers: MX 288, ML 4075, 12663-64

With: Debussy, *La Damselle élue*

Ravel, Maurice

Daphnis and Chloé Suite No. 1

Recorded: April 2, 1950

Released: September 1950

Catalog Numbers: ML 4316, MM 940, 13114-16

With: *Suite No. 2* and Schoenberg, *Verklärte Nacht*

Ravel, Maurice

Daphnis and Chloé Suite No. 2

Recorded: May 10, 1949

Released: July 1956

Catalog Number: ML 5112

With: Debussy, *Prelude to the Afternoon of a Faun*



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Ravel, Maurice*Introduction and Allegro*

Recorded: pre-1942

Released: pre-1942

Catalog Number: X-167

With: Debussy, *Girl with the Flaxen Hair***Ravel, Maurice***Rhapsody Espagnole*

Recorded: March 19, 1950

Released: August 1950

Catalog Numbers: ML 4306, 13102-3

With: Kodály, *Háry János***Respighi, Ottorino***Feste Romane*

Recorded: April 18, 1946

Released: May 1949

Catalog Numbers: ML 4142, MM 827, MM 707, 12658-60

With: Prokofiev, *Scythian Suite***Respighi, Ottorino***Pines of Rome*

Recorded: January 1946

Released: August 1958

Catalog Numbers: ML 5279, LP 4020, 12347-52

With: Debussy, *Two Nocturnes***Rimsky-Korsakov, Nicolai***Russian Easter Overture*

Recorded: October 13, 1946

Released: March 1947

Catalog Numbers: 12523-26, ML 2035, MX 276

With: Prokofiev, *Classical Symphony***Rimsky-Korsakov, Nicolai***Scheherazade*

Recorded: October 31-November 1, 1947

Released: 1948

Catalog Numbers: ML 4089, ML 4888, A-1103, 12892-96

Saint-Saëns, Camille*Introduction and Rondo Capriccioso*
(Francescatti)

Recorded: November 5, 1950

Released: October 1955

Catalog Numbers: ML 2194, ML 5352

With: Chausson, *Poem***Schoenberg, Arnold***Verklärte Nacht*

Recorded: March 19, 1950

Released: September 1950

Catalog Numbers: ML 4316, 13109-12

With: Ravel, *Daphnis and Chloé Suites***Schubert, Franz***Symphony No. 8 in b minor "Unfinished"*
(Walter)

Recorded: pre-1948

Released: unknown

Catalog Numbers: ML 2010, M330, M699

Sibelius, Jean*Finlandia*

Recorded: April 2, 1950

Released: December 1950

Catalog Number: A 1826

With: Rachmaninoff, *Preludes***Sibelius, Jean***Finlandia*

Recorded: December 10, 1950

Released: March 1957

Catalog Numbers: ML 5181, 2158, 13131

With: Grieg, *Peer Gynt Suite***Strauss, Johann Jr.***Die Fledermaus Overture*, Op. 56

Recorded: November 22, 1947

Released: April 1949

Catalog Numbers: ML 2041, MX 311, 12946-D, 12947-D

With: *Vienna Woods***Strauss, Johann Jr.***Blue Danube Waltz*

Recorded: December 4, 1947

Released: April 1949

Catalog Numbers: ML 2041, MX 311, 12946-7-D

With: *Die Fledermaus***Strauss, Richard***Death and Transfiguration*

Recorded: November 19, 1944

Released: January 1947

Catalog Numbers: ML 4044, MM 613

With: *Der Rosenkavalier Suite***Strauss, Richard***Der Rosenkavalier Suite*

Recorded: November 19, 1944

Released: 1948

Catalog Numbers: ML 4044, MM 742

With: *Death and Transfiguration***Strauss, Richard***Waltzes from Der Rosenkavalier*

Recorded: October 31, 1947

Released: May 1957

Catalog Numbers: ML 5177, AL 46, KL 5132

With: Strauss, *Till Eulenspiegel***Strauss, Richard***Dance of the Seven Veils*, Op. 54

Recorded: March 20, 1947

Released: March 1952

Catalog Numbers: AL-12, 4790, 13162-D

With: Weinberger, *Polka & Fugue* from *Schwanda***Suppé, Franz***Poet and Peasant Overture*

Recorded: April 2, 1950

Released: May 1951

Catalog Numbers: AL-10, 4-13155-D, 4-4789, 12917-D

With: Weber, *Der Freischütz***Tchaikovsky, Peter***Piano Concerto No. 1*, Op. 23 (Levant)

Recorded: December 8, 1947

Released: 1948

Catalog Numbers: LP 4096, MM 785, A-1063, CL 740

With: Grieg, *Piano Concerto* (Kurtz, New York Philharmonic)**Tchaikovsky, Peter***Violin Concerto in D* (Stern-Hillsboro)

Recorded: April 10, 1949

Released: November 1949

Catalog Numbers: ML 4232, MM 863, A-1087

Tchaikovsky, Peter*Symphony No. 5*

Recorded: November 19, 1950

Released: July 1951

Catalog Numbers: ML 4400, 13156-61, 1466-69

Thomson, Virgil*Five Portraits* (Thomson)

Recorded: May 20, 1945

Released: October 1945

Catalog Numbers: ML 2087, MX 255

With: Thomson, *Louisiana Story***Thomson, Virgil***Louisiana Story* (Ormandy)

Recorded: May 10, 1949

Released: January 1950

Catalog Numbers: ML 2087, MX 329, 13049050

With: Thomson, *Five Portraits***Weber, Carl Maria von***Der Freischütz Overture*

Recorded: January 12, 1946

Released: 1949

Catalog Numbers: ML 2043, A 1595, 19010-D, AL-10

With: Suppé, *Poet and Peasant***Weber, Carl Maria von***Invitation to the Dance*

Recorded: December 4, 1947

Released: 1949

Catalog Numbers: ML 2043, A 1595, 19010-D

With: Glinka, *Russlan and Ludmilla Overture***Weinberger, Jaromir***Polka and Fugue from Schwanda*

Recorded: December 18, 1944

Released: 1949

Catalog Numbers: ML 2043, A 1595, 19010-D

With: Glinka, *Russlan and Ludmilla Overture***Wolf-Ferrari, Ermanno***Intermezzi Nos. 1 & 2* from *Jewels* (Mitropoulos-Robin Hood Dell)

Recorded: 1944

Released: 1944

Catalog Number: ML 2053

With: Menotti, *Sebastian-Suite*



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an ACOUSTICAL COMPARISON of FRENCH and GERMAN CLARINETS

by Gregg Miller

A few years ago I had the opportunity to spend a year studying in Freiburg, Germany. While there I heard many clarinetists, most of whom played on German-system instruments. As an American accustomed to French-system clarinets, I was immediately aware of some differences in their sound, especially in the lower register, and my curiosity was aroused as to what acoustical properties might be causing these differences. This eventually led me, through the research described below, to some interesting discoveries.

To the uninitiated, French and German clarinets look very similar, but an experienced clarinetist recognizes several important differences. Most obvious is a difference in the fingering of several notes and the placement of some of the keys. Less obvious is the thicker profile of the reed used on German clarinets, the generally larger bore, and the narrower but longer opening between the reed and the mouthpiece. It is known that these factors combine to give the typical German clarinet a sound which is somewhat different from its French counterpart, but what I hoped to learn was the exact nature of this difference.

Because it is impossible for the human ear to accurately distinguish and quantify the acoustical components of a complex tone, musicians are forced to use abstract or subjective terms when describing a given sound: bright, dark, fat, thin, free, restricted, resonant, dead, etc. The "German sound" is often described as "darker," "richer," or "more hollow" than the French sound.

James Pyne has done acoustical research in an attempt to explain the almost universally accepted preference for the tone color of "vented" or "resonated" fingerings for the a^1 and $b\text{-flat}^1$ throat tones on French (Boehm) clarinets over the color of unvented or non-resonated fingerings.² Pyne found that spectral analyses (graphs showing the relative strength of each overtone) of these two pitches showed that with the vented fingerings the lower-numbered partials were stronger and the higher-numbered partials were weaker than with unvented fingerings. Pyne's findings seem to suggest that our subjective preferences are connected to acoustical properties which are at least partly quantifiable.

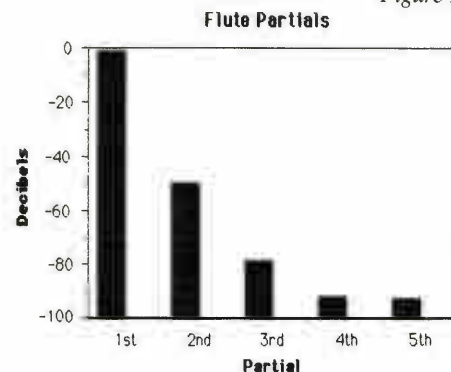
I wondered if it would be possible to expand on Pyne's research and find a quantifiable difference in the sound of French and German clarinets by measuring the components of their sounds side by side. To this end, I contacted Professor Hans Peter Haller, director of the Heinrich Strobel Experimental Studio of the

Southwest German Radio (Südwestfunk), located near Freiburg. Always eager to participate in acoustical research, Haller readily agreed to help me. I also enlisted the assistance of three other clarinetists: Kim Wilson, an American studying at the Hochschule für Musik in Freiburg at the time, and Erich Wagner and Armin Liebich, two German students from the Hochschule. I would like to thank each of them for their generous assistance, with special thanks to Haller, whose knowledge and skillful operation of the test equipment were invaluable.

Background

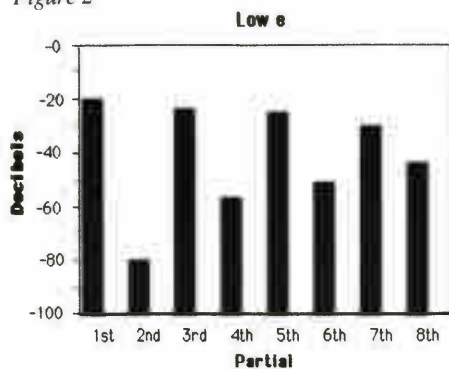
A brief explanation of the acoustical properties of the clarinet might benefit some readers. First, it must be understood that all instruments produce tones that are quite complex in that they consist not only of the primary pitch that one hears, called the "fundamental," but also of many overtones, or "partials," above this fundamental. The relative strengths and weaknesses of the various partials help determine the characteristic tone color of each instrument. The partial structure of a flute tone, for example, is relatively simple (although it varies somewhat in different registers). The first partials are strong, with the higher ones diminishing steadily in strength. Figure 1 shows the relative partial strengths of a flute playing an f^2 at a dynamic of *mezzo forte* to *forte*.

Figure 1



The clarinet is unique among instruments in the distribution of its overtones, particularly in the lower (chalumeau) register, i. e., from written low e to $b\text{-flat}^1$. Figure 2 shows the tonal spectrum of a clarinet playing a low e . In this range the odd-numbered partials are much stronger than the even-numbered. (This tendency quickly diminishes above the eighth partial.) This configuration is characteristic of cylindrical pipes which are stopped at one end, and, acoustically speaking, when played in the chalumeau register, the clarinet is a pipe stopped at one end. Theoretically, such a pipe should produce no even-numbered partials whatsoever.⁴ Like all musical instruments, how-

Figure 2

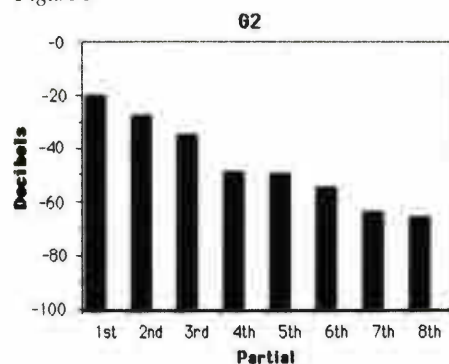


ever, the clarinet deviates in some respects from the theoretical ideal. For example, the clarinet is not completely cylindrical: It tapers in and out slightly along the upper portions of the bore, expands somewhat in the lower section, and flares considerably at the bell. Because of such deviations the clarinet does not produce a "pure" sound in the theoretical sense.

The configuration of strong odd-numbered and weak even-numbered partials all but disappears in the upper (clarion and altissimo) registers of the clarinet. This is because the clarinetist must open the register key to play in the upper registers of the instrument, causing the clarinet to behave as a cylindrical pipe open at both ends. Such pipes produce tones in which the partials diminish much more evenly, similar to those in a flute's tone. Figure 3 shows a clarinet's tone on the note g^2 in the clarion register.

It is in its lower register, then, that the clarinet produces its most distinctive sound. Comparison of the French and German instruments yielded very interesting results in both the chalumeau and clarion registers, however.

Figure 3



Materials and Methods

Four clarinets were used in the experiment: two German-system and two French-system. The German clarinets were made by Fritz and Herbert Wurlitzer. The French clarinets were a Buffet model R-13 and a Selmer Series 9*. Four clarinetists participated in the experiment, each playing his or her own instrument. Each

player produced seven tones: e , b , c^1 , $f\sharp^2$, g^2 , b^2 and c^3 . These particular tones were chosen for three reasons: First, long, moderate and short portions of the clarinet's total length are used in their production. Second, notes from both the chalumeau and clarion registers are represented. Third, there was a desire to determine if the difference in fingerings between the German and French instruments on certain notes had any effect on the acoustical properties of those pitches. The pitches b , $f\sharp^2$ and c^3 use different fingerings on French and German instruments, while e , c^1 , g^2 and b^2 use identical fingerings.

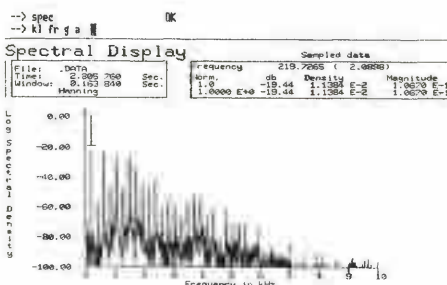
The tones were played into a Shure SM 58 microphone connected to a New England Digital computer interfaced with a Synklavier II Sample to Disk System, which recorded the tones digitally. The clarinetists played all tones as close to -20db as possible for one to three seconds, out of which a sample "window" of 0.163840 seconds was extracted and analyzed.

To ensure that the characteristics of the instruments themselves were being recorded rather than the idiosyncrasies of the individual performers, the players of one of the French and one of the German clarinets traded instruments and played the sample tones again as a control. Thus, six sets of data were produced in all. It was thought that mouthpieces might be exchanged between the two types of instruments in order to isolate the effects of mouthpieces and the clarinets themselves; however, this was impossible due to the incompatibility of socket and tenon sizes between the two types of instruments.

Results

A computer printout was made for each test tone. On the printouts, vertical "spikes" show the strength of each partial. The scale on the left side indicates volume in decibels, with "0" being loudest and "-100" softest, i. e., the higher the spike the louder the partial. Figure 4 shows one of the original computer printouts — there were 36 in all. For ease of study, comparative bar graphs will be used hereafter. Above the eighth partial the results were incon-

Figure 4



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clusive. Therefore, the graphs will show the first eight partials of each tone.

Low e, the first of the three test tones in the chalumeau register, showed a tendency for the German clarinets to produce stronger odd- and weaker even-numbered partials than the French instruments, with the exception of the third and fourth partials. Figure 5 shows the averaged partial strengths for the note e.

Low b is a note for which German- and French-system clarinets use different fingerings. With the exception of the third and sixth partials, the tendency for the even-numbered partials of the German clarinets to be weaker and the odd-numbered partials to be stronger than those of the French is again exhibited (Fig. 6). This is especially evident in the second partial, and is seen to a more moderate degree in the other partials.

Figure 7 shows that on the note c¹ the German clarinets again produced both stronger

odd-numbered and weaker even-numbered partials than the French. This tendency, which has been seen in each of the notes in the chalumeau range, is manifested most clearly here.

F#² is the first of the four test tones in the clarion register and is another of the notes for which fingerings on French and German clarinets differ. As explained earlier, the clarinet loses its distinctive strong odd/weak-even numbered partial configuration in this register, and its partial strengths diminish more gradually and evenly. Also evident is that, with the exception of the fifth partial, the French clarinets were stronger than the German on all partials above the fundamental (see Figure 8).

On the note g² (Fig. 9) the tendency for the French clarinets to produce stronger partials above the fundamental is seen again. With the note b² (Fig. 10) the trend of French clarinets exhibiting stronger partials above the fundamental continues. The only exception is the third partial, which is 1 db stronger in the German clarinets.

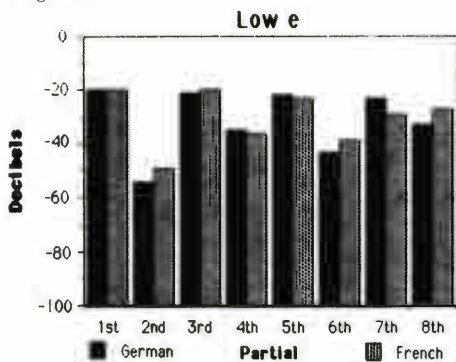


Figure 6

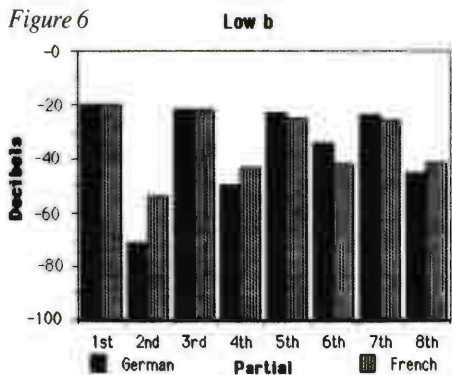


Figure 7

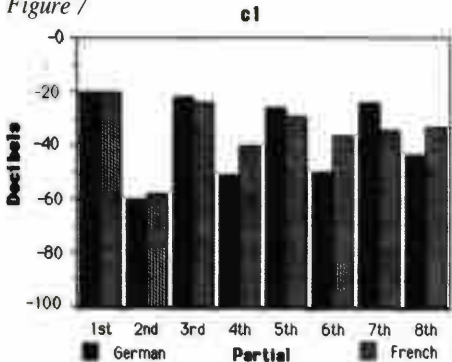


Figure 8

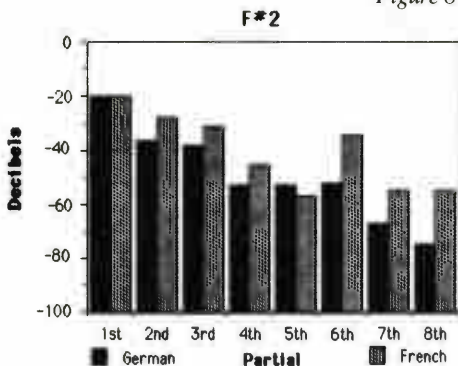
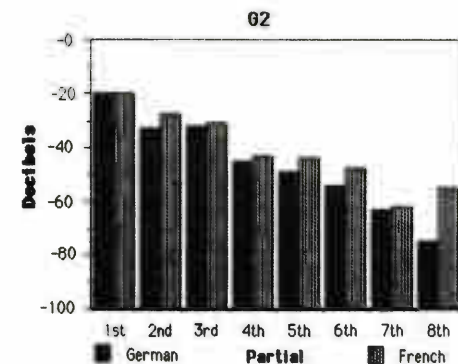


Figure 9



The last test note, c³, is another for which French- and German-system clarinets use different fingerings. The tendency for the French clarinets to produce stronger overtones above the fundamental is seen very clearly in the first six partials. By the seventh partial the French clarinets are only 1 db stronger, and on the eighth partial the pattern is reversed (Fig. 11).

Figure 10

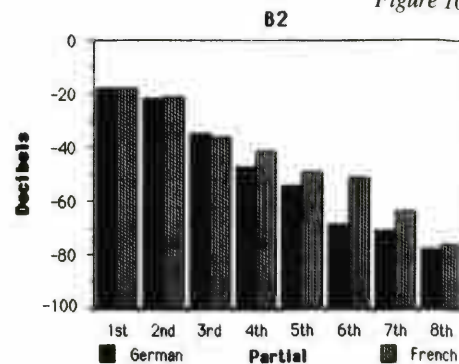
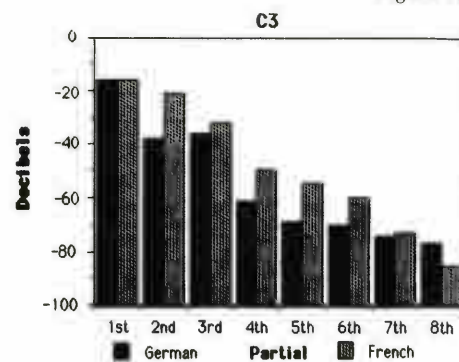


Figure 11



In order to ensure that the tendencies observed above were caused by the instruments themselves and not by their players, German and American players traded clarinets. It was found that there was only a small difference in the strength of a few partials as compared with the instrument's owner playing the same note, with the majority of partials showing very little or no difference in strength between the two players. Furthermore, this contrast did not fall into any predictable pattern. It was concluded, then, that although some slight differences were seen in relative partials strengths when instruments were exchanged, the players influenced the spectrums of the tones much less than did the instruments themselves.

Discussion

The data shows that a quantifiable acoustical difference between the two types of instruments does exist, which is manifested in different ways in the chalumeau and the clarion registers. On each of the three test tones in the chalumeau register the French clarinets produced stronger even-numbered partials and weaker odd-numbered partials in comparison with the German instruments, with the exception of the third and fourth partials of low e, and the third partial of low b (which had equally strong partials). Because this tendency of the French instruments is contrary to the basic acoustical nature of the "ideal" clarinet tone in the chalumeau register — i. e., one which contains strong odd-numbered partials, and no

even-numbered partials whatsoever — one could say that French clarinets produce a less “ideal” sound than German instruments in this register, at least in the acoustical sense.

The contrast between instrument types in the clarion register was of a different nature. It was mentioned previously that the clarinet loses its distinctive acoustical characteristics in the clarion and altissimo registers — i. e., the odd-numbered partials no longer dominate the even-numbered. Both types of clarinets displayed this basic characteristic here. With only three exceptions out of the 32 partials examined from the clarion register, however, the French instruments consistently exhibited more strength in the partials above the fundamental. Pyne’s research indicates that this tendency — especially in the higher-numbered (5-8) partials — causes the French instruments to produce a more “strident,” or brighter, sound than that of German clarinets. This is quantifiable evidence, then, that because French clarinets produce stronger even-numbered partials in the chalumeau register and stronger higher-numbered partials in the clarion register, they do indeed have a brighter sound than German clarinets.

A third interesting result of the experiment was a general difference that appeared in the spectrums of the notes which use different fingerings on the two types of instruments (b, f#² and c¹) compared to the notes using identical fingerings (e, c¹, g² and b³). In both registers it was seen that on the notes using different fingerings, the contrasts between instrument types appeared sooner — i. e., in lower partials — than on those using identical fingerings. Thus, the spectrums for notes which use different fingerings showed more variation between instrument types than the other notes.

Conclusion

The data collected indicates that in the chalumeau register German clarinets produce a sound closer to the theoretical ideal than do French clarinets, and in the clarion register they produce a sound which is more ideal in Pyne’s sense, i. e., not as bright. This would help to explain the perceived difference in tone color produced by many German clarinetists compared with clarinetists of other countries.

Will this create a stampede of players of French clarinets, all wanting to buy German-made instruments? It seems doubtful. But it should be useful to us as players and teachers to have an idea of what we are up against in our efforts to produce the “ideal” clarinet tone.

END NOTES

1. Lee Gibson, “Soprano Clarinet Mouthpieces and Dimensions,” *The Clarinet*, Vol. X, No.

- 4 (Summer 1983), 4.
2. James Pyne, “In Search of Resonance: Some Preliminary Findings,” *The Clarinet*, Vol. XII, No. 3 (Spring 1985), 30-33.
3. Paul-Heinrich Martens, *Die Schumannschen Klangfarbgesetze und ihre Bedeutung für die Übertragung von Sprache und Musik* (Frankfurt: Erwin Bochinsky, 1975), 38-39.
4. John Backus, *The Acoustical Foundations of Music* (New York: W.W. Norton and Company, 1969), 63-65.

FOOTNOTE

† Throughout this article pitches in the octave

below middle c are written in small case letters; the pitches in the octave from middle c up to the next b be are written as c¹ - b¹; the next octave begins with c², etc..

ABOUT THE WRITER...

Gregg Miller is currently assistant professor of music at Hastings College in Nebraska. He received his D.M.A. from the University of Colorado at Boulder and M.A. and B.A. from Washington State University. He is active as a performer and clinician in both classical and jazz idioms.

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SAYING GOOD-BYE TO AN OLD FRIEND

At first I really didn't pay much attention to it. A single strand of hair from my beard had gotten in my ligature and caused a bit of instant discomfort. I flinched, rubbed my chin and it was over with. Then a little while later it happened again. I again flinched and rubbed my chin but this time my attention turned to the ligature.

I could remember the first day I had gotten the ligature. I had been lucky enough to study with Daniel Bonade. It meant leaving high school an hour or two early, hopping the commuter train to New York and walking across to 48th Street and his studio. It was 1954 and my parents didn't have much of a concern about my getting lost in the "big city" so I just did it each week. It was like an adventure. I'd always find time, usually after the lesson, to detour a bit. Maybe a new record at Sam Goody's, a piece of sheet music at one of the music shops, or just gazing in store windows. Or, more likely it would be to pick up a copy of the next book of Rose etudes that we were going to begin next week. Then off to find a hamburger for supper and the train back to Connecticut.

Darn it! My beard's caught in the ligature again. Maybe it's because I didn't have a beard in those days! I was in the eighth grade when I was introduced to Mr. Bonade. (He's still "Mr." Bonade in my mind — never "Daniel" Bonade.) It began one day when Dad happened to bump into Howard Barlow, conductor of the Voice of Firestone orchestra, at a local store. Dad mentioned how his son was in the market for a new clarinet instructor, and Howard Barlow responded by saying that he had some good clarinetists with the Voice of Firestone. "Tell your son to come to our rehearsal next week. I'll introduce him to one of the clarinetists during the break." So there Mom and I were, sitting in the 15th row of the empty studio/auditorium in the RCA Building, watching two people come down the aisle toward us. As they got closer I immediately recognized Howard Barlow from his numerous television appearances. But the person with him really stood out. Barlow wasn't very tall but this other man was! He seemed huge. Not only tall but really large. This was Daniel Bonade!

Maybe I need to trim my beard. This is really starting to get annoying. It seems that every time I take the mouthpiece out of my mouth it gets caught in my beard. During my lesson with Mr. Bonade the mouthpiece stayed in my mouth most of the time. There weren't many opportunities to take it out and have casual conversation. Mr. Bonade had a favorite easy chair that he sat in during the lesson. The chair was one of those large stuffed ones. He reminded me of a king sitting on a throne and it was surely an appropriate image. I'd play and he'd listen. I'd carefully follow my Rose exercise, watching for every note, every alternate fingering and every nuance of articulation — he'd have his eyes closed. Come to think of it, he never looked at the music. He didn't have to — he knew it all by heart. He'd close his eyes and he'd know if I played the C# on the wrong side. He could hear it! And, he knew I was about to play it incorrectly even before I got there. His "Play it on the left" came out of his mouth at the very instant I played it on the right. How was that possible?

One time I bought a recording of Mr. Bonade playing the Rose. I couldn't wait to get it home. I put it on the hi-fi (we didn't know that it was supposed to be called a "stereo" in those days), closed my eyes and listened. I tried to pick out the "rights" and the "lefts." I couldn't. It all

sounded perfect. Of course, it was. It was exciting to hear this recording of Mr. Bonade playing the clarinet because I realized that he never played for me at my lesson. He would listen to me, often with his fingers moving as if playing an imaginary clarinet, quickly telling me when things weren't right. But there was that one time. He did play for me! I had made a bit of a mess of an etude, and he realized that it might be a bit too difficult to explain. So, he took my clarinet and played the entire etude with the exact feeling he wanted. He clarified what he was looking for and then played it once more, handed the clarinet back to me, and it was my turn. I guess that doesn't seem very amazing. But he did the whole thing while still sitting in his big chair without ever looking at the music. He didn't have to, he knew it all!

Ouch! That time the ligature claimed its prize. A single strand of hair was caught right alongside the reed. The very place where Mr. Bonade used to focus his attention at the beginning of each lesson. Of course it was a Bonade ligature. I remember his pulling it from the drawer one day, very shiny and new, and then carefully explaining the idea behind this ligature that he had just invented. His ligature had two little metal rails that came in contact with the reed. "These two rails are to hold the reed very tightly and evenly against the face of the mouthpiece," he said. "The pressure must be even and the reed must fit so smoothly." He'd spend the first few minutes of every lesson always smoothing the back side of the reed against some sandpaper on a piece of glass. Seldom working on the face of the reed, always smoothing the back of the reed. Then he would put the reed on the mouthpiece and with a small screwdriver inserted alongside the edge of the reed, he'd carefully pry the ligature away from the

mouthpiece. Each week he'd go through the same steps. Always ending by carefully prying the ligature away from the reed. Always concerned that only the metal rails came in touch with the reed and never the main part of the ligature. "If the band of the ligature touches the reed, it will serve to exert pressure on the sides of the reed, cause it to warp a bit and not lie flat on the face of the mouthpiece. You'll never get a good tone if that happens," he said.

Oops, another hair is caught! This has got to stop. I stopped taking lessons from Mr. Bonade in 1958, the year I graduated from high school. Life moved swiftly ahead. There was college, and teaching, and playing in a military band. In 1969 I got married and two years later my wife and I spent the summer in Europe. She was in charge of planning our itinerary. My only input was that I wanted us to spend a few days on the French Riviera — in the city of Cannes. She didn't ask why, but if she had, I probably would have told her about the postcards Mr. Bonade used to send me at the end of the summer to set up the time for the coming year's lessons. The postcards came from his summer home in Cannes and always had a magnificent castle or beautiful scene on them. An imagined picture of Mr. Bonade, sitting in his big chair, in a castle on top of a mountain on the French Riviera had been burned into my mind many years before. Now I was going to find out.

We arrived in Cannes in mid-afternoon. After checking into our hotel, my wife headed upstairs to unpack and I remained downstairs under the pretense of "just looking around a bit." I tried to act casual as I asked the concierge for a phone book but I was getting anxious. And sure enough, there it was: "D. Bonade." The concierge advised that the address was only a few blocks away. I immediately headed out to find the address. It was a small building, three stories tall with two apartments on each floor. Surely there must be some mistake. This wasn't the castle I had imagined. I slowly walked the stairs and found the door. And there, tacked on the door, was his business card from New York — "D. Bonade — Professor of Clarinet — Juilliard School of Music." I soon learned that he was not at home. He was away on a vacation. I left him a note.

Wait a minute, there's the problem! The ligature has a crack in it. No wonder my beard keeps getting caught. The crack is just where Mr. Bonade used to carefully bend it with his screwdriver. Not bad, my old friend had lasted for 35 years! I guess it is time to buy a new one. Sure enough, the local music store had a box of Bonade ligatures for sale, some with the screws on the bottom like mine and some with them on

top. Would Mr. Bonade approve of the screws on top? I wonder. Would the sides of the ligature touch the reed? How would people know to keep carefully bending it each week? Oh well, it's up to the next generation. "I'd like to buy a Bonade ligature. I'll take one of the old style ones, please. The type with the screws on the bottom. I know how it works." I paid for the new ligature, noticed the patent pending notice (that's odd, it was still pending in 1954) and started to head out the door. "Wait a minute, you better sell me another one. My daughter could also use one of these. And you better sell me one of those small screwdrivers. I think this new ligature will need one!"

FOOTNOTES

1. Daniel Bonade retired from active symphony work in 1941 to devote more time to teaching. I studied with him from 1953 to 1958. At that time Mr. Bonade was teaching at the Juilliard School of Music and performing with the Voice of Firestone orchestra. His exceptional career as a clarinetist began at the age of 8 in his hometown of Geneva, Switzerland. He was later admitted to the

Paris Conservatory, where he was awarded the first prize in clarinet in 1913. In 1915 he traveled to the United States where he performed with the French government band at the San Francisco Panama-Pacific Exposition. He then toured the United States with the Diaghileff Ballet Russe until invited by Leopold Stokowski to join the Philadelphia Orchestra in 1917. During his career he also played with the Columbia Broadcasting Symphony Orchestra, the Cleveland Orchestra, and the NBC Symphony under Toscanini. In addition he taught on the faculty at the Curtis Institute of Music, the Cleveland Institute of Music and the Juilliard School of Music. [See also Jerry Pierce's four-part series "The Bonade Legacy" in *The Clarinet*, Vol. 4, Nos. 1, 3, 4, and Vol. 6, No. 4. Ed.]

ABOUT THE WRITER...

Joe Levine lives in Okemos, Michigan and keeps up his interest in clarinet playing by teaching his daughters and performing in a local Klezmer band.



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FESTIVALS

by Gregory M. Barrett

Summer in Finland means festivals for music lovers. This modern and inviting country boasts of more than two dozen wide-ranging festivals from June through the beginning of September. This summer I visited the Kaustinen Folk Music Festival, the Savonlinna Opera Festival, the Kuhmo Chamber Music Festival and Time of Music, a contemporary music festival. Each was very special and noteworthy, but of particular interest to clarinetists are the last two.

Reaching the northern town of Kuhmo by car from the southeast lake district of Finland is an adventure in itself. Travelling by sand road through deciduous forest, at one point only eight kilometers from the Russian border, one is reminded of the 1939-40 Russo-Finnish War. The isolated road intersects rows of giant boulders placed as deterrents to the Russian tanks. Farther down the road is a memorial marking a battle site.

During the last two weeks of July, Kuhmo has almost around-the-clock chamber music. Arriving in Kuhmo at 10:30 p. m. in the twilight, I pitched my tent and went to sleep. The next day I realized my error when I was told by American clarinetist Charles Neidich that the famous Chamber Music Fever concert went that night until 3:30 in the morning. That is the essence of Finnish summer living: reveling in the long hours of daylight.

This year's 22nd Annual Festival included 15 days of concerts, many thematically linked by a string of music from the German-speaking world, ranging from Schütz to Günter Bialas. There was a great variety of music outside this theme as well, all presented by 130 artists from 15 countries in 83 concerts. Many performers and audience members return season after season to what appears to be a very large extended family. Concerts are informal with tee shirts and jeans finding acceptance on stage. This is in part out of necessity, as there is often no time to change during a busy day of concerts and rehearsals. Charles Neidich related how one evening, as soon as he finished performing *Im Freundschaft* by Stockhausen and *14 Ways to Describe the Rain* by Hans Eisler, he was whisked off in a waiting car to perform at a second chamber hall in another concert that was already in progress.

During my lunch with Charles Neidich in the busy artist cafeteria, he described Kuhmo as an incredible festival, noting that there are at least five concerts a day. The year 1991 was Neidich's third summer at Kuhmo as a performer and teacher. His students this year included several young players from Kuhmo, a

town of about 13,000, and more advanced students from Kuopio, Finland and Sweden. Neidich feels that the best part of the festival is the audience, which is always huge. It seemed remarkable to me that, nearly 500 kilometers from Helsinki, hundreds of enthusiastic music devotees attended every concert. According to Neidich there is always a non-western group — this year The Taifa Orchestra, a Tanzanian taarab orchestra. In explaining why Kuhmo may be his favorite festival, Neidich noted the great energy generated by the many performers.

Neidich explained that his repertoire for the two-week festival is chosen in dialogue with the festival's artistic director, Seppo Kimanen. One highlight for Neidich was his participation in the premiere of the very powerful *Sonata for Clarinet and Piano* by Moscow composer Ekaterina Tchemberji. This work is unpublished. Neidich remarked, "You can program anything here." Anything also means everything. In addition to the already mentioned works, this year's program listed Neidich participating in performances of Mozart's *Clarinet Quintet*, Bruch's *Eight Pieces for Clarinet, Viola and Piano*, Erik Bergman's *Three Fantasias for Clarinet and Piano*, Berg's *Four Pieces for Clarinet and Piano*, Spohr's *Six German Songs for Soprano, Clarinet and Piano*, Schubert's *Der Hirt auf dem Felsen*, Reinecke's *Trio for Clarinet, Horn and Piano*, Ravel's *Introduction and Allegro*, and other works included in the special marathon concerts. One such work was *Soiréestücke*, which Neidich realized from Schumann's manuscript.

I attended an afternoon concert called "Music for Virtuosos," which seemed aptly named, considering Neidich's inspiring performances of showstoppers. Neidich joined with Finnish pianist Juhani Lagerspetz in performing Kalliwoda's *Morceau de Salon*, Cavallini's *Variations on an Old Russian Romance*, Bassi's *Grand Fantasia on Themes from Bellini's "I Puritani,"* and Rimsky-Korsakov's *Flight of the Bumblebee*. Neidich's *Flight* wowed the audience with a reading in only 52 seconds using circular breathing. Curiously, the Finnish word for "flight" is *lento*!

Musiikin Aika or Time of Music celebrated its 10th anniversary this summer. It is the foremost Finnish festival of contemporary music and is held in the central Finnish town of Viitasaari during the last week of July. As at Kuhmo, being an English speaker is not much of a barrier. Thanks to the hospitality of the staff and the presence of some American musicians I felt very much at home. Composer George Crumb was in residence offering a



Gregory Barrett (left) and Kari Kriikku (photo by Leena Kilpeläinen)

class and presiding over many performances of his works. David Moss, a vocal improviser and percussionist, also presented classes and performances.

The musical week of Time of Music is filled with classes and rehearsals during the day, concerts in the late afternoon and evenings, and jazz at the Festival Club into the night. In addition to the above-mentioned classes there were classes in double bass, voice, woodwinds, computer music and computerized score notation. The concerts were filled with music by Maderna, Erik Bergman, Jouni Kaipainen, Druckman, Toshio Hosokawa, Paavo Heininen, Toshi Ichihyanagi, Kalevi Aho, Berio, Luca Francesconi, Donatoni, Moss, Waisvisz, Webern, Cage, Ligeti and Crumb, to mention only some of the composers. The audiences were very interested in the programs. Time of Music is a great place to get a sense of the latest music trends from around the world.

Musicians performed on all standard orchestral instruments, electronic instruments and the accordion which is very developed in Finland. Quintetto Arnold, a woodwind group from Milan that has been together for 13 years, and two Finnish clarinetists, Kari Kriikku and Tuulia Sievänen, performed.

Maurizio Longoni is the clarinetist of the Quintetto Arnold, which was named after Arnold Schönberg. The quintet has won several European competitions and has performed at the Darmstadt Festival and at the IRCAM Research Center. They have recorded works of contemporary Italian composers and have recently recorded works by Carter, Donatoni, Kurtág and Ligeti on the Stradivarius label.

Longoni now teaches at the school Civica in Milan where he had been a student with the other members of Quintetto Arnold. His 10 students each receive two one-hour lessons each week. Longoni remarked that there are now fewer students in Milan than there were four years ago. In addition to Quintetto Arnold, Longoni also performs in Ottetto Classico Italiano and the Echo Ensemble, a contemporary music group.

Tuulia Sievänen is a third-year student at the Sibelius Academy in Helsinki and studies with Kari Kriikku. I heard her expertly perform the chamber piece *Pas de trois* by Finnish composer Olli Koskelin. This trio was derived from his work for solo clarinet, *Exalté*.

Kari Kriikku might be familiar to you for his elegant recording of the Crusell *Clarinet Quartets* on the Ondine label. He has also recorded the above-mentioned *Exalté* on Finlandia FACD 366 along with works by Magnus Lindberg, Esa-Pekka Salonen, Xenakis, Donatoni and Claudio Ambrosini. Kriikku is known throughout Finland as the leading clarinet soloist and chamber musician. Most often associated with contemporary music, this summer was Kriikku's tenth consecutive appearance at Time of Music. He was honored with a solo recital that included Vinko Globokar's *Prestop I*, commissioned by the festival for Kriikku. *Prestop* means the time between the steps when one is walking.

Kriikku was born in 1960 in the countryside town of Seinäjoki where he studied the clarinet in a small music conservatory. From 1976 to 1978 he performed in a military band in Helsinki, which enabled him to study at the

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Pianist Juhani Lagerspetz (left) and Charles Neidich (photo by Stefan Bremer)

Sibelius Academy. Thirty years ago every wind player in Finland was trained in a military band. In 1983, a year before receiving his diploma at the Academy, he was a founding member of the Avanti! Chamber Orchestra. Beginning at this time Kriikku regularly played at Time of Music and other festivals. In 1985

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Kriikku studied in England with Alan Hacker where he was exposed to the basset clarinet and the original Mozart notation. Following this important study with Hacker, Kriikku studied with Russianoff and Neidich in New York in 1986.

Over the last half decade many Finnish works have been written for Kriikku. This fall he is recording solo works with orchestra including Jukka Tiensuu's *Puro* (Brook), Jouni Kaipainen's *Carpe Diem!* and Debussy's *Première Rhapsodie*. This recording on Ondine will be available in December. Kriikku will also be appearing in Paris this year playing works from the classical repertoire, and in England with his improvisatory ensemble Toimmi! He is contributing greatly to the development of the clarinet repertoire, and next summer he will be in residence at the Kuhmo Chamber Music Festival. Näkemiin!

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Gregory M. Barrett is an associate clarinet instructor at Indiana University and is a member of the Columbus (IN) Pro Musica, the Greensboro (NC) Symphony Orchestra and the Roanoke (VA) Symphony Orchestra.



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Toscanini's Clarinetist:

• An Interview with Alexander Williams •

by Janet Averett and Mark Brandenburg

Alexander Williams is primarily known as Toscanini's principal clarinetist in the N. B. C. Symphony, a post he held from 1948 until 1955. Previously he had held positions in the New York Philharmonic and in the New York Symphony before its dissolution. He retired in 1972 and the following year moved with his family to Los Altos, California, where we interviewed him on May 30, 1991.

JA & MB: *Mr. Williams, we know that you were an active performer in New York in the '30s, '40s and '50s, but we'd like to know about your background. Where are you from and how did you begin playing the clarinet?*

Williams: I was born in New York City in 1906; but soon after, the family moved to Brooklyn, where I went to school. When I was 10 years old, I started on the clarinet in school. Jan Williams was my teacher — he was an excellent clarinetist and held many important positions in New York. He gave weekly lessons at the school and I studied with him until I was 16 or 17 years old. In his teaching he stressed tone production and technique. He used the standard teaching materials — Klosé, Baermann, orchestra and band studies.

JA & MB: *What were the band studies?*

Williams: We used the orchestra studies transcribed for band — all the standard repertoire such as *Semiramide*, *Light Cavalry*, *Poet and Peasant*, *Zampa*.

JA & MB: *Did you also play in the school ensembles?*

Williams: I played in the school orchestra. Early on, when I was about 14, we had a very good teacher by the name of Mr. Zeiner who was impressed when I transposed at sight the solo cadenza from the *Orpheus Overture*, which was written for clarinet in A, on the B^b clarinet. I guess that was quite an accomplishment for a boy of that age. Mr. Zeiner often had me play solos at school concerts.

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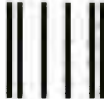
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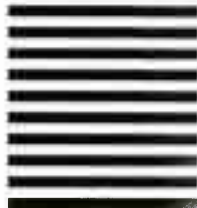
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When America takes out its federal, state or local checkbook to pay its bills, the very next draft should go to an account long past due: American music education.

For years, music education has been largely neglected in American schools. However, many individuals and organizations have defended their musical resources, created innovative music programs and classes, and presented a compelling case for music education to the government.

Five years ago, two educators from the University of Southern California (USC) began conducting workshops in tandem with PINK-JAZZ, a German cultural promotion group from Ibbenburen, Germany.

ophone guest clinician and guest artist, complementing the impressive roster of workshop staff:

Mason, international jazz saxophonist; Thomas, top Los Angeles studio session trumpeter; Paul La Rose, international jazz guitar and MIDI-guitar artist; and John Mosley, award-winning band director from Agoura High School in Agoura, Calif.

Mason and Thomas say that the workshop's popularity has increased each year. They expect this enthusiasm to continue in 1992, when American students will travel to Ibbenburen. Future plans for the '92 workshop include negotiations with The Louie Bellson Big Band and jazz bassist Ray Brown.



PINK, an acronym for Popular Ibbenburen Nordrhein Kultur, first established the exchange program in 1987 through the Idylwild School of Music. Ever since, Thom Mason, USC Jazz Studies Department Chairman, and John Thomas, USC Assistant Professor of Jazz Studies, have participated in annual PINKJAZZ workshops.

Each year, the workshop's location alternates between Los Angeles and Ibbenburen. Participants stay with their German or American friends, receiving unique cultural and musical experiences at nominal cost. "I feel very strongly about being able to bring this cultural exchange to include students from as many backgrounds as possible," said Thomas. "We have teamed up with the Los Angeles Jazz Heritage Society and, by using scholarship monies, are able to include many minority kids that otherwise could not possibly afford this unique opportunity."

Saxophonist Eric Marienthal appeared at the '91 workshop as sax-

For the past 21 years, the University of Northern Colorado (UNC) has also hosted a successful program, the UNC/Greeley Jazz Festival, which is the world's largest non-competitive jazz event. "One of the areas that has made the Festival even more attractive in the last few years is the addition of our Music Technology and Resource Center," said UNC/Greeley Jazz Festival Director Mark Aderman. "UNC has been funded by the Colorado Commission on Higher Education and the National Endowment for the Arts to establish a center for teaching and learning on state-of-the-art computer/synthesizer equipment. As a result, UNC/Greeley Jazz Festival has had the opportunity to include clinics and teaching sessions in this area." In April 1992, the UNC/Greeley Jazz Festival will celebrate its 22nd year with jazz artists The Nylons, Louie Bellson, and, tentatively, Marcus Roberts and the Paquito D'Rivera group. The Festival is expected

CONTINUED ON PAGE 2

The end of an era and a new beginning

Since the development of the modern clarinet and saxophone, cane for making reeds has come almost exclusively from a very small area in southern France. This region, which borders the Mediterranean Sea, is called the "Var." The center of this cane region is a small city named Hyeres, situated on the Mediterranean Sea.

The Var was bountiful in wild cane (botanical name: *Arundo Donax*) which grew along the rivers and streams in the region. Cane was originally planted for windbreaks and erosion control with no knowledge of its future value as raw material for reeds.

In the early 1960s, the region was discovered by tourists and campers who came in increasing numbers each year to enjoy the beautiful sea and coastal mountain areas. Development followed and harvest areas were slowly lost over time, reducing the Var's output of cane each year.

In 1984, the Var's output of wild cane still supplied about 80% of all the cane needed to produce reeds. Cane in areas of Spain and Argentina supplied the balance of the requirements.

In 1979, Rico International established its first plantation in France, near the city of Hyeres, in anticipation of more cane areas being lost to development. Based on knowledge available to Rico International, our goal was to produce useable cane five to six years after we planted, which was in May of 1981.

In the first week of January, 1985, a Siberian cold front crossed the French Alps and moved all the way to the Mediterranean Sea. The Var area was directly in its path and almost all the one-year-old poles (which would be harvested at two years of age) and two-year-old poles (which were not yet harvested) were totally destroyed as the temperature reached -12° C (11° F) for 12 nights in a row.

By March 1985, the totality of the destruction was evident to

all manufacturers who used cane from the Var. Major efforts by all manufacturers were mounted to increase supplies from Spain, even though it sustained some damage from the freeze. Rico International and Vandoren each expanded their efforts to secure more cane from Spain.

In spite of this freeze, in May of 1985, Rico International purchased more land in France. In order to protect the company against future environmental problems, we decided to diversify our development efforts. We purchased our first plantation in Argentina in October of 1985.

There was no cane harvest in France in the winter of 1985-86. To compensate, Rico International used stored supplies that had been accumulated over ten years at its California factory. As we launched major efforts in Spain and Argentina, the inventory continued to drop as supplies were inadequate to meet demand.

In the summer of 1986, the Var region had below-normal rainfall, which inhibited growth of the wild cane. At the time, we did not know that this would be the first of four years of substandard rainfall. Rico International continued to expand and develop, adding three more plantations in France and three more in Argentina. Of these, only the original plantation in Hyeres is currently producing cane (the cane rhizome needs at least six years of maturation to produce useable cane poles).

Because of the freeze and four-year drought in the Var, Rico International's supply of wild cane from France has diminished substantially. Even though 1990 and 1991 appear to have had rainfall at more normal amounts, the wild cane isn't responding as well as was hoped. It appears that three to four years of normal rainfall will be required to bring back the proper pole size for clarinet and saxophone reeds.

In the meantime, all manufacturers are using whatever

French supplies they can get and are supplementing their supply with Spanish cane. In addition, both Rico International and Vandoren get raw cane from Argentina, with quality equivalent to what was harvested in France before 1985.

We hope that this article has helped to illuminate the supply problems that have existed, and to a much lesser degree, still exist in the supply of cane.

In future issues of *Rico People & Products*, we will discuss Rico International's plantation efforts in France, Argentina and the United States. We believe our customers need to be aware of the efforts we make to provide a continuing supply of quality cane in the future.

This truly is a new beginning.



Richard Knaub
President, Rico International

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Music Education... CONTINUED FROM FRONT PAGE

to host 175 musical groups.

The long-term benefits of school-sponsored workshops and festivals, such as the USC and UNC/Greeley events, depend greatly upon the music education and financial resources which support them.

The USC workshop's funds came from multiple sources, including grants from the Los Angeles Cultural Affairs Department and the private, Los Angeles-based Jazz Heritage Society. However, the capacity and outreach of such funds remains limited.

The situation is similar at UNC/Greeley. "The grant funding we get is critical to making the Festival possible. We are funded completely by grants, participant registration fees and ticket sales. Without help from these outside sources, the festival's format would have to be completely restructured," said Aderman.

Neither grants, gifts or good intentions can obscure or replace music education's most important requirement: accessibility. It must be available to all students as a guaranteed part of the American classroom. Music education is as vital to American life as other basic education tenets; however, in order for it to flourish, it must receive government funding parity. To accomplish this, help is needed from every facet of the music world. In response, three leading organizations, NAMM (The National Association of Music Merchants), MENC (The Music Educators National Conference) and NARAS (The National Academy of Recording Arts and Sciences, Inc.), formed a powerful union — the California Coalition for Music Education.

In January 1990, while addressing Congress in his State of the Union speech, President Bush unveiled his Six Goals for Education. Subsequently, the New American Schools Development Corporation (NASDC) was formed by American businesses to assess and improve national education.

CONTINUED ON PAGE 5

The mother of all horns

When Don Stevens of the Nuclear Whales Saxophone Orchestra blows his horn, people just can't seem to ignore him. The horn, a rare Buffet (Evette-Shaefer) Eb contrabass saxophone, stands 6'8" tall, has a 17" diameter bell and is the newest member to join the Nuclear Whales Saxophone Orchestra. Its basso profundo tones are featured on the orchestra's newest album, which was released in September 1991. The album contains a unique variety of music: an all-sax version of Aaron Copland's "Fanfare For The Common Man," Duke Ellington's "Do Nothing 'Til You Hear From Me" and Richard Strauss' "Also Sprach Zarathustra."

For Stevens, a woodwind player since elementary school, the giant horn was a totally unexpected arrival. When he heard about a gentleman in Kentucky who had a contrabass, he became curious. He paid a visit to Louisville, met Mr. Bob Seaton, saw the contrabass, and couldn't resist the idea of using it with the Nuclear Whales. Three months later, he bought the horn.

Steven's flight home to California with the contrabass proved to be a novel and costly experience. He had to buy the horn its own ticket for a separate seat. To protect it from airborne

bumps, he wrapped it up in soft foam sheets and duct tape. However, at the airport, suspicious officials requested that he remove the foam for inspection. He managed to dissuade them, but his troubles were not over. "The instrument was so large that it couldn't pass through the metal detector or the airport x-ray machines." Security officers remained doubtful until Stevens blew through the mouthpiece, dispelling all doubts and fears of the security risk with a couple notes. He and his conspicuous seatmate, still swaddled in foam and tape, then departed for Santa Cruz.

When it came to playing the contrabass, Stevens had to rely on experimentation. Fortunately, the horn came with an old contrabass mouthpiece — the only one he had ever seen.

"I usually played alto in the Nuclear Whales, so it was quite a change," he said. The horn's lowest note (Bb on the horn) is a low concert Db, 3 octaves below middle C; the highest altissimo note is a high A (2 octaves above middle C), easily outdistancing the conventional bass saxophone, whose low range ends on

Ab (1½ octaves below middle C). However, the big horn made an appreciable difference in the orchestra's sound. "Now that we have the contrabass, the entire orchestra sounds different, more full-voiced and balanced," he said. "On 'Midnight In Moscow,' one of our new album pieces, we got a terrific full-bottom range sound by using the contrabass, bass and baritone together."

While searching for reeds in early 1990, Stevens contacted Rico International and asked for help. There probably never was an actual contrabass saxophone reed manufactured; however, he found that Rico contrabass clarinet #5 reeds worked well and fit his mouthpiece. He also discovered the 45 pound instrument's intriguing past.

Stevens knew that Seaton, the prior owner, obtained the horn from Dorn & Kirschner Band Instrument Company in Union, New Jersey. When Rico International contacted store owner Dean Kirschner, a mystery unfolded. "In the 1960's, the horn

was apparently found abandoned in a downtown Newark, New Jersey build-

ing," he said. "When wreckers searched the building before demolishing it, they found many old abandoned musical instruments, including the contrabass."

Stevens hopes someday to find out more about the horn's history. Who originally owned it? Who left it in a dusty room to be rescued by workmen only moments before destruction? How many other Buffet contrabass saxophones were there? What happened to them?

Now that the contrabass is once again alive, well and earning its keep, Stevens' months of hard work are being rewarded. He recently scored a technical triumph by having the original neck reconstructed from photographs and measurements of another contrabass. The Nuclear Whales Saxophone Orchestra roster is now complete, with seven different instrument sizes: sopranino, soprano, alto, tenor, baritone, bass and contrabass. These individual voices blend into flamboyant, unexpected combinations, such as the album's "Casbah Shuffle" duet for sopranino and contrabass: the long and short of saxophone. With such a range of size and sound, the Nuclear Whales had no trouble finding an appropriate title for their new album: the unanimous choice was "Thar They Blow." ♦



I HAVE A QUESTION



Plas Johnson

Plas Johnson, a native of New Orleans, is the unmistakable soloist on Henry Mancini's original "Pink Panther" motion picture score. He has recorded with almost every jazz legend, including Ella Fitzgerald, Sarah Vaughn, Quincy Jones and Nat King Cole.



Jim Pollock

Jim Pollock has performed with Bo Diddley, Michelle Shocked and, most recently, Brenda Russell. He is a member of the house band for the new CBS-TV show, "Personals."



Stan Seckler

Stan Seckler is considered by many musicians and educators to be one of the finest instructors of the sax, clarinet and flute. He recently wrote "Take The Lead," a helpful guide for lead sax players.

Q. *I have difficulty telling when my reed is too hard or too soft. Can you help me?*

**Answered by
Plas Johnson**

A. A reed is too hard when your subtones from low D down to B flat contain a great deal of air noise. (Incidentally, that "air noise" was the trademark of the late Ben Webster, an outstanding ballad player who also played a hard reed setup.) In addition, a reed is too hard when your long tones (non-subtones) from low D down to B flat sound like a dog growling. In all seriousness, you have to use your ear. If it sounds "better," it is probably closer to the strength reed you should be playing. Your reed may be too hard if you have problems playing or practicing for an hour or two. Hard reeds produce 'lip fatigue' faster than normal or soft reeds.

A reed is too soft if your high notes (A to F) are consistently flat, or your reed closes when you attempt to play the top notes (D through F) loudly and with hard attacks. It is also too soft if you are having difficulty sustaining these notes with air flow.

Q. *How do professionals condition their reeds?*

A. Most professionals pre-moisten their reeds; that is, they soak them in water for a few minutes, or rinse out or soak the whole mouthpiece ensemble. The moisture wakes up and makes the reed more flexible and responsive. Since I use plastic covered reeds (Plasticover), I will run warm water through the mouthpiece if there's not time enough to warm up properly. With cane reeds, I coat the flat side with petroleum jelly to close air leaks. My personal setup is a medium to medium-hard reed with an open lay (mouthpiece). There are basically two approaches: power in the high range, or expressiveness in the low range. You can be much more powerful in the high range (by using a harder reed and close lay mouthpiece), but you will sacrifice the lower tones and expression. I try to maintain both quali-

ties, which is a constant struggle for me and all saxophonists.

Q. *I currently play sax in my high school jazz ensemble. I have an opportunity to play rock/R&B with some friends. I know this is a different kind of playing, and I want to be ready. What would you recommend?*

**Answered by
Jim Pollock**

A. Stylistic integrity is very important. When I'm on a gig and I hear someone playing Bird licks on an old Motown tune, I start breaking out in a rash. It's ugly. I'm not saying that we should ban Bird, by any means. What I would advise, however, is that you use the same study

Coltrane album.

■ Junior Walker. Enough said. The songs "Shotgun" and "Roadrunner" are classics. His tonguing and edgy sound are very distinctive.

■ Check out King Curtis (Sanborn's main man) on "Memphis Soul Stew." His playing, to me, is great because he is always a bit out of control — like he'll go wild any second!

■ Maceo Parker with James Brown. He's the only guy I know that sounds "up on it" and "laid back" at the same time. The box set, "Star Time," is the primer for horn section riffs.

■ One of my favorite recordings is "Edgar Winter's White Trash Live at the Whiskey A Go Go." The energy of this live show is as good as any E ticket ride. During my first year of college, I borrowed

*“There are those who, when playing,
do not listen to themselves.
It’s very important, before you try
to play in tune with others, that
you are in tune with yourself.”*

approach as in your jazz studies (transcriptions, listening, tone and phrasing studies) and apply that to the rock and R&B sax greats. It's important to be able to cross back and forth from the jazz idiom to rock/R&B in order to stretch yourself artistically. This, along with your other musical studies, will prepare you for work in today's pop, rock and R&B scene by helping you develop a contemporary sound and feel that has roots.

I believe that you need to know more than just famous solos — you need to learn the entire songs of some classic artists:

■ Cannonball Adderley. He comes to mind as someone who could play all styles. He was so soulful. I can't tell you how important it is to know his playing. He was an incredible bop player, along with blues, funk and ballads — very versatile. Listen to "Stars Fell on Alabama" from the Cannonball &

the album from a friend and, being kind of a snob at the time, vowed never to play Jon Smith's walk-down riff on the cut, "Jive, Jive, Jive." Now, I get paid to do it! Always be flexible.

■ “Atlantic Honkers” is an evolutionary collection of amazing tenor players who walked the line between R&B and jazz. The recording spans several decades and features Arnette Cobb and Johnny Griffin, just to name a few. It’s very historic and well worth listening to.

Q. *I play alto in a high school band section and lately I've been having problems staying in tune. How can I improve and get a better tone?*

**Answered by
Stan Seckler**

A. I find that there are those who, when playing, do not listen to themselves. It's very

important, before you try to play in tune with others, that you are in tune with yourself.

Correcting intonation problems can be accomplished if you practice playing long tones with a full sound, playing intervals of 3rds-5ths and octaves.

Other factors to consider in playing in tune:

- Playing with the right strength of reed (too soft a reed can cause you to play flat).
- Playing with a mouthpiece which is not too "radical."
- Proper placement of the mouthpiece on the sax neck.
- Making certain that your sax is in good playing condition.
- An embouchure that is developed.

These are just a few suggestions that can make a difference, especially when the saxophone section has to play a part having a unison line.

How much mouthpiece you insert in the mouth can greatly

affect your intonation. For example, if you are playing the soprano, insert approximately $\frac{1}{4}$ of an inch. For the alto sax, about $\frac{1}{2}$ to $\frac{3}{4}$ of an inch, tenor sax, about $\frac{5}{8}$ of an inch, and baritone sax, $\frac{3}{4}$ of an inch or more. Until you develop your ear, tune up with a tuning fork, electric tuner, electric piano or vibes.

James Galway, flute virtuoso, probably summed it up when he said, "develop your ear, and forget the electronic gadgets such as tuning devices. Train yourself where the pitch should be."

Be flexible — be willing to tune up to all kinds of ensembles, even if they may play a little sharp. You can't say, "but I tuned to my Aunt Grace's piano."

And know the horn you are playing on. There may be notes that you will have to favor, by adjusting the lip pressure, or throat position, in order to get in tune. ♦

West meets East

In January 1991, American clarinetist Marcus Eley traveled and performed in China, lecturing on African-American contributions to American music. During his 15 day journey, which was sponsored by the United States Information Agency, he visited various Chinese cities, music

the Central Orchestra; and also with musicians and music professors from many different institutions, such as the Shanghai Conservatory of Music. During his stay in Beijing and Guangzhou, Eley passed out Grand Concert® reeds and copies of *Rico People & Products*, which were enthusiastically and gratefully accepted.



schools and conservatories, sharing his knowledge with fellow artists and personally witnessing China's growing interest in American music.

"I had heard about the high level of discipline in the performing arts," Eley said. "This perception was confirmed when I observed the technical proficiency they exhibited on various instruments. Technical mastery is very important."

In Tianjin, Eley listened to three music conservatory students who battled nerves and nonprofessional equipment while performing selections by Carl Maria von Weber, Aaron Copland and Louis Spohr. When he provided the students with advice for improving intonation and embouchure, he received immediate acceptance and response.

He met with professional clarinetists who played in the Beijing Symphony Orchestra and

"I was surprised at their recognition of (American) personalities and musical trends. I found that adolescent to 30-something people enjoyed rhythm & blues, rock, jazz and rap music," he said. "Those (who were) older liked the spirituals, ballads, symphonic and folklore-based music. One of the nicest times I had was just sitting and talking with a few musicians, drinking tea and swapping music cassettes."

"I came back with a sincere appreciation for the people," Eley said. "They are continuing to absorb American musical trends and ideas. Their respect and admiration for its uniqueness really impressed me."

NOTE: In September 1991, Marcus Eley joined Rico International as a Quality Control Department Musician. He directly supervises production of clarinet and saxophone reeds, which are distributed to over 90 countries. ♦

Music Education... CONTINUED FROM PAGE 2

However, neither of these programs contain music or art education goals. NAMM and its members are addressing these deficiencies and taking action, including a massive recent FAX campaign from NAMM members to the U.S. Secretary and Deputy Secretary of Education, asking for music and arts education to be included in the Presidential Education Goals and NASDC.

"We need to address three real issues," said Larry Linkin, NAMM Executive vice president. "First; public education is supposed to be supported by tax dollars, not from the after-tax pocketbooks of parents and others in the community. . . Second, the band-aid measures of these support groups may undermine educational policy. . . as long as parents and others will make up the difference, policy makers and elected officials don't have to come to terms with the fundamental issue of the proper place of music and the other arts in public education — and their responsibility to fund it with tax dollars. . . Third, while the music rescue squads have scrambled to raise substitute dollars to make up for budget cuts, the educationally irresponsible strategy. . . continues unchallenged: they substitute 'exposure' for real education."

In order for music to survive as a cultural forerunner, it needs new generations of Duke Ellingtons, Aaron Coplands, Leonard Bernsteins, Miles Davises and Louis Armstrongs. In order for music education to take its rightful place in American schools, the music world must deliver a unified message to American legislators. Rico International President Richard Knaub is equally direct in adding his voice to that message: "It is vital that American schools, and especially NASDC, offer music and arts education. As music industry professionals and individuals, we cannot understand or accept America's educational segregation of science and the arts, and especially, the lack of emphasis on arts education. More than just our industry's livelihood depends on this — our future character as a nation is also at risk." ♦

Mouthpieces: A musical evolution

1 The Goldbeck Superb baritone mouthpiece, ca. 1920, weighed almost half a pound. This mouthpiece was made in separate halves, then welded together, as shown by a barely noticeable, partial weld line running down the middle of the underside. It was manufactured by Goldbeck & Company of Chicago, Illinois. The 3 facing number



and the patent date, February 10, 1920, is stamped on its side.



2 The Goldbeck alto mouthpiece, serial number #1042, was also made in separate halves. This mouthpiece still retains its bite patch. It is probably older than the baritone model, as the phrase "Patent applied for" is stamped on its side.

The Goldbeck alto also has deep grooves running up the mouthpiece side, a design element which was intended to make the ligature work more efficiently. The Six Brown Brothers, an early 1900's vaudeville act, used Goldbeck mouthpieces, according to Arnold Brillhart.



3 At one time, Conn made a clarinet signature model mouthpiece for Benny Bonacio, a New York clarinetist popular in the 30's.



4 This Brilhart Tonalin Streamline alto mouthpiece, 7*, is identical to the mouthpiece that alto bebop saxophonist Charlie "Bird" Parker used. In 1987, Warner Brothers used this mouthpiece, serial number #222197 while producing the motion picture "Bird".

Since before the beginning of this century, woodwind players have collected mouthpieces in their search for better sound. Some of these names have become established passwords to clarinet and saxophone greatness: Brillhart, Berg Larsen, Beechler, Otto Link and Selmer. Others remain anonymous and rare. Some are made of lustrous silvery metal, others of black hard rubber. Many were crafted by hand, some by machine. Often they were reworked, sanded and filled, resulting in tonal metamorphosis.

To the musicians who used them to create a new step in musical evolution, these mouthpieces brought them closer to the perfect note, an ever-elusive sound, an instrumental prophecy. Now they sit idle on dusty pegboards, silent, almost forgotten, until someone picks them up and breathes life back into the music once again.



5 An older Selmer alto hard rubber mouthpiece, stamped "Table C," was distinguished by a protective metal neck ring. Its tip opening measured .060 thousandths.



6 This hard rubber Otto Link "Tone Edge" bari mouthpiece, facing 6, has the distinctive chain logo. Its chamber was unusually large, its tip opening measured .105 thousandths.



7 George Bundy's bass clarinet mouthpiece, facing 3, bore his sweeping signature and measured .068 thousandths. This mouthpiece was probably made in the 1940's - 1950's.



8 Two unfinished red and yellow Brillhart tenor mouthpiece blanks were custom-made for a Texas college that wanted mouthpieces in their school colors. The molten material cooled slightly as it flowed into the mold, resulting in a weld line on the red mouthpiece.



9 Another Brillhart tenor 10* mouthpiece, serial number #1182, was one of the first to be manufactured using sand casting in brass or bronze. It was then covered with frosted silver tone plating. This model has a standard tone chamber; its tip opening is .100 thousandths.



10 Two Brillhart Level-Air metal mouthpieces, circa 1960's, represent one of the most popular metal

mouthpieces ever manufactured. A Brillhart brochure describes them as "a major breakthrough in the field of perfect mouthpiece performance." The alto mouthpiece serial number is #80279, facing 3. The coated black baritone model was experimental.



11 The Steve Broadus Signature mouthpiece, named for the New York City-based woodwind repairman, was probably manufactured in the 1950's. Many repairmen imported French-manufactured mouthpiece blanks, such as Lelandais and other brands, and hand-finished the mouthpieces themselves. The clarinet model has an "S" stamp; the alto model has an "S3" stamp. Tip openings are .049 and .057, respectively.

12 This Gregory clarinet mouthpiece is a former Rico brand.



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↑ Mitchell Lurie™

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

↓ Frederick L. Hemke™

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↓ La Voz Reedgard™ II and Reedgard™ IV

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JA & MB: Did you receive musical exposure in any other ways; e.g., are you from a musical family?

Williams: In answer to your question, no. I am not from a musical family. I was exposed to the clarinet and music in school. In those days the New York Philharmonic performed at different schools, and I was absolutely enthralled with both the orchestra and the music it played. It was the first time I had heard great works like the *Unfinished Symphony*, or any of the symphonies. I just loved it. It struck a chord in me that has been there ever since.

JA & MB: Did you ever study with any other clarinet teachers?

Williams: I never studied clarinet with anyone else, but I studied piano, composition and theory with teachers from the Juilliard School. I just studied privately, but I have no degree of any kind.

JA & MB: What was your first professional job?

Williams: In 1923 I played the whole winter season with Arthur Pryor's band in Miami, Florida. Miami was a beautiful city then; the ocean beaches were completely free of hotels. The surf and swimming pool were absolutely great for a 17-year-old. We had rehearsal in the morning and I'd go out to the beach and swim in the afternoon, and then play a concert in the evening. My only regret is that I didn't have enough sense to buy some real estate while I was there!

JA & MB: Pryor was a trombone player, wasn't he?

Williams: Pryor was an outstanding trombone player who had been in Sousa's band. He had a famous trick of suspending the trombone from the ceiling by a wire, then he'd go up to the trombone and without holding it or using any pressure he'd play a high C. Pryor was a fine trombone player, even without the tricks.

JA & MB: What other jobs did you have?

Williams: The next job I had was with the Russian Symphony Orchestra, conducted by a Russian named Morris Altschuler. The orchestra was made up of Russians, Germans, Italians and Americans. We toured much of the country and performed all the standard Russian orchestral literature — so it gave me a good start on

the symphonic repertoire. I also played in the orchestra at the Capitol Theatre, which was the forerunner of the Radio City Music Hall. We would play an overture, or a movement of a symphony, then play for the stage show and the movie. This was before the days of sound movies, of course. Eugene Ormandy, who was the concertmaster and assistant conductor of the orchestra, had just graduated from the Budapest Conservatory. He later became the conductor of the Minneapolis Symphony and after that the Philadelphia Orchestra.

The first good job I had was in the New York Symphony under Walter Damrosch. I first played with the orchestra in the summer at Chautauqua, and then I was hired to play E^b clarinet for the 1927-1928 winter season. Jan Williams was first clarinet at that time and recommended me for the job.

JA & MB: What were the circumstances of the New York Symphony disbanding and merging with the Philharmonic?

Williams: Henry Flagler, a very wealthy man, subsidized the New York Symphony; but when he withdrew his support in 1928, the Symphony merged with the New York Philharmonic. Mr. Flagler gave a farewell reception for the orchestra and gave each man a

pair of gold cuff links engraved with his initials, the initials NYSO and the dates of each man's tenure in the Symphony. Georges Barrère, who was the first flute in the orchestra, was the spokesman for his colleagues. He was very witty and said, "Mr. Flagler, you give us gold cuff links but you take the shirt off our backs!"

Toscanini held auditions for the amalgamation but only 15 or 20 strings, a horn player and one wind player, Michel Nazzi, who played English horn, went to the Philharmonic. Barrère could have shared first flute with John Amans, who was the first flute in the Philharmonic, but Barrère wasn't interested. Could he have had the solo flutist position by himself, I think he would have accepted. However, Barrère had his own woodwind quintet and a chamber orchestra, both of which toured the country very successfully.

JA & MB: What did you do after the New York Symphony disbanded in 1928?

Williams: I did a lot of free-lance work. I played for the Lucky Strike Hour, which was a very popular program and sort of a full-time job. I also played all kinds of recordings, including movies, and also played at different movie houses. One of the things I did was the



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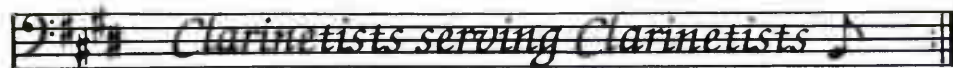


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last Sousa broadcast. He was one of the few people I hadn't played with. I think he was about 90 years old and he could just barely get his arm up. We played *Stars and Stripes*, but it was not a very auspicious occasion. His tempo was deliberate.

I free-lanced for about three or four years. Then, I think it was in 1931, the Philharmonic had *Till Eulenspiegel* scheduled and there was a nice elderly German who was the E^b player. He became ill (and retired later that year), and the contractor (I wasn't well known at all) called all the E^b clarinet players in town and said, "We need a clarinet player to play for Toscanini in *Till Eulenspiegel*." And every one of them turned it down. So one of the men, a horn player by the name of Richart, who had gone to the Philharmonic as assistant first, said, "Well, try Alex Williams. He played with me in the New York Symphony. See if he'll do it." And they called and I said, "Sure, I'll be glad to play." In those days I had the confidence of youth and didn't know what I was letting myself in for. I played the week, Toscanini liked my playing, and they offered me a contract. So the 1932-33 season was the beginning of my career with the New York Philharmonic.

JA & MB: *What was the season like in those*

days, and how did it change?

Williams: The winter season was 28 weeks long; we played four concerts a week and had four or five two-and-a-half hour rehearsals. For eight weeks in the summer we gave a concert every night in the open air at the Lewisohn Stadium. The entire playing season totaled 36 weeks. Since the season wasn't as long as it is now, it gave us time to rest, travel or whatever, and we returned refreshed for the fall season. During that period the atmosphere in the orchestra was entirely different. There were men like Simeon Bellison, clarinet; Benjamin Kohon, bassoon; Bruno Labate, oboe; and John Amans, flute — all great artists.

The men loved their jobs and everyone had a feeling that he was doing something really great, under wonderful conditions. But when the season was extended and the orchestra was playing more and more, the atmosphere changed and became more commercial. The men needed and wanted more money. Leonard Bernstein came in as musical director and helped expand the season until now it is a 52-week job, including paid vacations. But it lost some of its glamour and beauty in a way. I went through that change and I know the difference. Now they make a lot more money, which

is good and right, but I think they play too much. There is not enough breathing space or time to relax.

JA & MB: *What sort of salary did people in the Philharmonic make before the season was extended?*

Williams: The scale when I joined the orchestra was \$90 a week, but the first instruments made about \$200. And there was always extra work to be had, such as recordings and theatre jobs. You could play a movie during the summer and make \$100 a week. Plus there was always teaching. So you could make a comfortable living, but it wasn't what could be called a great job, money-wise.

JA & MB: *What are some of your memorable experiences while playing with the Philharmonic?*

Williams: Oh, there were many interesting and memorable experiences. One of the first was when I was asked to play a performance of *L'Histoire du soldat* by Stravinsky with Fritz Reiner conducting. It was my first year in the orchestra and I hadn't had much experience. Reiner asked me to come to his apartment on Park Avenue to go over the part. He played the entire composition on the piano from the score, making all necessary transpositions at sight. It was mind-boggling to me and a great experience.

Also, while I was in the Philharmonic, Yehudi Menuhin made his debut with the orchestra — he was only 10 years old. It was beautiful, mature virtuoso playing. I have never forgotten it.

Toscanini was conducting when Rudolph Serkin made his debut with the orchestra. Serkin was so nervous he couldn't walk out on the stage — he had to be pushed. Once there he played beautifully and continued doing so until he died a few days ago.

In my early days with the Philharmonic a number of child prodigies came to conduct the orchestra. One was Lorin Maazel, who was eight years old. During the last year I played with the Philharmonic (as a sub, 1970-71), Maazel was again conducting. He is one of the foremost conductors today and the only one of the child prodigies who "made it." It was interesting to work with him again.

JA & MB: *How long were you with the Philharmonic and who comprised the clarinet section?*





Williams: From 1932 to 1948 except the two and a half years I was in the Navy. I played E^b, third clarinet and assistant first. Whenever Mr. Bellison took time off, which he did occasionally, I played for him. The other section members were Otto Conrad (who had been first clarinet in the Berlin Philharmonic, under Arthur Nikisch), second clarinet; and Edmond Roelofsma, bass clarinet. They all played the German clarinet with a big, rich sound. I tried to produce that sound. One day a friend said, "Why don't you try double lip? That would force you to develop the right muscles." So, while I was in the Navy, I switched over to double lip and I really believe it made a difference. I felt I could sing better on the instrument and produce a more beautiful tone — far superior to the old single-lip embouchure.

In 1946 Mr. Bellison, who had been in the Philharmonic for many years, had some physical problems. He asked me to share the season with him. So for two years I was the associate first clarinet and had many opportunities to play.

In 1936 Toscanini resigned and for a few years there was John Barbirolli and also many guest conductors. Finally, Artur Rodzinski came in as sort of a hatchet man. He replaced many of the strings and quite a few of the winds and brass. He brought in John Wummer as first flute, William Polisi, first bassoon, and Jimmy Chambers, first horn. He also brought in Robert McGinnis as first clarinet. McGinnis had been playing solo clarinet in the N. B. C. Symphony. Ben Gaskins, the assistant manager of the Philharmonic, recommended me to Roy Shield, manager of the N. B. C. Symphony. They hired me for a week — it was an all-Wagner program — and Toscanini liked my playing. He spoke of how beautiful the clarinet sounded- "clarinetto beautiful," he said — so I

knew I had made it. That was the 1948-1949 season, and I stayed there until the orchestra disbanded.

JA & MB: *When was that?*

Williams: In 1955. It was a terrible blow to Toscanini because he had built up the orchestra since 1937. You probably know the story. When Toscanini left the Philharmonic in 1936, he couldn't get together with the board of directors about salary and work. He felt that he wasn't getting enough money and that he was working too hard. He was making about \$125,000 a year, which was a lot of money in those days. The board thought he was getting too much money and wasn't working hard enough. So they couldn't agree. Toscanini had a villa somewhere in Italy, I think on Lake Como, and he said, "I'll retire, take it easy, do a little guest conducting." Meanwhile, N. B. C., which at that point was not a very successful station, wanted to build its prestige. They decided to see if they could get Toscanini to come back and conduct a new orchestra to be called the N. B. C. Symphony. They sent Samuel Chotzinoff over to talk to Toscanini and he said, "I'll pick men from all over the country. We'll get you the best string section, the best players we can, and Rodzinski will train them for you and you'll be the conductor."

Toscanini accepted and that was the beginning of the N.B.C. Symphony. The end of it was that he conducted until he was 87 years old. He was getting older, but even so he felt the orchestra was a permanent cultural institution. Toscanini had a favorite young Italian protégé, tremendously talented, by the name of Guido Cantelli, whom he expected to succeed him. During the 1956 season, Toscanini planned to conduct three or four concerts and have Cantelli do the rest. But N.B.C. felt the station had reached a point where they would do better financially if they presented big musical comedy productions, and they decided to disband the symphony. When they informed Toscanini, he was absolutely broken-hearted since he had built a great orchestra, his orchestra, and felt close to the members. As we approached the final concert of the season, Toscanini was so depressed he refused to conduct it. "I have no heart — I can't do it. Don't ask me. I don't want to conduct any more." But somehow they persuaded him to do it.

Have you heard about the last concert? It was traumatic. This is what actually happened. It was an all-Wagner program. It started off all right, but very soon he obviously had lost all account of what was going on. He just kept

making circular gestures. The concertmaster would give us cues. Toscanini would start each composition, but soon he'd be lost again. So we more or less played by ourselves. Cantelli was backstage yelling, "Stop it! Stop the program! Don't let this go all over the country. It's a disgrace to the maestro." It was a very harrowing experience for all of us. One of Toscanini's great fortes had always been his memory, but he'd forgotten everything at this particular concert.

After a few weeks Toscanini came back and we had two or three sessions with him recording Verdi's *Masked Ball*, and he was perfectly all right. He had accepted the inevitable and we played well for him — for the last time — and it was over.

JA & MB: *What was the N.B.C. Symphony season like and who played in the clarinet section?*

Williams: Oh, it was the greatest job in the world. We had one full two-hour broadcast and four two-and-one-half-hour rehearsals each week for 52 weeks. Harold Freeman was the second clarinet player, David Weber played E^b, and we had three different bass clarinet players, one of whom was Chet Hazlet, who was Paul Whiteman's man for many years. During that period we recorded practically the whole standard repertoire. The sound of those recordings is not very good; the balance is poor compared with today's recordings. Recording techniques have changed a lot — improved a lot.

JA & MB: *How would you describe the sound of the N.B.C. Symphony? Did it have any particular characteristic sound?*

Williams: Brilliant. They had a marvelous string section. But often on recordings the N.B.C. sound is harsh, strident in some things. In other things it is very beautiful. When I was playing in it, the sound was everything you could want. It was beautiful; it was warm, rich and round.

JA & MB: *Describe the impression that Toscanini made on you while you were in the New York Philharmonic and the N.B.C. Symphony.*

Williams: No conductor made a significant impression on me after playing with Toscanini because he was such a tremendous musician and conductor. His vigor, his approach to music, his attitude, his expertise were all so tremendous that other conductors seemed pale

by comparison. However, many of those other conductors made records which were equally gratifying. But Toscanini was a dynamic individual, and it was a great privilege to play for him because every time you played you were doing something great and you knew it. As the audience reacted, you reacted. He created a lot of tension but somehow he made you play better than you thought possible. He made you sing out. He used to say, "Cantare! Cantare!" Sing! Sing! But he was very demanding and some of the men disliked him for that reason. I was young but I knew he was great; he could say anything he wanted to me and it never bothered me. I just wanted to please him, to try to come up to his standard. But many of the men felt that constant tension was too hard on them — and it was hard.

On one occasion, Toscanini was conducting the *Semiramide Overture* with the N.B.C. Symphony and we were rehearsing in Carnegie Hall. He had just returned from a long vacation in Italy, but he was in a particular dour mood — nothing seemed to please him and he was jumping on a lot of people. He never cared whether you were the concertmaster, the first oboe or whoever; if he didn't like the way you were playing, he'd let you know it in no uncertain terms and in several languages. He didn't

like the way I played *Semiramide* at this rehearsal. "Eh," he said, "Basticcio. Many years ago I had a third clarinet player play it much better than you play it." When I thought about it, I realized it was I who had played it for him in the Philharmonic. I didn't laugh about it at the time but I've laughed many times since.

JA & MB: *Were you ever unsure about the clarity of Toscanini's beat?*

Williams: No, never. You always knew exactly what he meant and what he wanted. I remember once when we were recording the *Masked Ball*, there were a lot of singers — soloists — around the maestro. Paul Renzi, the first oboe, couldn't see him, and he said, "Maestro, I can't see you." "Ah, you don't need to see me — just listen — use your head," Toscanini answered.

JA & MB: *What other conductors did you work with?*

Williams: All the greats — Barbirolli, Beecham, Bernstein, Koussevitzky, Leinsdorf, Maaazel, Mitropoulos, Munch, Ormandy, Reiner, Stokowski, Bruno Walter, and others. I particularly enjoyed Leinsdorf because I felt

very comfortable and at ease with him. He just let you play and he had a wonderful beat.

JA & MB: *What did you do after the N. B. C. Symphony disbanded?*

Williams: I had offers to go to Pittsburgh, San Francisco and Austin, Texas. Then Don Gillis, one of the managers at N. B. C., formed the Symphony of the Air. One of the first things we did was to record several works, including the *New World Symphony* by Dvořák, but without a conductor. It was sort of a gimmick to arouse interest in the orchestra. We were trying very hard to keep the orchestra in tact, to maybe do something with it. In the spring we made a three-month trip through the Orient, sponsored by a Japanese newspaper and our State Department. We toured all the Far East, Japan, Korea, Thailand and half a dozen other countries. It was a very successful and wonderful trip. We were the first major orchestra to go to the Orient after the war, and the Japanese in particular knew us from our recordings. They used to line up, stay up half the night to get tickets to hear us play. They really rolled out the red carpet for us and it was a great experience.

After we returned, the orchestra played for eight weeks during the summer in Ellenville, New York, in the Catskills; and that was very pleasant. I did any number of recording dates such as *Victory at Sea*, with Robert Russell Bennett, and a film about Helen Keller. In the fall of each year I went to Puerto Rico for the Casals Festival. To play with such a great artist was another wonderful experience. Then there was the New York Opera Company where Joan Sutherland made her debut, the Cadillac Hour, Firestone program, and Sunday morning broadcasts from the Radio City Music Hall. So you see there was always something extra in the way of playing.

I also did a lot of teaching in New York. I was head of the wind department at the Mannes College, I taught at the Dalcroze School and New York University and, of course, I taught privately.

JA & MB: *What did you stress in lessons?*

Williams: I think the biggest thing I stressed was the importance of going to school and getting a degree, so that you could get a job teaching, because the chance of making it as a performer is practically nil. I wouldn't teach anyone unless he or she agreed to do that. When I got into the profession, if you had talent, there was a place for you. However, today

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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 jobs have not increased significantly but the number of highly qualified players has. You know what it is to go to an audition today. Sometimes well over 100 fine players spend a lot of money to go somewhere to audition and sometimes they don't even choose one. I just didn't feel I could encourage a student to devote his life to studying and practicing when I knew there was little or no chance for him or her to make a living with it. So I guess I stressed discouraging prospects.

JA & MB: *How much did you practice?*

Williams: I really don't remember how much I practiced, but I loved to practice and I loved to play, and I did whatever practicing was necessary. Actually, once you get into a full-time job, you're in shape all the time. You really don't have to practice unless there is some particularly difficult technical problem. As a clarinet player, your playing depends very much on your reed. I used to spend hours trying to fix reeds. If I had an important concert or solo engagement, I'd often try a hundred reeds to find one I could use.

JA & MB: *Were there any performances that you were particularly proud of?*

Williams: Nothing in particular that I can remember. When you're playing all the time, all the days are good. It is not like sports where a tennis player or a golfer has a good or a bad day — there were no mistakes. That was my experience and that of everybody around me.

JA & MB: *Were there any pieces or solos that you particularly liked to play or looked forward to playing?*

Williams: I always liked the slow passages better, such as *Pines of Rome*, *The Siegfried Idyll*, Brahms' *Third Symphony*, and arias from such operas as *Tosca* and *La Bohème*.

JA & MB: *Of the soloists who played concertos or sang with the orchestras, who impressed you the most and why?*

Williams: Rachmaninoff, Heifetz, Gieseking were all tremendous. Flagstad and Sutherland were also most impressive. Flagstad once gave a concert with the Symphony of the Air which I shall never forget. She was superb.

JA & MB: *What equipment did you use?*

Williams: I played Buffet clarinets. For most of the N. B. C. concerts I played on an original O'Brien crystal mouthpiece. I also had two very good rubber mouthpieces: One was a Meyer and the other a Vandoren. I used Vandoren reeds. For a few years I made my own reeds, and that was very frustrating. However, I did learn to balance a reed. I would often go through 50 Vandoren reeds to find one that I could balance properly, season after season. The rejects I used to start the fire in our fireplace in Englewood, New Jersey.

JA & MB: *What about your interest in other clarinets? How did you get interested in the basset horn?*

Williams: I didn't get interested in it at all. I was asked to play the solo basset horn in the Mozart *Requiem* with the New York Philharmonic, Bruno Walter conducting. The performance was in Carnegie Hall and we recorded it. The next thing I did was to play the solo part in Beethoven's *Creatures of Prometheus*, also with the Philharmonic, Leonard Bernstein conducting. This also was recorded.

JA & MB: *What about the bass clarinet?*

Williams: I never played the bass clarinet.

JA & MB: *The saxophone?*

Williams: Never — I didn't particularly like the instrument.

JA & MB: *When did you move to California?*

Williams: In 1973. I've had an interesting, var-

ied and fulfilling career and have many wonderful memories. Now, in California, I enjoy my family, some traveling. I'm active in my church, and I love my roses.

ABOUT THE WRITERS...

Janet Averett is assistant professor of music at San Jose State University. She holds the bachelor of music degree from the University of North Carolina at Greensboro, the master of music degree from Northwestern University and the doctor of musical arts degree from the University of Michigan. She is a student of Fred Ormand, Russell Dagon, Clark Brody and John Weigand. She has performed with the Greensboro Symphony Orchestra, the Brevard Music Center Orchestra, the Grant Teton Music Festival Orchestra and the Grant Park Symphony Orchestra. She holds a position in the Opera San Jose Orchestra and often plays with the San Jose Symphony Orchestra.

Mark Brandenburg received the bachelor of music and master of science degrees from the Juilliard School and includes Frealon Bibbins Jr., Bernard Portnoy and Rosario Mazzeo among his teachers. He was principal clarinet in the San Jose Symphony for six years and assistant principal and E^b clarinet in the San Francisco Symphony for two. Currently, he is a member of the Anchor Chamber Players, principal clarinet in the Opera San Jose Orchestra and in the Midsummer Mozart Festival Orchestra. He is a member of the clarinet faculty at the San Francisco Conservatory and the University of California at Santa Cruz.



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THE OKLAHOMA CLARINET SYMPOSIUM

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Symposium faculty-performers:

(L. to R.) Keith Lemmons,
Howard Klug, Larry Combs,
Larry Maxey, Sabine Meyer,
Eddie Daniels, Michael Lomax,
Jim Pyne, David Etheridge

About 120 clarinetists flocked to Norman, Oklahoma for the 16th annual clarinet symposium, hosted by David Etheridge and the University of Oklahoma. The weekend of June 1-3 provided opportunities to experience Master classes, lectures and many wonderful performances.

The inaugural recital of the symposium was presented by James Pyne and his students from the Ohio State University, the first clarinet ensemble from outside Oklahoma to perform at a symposium. The program allowed the students to shine in solo and ensemble work, as well as to showcase Pyne's considerable talents. A rousing *Rondo* from Mozart's *Serenade in B^b*, K. 361, arranged for clarinet

choir helped to wake us all up for the 9:30 a.m. recital. Other selections included an interesting adaptation of the Karl Stamitz *Double Concerto for Clarinet and Bassoon* for clarinet and bass clarinet, an arrangement of Dvořák's *String Quartet*, Op. 96, Lento and the Sutermeister *Capriccio* (performed by William Bruce Curlette).

A hilarious rendition of *Excerpt Mania* was one of the most popular performances—the *Nutcracker*, *Galanta Dances*, *Till Eulenspiegel*, *Bolero* and *Beethoven #6*, among others. A nice touch was the “water-in-the-key” moment at the end of the solo from the *Beethoven #6 Scherzo* (and an off-stage “thank you”). A swinging *That's A-Plenty*, complete with James Pyne “taking a ride” while his students snapped their fingers capped off the morning.



Next on the agenda was a master class with master clarinetist Eddie Daniels. Before beginning, he took a few moments to speak of his approach to the clarinet and clarinet playing, setting a warm and positive tone for the entire symposium. He reminded participants of the "fraternity of the instrument," and of the necessity of supporting one another. Describing the clarinet as a "tree with holes in it," Daniels spoke of the primal nature of the instrument, an extension for singing, as if a bird in the forest. He also remarked that the clarinet itself is only a vehicle to a higher purpose in music.

David Etheridge performed the afternoon recital, assisted by O.U. pianist Andrew Cooperstock; he chose the energetic *Dance Preludes* of Polish composer Witold Lutoslawski. Colleague Maryl Mantione, soprano, joined them for the popular *Parto! Ma tu ben mio* of W.A. Mozart. The second half of the program featured the only woodwind quintet performance of the weekend. The O.U. faculty quintet presented the intriguing *Sechs Bagatellen* of Gyorgy Ligeti and the *Kvintet*, Op. 43 of Carl Nielsen. The Yamaha Corporation aided in the Saturday afternoon's session got underway with a master class with German clarinetist Sabine Meyer. Meyer communicated beautifully with the students, utilizing expressive gestures and her own playing when her English failed momentarily. She constantly encouraged the clarinetists to play more expressively, often singing the phrases for them. She was energy personified, intent and focused on the music, while remaining relaxed and laughing to keep everyone at ease.

Eddie Daniels, sponsored by Boosey and Hawkes/Buffet, and Norman's Jazz in June took the stage for the first evening's recital. He programmed both jazz selections and highlights of some traditional clarinet repertoire. Phyllis Rappaport of the University of Western Michigan was a capable partner in Weber's *Grand Duo Concertante*, Op. 48; the Miklos Rosza *Sonatina for Clarinet Solo*, Op. 27 followed. Daniels showed off his incredible technique and admirable control of the instrument in this unaccompanied tour de force.

A set with the Peter Krauss Trio followed intermission. Tunes such as *Alone Together*, *But Beautiful* and *Wave* were interwoven with clarinet cadenzas by Daniels, notably a breathtaking Bach *Solfegietto*. *Soft-Shoe for Thad*, one of his compositions for his new recording, *This is Now*, was a highlight of the recital. Daniels spoke of composing this to honor Thad Jones, with whom he played in the Thad Jones/Mel Lewis band. As the recital drew to a close, a baby began to cry in the audience...

Eddie Daniels then performed *It Had to Be You* as an encore.

The second day began with a morning recital by Michael Lomax, clarinet professor at Drury College in Springfield, Missouri, who had the misfortune of performing in a rather hot hall (due to a brownout from a storm the previous evening). In spite of the physical discomforts, Lomax played a polished program, accompanied by Suzanne Lomax, featuring such diverse works as Ernest Bloch's *Prayer* from "Jewish Life" No.1 (arranged by E. Tarrasch), *Le Tombeau de Ravel* by Arthur Benjamin and two Chopin waltzes of his own arrangement. The recital concluded with the popular Weber *Grand Duo Concertante*.

The participants in the Sunday afternoon master class had something of a surprise. Scheduled as a class with Sabine Meyer, she invited Eddie Daniels to assist her with the musicians. The combination of the two clarinetists was an unexpected delight, each bringing his or her own approach to the music. Daniels reminded a player to read the "whole fabric" of the music, not merely note-to-note. Meyer cautioned many times against playing "like an exercise." She also spoke of the importance of having a solid foundation, begin-



Sabine Meyer

ning early, to have real freedom with music.

Howard Klug of Indiana University presented the 3:00 p.m. recital, performing on clarinet and bass clarinet with his accompanist Andrew

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Larry Combs

Cooperstock of the O.U. faculty. The standing-room only crowd was treated to an unusual and singularly fascinating program of works primarily intended for other instruments. The first numbers were Ralph Vaughan Williams

charming *Suite de Ballet* (originally composed for the flute) and the *Bonneau Caprice en forme de valse* (composed for Marcel Mule for unaccompanied saxophone), played as written, simply on the B^b clarinet. Klug played masterfully and elegantly, displaying admirable control and an enviable technique.

Sonata for Clarinet and Piano, composed for Klug by Arsenio Giron in 1990, and Jean Françaix's *Tema con Variazioni* (1974) were delivered with verve and charm. Two pieces written for the bassoon, *Concert Piece* by Burrill Phillips and Poulenc's *Sonata for Clarinet and Bassoon*, were performed by Klug on bass clarinet; Klug was joined by Randy Salman, professor of clarinet at DePauw University, on clarinet. The stunning conclusion of the recital was the *Introduction et Air Suedois Varie* of Finnish-born clarinetist and composer, Bernhard Henrik Crusell. Klug distinguished himself as a very fine clarinetist indeed.

Larry Combs, in his fourth appearance at the O.U. symposium, led a thorough and enlightening afternoon master class. Taking great care to explain his suggestions to the players, he offered much practical advice on every aspect of clarinet performance. Tongue placement, embouchure, the upper register and voicing of the throat tones were some of the subjects discussed. The students all responded with audible improvement.

Sunday evening brought the recital of Sabine Meyer, long and eagerly awaited as the



Sabine Meyer in a master class

German clarinetist's first American recital. Assisted by Shala Smothers, Meyer chose primarily French music: sonatas of Milhaud and Martinu, as well as the *Première Rhapsodie* of Claude Debussy. She performed the *Grand Duo Concertante* of Carl Maria von Weber. The recital was an exhilarating experience, full of fire and excitement. Meyer's playing, without flaw, was marked not only by technical prowess but by a stunning command of the music itself. After the performance, Meyer was inducted as an honorary member by the Norman chapter of Sigma Alpha Iota.

Keith Lemmons of the University of New Mexico presented the Sunday morning recital, highlighting the 20th-century repertoire for the clarinet. Accompanied by Maribeth Gunning, he performed a variety of works. Ernst Krenek's *Suite for Clarinet and Piano* was followed by the *Clarinet Set* by William Wood (1989), written for Lemmons. The challenging *Babin Hillandale Waltzes* and the *Sonate in A' Major*, Op. 40, No. 1 of Max Reger rounded out the program. The recital concluded with a trio for clarinet, horn and piano of George Rochberg; guest hornist was Ellen Campbell.

Sunday afternoon included a lecture by James Pyne and a recital by Larry Maxey of the University of Kansas. Pyne's lecture focused on the degradation of clarinet reeds (not to be confused with the degradation of clarinet players by clarinet reeds). Specifically, Pyne explored the factors leading to the demise of the reed; many slides illustrated the points of the lecture. Two points were stressed: that pectin in the reed (which allows the absorption

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Eddie Daniels





Elena Lence and Tom Wheeler (left)

of water) washes away as the reed ages, and that the cellulose in the reed crystallizes as the reed is used and reused. He acknowledged the assistance of graduate student Don Casadantes in the preparation of the data.

Larry Maxey, the self-described "warm-up act for Larry Combs," chose a fascinating variety of music—from traditional folk music to contemporary—to perform. Opening with British composer Charles Stanford's charming *Three Intermezzi*, Op. 13, Maxey moved to a work for clarinet and marimba composed by fellow Kansan Charles Hoag. Linda Maxey (also a faculty member of the University of Kansas) joined him for selections from the *Interludes and Inventions for Clarinet and Marimba*, a work recently recorded by the Verdehr Trio.

Ronald Caravan's *Excursions* displayed Maxey's interest in and mastery of contemporary unaccompanied clarinet literature. A wonderful contrast was *Le Tombeau de Ravel* of Arthur Benjamin. Accompanied by Phyllis Rappaport, Maxey performed this showpiece with great sensitivity for the nuances in the music. For the finale Linda Maxey joined them for several selections of Klezmer music. Called back by the audience's enthusiastic response, the trio closed with the *Flight of the Bumblebee*.

A recital by Larry Combs of the Chicago Symphony capped off the symposium. He was accompanied by pianist Deborah Sobol. Beginning with an elegantly turned *Sonata No. 7* by 19th-century composer Xavier Lefevre, Combs progressed to Shalomit Ran's *For an Actor: Monologue*. He explained that the composer had recently won a Pulitzer Prize and was also the resident composer for the Chicago Symphony. It was a masterful interpretation

that showed to maximum advantage Combs' talent as a musician and as a clarinetist.

The recital continued with a piece by the 19th-century Leipzig composer and violinist Ferdinand David. The *Introduction and Variations on Sehnsuchts-Waltzer of Franz Schubert* was a truly beautiful work and gracefully played with a clear and lovely tone. A special treat was a transcription by Kent Kennan of the *Sonata in A*, Op. 100 (originally for violin) by Johannes Brahms. The work will be a stellar addition to our clarinet repertoire. Closing the recital were Gershwin's *Three Preludes*, arranged by James Cohn from the piano pieces—a striking set well-appreciated by the audience. The evening was a priceless opportunity to experience first-hand all of the sterling qualities that make Larry Combs one of the preeminent clarinetists of the time. The recital was sponsored by the G. Leblanc Corporation.



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PERFORMERS

(as of December 1, 1991)

A partial list of superb international artists includes Larry Combs (Chicago Symphony, sponsored by the G. Leblanc Corp.), Alfred Prinz (Vienna Philharmonic), Ab Vos (The Hague Philharmonic), William Chen (Taiwan), Connie Gitlin (Winnipeg Symphony, Canada), The U.S. Army Field Band Clarinet Quartet (Ft. Meade, Md.), Claude Faucomprez (France, sponsored by Yamaha), Emma Johnson (England), Jon Manasse (U.S., sponsored by Buffet), Don Christensen (Germany, sponsored by Steuer reeds), Lee Morgan (Denmark), Robert Listokin (U.S.), The Borschel Ensemble (U.S.), Peter Hadcock (Eastman School of Music).

A unique presentation will include three extremely brilliant young players: Sharon Kam (Juilliard), who has performed as soloist with the Israel Philharmonic; Richard Hawley (Curtis Institute), who has soloed with the Los Angeles and Philadelphia orchestras; and Ricardo Morales-Matos, who won the Seventeen Magazine/General Motors Competition. He has soloed with the

Indianapolis and Chicago symphonies and at 18 won the principal clarinet position in the Orlando (Fla.) Orchestra. No one should miss these exciting clarinetists.

SPECIAL EVENTS

- "The Inner Game of Music," Barry Green. This has proven to be one of the most popular and helpful approaches to performance preparation.
- Barbara Conable is a noted teacher of the Alexander Technique. After her presentation she will be available for private or group lessons.
- Dr. Steven Scheer heads his own music medicine clinic. He will discuss physical problems we encounter playing our instrument and what to do about them. Dr. Scheer's daughter plays the clarinet.

MORE SPECIAL EVENTS

Friday, July 17

Teachers and Ensemble Directors Day

- Three well-known and highly successful teachers will participate in a panel discussion on teaching techniques, motivation, and materials. They take students from the beginning level through high school. The panel will be moderated by Eugene Corporon, con-

ductor of the CCM Wind Symphony and conductor of the Symposium Wind Symphony, which will be heard at this conference. The panelists are Barbara Duman (Washington, D.C.), Debbie Fabian (Texas) and Dee Dee Hamlin (Ohio). Handouts will be available.

- The finals of the Young Artist Competition.
- The Ohio High School Honors Clarinet Choir.
- Evening concert with the Symposium Wind Symphony featuring the world premiere of a composition for clarinet choir, the winner of the I.C.S./C.I. Young Artist Competition, and Dennis Nygren performing as soloist in his own transcription for clarinet and wind ensemble of the *Hillandale Waltzes* by Victor Babin.

FUN STUFF

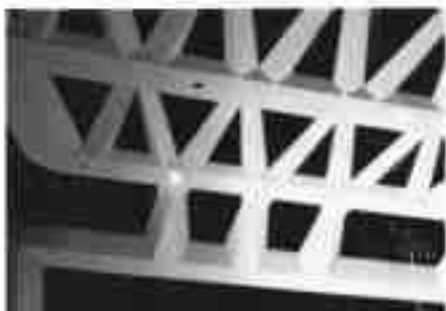
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University of Cincinnati, C.C.M. foreground



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ed \$500,000 by the State of Ohio for a position in chamber music. The position was recently filled by the pianist, James Tocco.

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M I S P R I N T S

C o p l a n d C o n c e r t o f o r C l a r i n e t

by Charles Stier

This article is submitted as a small part of the musical world's ongoing tribute to the late Aaron Copland. Copland, who was born on November 14, 1900 and died on December 2, 1990, was not only one of America's greatest composers but one of the most beloved musicians of the 20th century. As a composer, conductor and teacher he is irreplaceable.

As we all know, the efforts of Benny Goodman inspired Aaron Copland to give us one of our instrument's finest concertos: the *Concerto for Clarinet and String Orchestra* with harp and piano (1948). This article is the second in a series that began with the November-December 1990 issue (Volume 18, No. 1) in which the notational inaccuracies that existed in the clarinet parts of Béla Bartók's *Contrasts* for violin, clarinet and piano and Maurice Ravel's *Introduction and Allegro* for flute, clarinet, string quartet and harp were corrected.

As I mentioned at that time, all musicians of the highest caliber aspire to attain depth of interpretive skills through the study of the compositional forms and techniques of the master composers of all eras. This can obviously be achieved only by the careful analysis of the score. If that score is inaccurately edited or typeset, then the musician who is studying that part is bound to be seriously misguided. It is a sad fact the almost every part in every edition of the masterworks contains errors. It is up to the individual clarinetist to correct these errors in his or her own part, and to make sure that his/her students are playing from corrected scores as well.

If one definition of composition can be said to be the balanced architectonic unity of intellect and emotion within the parameters of a per-

sonal style, then a great deal of the art of interpretation in performance is that of revealing the form of the work. The first duty of the performer is in this loyalty to the composer and to the music. He must accomplish this difficult task with intelligence, clarity and integrity. How the performer reveals the shape or form of the masterpiece is by the magnitude of his or her technical eloquence combined with the very personal concept of beauty of sound. It therefore naturally follows that craftsmanship is a prerequisite to artistry. One certain aspect of craftsmanship is accuracy and attention to detail.

Aaron Copland (1900-1990). *Concerto for Clarinet and String Orchestra* with harp and piano (1948). The basis for the corrections in the solo clarinet part in the reduction for clarinet and piano (Boosey & Hawkes No. 16656, copyright 1950) is the comparison with the orchestral score (Boosey & Hawkes No. 17942, copyright 1952). According to Bob Wharton, editor at Boosey & Hawkes, his errata file of the score contains no corrections.

Abbreviations:

m. = measure	dele = delete	b. = beat
l. = line	p. = page	

m.25 = dele tenuto marking on b.1
 m.44, b.2 = mf not f
 m.55-56 = dele the two decrescendo markings and substitute: dim. . . .
 m.62. The articulation of the Vln. cue should read: **pp: p p | p p s: s p | p p | p p**
 m.68, b.1 = dele tenuto marking
 m.70, b.3 = dele tenuto marking
 m.82, b.1 = dele tenuto marking
 m.88, b.2 = dele Hold Back, substitute Rit.
 m.91, b.3 = dele tenuto marking
 m.96, b.2 = dele f

m.112, b.3 = add pp
 m.115, b.3 = dele p softly, dreamily

In the cadenza on:

p.2, l.6, m.3 = dele mp
 p.2, l.6, m.6 = dele plainly
 p.2, l.7, m.2, b.3 = dele f
 p.2, l.7, m.2 = Somewhat faster should begin on beat 3
 p.2, l.9, m.3 = dele ff on b.2 and add ff on b.3
 p.2, last line, m.2 = dele the crescendo marking
 p.2, last line, m.3 = dele mf
 p.3, l.7, m.4, b.1 should be a ▼ and not a staccato mark
 p.3, l.10, m.3-4 should read  ff sf, not sff

m.120, b.1 = add >
 m.125-129. The Vln. cues should read 
 m.150 = dele Perky
 m.155 = The f is not in the score but is implied and correct
 m.167, b.2 = dele the crescendo marking, substitute poco cresc. . . . up to the f on m.169, b.4
 m.168, b.4 = dele f
 m.169, b.4 = add f
 m.167-169 = dele all ▼
 m.173, b.2 = add cresc.
 m.175 = dele the crescendo marking
 m.176 = dele sf
 m.176-188. In the score this passage is notated with a key signature of no sharps or flats. The notes appear as the flat enharmonic equivalents of those on the clarinet part.
 m.194 = The crescendo marking should begin on b.2, not b.1. Dele slur marking from m.194, b.2 to m.195
 m.201 = The cue in m. 201 is for Vla. and the cue beginning in m.202 is for Vln.I. Neither of these passages is slurred.

m.205 = the clarinet entrance should be marked

Quietly

m.216 = dele mf

m.217 = dele p

m.218 = dele mf

m.219 = dele p

m.220 = dele mf

m.222 = dele f

m.236, b.4. The dim. in the Vln. cue begins here, not in m.237

m.246, b.1. In the score this pitch is notated as B-double flat

m.249, b.3-4 = should read p. . .

m.250 = should read mp p with the decrescendo marking beginning immediately after the mp, not in m.251

m.259, b.3 - m.260, b.1 = the three quarter notes should each have a

m.261, b.3 - m.262, b.1 = the three quarter notes should each have a

m.281, b.2 should read ; the breath in b.3 is not in the score but is implied and correct

m.293 = dele the crescendo marking

m.297 = add Same Tempo

m.298 = dele mp on b.3 and add it on the eighth-note pickup to m.299

m.361-363 = In the Vc. cue add an > on m.361, last 1/2 of b.2; m.362, b.1; m.362, b.3; m.363, b.1; m.363, last 1/2 of b.2

m.365, last 1/2 of b.2 = add a tenuto mark on the c

m.369 = the dynamic should appear underneath the staff as mf lightly. With bite should be over the measure as an extra interpretive marking.

m.370, last 1/2 of b.2 = dele tenuto mark, add >

m.392, b.3 = add >
sf

m.401, b.1 = the rhythm of the printed cue should read not

m.404, b.1 = the rhythm of the printed cue should read not

m.406-411 = add sf underneath all of the > in the Vla./Vc. cue

m.413, b.2 = c natural

m.415 = the crescendo marking should actually begin on the last eighth-note of m.414

m.415, b.2 = c natural

m.417, last 1/2 of b.3 = add >

m.418 = the rhythm of the last two notes should read

m.419, b.1 = add >

m.424, last half of b.3 = add >

m.430, b.3 = app sf marc. e intensivo

m.430 = last 1/2 of b.4 should be 2 sixteenth note f-flats and dele breath mark

m.431, b.1 = dele sf and the last 1/2 of b.4 should be 2 sixteenth note f-flats

m.432, b.1 = dele sf

m.432, b.3-4 = should only be

m.434 = add a breath mark after the high g on b.3

m.440, last 1/2 of b.2 = add >

m.441 = add Same Tempo

m.442 = ff not f

m.463, last 1/2 of b.2 = add > on the d

m.464 last 1/2 of b.2 = add > on the d, not a staccato

m.465 = dele ff incisive

m.466, b.3 = the d to the c should be slurred

m.466, last 1/2 of b.4 = should be > and not staccato mark

m.469, b.4 = the > is not in the score, but is implied and correct

m.470, last 1/2 of b.2 = should be > and not staccato mark

m.471, last 1/2 of b.2 = should be > and not staccato mark

m.472, last 1/2 of b.2 = should be > and not staccato mark

m.473, last 1/2 of b.2 = should be > and not staccato mark

m.481 = dele marc.

m.488, b.3 = add >

m.489 = add > on b.1,2,3 and 4

m.496 = in the score the 1st two notes are written as an A^b and an F

m.497 = in the score these two notes are written

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as an A^b and an F
 m.502 = 2nd note in the grace notes is a G#
 m.503, b.1 = fff not sff; it should also read
 Broadening. . . . through m.505, b.2
 m.505, b.1 = ^ not >
 m.504 = in the score the note is written as a B^b,
 not A#
 m.505, b.3 = should be marked Rit. above the
 staff, and the low F should be marked
 > and not ^
 sf
 m.505, b.1 = in the score the note is marked as
 a G^b not F#; also add ^

ABOUT THE WRITER...

Charles Stier is a clarinet soloist who has been a guest artist with the Chamber Music Society of Lincoln Center and the Cleveland, Sibelius Academy, Franciscan, Helios and Leningrad String Quartets. Recent highlights include the release of his next compact disc recording, "The Art of the Romantic Clarinet" (featuring music of Brahms, Schumann, Gade, Weber and Reger), and his book *Clarinet Reeds—Definitive Instruction in an Elusive Art*. Stier teaches both privately in Silver Spring, MD and at the Catholic University of America in Washington, DC.

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Don G. Slocomb, E^b
Richard Nunemaker, Bass

Indianapolis Symphony Orchestra

David Bellman, Principal
Achille Rossi, Second
Michael Borschel, Bass and Assistant Principal

Los Angeles Philharmonic

Michele Zukovsky, Principal
Lorin Levee, Principal
Merritt Buxbaum, E^b
David Howard, Bass

The Louisville Orchestra

Michael Megahan, Principal
Dallas Tidwell, Second
Ernest Gross, Third and Bass

Lyric Opera of Chicago

Marilyn Lauriente, Principal
Stanley J. Davis
Charles Zimmerman
Linda Baker, Bass or Clarinet

Metropolitan Opera Orchestra

Roger Hiller, Co-Principal
Joseph Rabbai, Co-Principal
Sean Osborne, Second
James Ognibene, Bass

Milwaukee Symphony Orchestra

Russell Dagon, Principal
Diana Haskell, Assistant Principal and E^b
William Helmers, Clarinet and Bass

Minnesota Orchestra

Burt Hara, Principal
Joseph Longo, Co-Principal and E^b
Chester Milosovich, Second
Fredrik Hedling, Bass

National Symphony Orchestra

Loren Kitt, Principal
Michael Rusinek, Second
William Wright, E^b
Lawrence Bocaner, Bass

New Jersey Symphony Orchestra

Karl Herman, Principal
William Reinert, Second and E^b

New York Philharmonic

Stanley Drucker, Principal
Peter Simenauer, Associate Principal
Michael Burgio, Second
Stephen Freeman, Bass

New York City Ballet Orchestra

Gerhard Koch, Principal
Steven Hartman, Associate
Brian Hysong

Opera Orchestra of New York

Steven Hartman, Principal
Adam Ebert
Gerhard Koch

Oregon Symphony Orchestra

Yoshinori Nakao, Principal
Cheri Ann Egbers, Assistant Principal
Todd Kuhns, E^b and Bass

The Philadelphia Orchestra

Anthony M. Gigliotti, Principal
Donald Montanaro, Associate Principal
Raoul Querze
Ronald Reuben, Bass

Pittsburgh Symphony Orchestra

Louis Paul, Principal
Thomas Thompson, Co-Principal and E^b
Mark Nuccio, Second
Richard Page, Bass

Rochester Philharmonic Orchestra

Kenneth Grant, Principal
Stanley Gaulke, Second and E^b
Ramon Ricker, Third and Bass

Saint Louis Symphony Orchestra

George Silfies, Principal
Robert Coleman, Assistant Principal and E^b
Tina Ward
James Meyer, Bass

San Antonio Symphony

Larry Mentzer, Principal
Robert Dilutis, Assistant Principal, Second and E^b
Rod Wollam, Clarinet and Bass

San Diego Symphony Orchestra

Sheryl Renk, Acting Principal
Charles Ellis-MacLeod
Peter Swanson, Bass

San Francisco Opera Orchestra

Phillip Fath, Principal
Joanne Eisler, Second
Gregory Dufford, Third and Bass

San Francisco Symphony

David Breedon, Principal
Luis Baez, Associate Principal and E^b
David Neuman
Donald Carroll, Bass

Syracuse Symphony Orchestra

Gerald Zampino, Principal
John Friedrichs, Assistant First and Bass
Kevin Schempf

Utah Symphony

Christie Lundquist, Principal
Russell Harlow, Associate Principal
Ed Cabarga, Clarinet and Bass

The information for this listing was provided by the respective orchestras.—Ed.

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THE

CLARINETIST'S

by
Heston L. Wilson, M.D.

kind enough to describe the problems of the hand associated with playing the clarinet. So, in the words of Dr. Markison:

The musical scale can be analyzed by the physicist, the musical theorist, the acoustician and the philosopher but a glance at the clarinet tells why we have our eight-tone scale. Any more notes in the scale and we would need more fingers. The first known wind instruments were whistles made of bone made in paleolithic times. The first known movement towards a true musical instrument was a whistle with five tone holes discovered in a neolithic site on Bornholm Island in Denmark. Only a few more holes and much mechanical improvement and we have the modern woodwind. How fortunate that the tones which can easily be produced by a hollow tube which fits the hands also sound harmonious to the human ear. Let the scientists have their day but what other reason for our scale but the human hand? How can there be consideration of scales with more notes unless composed and played by mechanical rather than talented hands?

In this day of specialization, fortunately, there are those in the field of surgery who work only with diseases of the hand. Dr. Robert E. Markison of San Francisco is not only a hand surgeon but an avid clarinetist as well. Dr. Markison has been



"About 30% of musicians will develop repetitive motion disorders of the upper limb as a result of their music making. The physician caring for this special group of patients must have a working knowledge in the areas of music and the evolution of musical instruments. Musicians think a bit differently than most. Their medium is pure time, but their perception of time is based on a unique set of rules governed by tempo, rhythm, harmony and melody. Truly great musicians are time-efficient, and struggling musicians are dogged by time and an apparent inability to control it positively. The obvious common treatment goal of a physician-musician 'team' is to make efficient use of practice and performance time to reduce upper limb wear and tear.

"Classical music embodies a relatively hard and fast set of musical rules that must be obeyed by the musician within some latitude afforded by individual style. Jazz also has a set of rules, in this case dictated by the melody and chord framework set forth by the composer. The jazz musician is free to bend the rules, but may abuse time and self in the process of exploring the music. In simplified forms such as folk music, country

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Music Department

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music and rock and roll, the rules are often subjugated to the 'personas' of the performer. Because jazz players intuit the need to be flexible in their approach to music, they are often easier to treat than classical musicians. Musicians in each idiom offer special and rewarding challenges to the alert physician.

"It is necessary to inquire about the person's musical goals when first meeting in the treatment setting. A few minutes of 'getting acquainted' sets the tone and often foretells the prognosis in difficult cases. It also alerts the surgeon as to whether the patient is or is not a good listener. Poor listeners are very seldom fine musicians.

"The musician-instrument relationship is treated as an integrated system. Thus treatment attends to limb quality and maintenance, anatomy and function, technique of music making as well as modification or redesign of the instrument and substitution or parallel use of other musical interfaces if necessary. Hand surgeons are now in an ideal position to treat problems and to prevent new problems by developing strategic alliance with industry for the design of tools. Everything we learn from treating the subtle problems of musical hands can be taken into the general workplace for the understanding of repetitive motion disorders. No musical instrument is sacrosanct, and some that have been around for centuries are due to be redesigned.

"Musicians have an understandable suspicion that traditional medicine does not understand them. Fortunately, interest in the performing artist has increased immensely. Much of this has come from the involvement of physicians who themselves are performing artists but also by the increase in tasks which require repetitive movement. Where to look for examples of repetitive movement but in the musical and dancing community?"

Readers should be aware of the Performing Arts Medicine Association. Membership is not limited to members of the medical profession. Any performer who has the solution to a medical problem produced by playing should certainly contact the PAMA. A large percentage of the articles published in the Medical Problems of Performing Artists are by non-physicians. Should you be unable to find a Dr. Markison in your area, referral to one in your vicinity can be obtained by writing Richard J. Lederman, M.D., Department of Neurology, Cleveland Clinic Foundation, 9500 Euclid Ave., Cleveland Ohio 44106. Meetings of this organization are

held in Aspen, Colorado during the Aspen Music Festival so that learning can be coupled with good listening as well as opportunity for performance.



"In the initial interview medical history from the musician can come slowly and in starts and jerks. This is because relatively few musicians actively cultivate the art of clear verbal communication. Those who reap great rewards as

prodigies in youth tend to communicate only through their music. A musical 'autism' can set in early in life to the exclusion of family, friends and outside activities. If a child can express bravado through a Chopin showpiece or contemplation through a Beethoven sonata, he or she will stop there, particularly if parents and other elders reinforce this behavior through constant adulation. In effect, the preverbal and nonverbal production of music can hinder the ability to communicate feelings with other people. In fact some musician patients have emotional difficulties that far exceed the actual problem. In these cases, counseling by a qualified professional is strongly recommended.

"Another common pitfall for musicians is a mind-body split that occurs rather early in life. Ironically, figurative sculptors must know human anatomy in order to render credible form, yet pianists seldom learn anything about limb anatomy despite lifelong repetitive use of the limbs. Too much emphasis is given to technique and the aesthetic realm of musicality during the training of musicians. The treating physician must develop a sense of the patient's musical goals and evaluate the attributes that affect prognosis (table 1). Children are potentially the best patients, and they are best seen and examined with instrument in hand and parent(s) in view.

Table 1
Personal Attributes of Musicians that
Greatly Affect Prognosis
PROGNOSTIC FACTORS

POSITIVE

Teaches
 MIDI literate (understands computers)
 Plays several instruments

Composes and arranges
Involved in other arts
Teaches, is gregarious
Expanding repertoire
Leads musical groups
Physically fit

CAUTIONARY

Static repertoire
Some substance abuse
Depressed and seeking help
Does not warm up
Unsatisfying day job
No fitness program

NEGATIVE

Plays one instrument
Cannot improvise
Listens to music less than 50% of the time
Lives alone
Does not teach
Practices more than 2 hours daily
Substance abuse

"Musicians are responsible for general fitness in and outside of music making. Maintenance of lean body weight is particularly important in such upper-limb intensive work. Because the limb is often cantilevered away from the trunk to great extremes for instruments such as the harp, extra weight must be avoided. Fitness routines are a constant to the treating physician, since the patient's problems can be compounded by inappropriate exercise."

The fact that playing a clarinet is an athletic event cannot be forgotten. This does not mean that practice time is enough muscular activity to take care of one's exercise needs. A clearly defined aerobic program is absolutely necessary. This program should be as paramount in the mind of the performers as is practice time. Walking is always available and every hotel has a staircase.

"Because no two limbs are created equally, the surgeon is ever aware of anatomic variation that may predispose to difficulties. A classic example is linkage of the ring and little finger. This can lead to great difficulties in the left hands of violinists, the right hands of classical guitarists and the right hands of clarinetists.

"Limited hands that suffer arthritis, contractures, traumatic losses, congenital deformities and other disorders can also make fine music, but comprehensive patient care will likely include customized design of their instrument.

"The musical patient is instructed to practice an hour before coming to the office and bring the instrument whenever possible. Thus, along with very thorough physical examination, observation of the



patient while playing is accomplished. It is best that the treating physician have a working knowledge of the instrument being played. [Dr. Markison has rented, borrowed, or purchased all the major band and orchestra instruments in order to gain a greater understanding of their music and makeup.] It is important that the surgeon try out the patient's own instrument for maintenance and possible design modification.

"Weight variations of 10% to 20% are not uncommon among hand-held instruments. Flutes, clarinets, saxophones and other woodwinds are particularly variable in this regard. The limb burden can be unduly great unless considerable forethought is put into the purchase of instruments.

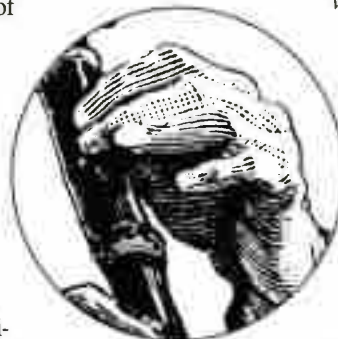
"Breath control is equally important in the use of non-wind and wind instruments. Poor breathing reflects undue general tension. The best players breathe a few long even breaths before commencing play on any instrument. Breath – holding on rapid passage work is a sign of insecurity and can be addressed through special practice techniques.

"Poor playing posture can be a source of major difficulties. Treatment for the musician involves education in proper body positioning as well as determining proper seating while practicing and performing.

"Another obvious advantage of observing music making is the subtle determination of whether there is real natural talent or simply great effort and strain. Fine music is truly effortless — just as surely as fine surgery wastes no motion.

"I have marveled over the years at poor instrument maintenance practiced among musicians. Left-hand problems in the flutist are often caused by heavy tension of the G key and poor positioning of the key itself. Pianists exacerbate problems of the hands, wrists and forearms when they are not frequently regulated to light action. Qualified and talented instrument makers and repair persons are eager to help solve these problems on an individual basis.

"The limbs are used in a functional position to make music on woodwinds, so injury is far less common in these players than it is among those who twist their limbs and deviate their wrists. Nevertheless, a number of problems surface



regularly in these players.

"Thumb problems are increasingly common as heavier instruments are played. Younger clarinet players often complain of pain of the right thumb because the thumb supports a post and bears the brunt of the instrument's weight. In addition, older players develop joint capsulitis and arthritis. Symptoms usually abate after the stock post is replaced with an adjustable padded post so that the thumb angle can be adjusted. A ring is spot welded onto the post to permit use of a chest harness. Chest harnesses permit excellent support, unload the thumb and eliminate the choking effect of neck straps. At times it is necessary to lighten key spring tension to eliminate pain in the hand."

At the 1991 meeting of the International Clarinet Society/ClariNetwork International in Flagstaff, Arizona the exhibitors demonstrated many approaches to the thumb problem: stands to support the instrument, special thumb rests, straps attached to the thumb rest and even a version of "The Thumb Solution" described in the May – June issue of The Clarinet.

"In the course of 35 years of daily music practice and 20 years of professional music, I have experienced and self-treated a number of instrument specific problems. This has resulted in a personal commitment to maintenance of instruments, custom modification of traditional instruments and participation in the development of new musical interfaces. The goals are daily effortless production of music for a lifetime and the care of fellow musicians."

Fortunately, playing the clarinet poses little risk to one's health. Dr. Markison gives solutions to the few minor problems that can occur. My heartfelt thanks to Dr. Markison for his contribution.

ABOUT THE WRITER...

Robert E. Markison, M.D., FACS, is associate clinical professor of surgery, University of California, San Francisco; chief of hand surgery, San Francisco Veterans Administration Medical Center; cofounder, University of California, San Francisco Health Program for Performing Artists; hand surgeon, San Francisco Hand Specialists.

Markison studied clarinet with Peter Ferrara, Silver Spring, Md. He studied music arrangement and performance at Columbia University in 1971-1972. He has for many years played professionally in the San Francisco area.

MUSICAL CHAIRS



Shawn Buck
U. S. Air Force Band

Clarinetist Shawn Buck, a native of Pennsylvania, received his undergraduate degree at the Peabody Conservatory of Music, where he studied with Ignatius Gennusa. While serving as assistant principal clarinetist in the U. S. Military Academy Band at West Point, he continued graduate study with Peter Simenauer at the Manhattan School of Music.

Technical Sergeant Buck joined the Air Force Band clarinet section in April 1990, and in addition to those duties he pursues free-lance opportunities in the Washington-Baltimore area.

Ritchard Maynard
Boise State University
Boise, Idaho

Ritchard Maynard has been appointed assistant professor of clarinet, saxophone and jazz studies at Boise State University. His duties include studio clarinet, saxophone, chamber music, theory, woodwind techniques and jazz studies. Maynard received the bachelor of music education degree from Northeast Louisiana University, the master of arts degree in clarinet performance from the University of Iowa, and is currently working on a doctor of musical arts degree in saxophone performance at the University of Georgia.



His clarinet teachers include James Gillespie, Bruce Bullock, William Nichols, Thomas Ayres and Theodore Jahn. His saxophone teachers include David Gibson and Kenneth Fischer.



Deborah Hanson-Gerber
U. S. Marine Band

Clarinetist Staff Sergeant Deborah Hanson-Gerber of Golden Valley, Minnesota, is a new member of the U. S. Marine Band. She received a bachelor's degree in music from Luther College in Decorah, Iowa, and a master's degree in music from the University of Illinois at Urbana-Champaign.

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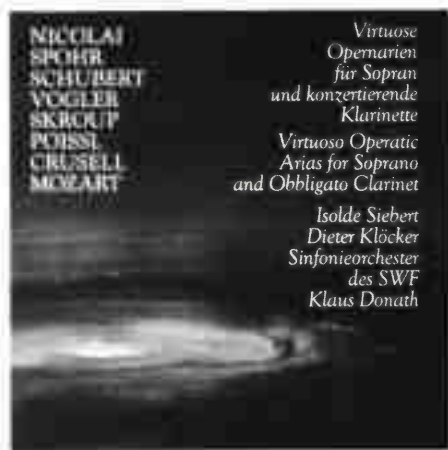
REVIEWS

COMPACT DISC REVIEWS

by John Varineau

VIRTUOSO OPERATIC ARIAS FOR SOPRANO AND OBBLIGATO CLARINET

Dieter Klöcker, clarinet; Isolde Siebert, soprano; Sinfonieorchester des Südwestfunks, Klaus Donath, conductor. Otto Nicolai, *Ah, non giunge uman pensiero*, *Variazioni Concertanti*, Op. 26 from the opera *Rosmonda d'Inghilterra*; Louis Spohr, *Ich bin allein, des Abends Nähe*, *Recitative*



and *Aria* from the opera *Faust*; Franz Schubert, *Ich schleiche bang' und still herum*, *Romance* from the opera *Die Verschworenen*; Abbé Vogler, *Sono sposa e sono amante*, *Aria* from the opera *Erwin und Elmire*; Frantisek Skroup, *Tamo cumu vylne*, *Aria* from the opera *Libuse*; Johann Nepomuk Freiherr von Poissl, *Ihr weinet meinem Schmerz*, *Recitative* and *Aria* from the opera *Athalia*; Bernhard Henrik Crusell, *From Ganges' Beauteous Strands*, *Aria* from the opera *Lilla Slafinnen*; Wolfgang Amadeus Mozart, *Parto, parto*, from the opera *La Clemenza di Tito*. Koch International Classics Schwann 314 018. Playing time: 67:53.

There is an operatic tradition which makes little dramatic sense but provides a vehicle for the composer to showcase the prodigious talents of his favorite singers and instrumentalists. As the action comes to a crashing halt, virtuosity comes to the forefront in those sorts of arias which contain not only dazzling vocal writing but a flamboyant instrumental obbligato as well. In this genre most clarinetists are familiar with Mozart's *Parto, parto* (written for his

friend Anton Stadler and found in his final opera), but few will know of the other selections on this disc. This alone should recommend it.

The opening statement of the clarinet in the Nicolai will seem familiar to clarinetists; it is quoted by Cavallini in his *Caprice*, Op. 3, No. 3. The remainder of this delightful piece (a true concertante) is brilliant Italian braggadocio. The somber beginning and bright and florid ending of the Spohr is a wonderful study in contrasts. Schubert's restraint and lack of technical bravura is reminiscent of the first two-thirds of his *Shepherd on the Rock*. The Vogler, which predates Mozart's final opera by 10 years, is charming. It contains an interesting "cadenza in due" for soprano and clarinet. The Skroup, Poissl and Crusell are all lesser compositions, and the Crusell is rendered in rather awkward English translation (one assumes the original was Finnish).

The entire disc is marked by first-class performances. The technical virtuosity of both soloists is remarkable. Klöcker is nearly impeccable in his playing. The German school of clarinet performance is well represented here, but perhaps a more bel canto style is needed in the Italian selections. Siebert's voice is commanding and pleasing. The orchestral accompaniment is handled well, and the balance is generally fine with the exception of a curious downplaying of the first violins. Clarinetists will be disappointed that the sources for the selections are not listed in the otherwise informative program notes.

The selections on this disc make a worthy addition to any clarinetist's library. They are

best listened to individually; the ears become jaded to virtuosity for its own sake rather quickly.

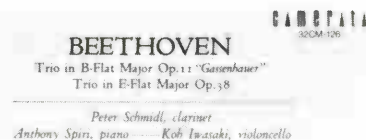
(John Varineau is an active clarinetist and serves as assistant conductor of the Grand Rapids [MI] Symphony.)

by Bruce Bullock

BEETHOVEN. *Trio in B-Flat Major*, Op. 11 "Gassenhauer"; *Trio in E-Flat Major*, Op. 38. Peter Schmidl, clarinet; Anthony Spiri, piano; Koh Iwasaki, violoncello. Camerata 32CM-I26 (1989). Playing time 60:42. Digital recording.

Peter Schmidl, born in Czechoslovakia, studied at the Vienna University of Music and Arts under Rudolf Jettel and further under Alfred Boskovsky. A member of the Vienna Philharmonic since 1968, he became first solo clarinetist in 1983 and also serves as professor of the Vienna University of Music and Arts.

Excellent ensemble, dynamic/tonal contrast, and stylistic unity prevail in this performance of



Op. 11 *Trio* with some of the solo piano sections in the last movement the clearest and most effective this reviewer has heard, including the classic Kell/Miller/Horszowski recording.

However, it is in Op. 38 that a revelation occurs. This is Beethoven's arrangement of the *Septet*, Op. 20, for violin, viola, clarinet, horn, bassoon, violoncello and double bass. The original violin and other accompanying string parts are taken by the piano in the arrangement. The clarinet part is essentially intact, and the violoncello covers material initially played by horn and bassoon as well as some solo passages for viola and cello. The resulting effect of the

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Chicago Symphony Orchestra principal clarinetist

arrangement is sometimes rather dull in comparison to the original. One misses the tonal contrast within and between the string and wind groups and especially the sustaining tone of the strings when the piano is substituted. These factors sustained over the approximate 40-minute length produce some performances which lack energy and cohesiveness.

The Schmidl/Spiri/Iwasaki trio avoids these pitfalls by combining brisk tempos, especially in the slow movements, and pauses, with the same formal sense and ensemble skills employed in Op. 11. The only minus comes in the fourth movement (theme and variations) where the clarinet and violoncello do not match note lengths in an imitative passage which occurs twice and is played identically. So one presumes this was the concept. That such a slight variance is so noticeable makes one aware of how many times the trio has flawlessly negotiated similar passages.

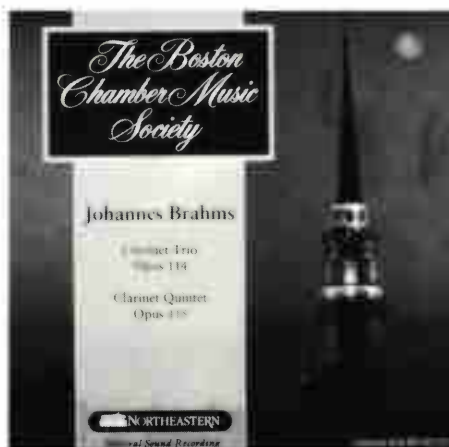
Schmidl draws a supple and dark tone from his German system instrument and plays with masterful technical control and musicianship. Sound quality (balance, presence, clarity) equals the excellent standard established by the musical performances. Program notes (Japanese, English, German) are informative and well translated into English from the

German original. Biographical notes—surely translated by another—are hilariously garbled. This recording is highly recommended.

by Julia M. Heinen

JOHANNES BRAHMS. *Trio*, Op. 114; *Quintet*, Op. 115. The Boston Chamber Players: Thomas Hill, clarinet. Northeastern Records NR 243-CD (recorded May 1990). Playing time 65:04.

In March 1891, while visiting Meiningen,



Johannes Brahms heard a performance by the extraordinary clarinetist, Richard Mühlfeld. Brahms was so moved by the artistry of this clarinetist that he composed four major works featuring the clarinet: the Op. 114 *Trio*, the Op. 115 *Quintet* and two *Sonatas* for clarinet and piano, Op. 120. Mühlfeld gave the first performance of the Op. 114 and Op. 115 on November 24, 1891 at the home of Countess Hedberg in Meiningen.

The Brahms *Trio* is truly a masterwork. The heavy emphasis of the minor mode brings the dark, reflective qualities of the clarinet to heights not yet reached in the 19th century. Clarinetist Thomas Hill, cellist Ronald Thomas and pianist Mihae Lee have collaborated in a very fine performance of this demanding work. The three instruments combine for a beautiful blending sound but the individual voices are heard clearly. Thomas Hill plays with a dark, haunting sound while displaying exquisite control over the entire range of the instrument.

The Brahms *Quintet* can be compared only with its famous predecessor, the Mozart *Quintet*. Both works feature sustained, lyrical melodies which emphasize the best tonal features of the clarinet. The Brahms, however, integrates the clarinet into the string texture to a blending quality not reached in previous works

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and rarely attempted in works since. Again, clarinetist Thomas Hill performs this work with finesse and great musicality. He is joined by violinists Arturo Delmoni and Lynn Chang, violist Marcus Thompson and cellist Ronald Thomas. The string quartet plays with a rhythmic precision so often overlooked in this work. Hill, while performing with freedom, keeps control of the rhythmic continuity. His use of vibrato in the second movement adds a lovely warmth to the sound.

I strongly recommend this disc to the beginning clarinetists starting a compact disc collection and to professional clarinetists looking to add another recording of the Brahms to their collection.

(Julia Heinen is an assistant professor of music at Luther College [IA] where she teaches clarinet and music theory.)

by Jack Snavelly

BENNY GOODMAN, Volume 4: BIG BAND RECORDINGS. Music-Masters CII 60201 Y. Playing time 52:10.

Benny Goodman left much of his musical estate to Yale University. Loren Schoenberg was engaged by Yale as a consultant to select recordings for the Musicmasters' series and to prepare the master tapes in Yale's Benny Goodman Archives for cataloging. As the jacket cover states, these are "never-before-released recordings from Benny Goodman's private collection."

Few recordings are available of Goodman with big band. There is the famous Carnegie Hall concert, but most of his recordings are with smaller groups. Benny formed large bands to tour or to play special engagements rather than to record. These 14 selections from his own private collection provide an interesting view of his big bands between 1955 and 1964. Five different bands perform these selections, and the dates of the recordings are 1956; November, 1958; July, 1958; the 1962 Russian tour; and the 1964 California sessions. Listening to the collection gives one the feeling of actually being at a big band dance with Benny Goodman and his orchestra; the leader uses arrangements that showcase him well.

The five bands span a period of eight years, beginning some 35 years ago, yet Benny sounds as consistent throughout as if they were recorded on one day and with the same reed! At times I feel like someone pushes his "on" button and he turns on and really blows! He is a high-energy, driving player on the faster tem-



pos, and a relaxed, expressive player on the slower. You hear Benny gliss, growl, grunt (verbally), play falls, swing, scream, whisper and use many different colors.

All five bands are totally different in personnel, too numerous to list, but consisting of many of the biggest-name jazz musicians. Many of the finest musicians respected Benny and wanted to play for him even though he was a tough taskmaster. All of the bands are tight, with excellent intonation, play exceptionally well (if at times a bit reserved) and swing.

The quality of the arrangements is excellent, as one would expect from musicians of this caliber, but the collection is rather eclectic; i. e., *Oh, Baby* looks back into time with a mostly two-beat feel; *Swift as the Wind*, arranged by Todd Dameron, is one of the most modern charts Goodman ever recorded; *I've Grown Accustomed to Your Face* is a small combo with Goodman stylizing the melody using little improvisation; three of the tunes are vocals (Martha Tilton and Mitzi Cottle); and some others are simple ballads for dancing. The bands often play in a '50s dance style, fine and tasty, nostalgic, like one would hear at a prom during this period (*Autumn Nocturne*, *What a Difference a Day Makes*, *More Than You Know*, *People*).

Goodman plays well throughout and sparkles in all selections. At times he tends to add fast arpeggiated runs that seem to go nowhere, almost as show-off interludes. He provides a lesson on how to swing with *Them There Eyes* and a lesson on melodic playing in *Accustomed to Your Face*. If you are a fan of his or of big bands, this would be a "must buy." If you are not a fan, it is still a fun and musical recording that will provide much enjoyment (and if you're past 50, a touch of nostalgia). The CD has been digitally remastered (ADD) and has a clean sound. It seems that more attention was given to the sound of the reeds, in particular Benny's clarinet, with the brasses often thin and tinny

sounding. On some extended high-register playing in ballads the clarinet also thins out a bit, and there is some inconsistency in volume between selections. Considering the historical significance of this disc, these problems are slight, and I for one am pleased to have this important disc available.

Many jazz CDs, including some of the ones by Goodman, may be ordered from Ron Cuzner's Jazz Cellar, 1123 N. Water Street, Milwaukee, Wisconsin 53201.

(Jack Snavelly is professor of clarinet, saxophone and jazz improvisation at the University of Wisconsin-Milwaukee.)

MUSIC REVIEWS

by Raphael P. Sanders, Jr.

MARTIN MAILMAN, *Concertino for Clarinet and Band*, Carl Fischer Rental Library, 62 Cooper Square, New York, NY 10003. 1990.

Commissioned by Col. John R. Bourgeois and the United States Marine Band, this award-winning University of North Texas composer has created an exciting and important work for B^b clarinet and band.

The *Concertino* was premiered in New

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Orleans as part of the U.S. Marine Band's 1990 National Tour, with soloist Christine MacDonnell and Col. Bourgeois conducting.

A work in three continuous sections and a cadenza, it is vivacious, lofty and has an unceasing rhythmic drive. The accompaniment is quite difficult. Resonance trills and quick rhythmic punctuations, as well as wide leaps, require a strong and experienced band to perform it well. The solo part requires no extended techniques (besides the aforementioned trills). The range extends to B³.

We have become spoiled by the perfection of recorded music, and as a result the composer of today has a difficult task orchestrating (live performance) so as to sound as close to a perfectly balanced CD as possible, because we as listeners demand it. The *Concertino* requires interpretive sensitivity concerning this point. The conductor must be constantly aware of the balance and blend between the band and soloist.

The work is a welcomed addition to our limited clarinet and band repertoire, and this writer predicts many great performances of this work in the future. As mentioned above, the score and parts are available through rental. In the future, the solo part, along with a tape of the band accompaniment, will be available for purchase. Stay tuned for further details.

by Joseph Messenger

KALMAN BLOCH, *The Orchestral Clarinetist*, Vol. III. Clarion Music Assn. (3914 Franklin Ave., Los Angeles, CA 90027), 1990.

Kalman Bloch, former coprincipal clarinetist of the Los Angeles Philharmonic, undertook a new direction in orchestral studies with his two previous books of excerpts. Instead of simply presenting the solo passages of orchestral literature, he included commentary about phrasing, style, breathing and technical problems. The effect was to receive a private lesson on orchestral playing with each excerpt. Bloch has continued that practice with his third volume of excerpts.

Volume I contained excerpts from only eight works, Volume II included only 11 works, although they were somewhat longer than the works in Volume I. Volume III contains excerpts from 32 works of Wagner, Borodin, Prokofiev, Richard Strauss, Mussorgsky, Tchaikovsky, Debussy and Kodály. There is also a section of cadenza studies (including the only appearance of *Rhapsody in Blue* that this reviewer has seen in an excerpt book), a glossary of German musical terms and a chart of

alternate high-register fingerings.

Except for the Gershwin, all of the excerpts are available in other books, although not in the same combination as in this volume. It is the illuminating commentary that sets Bloch's books apart from other collections of excerpts. The advantages of having orchestral music explained by a professional clarinetist with long orchestral experience are invaluable to students and teachers alike. While you can find this music in other books, Bloch's volumes should be in the library of every serious clarinetist who aspires to orchestral playing or teaches others about orchestral playing. One can only hope that Bloch will continue to provide more of this type of excerpt book.

by Joseph Messenger

CLARINET ENCORES, for clarinet and piano. Selected and arranged by Allen Sigel. Roncorp (P.O. Box 724 Cherry Hill, NJ), 1990.

Allen Sigel, professor of clarinet at SUNY Buffalo, writes in the notes of this collection, "How often have we clarinetists, after having played a recital, desired to leave our audience

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with a musical bouquet expressing, by means of a short selection, a fond farewell for the evening?" Finding such a selection may prove far more difficult, however, and Sigel has provided a delightful collection which will fill that gap admirably. Included are pieces that provide a delicate contrast to what may have gone before and those that allow the performer to leave the audience breathless.

Sigel's arrangements of familiar works are excellent and lie well for both clarinet and piano. Some of the pieces are suitable for use by younger players, but the faster works require a facile technique. Selections included are Bach/Gounoud, *Ave Maria*; Veracini, *Sonata*, Op. 1, no. 6 (mvmt. III); Haydn, *Rondo all' Ongarese*; Beethoven, *Sonata*, Op. 10, no. 2 (mvmt. III); Mendelssohn, *Duet (Song Without Words)*, Op. 38; Debussy, *En Bateau*; Joplin, *The Cascades Rag*. If you are looking for that "just right" short work to end a program, you will want this collection.

by Joseph Messenger

ERNESTO CAVALLINI, *Adagio and Tarantella*, for clarinet and piano. Edited by David Hite. Southern, 1990, \$7.50.

Ernesto Cavallini (1807-1874) was one of the most celebrated clarinet virtuosos of the 19th century. He was principal clarinetist of La Scala Opera, a soloist and a respected teacher. Verdi wrote the solos in *La Forza del Destino* for Cavallini. Cavallini was also a composer and wrote fantasias and variations on numerous Italian opera themes. *Adagio and Tarantella* is written on original themes and has remained one of the most popular of Cavallini's compositions.

David Hite has provided another excellent edition of this well known work for Southern. It is a welcome addition to the repertoire. This edition corrects some of the problems in the old Cundy-Bettoney edition and is the full work as compared with George Waln's shortened edition for Kjos. The tempo markings are more realistic for most players, and the page turns come at appropriate places. The piece is clearly printed on heavy paper with Southern's sturdy covers. Hite has provided a page of historical notes and performance suggestions.

by Joseph Messenger

PAUL HARRIS, *Sonatina*, for clarinet and piano. Fentone (U.S. Agent Theodore Presser), 1988, \$7.75.

Paul Harris is well known for his arrangements of music for young clarinetists, and for numerous pedagogical studies and methods. The *Sonatina*, while well within the ability of most high school clarinetists, is good enough for recital performance by more advanced players. By using various combinations of movements, the piece can be made to fit within the time limits of high school contests.

The movements are: I. Moderato espressivo, straightforward 2/4, 4/4 with a lilting melodic line; II. Allegretto scherzando, 5/4 with a bounce in spite of fairly static rhythms; III. Andante pacifico con rubato, 3/4 with a lovely melodic line and the opportunity for expressive playing; IV. Allegro vigoroso, 6/8 march-like with a flourish at the end and with some technically challenging passages. The piece is tonal throughout.

This is a first-rate composition and deserves to be in the library of anyone working with younger players. It should also be welcome for college-level recital programs.

by Joseph Messenger

RICHARD FAITH, *Miniatures for clarinet and piano*. Belwin Mills, 1988, \$5.00.

Sometimes the nicest things come in small packages. That is definitely the case with this set of miniature pieces. While these are very playable by young clarinetists, they will also work well as recital repertoire for more advanced players. By combining various movements, it is possible to create something that will fit within the time limits of high school contests.

There are seven brief movements which include both lyrical and moderately technical segments. All are straightforward rhythmically and include 2/4, 4/4, 3/8 and 6/8 meters. The piece is tonal throughout and is attractive to performer and audience alike. The music is clearly printed with no page turn problems and has sturdy covers for durability. If you work with younger players, you will want to own this work.

by Himie Voxman

WOLFGANG AMADEUS MOZART, *Serenade in B^b K. 361*, for thirteen wind instruments. Edited by Roger Hellyer. Emerson Edition (Windmill Farm, Ampleforth, North Yorkshire, England), 1991.

"Magnificent," "grand," "excellent," "sub-

lime"! Such were the impressions made on Johann Friedrich Schink when he heard on March 23, 1784 the first known performance of this greatest of compositions for wind band. It had been included on a concert of Anton Stadler's in Vienna. Aside from the composer's friendship with Stadler, we cannot be certain of the genesis of the work. Fortunately, modern editors and scholars do not face the problems of authenticity that beset the *Sinfonia Concertante* for winds and orchestra. The autograph score is in the Library of Congress and facsimiles are available.

Hellyer's informative Preface reports on the vicissitudes encountered in its early editions. Its first publication by the Bureau des Arts et d'Industrie (Vienna) was apparently not based on the autograph. A Breitkopf edition of 1861 was based on the autograph, but that firm's first collected edition (1878) of Mozart's works returned to the 1803 publication as a source.

I should add that numerous arrangements were made in the early 1800s. The *Adagio*, e.g., was published for 4-voice chorus and orchestra! The Bärenreiter edition of 1979 edited by Daniel N. Leeson and Neal Zaslaw for the *Neue Mozart Ausgabe* (NMA) is based on the autograph. Bärenreiter did not publish parts, so the claim of this latest edition as "first correct performing edition" is justified.

All three of the current editions have taken note of Mozart's inadvertent wrong notes. These are spelled out by Hellyer. He mentions that there are over a thousand discrepancies (mostly minor) between the traditional text and the autograph. His resolution of some ambiguous dynamic markings differs from the text in the other two editions. He employs only dots for staccato as opposed to the use of dots and daggers in the NMA, being unconvinced that Mozart intended a distinction.

The chief textual change between the two latest editions and the Breitkopf relates to measure 111 of the Romanze. The NMA includes it but doubts that Mozart meant it to be played. Hellyer omits it. His editorial emendations are found only in the score, clearly indicated.

In summary, we now have available two updated scores and an updated set of parts. Both are the products of distinguished scholars. Leeson and Zaslaw have made many contributions to our knowledge of music for winds. Roger Hellyer's doctoral dissertation, *Harmoniemusik-Music for Small Wind Band in the Late Eighteenth and Early Nineteenth Centuries*, done at Oxford University in 1973 is the most comprehensive of its kind. He is the author of *Harmoniemusik* in the new edition of *Grove's Dictionary of Music and Musicians*.

RECITALS *and* CONCERTS

Student...

Tony Brown, clarinet, Senior Recital, University of North Texas, November 24, 1991. *Time Pieces*, Op. 43, Muczynski; *Capriccio for Solo Clarinet*, Sutermeister; *Songs to be Traded for Bread*, Crowley; *Trio*, K. 498, Mozart

Carol McMullen, clarinet, Junior Recital, McNeese State University, September 29, 1991. *Concertino*, Tartini/Jacob; *Sonata*, Op. 167, Saint-Saëns; *Concert Piece for Bass Clarinet Alone*, Kibbe; *Concert Piece No. 2*, Op. 114 (assisted by Brenda Platt, bassoon), Mendelssohn

Peter James Mills, clarinet, Master's Recital, University of North Texas, November 21, 1991. *Fantasiestücke*, Op. 73, Schumann; *Trio*, Op. 11, Beethoven; *Concerto*, Copland

Anita L. Sablan, clarinet, Senior Recital, Wright State University, November 22, 1991. *Fantasie-Caprice*, Op. 118, Lefebvre; *Concerto in A Major*, K. 622, Mozart; *Première Rhapsodie*, Debussy; *Road to Hamelin*, Ramsier

Raphael Sanders, Doctoral Recital, University of North Texas, November 25, 1991. *Denneriana*, Bloch; *Première Sonata*, Devienne; *Sonata "Undine"*, Op. 167, Reinecke

Kimberly Stephenson and Doug Obst, clarinets, Junior Recital, University of North Texas, November 6, 1991. *Concerto No. 1 in E^b*, Op. 26, Spohr; *Introduction, Theme and Variations*, Rossini; *Solo de concours*, Rabaud; *Five Bagatelles*, Finzi; *Il Convegno*, Ponchielli

Phil Thompson, clarinet, oboe and bassoon, Doctoral Woodwind Recital, University of North Texas, November 4, 1991. *Sonata in D Minor*, Op. 20, No. 2, Corrette; *Concert Piece for Bassoon and Strings*, Phillips; *Sonata in A Minor*, Telemann; *Sonatina for Oboe and Piano*, Headington; *Sonata for Clarinet Solo*, Op. 27, Rozsa; *Concerto for Clarinet and String Orchestra*, Copland

Faculty and Professional...

Ralph Bolts, clarinet and co-soloist with the Valley Symphony Orchestra, *Concertantes Quartett*, K. 297b, Mozart, November 17, 1991

Faculty Chamber Music Recital, Ritchard Maynard, clarinet, Boise State University, October 18, 1991. *Divertimento for Flute, Oboe and Clarinet*, Arnold; *Rustiques*, Canteloube; *Quintet*, Prokofiev

James Gillespie, clarinet, University of North Texas, October 15, 1991. *Sonata in G Major*, Op. 5, Jenner; *Quartet No. 2 in E^b*, K. 374f, Mozart; *Sonatina*, Horovitz

Indiana Clarinet Trio, James Campbell, Eli Eban, Howard Klug, clarinets, Indiana University, November 13, 1991. *Second Suite*, Graupner; *Cinq Pièces en trio*, Ibert; *Mysterium Coniunctionis*, Kulesha; *First Grand Trio Concertante*, Waterson; *Sonata*, Op. 35, Mihalovici

Bruce Kenney, The United States Army Band, Ft. Myer, Virginia, October 29, 1991. *March for Marty* (bass clarinet), Volkmann; *Five Bagatelles*, Finzi; *Contrasts*, Bartók; *Quintet*, K. 581, Mozart

Howard Klug, clarinet, Indiana University, October 20, 1991. *Sonata*, Op. 128, Castelnuovo-Tedesco; *Soundets*, Wyatt; *Caprice en forme de valse*, Bonneau; *Concerto for Clarinet*, Etler

Elena M. Lence, clarinet, Johnson County Community College, October 30, 1991. *Sonata in E^b Major*, Op. 120, No. 2, Brahms; *Der Hirt auf dem Felsen*, Schubert

David Lewis, clarinet soloist with the Ohio Valley Symphony, September 28, 1991. *Clarinet Concerto*, Shaw

Nancy Mayland Mackenzie, clarinet, Madison, Wisconsin, October 12, 1991. *Fantasy-Sonata*, Ireland; *Three Pieces*, Stravinsky; *Duo Concertante*, Milhaud; *Miniature Suite for Clarinet and Viola*, Jacob; *Sonata in E^b Major*, Op. 120, No. 2, Brahms

Ritchard Maynard, clarinet and saxophone, Boise State University, March 21, 1991. *Grande Sonate*, Bochsá; *Time Pieces*, Muczynski; *Douze Esquisses*, Lacour; *Concerto*, Hartley

The Melrose Ensemble, Nancy Carr, clarinet, Rhonda Klinghofer, soprano, Janice Foy, cello, Cynthia Bauhof-Williams, piano; Marymount College, October 24, 1991. *Trio*, Op. 11, Beethoven; *Sonata*, Op. 120, No. 2, Brahms; *To Be Sung Upon the Water*, Argento; *Fantasy Trio*, Op. 26, Muczynski

Midwest Clarinet Society, Kansas City, Kansas, Potpourri Recital, October 28, 1991. *Introduction, Theme and Variations*, Rossini, Debbie Allen, clarinet; *Sonatina*, Bennett, David Evans, clarinet; *Concerto*, K. 622, Allegro, Mozart, Bharat Chandra, clarinet; *Three Preludes*, Gershwin (Cohn), Elena Lence, clarinet; *Rhapsody*, Osborne, Randall Cunningham, bass clarinet; *Quintet*, K. 581, Mozart, John Wiener, clarinet

Music for Wind Octet, Don Christensen, Cindy Christensen and Philipp Knill, clarinets, Überlingen, Germany, October 3, 1991 (Germany's Reunification Day). *Serenade in E^b*, K. 375, Mozart; *Concerto for Clarinet, Wind Octet and Contrabassoon*, Beer, Don Christensen, clarinet soloist; Selections from *Die Zauberflöte*, Mozart (arr. Heidenreich)

The Oakwood Chamber Players, Nancy Mackenzie, clarinet, Greg Smith, bass clarinet, Madison, Wisconsin, November 2, 1991. *Trois Morceaux* for clarinet, violin and cello, Earnest; *Mládi* (Youth), Janáček; *Trio* for piano, flute and cello, Op. 63, Weber; *Silografie* for woodwind quintet, Rieti

Fred O'Bryant, clarinet, and Margaret M. O'Bryant, soprano, Wesley Memorial United Methodist Church, Charlottesville, Virginia, September 22, 1991. *Der Hirt auf dem Felsen*, Schubert; Two southern folk hymns arranged by the performers with clarinet accompaniment: *Bethlehem* (Lovely Child, Holy Child), *Promised Land* (On Jordan's Stormy Banks I Stand)

James Schoepflin, clarinet, Washington State University, September 5, 1991. *Sonata*, Op. 167, Saint-Saëns; *Dolly Suite for Piano Duet*, Op. 56, Fauré; *Première Rhapsodie*, Debussy; *Sonata for Clarinet and Piano*, Poulenc

Jan Scott, clarinet, McNeese State University, September 23, 1991. *Grand Duo Concer-*

tant, Op. 48, Weber; *Time Pieces*, Muczynski; *Suite*, Milhaud; *Dance Preludes*, Lutoslawski

John Scott, clarinet soloist with the University of North Texas Symphonic Wind Ensemble, October 15, 1991. *Concertino*, Mailman

The Solstice Woodwind Quintet, James Schoepflin, clarinet, Washington State University, August 27, 1991. *Quintet in E Minor*, Op. 67, No. 2, Danzi; *Summer Music*, Op. 31, Barber; *Sextet for Piano and Woodwind Quintet*, Poulenc

John Spicknall, Harry Gee, Steven Prescott and Amanda Curtis, Indiana State University, December 5, 1991. Mozart 200th Anniversary Recital, *Overture to The Marriage of Figaro*, K. 492 (arr. for woodwind octet by J. N. Wendt); *Quintet for Piano and Winds*, K. 452; *Serenade No. 10*, K. 361

Webster Trio, Leone Buyse, flute, Michael Webster, clarinet, Martin Amlin, piano; University of Wisconsin-Madison, September 22, 1991. *Sonata in E^b Major*, K. 521 (trans. Webster), Mozart; *Suite Paysanne Hongroise* for flute and piano, Bartók; *Trio Sonatina*, Amlin; *I Remember Lynn* for solo clarinet,

Webster; *Syrinx* for solo flute, Debussy; *L'après-midi d'un faune* (arr. for flute, clarinet and piano, Webster), Debussy; "Danse Bohème" from *Carmen* (arr. for flute, clarinet and piano, Webster), Bizet

Gary Whitman, saxophone and clarinet, Texas Christian University, September 30, 1991. *Pulcinella*, Op. 53, No. 1, Bozza; *Aria*, Ibert; *Sonata*, Op. 19, Creston; *Sonata*, Bernstein; *Trio*, Op. 114, Brahms

Wingra Quintet, Glenn Bowen, clarinet, University of Wisconsin-Madison, October 18, 1991. *Trio Sonata in G Major*, Bach; *Eight Etudes and a Fantasy for Woodwind Quartet*, Carter; *Quartet for Wind Instruments*, Françaix; *Rheinlegchen* (arr. for wind quintet by Cramer), Mahler; *Wind Quintet*, Szervansky

The Woodwind Arts Quintet, Jack Snively, clarinet, University of Wisconsin-Milwaukee, with members of the Northern Lights Chamber Winds, Jeanmarie Kolar, clarinet, November 11, 1991. *Swansea Town*, Jacob; *Quintet in E-flat Major*, Op. 4, Beethoven (arr. Rechtmann); *The Goldberg Variations* (excerpts), Bach (arr. Brant); *Menuetto and Finale*, Schubert; *Variations on a Theme of Mozart*, Triebensee

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 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.

A Note to the Membership

by Fred Ormand



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(retired) and John Ritter, Piano

1. Debussy - *Première Rhapsodie*
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As was announced at the end of the last column, the executive committee selected Ghent, Belgium for the site of the 1993 conference and Chicago for 1994. The conference hosted by Freddy Arteel promises to be an exciting one with the Belgium Radio and Television offering to participate in the event. Ghent is a beautiful Flemish city which was second in importance only to Paris in the 16th century. It has much to offer for those who may wish to play tourist following the conference. The officers were concerned about accommodations in July, but the hotels are relatively free as most tourists do Ghent as a day trip. There is a wide variety of lodging and restaurants very close to the Royal Conservatory of Ghent where the conference will be held. For those of you who like to do your research well in advance, you can write to the Tourist Office, Belfortstraat 9, B-9000 Gent (spelling used in Europe), Belgium. The fax number is 32-91-25 62 88. Larry Combs and Julie DeRoche will cohost the conference in Chicago at DePaul University. This too promises to be a terrific conference with all the advantages of that city, its great orchestra and its musical life. Larry has some ideas that I am sure will make it a most memorable conference.

In discussing conferences, I want to mention two things that are of importance to you as members of the organization. First, Howard Klug, president-elect, has put together a handbook for conference presenters that should be of immense help for future conferences. He has called upon several of the conference hosts from recent years for their ideas and suggestions and has compiled a fine document. Secondly, there have been questions from members about how the programs and artists are chosen for each conference. At present, the entire cost of the conference is paid by the presenter and/or the school or institution that he or she represents. Hence, program choices are therefore entirely in that person's hands. If we as an organization wish to change this, we can; but then we will have to shoulder more of the expense, i. e., high conference fees, an increased membership fee. Each presenter tries to come up with the most attractive event that is possible so that there is very little red ink involved. We will continue to work to increase participation by more and new artists and to

suggest ideas for future presenters that will be of interest to the membership. Do keep your ideas coming.

I recently learned that Robert Marcellus has announced his plans to retire at the end of this year. For those of us who have known Bob both as a teacher and friend, it is the end of an era. I have so admired his music making, his skill and insights as a teacher, his sincerity as a friend, but in many ways most of all his courage the last few years as the health problems kept piling up. Bob, thanks, and may you and Marion have the best years ever. Come visit when time is a bit freer.

Two other Big Ten university professors have announced their plans for retirements and to them I also send my very best wishes — Glenn Bowen at the University of Wisconsin at the end of this year and John Mohler of the University of Michigan at the end of next year. Glenn has been the state chairman for the I. C. S./C. I. in Wisconsin and a most loyal member. John Mohler is my colleague, friend and a person I will truly miss seeing every day. A past president of the I. C. S., he worked hard to reunite the organization and is always ready to help the clarinet world. A better colleague one will never have. The University of Michigan School of Music alumni honored him this fall as did the University of Michigan bands.

As we go to press, I have formed a nominations committee to select the slate of officers to be elected for the next two years and have asked John Mohler to chair this. Other representatives will be chosen from various areas of the clarinet world. A belated but sincere wish for the best and happiest new year.



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