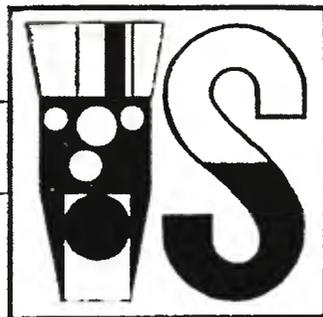


International



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The clarinet

Clarinet
Society

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TABLE OF CONTENTS

| | |
|----------------------------------------------------------------------|--------|
| Editorial Introductions | page 1 |
| Report: "The International Clarinet Clinic, 1973," Mary Jungerman | 3 |
| "The Baermann Clarinet Quartet," Lee Gibson | 8 |
| "Multiphonics for Clarinet," Phil Rehfeldt | 9 |
| "The Basset Horn," Richard Shanley | 16 |
| Review of Art Pepper Concert John Spicknall | 29 |

THE INTERNATIONAL CLARINET SOCIETY

The organization of a society which has among its purposes the furtherance of a world-wide fraternity of clarinetists and the sharing of knowledge of the instrument and its music was a major outgrowth of the International Clarinet Clinic, Denver, Colorado, August 6 to 10, 1973.

It should be noted that although Dr. Ramon Kireilis, director of the Clinic, was elected president of the Society, the latter is a completely autonomous and independent group. The presence of Dr. Kireilis in the Society will be of great value to the Society, and it is to be hoped that the Society will in its turn be advantageous to the Clinic, of course.

While the courses of the Society and its projects have been outlined only tentatively at this point, we may list those which have been proposed. The Society should:

- (1) Foster communication and fellowship of clarinetists on a world-wide basis. Teachers, students, industry personnel, and all those interested in focusing attention on the importance of the instrument are invited to join.
- (2) Encourage by the various means, including commissions, the composition of works for the clarinet.
- (3) Provide a library for the instrument having international availability. (Secretary-Treasurer Schott is already at work for the library; see his statement as follows in this issue.)
- (4) Furnish a complete and continuous catalog of music for the clarinet. We propose to begin such a catalog with Volume I, No. 2, our next issue. While Opperman, Rendall, Kroll, and others are helpful, all of these taken together supply lists of no more than half of the publications which are currently available.
- (5) Share knowledge of the instrument in its amazingly varied realizations in different parts of the world. While the arts of musical expression are truly universal, no instrument offers a greater variety of tonal realizations and mechanical systems than does the clarinet. Perhaps the greatest strength of the 1973 International Clarinet Clinic was the presentation of artists of dramatic, quadripolar contrasts in tonal preference, each being a virtuosic exponent. One must cite DePeyer, Delecluse, Salander, and any of the excellent U. S. players as representatives of these polarities. Within the next half-century a clarinet may possibly be developed which will become definitive the world over as did the stringed instruments of Stradivari after 1740!

For these purposes we solicit the submission of articles as well as items of general interest for publication in The Clarinet.

Lee Gibson, Editor in chief

Clarinetists of the world, unite!

This summer at the University of Denver's annual International Clarinet Clinic, a vital new organization was formally organized to foster communication and fellowship of clarinetists on a world-wide basis. Teachers, students, industry personnel, and all those interested in focusing attention on the importance of the instrument are invited to join the International Clarinet Society.

Next August's meeting, to be held concurrently with the International Clarinet Clinic in Denver, will witness the acceptance of our constitution and bylaws, as well as the election of officers. It is our hope that the Clinic and the Society, by working together, will promote and benefit one another. The clinic offers an ideal setting for the Society's annual meeting, and the Society's membership should bolster the Clinic's attendance. The spirit of those participating at our first meeting was at a high level this summer, and with the publication of this newsletter, it is quite obvious that the enthusiasm has not abated.

Although it is probable that during the next few years meetings will continue to be hosted by the International Clarinet Clinic in Denver, it is our hope that, with the growth of foreign membership, meetings can be planned outside the United States.

Available to all members will be our new publication, The Clarinet, to be published quarterly. The newsletter you are now reading is our prototype in that field of endeavor. In addition, a library containing copies of, or the location of, all music written for the clarinet is being established at Kansas State College in Pittsburg, Kansas, under the supervision of Bob Schott. It will also house an exhaustive bibliography of all articles pertinent to the clarinet, a disc and tape recording collection, and a vast selection of writings concerning the clarinet.

If it is your desire to improve artistic performance standards, commission new music for the clarinet, assist young players in their desire to overcome performance difficulties, encourage manufacturers to listen to our pleas for a more definitive clarinet, then the International Clarinet Society is your means to achieving those ends. In short, we are dedicated to the furtherance of any project which will in any way benefit clarinet performance. We ask you to join with us so that we may be truly effective.

Those interested in further information concerning the International Clarinet Clinic or the National Clarinet Competition for high school students should write Dr. Ramon J. Kireilis, University of Denver School of Music, Denver, Colorado, 80210.

Those wishing to join the International Clarinet Society may obtain membership applications from Robert Schott, Kansas State College, School of Music, Pittsburg, Kansas 66762.

Ray Kireilis, President

THE INTERNATIONAL CLARINET CLINIC, 1973

On Monday, August 6, 1973 the International Clarinet Clinic convened at the University of Denver in Denver, Colorado. Coordinated by Dr. Ramon J. Kireillis of the University of Denver music department, the clinic hosted many well-known teachers and performing clarinetists from all over the world and featured many lectures, recitals, and master classes by these eminent clarinetists.

One of the early highlights of the week was the final round of the National Clarinet Competition for high school students, which was held on Monday evening. The six finalists performed the second movement of Weber's Grand Duo Concertant and the Debussy Rhapsody and were judged by faculty members of the Clarinet Clinic. After hearing some very fine playing from all of the finalists, the judges selected three winners: Marina Sturm, 5037 Lakeshore Dr., Oconomowoc, Wisc., first place; Andrew Stevens, 401 South High, Denver, Colo., second place; and Jasper Stevens, 1909 West 81st St., Los Angeles, Calif., third place.

Among the lecturers for the week were Vincent J. Abato, who is professor of woodwinds at Brooklyn College and bass clarinetist with the Metropolitan Opera Company. Mr. Abato held two daytime sessions at the clinic during which he discussed a broad range of aspects of bass clarinet playing and fielded questions from the floor. Among the topics he discussed were embouchure and position of the instrument, selection of an instrument and a mouthpiece, and general care of the instrument. He emphasized the importance, especially on the larger clarinets, of keeping the instrument in perfect working order, and he stated several times during the sessions that he felt that a student who got good results with his own method of playing was not necessarily "wrong." Essentially, he seemed to feel that he was merely laying down guidelines for a student to follow. On Wednesday evening Mr. Abato performed an impressive array of pieces for the bass clarinet, accompanied by Mr. David Genova of the University of Denver. The program included the first of the Three Pieces for clarinet by Igor Stravinsky, The Swan by Saint Saens, an etude by David Popper, an arrangement by Paul Cammerta (pub. G. Schirmer) of the Suite no.2 in d minor by Bach, a Sicilienne of Maria-Theresia v. Paradis, and the Rigoletto Fantasia by Verdi-Luigi Bassi.

Two of the major international figures on the faculty of the clinic were Gervase DePeyer and Ulysse Delecluse. Each of these men had two sessions during the clinic to offer their views on various perspectives regarding the clarinet and to answer questions. Mr. DePeyer used one of his sessions to discuss the history of clarinet performance, and in the other, he conducted a master class with participants of the clinic. He emphasized the importance of good intonation and good rhythm in performance, working principally with standard works in the repertory. Mr. Delecluse, who is professor of clarinet at the Paris Conservatory, devoted both of his sessions primarily to discussion of the French school of clarinet playing. In answer to one question from the floor, Mr. Delecluse remarked that the French school was not dedicated to the acquisition of technique to the detriment of style and musicianship, but he also made clear that no musical idea can be projected properly if the technique is faulty. Both Mr. DePeyer and Mr. Delecluse performed recitals at the clinic; due to a hurried concert schedule Mr. DePeyer did not perform from a printed program but simply announced each work from the stage.

Mr. Delecluse provided a dazzling display of technical mastery with the Sonata of Poulenc, Four Miniatures by Bruno Brun (pub. Beograd), the Adagio from the Mozart Concerto, the Capriccio of H. Sutermeister (pub. Schott & Co.), the Duo Concertant of D. Milhaud, Quatre Paysages Italiens by Christian Manen, and Variations sur un Air du Pays D'Oc by Louis Cahuzac. Both recitals were accompanied by Theodor Lichtmann of the University of Denver, who also acted as interpreter for Mr. Delecluse throughout the week.

To broaden further the international outlook of the clinic, Mr. Roger Salander, American-born clarinetist performing with the Vienna Philharmonic and the Vienna State Opera, gave two lectures on the Viennese approach to the instrument. The first of these sessions was devoted to the basic differences in instrument construction between the German-Viennese school and the French-American school. Mr. Salander demonstrated several different Viennese clarinets, including an old five-key instrument on which he performs recitals in Vienna. He commented on the fact that his conception of certain of the old masterworks for the clarinet, particularly by Mozart, had been drastically altered after performing them on the clarinets current at the time these pieces were written. He also discussed the fact that because he had found the Boehm fingering system to be easier for him but had preferred the sound of the German bore, he had asked the Viennese instrument builder Hammerschmidt to design an instrument for him combining the two, and the result is the instrument he now plays. The second of Mr. Salander's lectures was a demonstration of the German-Viennese approach to reed-making, during which he began with a tube of cane and produced a reed which could be made to sound by the end of the session. This seemed to be one of the most interesting sessions for many of the participants at the clinic, and Mr. Salander was gracious enough to hold an impromptu session one evening on the "finishing touches" in his reedmaking style, for which there had been no time in the allotted lecture period. On Friday evening Mr. Salander was assisted by Mr. David Genova in a recital consisting of the Alvin Etler Sonata, the world premiere of a work by Alred Prinz entitled Elegia (manuscript), the Rondo of Weber's Grand Duo Concertant, and the Brahms E-flat major Sonata, op.120, #2.

Another of the very interesting facets of the clinic was the series of lectures on new music and new techniques for the clarinet, presented by Dr. Phillip Rehfeldt from Redlands University in conjunction with Dr. F. Errante of Norfolk State College. Dr. Errante began on Tuesday with a lecture recital entitled "Some Contemporary Aspects of Clarinet Performance," which included Mosaic (1964) by Hans Ulrich Lehmann (manuscript: Lowenberstrasse 24/4059 Basel/Switzerland), Chance Piece (1966) by Adolph L. Labbe (manuscript: 217 E. Harding Ave./Harlingen, Texas 78550), Two Poems (1971) for clarinet and piano by Dennis Eberhard (manuscript: 2614 East Main St./Urbana, Illinois 61801), For Lady Day (1972) for clarinet and self-prepared tape by Edward Diemente (pub. Seesaw Music Corp./177 E. 87th St./ N. Y., N. Y., 10028), Garden of My Father's House (1972) for clarinet and violin by Meyer Kupferman (pub. General Music Pub. Co.), and Showers of Blessings (1972) for clarinet and tape by Gerald Plain (manuscript: 9045 La Crosse/Skokie, Illinois 60076). Mr. Errante was assisted by David Genova, piano and James Maurer, violin. The techniques used in these pieces ranged from the "traditional" 20th-century techniques such as flutter-tongue, glissandi, and traditional notation to multiphonics (i.e. double stops) and reverb. tape with various types of notation. Before each piece Dr. Errante held a short discussion concerning the techniques used in that particular work.

Dr. Rehfeldt followed on Thursday with a similar lecture recital on "New Music for Solo Clarinet," during which he performed Sensations (1969) by Burton Beerman (Boling Green University/Boling Green, Ohio), PLC-Extract (1968) by Dorrance Stalvey (Los Angeles, Calif.), Discourses (1967-68) by Harold Oliver (Queens College/Flushing, N. Y.), A Set For Clarinet (1954) and B,A,B,B,IT,T (1966), both by Donald Martino (pub. M & Marx), Antiphon (1971) by Michael Horvit (University of Houston/Houston, Texas; pub. for alto saxophone by Ken Dorn Press), and Three Pieces by Jonathan Dramer (Yale University). In addition to his discussion of the works performed, Dr. Rehfeldt distributed program notes and a fingering chart of multiphonics for the clarinet, which were used in several of the pieces on the program. He was careful to emphasize that the fingerings for a given multiphonic sound could vary from one instrument or performer to another, and he welcomed any suggestions for other methods that anyone else had been able to discover. On Friday Drs. Rehfeldt and Errante collaborated on a joint recital and gave the world premiere performances of two duets commissioned by the International Clarinet Clinic. "In Music; That it Might be . . ." by Barney Childs, alternated sections of music in a lyric style with more active sections using quarter tones and other more recent techniques. The second work, Clarinet Duo by William Sydeman, is a six movement theater piece involving a dialogue between the two players, using both clarinet and bass clarinet and containing spoken passages, multiphonics, glissandi, and other contemporary techniques. Before the performance began, Dr. Errante distributed and discussed several bibliographies that he had compiled on new music, including Books and Articles, Selected Unpublished Compositions, Sources for New Music, and A Selective Discography.

In addition to the Errante discography, Mr. Richard Gilbert from New York City presented a lecture on his research into music for the clarinet, contained in his new book The Clarinetist's Solo Repertoire: A Discography. This discography is an exhaustive listing of recordings of both current and standard works for the clarinet, together with listings by soloist and short critiques and resumes of the principal recording clarinetists found within the discography. An index of recording companies and their addresses is provided also. The discography can be obtained from the Grenadilla Society, P. O. Box 279, Madison Square Station, New York, N. Y. 10010, at a cost of \$8.95. Mr. Gilbert hopes to be able to update the book biannually if the response is strong enough to warrant further publications.

Guest Robert Schott of Kansas State College increased the scope of the literature survey with a lecture on various aspects of his recent sabbatical year in London, including results of his research into music for the clarinet by English composers. He distributed a bibliography of pieces he had discovered and commented on several of the composers. He also provided a listing of books on teaching and history of the woodwind instruments.

One of the highlights of the week for many of the participants in the clinic was the series of lectures and master classes by Mr. Leon Russianoff, renowned artist-teacher at the Manhattan School of Music in New York City. The four sessions, entitled "The Russianoff Hour," proved to be a stimulating display of teaching methods, using participants of the clinic and contestants from the High School Clarinet Competition. Mr. Russianoff began his series with a discussion of fingerings for good intonation, including several alternates for high G. He stressed the fact that, along with Mr. DePeyer, he considered good intonation and good rhythm as among the most important facets of performance. In the following sessions, Mr. Russianoff discussed legato, demonstrating several short studies for achieving good legato in all registers. One of

these, which he called "add-a-note," used open G as a pivot note and extended the interval on each side of the pivot by half steps each time, in rhythms of whole, half, and quarter notes. He then expanded this exercise, using other pitches as pivots, to cover the entire range of the instrument. The final Russianoff hour was devoted to a master-class treatment of the Debussy Rhapsody and the Weber Grand Duo Concertant. One of Mr. Russianoff's principal concerns in his teaching is the relationship between the teacher and the student, and he expressed dismay over the teaching method which involves harsh criticism of the student by the teacher. He prefers a more relaxed and gentle approach, and he wished to be quoted as saying, "Tell them not to yell at the students!"

Another view of teaching was discussed by Mr. Harry Schmidt of Florida State University, who gave a two-part lecture on "College Classroom Teaching." In the first session Mr. Schmidt discussed the reasons for the increased use of the classroom approach to private teaching as a means of being able to handle the increased load of students and the decreasing budgets of many college music departments. The second session was devoted to demonstrating his approach to clarinet class teaching, using contestants from the competition. He discussed ways of using scales in unison and the importance of allowing the student to hear good playing and to attempt to match what he hears. He emphasized the fact that class teaching is very effective at the freshman and sophomore levels and need not stifle the individuality of the student's approach to the instrument. Mr. Schmidt also presented a lecture recital entitled "A Stylistic Approach to Performing Music of the Four Different Periods of Clarinet Literature," in which he was assisted by Mrs. Mary Tipton at the piano. His program consisted of the Karl Stamitz Concerto in E-flat major, the Sonata op. 120, #1 in f-minor of Johannes Brahms, the Debussy Rhapsody, and the Concerto by Aaron Copland. Before each piece Mr. Schmidt gave a short discussion of the stylistic characteristics of the piece and a bit of historical perspective.

Adding to the diversity of the clinic was a series led by Dr. Lee Gibson of North Texas State University on the literature for the clarinet quartet. He presented one lecture recital of clarinet quartet literature and then coordinated the presentation of a joint recital by the North Texas State University Quartet and the West Point Clarinet Quartet. Some of the pieces were from the String quartet literature, arranged by Dr. Gibson, while others were written for clarinet quartet. On Friday the West Point Quartet (Robert Anderson, David Evans, Michael Kaminsky, and Dennis Zeisler) presented a recital consisting of Two Pieces by Frederick Picket (pub. Omega Music Co.), French Suite by Yvonne Desportes (pub. Southern Music Co.), Music for Four Clarinets by Arnold Franchetti (unpublished: Hartt College/Dept. of Music/W. Hartford, Conn. 06117), Chamber Music for four B-flat clarinets by Harold Owen (Avant Music), Clarinet Quartet by James Mara (Hartt College of Music/ Hartford, Conn.), and Grand Quartet by James Waterson (Southern Music Co.).

Dr. Raymond L. Wheeler of Central Washington State College presented two very interesting lecture-demonstrations to the clinic, entitled "A Cine-radiographic Investigation of Supralaryngal Adjustments during Single and Double Reed Instrument Performance." These lectures made use of several x-ray motion pictures showing adjustments within the oral cavity during wood-wind performance, principally the position of the back of the tongue in going from lower to higher pitches. The films showed that the tongue becomes lower

lower in the mouth as the pitch becomes higher. Mr. Wheeler played a similar phrase of music on clarinet, saxophone, oboe, and bassoon to compare the adjustments made between one instrument and another. He also distributed several sets of notes describing the results of his research and the musical phrases used to make the films. One of these papers, "Tongue Registration and Articulation for Single and Double Reed Instruments," is scheduled for publication in the NACWPI Journal. Dr. Wheeler's research was presented as an aid in determining how to help a student in production of certain registers on his instrument and in solving articulation problems.

To end the clinic, internationally known jazz performer Art Pepper gave a lecture on "Making the Clarinet A Lyric Force in Modern Music," in which he discussed the history of trends in his lifetime for more or less use of the clarinet in jazz. He emphasized the need for each player to develop his own style of playing, and he stated that he is currently trying to encourage a return to more use of the clarinet in the jazz field. On Saturday evening the clinic ended with a jazz concert in which Art Pepper performed with the Tommy Gumina Trio.

One of the most far-reaching results of the 1973 clinic was the formation of the International Clarinet Society. A meeting was held to elect officers for the first year. They are: Dr. Ramon J. Kireilis, President; Mr. Leon Russianoff, Vice President; Mr. Robert Schott, Secretary-Treasurer and central Librarian; and Dr. Lee Gibson, Editor-in-chief of the quarterly journal of the Society. A proposed constitution was circulated and discussed, with the aim of ratifying it during the next annual convention. The stated purposes of the society include six separate objectives, listed earlier in this issue of the newsletter. The annual dues were set at \$10.00 for teachers and professional performers and \$5.00 for students.

Those of us who took part in the convention this year found it to be a stimulating and interesting experience, and parted with high hopes for the future of the new organization and looking forward to meeting again next summer.

Mary Jungerman

Mary Jungermann is currently studying and teaching on a D. Mus. A. fellowship at the University of Colorado, and is contributing editor for The Clarinet.

THE BAERMANN CLARINET QUARTET

Pamela Weston details how Heinrich Baermann's quartet of two clarinets, basset horn, and bassoon entertained at a party given by his close and life-long friend Felix Mendelssohn with performances of some of the string quartets of Mozart, Haydn, Beethoven, Weber, and Spohr which Baermann had arranged for his quartet.¹ Although we do not have access to these arrangements, which one supposes were never published, the Baermann Quartet of North Texas State University presented for evaluation by the International Clarinet Clinic Mozart's "Oboe" Quartet, K. 370, in Baermann's instrumentation. No editing is required for such a group; if the music is played in E-flat instead of the original key of F the cello part must be transposed down one whole step by the bassoonist, and, depending upon the preference and availability of either the basset horn or the alto clarinet, the alto (viola) part should be transposed for the chosen instrument. The basset horn is more comparable to the viola's voice than is the alto clarinet, but if the former is unavailable the alto clarinet should be used to supply the unbroken range to the written low c of the viola. Wherever double- and triple-stops are written for one instrument a decision must be made for the presentation of the best chord by the four wind instruments. Arpeggiation of chord sounds soon becomes tiresome for listeners; our opinion is that it should be saved for a very few important occasions.

Choice of the Mozart Oboe Quartet needs really no defense whatsoever, Mozart having been a constant arranger of his own works for strings and/or other winds. One may cite the great C-minor Serenade, K. 388, and its alternative version for string quintet.

For those wishing to compare Baermann's instrumentation with one which was hardly possible during the early part of the nineteenth century, Joseph Haydn's String Quartet in B-flat, Opus 76, No. 4, now frequently subtitled "Sunrise," was performed with two clarinets, basset horn, and bass clarinet with the basset extension to a written C. The basset extension is necessary to avoid a nearly fatal breaking of the C-string passages of the cello. For this performance in A-flat only the basset-horn part was transposed. Although the basset-horn player can indeed develop the necessary skill for transposal at sight from the alto clef, we recommend that the viola part be copied to save rehearsal time. While many high violin parts of string quartets will be out of the range of the soprano clarinets, the "Sunrise" may be played as written, only three bars of the slow movement being in doubt in the first violin part just before letter D (Peters Edition). Whatever one's opinion of the possibility of a quartet of strings, as models we have marvelous performances of this music which is at the very core of a universal musical experience; I find it a greatly needed antidote to a separatist "wind-instrument" style.

In passing, I must remind clarinetists of the opportunities which they can create for themselves in chamber-music evenings. Only one violinist present? Accept the challenge of the second violin part. No violinist? Play this part in the classical piano trios (but watch out for Beethoven). No cellist? Play the classical sonatas for violin and piano. Wonderful music, and the best

¹Pamela Weston, Clarinet Virtuosi of the Past, Robert Hale, London, 1971, p. 143.

training for C transposition in the orchestra. It should be a part of the clarinetist's experience.

The European renaissance of the basset horn prompted our group to perform Mozart's Adagio, K. 411 in its original version for two clarinets and three basset horns. The latter instrument, having a much shorter tradition in the Klose system than in the German system, currently suffers from a lack of uniformity in the mechanisms chosen by our French makers, and in the pitches produced by bores and holes which could be better compromised. Nevertheless, while we must trust the judgments of our listeners, it seems to us that our basset horns produce sounds of more distinction and beauty than those of the alto clarinets.

One more thought: The C clarinet, also experiencing its own renaissance, should be made available in the smaller bore now preferred for the B-flat and A clarinets, and in one-piece body (exclusive of the barrel and bell). For the future we suggest a basset clarinet in C: well-done, this could be a marvelously useful instrument; it might be the clarinet of the next century. This writer invites comments, either favorable or unfavorable, and suggestions dealing with the ideas proposed herein.

Lee Gibson
School of Music
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MULTIPHONICS FOR CLARINET

Periodically, in the long and continuous progress of the art new developments and ideas appear which, in turn, allied with the compositional processes, serve to shape, define, and prepare the way for further development. That new ideas are only gradually assimilated into the inevitable lexicon of popular acceptance is a matter of historical record. With the development of the instrument itself, it is interesting to observe the hundred years between the Denner invention and the consummate technical achievement of Anton Stadler, sufficient for the Mozart Concerto; or with the opening of the Rite of Spring, the relative ease which the bassoonist now produces the high "c," a note originally occasioned, we are told, owing partially to its then (1913) formidable precariousness. Although speculative, it is indeed possible that the production of simultaneous multiple pitches on woodwind instruments will, in subsequent years, create another such situation. With respect to the clarinet, approximately twelve years have passed since the early John Eaton Concert Music for Solo Clarinet (1961) and Donald Scavarda's Matrix (1962), and in the more recent works of such composers as Peter Griffith, William O. Smith, Gerald Plain, Burton Beerman, Dorrance Stalvey, Barney Childs, Paul Zonn, Hans Lehmann, and Valentino Bucchi, and supported by the theoretical and quasi-theoretical works of Bruno Bartolozzi, John Heiss and W. O. Smith, the effectiveness of the device has been rather convincingly demonstrated.

The major problem to date has been the fact of individual differences from player to player. This has been true from the standpoint of performance technique as well as the type of equipment employed, and the result has been an understandable state of confusion and reticence on the part of the composer. In the interests of standardization, the need now is for dialogue among players,

and it is primarily in this spirit that I am proposing the following set of possibilities. Corrections, deletions, additions and comments, preferably avoiding the matter of esthetics (which, in the realm of electronic music, is like arguing the relative merits of the sine versus the square waveform), are encouraged.

Before proceeding, however, it is important to note that with a given reed and mouthpiece multiphonics are possible with virtually all finger combinations available on the instrument. The task has been, therefore, after surveying the present literature, one of selecting only those possibilities which exhibit essentially distinctive pitch characteristics, are generally forthcoming with relative reliability and accuracy, and produceable on a mouthpiece and reed which is equally suitable for a performance of the Mozart Concerto. The mouthpiece employed is one made by Bob Mario in North Hollywood (.45); the reed of moderate strength, flat on the back, well balanced for maximum resonance, and capable of at least a high "b." The technique for production is a sensitive adjustment in jaw pressure on the reed, fundamentally identical to that used for glissando, vibrato and pitch bends (as well as fundamental pitch adjustment), with the throat muscles relaxed at all times. The instrument is a standard Buffet R-13.

The sonorities have been divided into two large categories according to means of production. Those in category I are produced with generally less jaw pressure, and with jaw often further forward than required for normal playing. The result is a more homogeneous sound complex, generally more restricted in range, and produced with good control owing to a better wind resistance factor. These multiphonics are further grouped into categories a, b, c, and d, according to maximum dynamic limitation. On a scale of 1-8 (ppp to fff, or a point just after "subtone" to a point just prior to "overblow"), those in category a will sustain a dynamic to fff; those in b tend to crack above ff, and sometimes f; those in category c reach a limit at about mf and note a more resistant quality; those in d can only be used at soft levels, p to pp (ppp being generally unsuited to multiphonics), and increased resistance is even more noticeable. Unless further limited by nos. 1-4 (see below), all multiphonics in category I can be used in series and at soft dynamic levels, irrespective of the assigned loud limitations. The pitches are fairly stable (see no. 2, below) and are produced with rather good consistency.

Multiphonics listed in category II are produced with increased jaw pressure and are characteristically of wider range, higher tessitura, more shrill in quality, and produced with a reliability factor which often borders on indeterminate (see no. 1, below). They generally require free amounts of preparation time and ought not be used in rapid succession. These are further divided into categories a and b according to relative ease of production, with those in category a being more readily produced than those in b; individual dynamic limitations are provided.

Many of the sonorities have been further qualified by a number or numbers ranging from 1-4 which appear next to the fingering. They indicate the following:

- (1) Pitches are more difficult to find and/or sustain than normal, depending upon the individual characteristics of the reed.
- (2) A pitch adjustment, primarily with respect to the upper pitches, of at

least a quarter tone is possible without destroying the multiple characteristic.

(3) The sonority can be sustained to (or initiated from) the most prominent upper pitch, as well as the lower.

(4) Soft tones, i. e. below mf, are immensely difficult.

Keys are identified by the pitches they produce in the lowest octave and are in the approximately correct position. Pitches are notated as they sound on the instrument.

Notation

○ most prominent pitch (r) barely audible ↑ microtone higher } definite beats
 ● less prominent pitch { } variable pitches ↓ microtone lower

Ia fff dynamic possible, the most reliable and versatile of the six categories.

The diagram shows 15 numbered examples of chords on a staff. Each example consists of a circled number, a staff with notes and microtone adjustments (indicated by arrows), and a vertical column of dots below. The dots are labeled with numbers (2,3, 2,4) and letter names (G#, C#, Ab, Bb, F#, 4). The examples are arranged in three rows: the first row has 6 examples, the second row has 6 examples, and the third row has 3 examples.

Ib Dynamic limitation at *ff* and sometimes *f*, tendency to break at lower levels.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18

Ic Dynamic limitation at approximately *mf*, more resistant quality.

1 2 3 4 5 6 7 8 9 10 11 12

1c. Continued...

Id Soft dynamics only possible (p to pp), extreme resistant quality.

IIa Produced with relative accuracy.

Exercise IIa consists of seven measures. Each measure is represented by a staff with notes, a finger diagram (dots on a vertical line), and dynamic markings.

- Measure 1: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp-ff*.
- Measure 2: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 3: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 4: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp-f*.
- Measure 5: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 6: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 7: Notes G4, A4, B4, C5. Finger diagram: 1. Dynamic: *mp*.

IIb Produced with increased difficulty.

Exercise IIb consists of nine measures. Each measure is represented by a staff with notes, a finger diagram, and dynamic markings.

- Measure 1: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *p*.
- Measure 2: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 3: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 4: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp-mf*.
- Measure 5: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 6: Notes G4, A4, B4, C5. Finger diagram: 1, 2, 3, 4. Dynamic: *mp*.
- Measure 7: Notes G4, A4, B4, C5. Finger diagram: 1. Dynamic: *mp-f*.
- Measure 8: Notes G4, A4, B4, C5. Finger diagram: 1. Dynamic: *mf*.
- Measure 9: Notes G4, A4, B4, C5. Finger diagram: 1. Dynamic: *mp*.

As a final comment of a technical nature, I might add that with my students I have found the glissando ability and, by extension, the ability to produce multiphonics, as well as the ability to perform with acceptable intonation, to be rather closely connected. This latter consideration, in particular, has induced me to include the glissando, or at least the ability to bend pitches, among the items which aggregate "correctness" in tone quality (embouchure, center, resonance, etc.), the other considerations being rapid tonguing without change in color to sustained tones, dynamics from ppp to fff without change in pitch, and the ability to play smoothly and rapidly from one note to any other. Since the techniques are similar, especially with respect to those in category I, it follows by implication that the student who has problems with the glissando will also experience problems with multiphonics--as well as fundamentally playing in tune. It might, I fear, have something to do with the orbicularis oris and its relatives, i.e., the levator labii superioris, levator labii alaeque nasi, depressor labii inferioris, depressor anguli oris, resorius, et cetera.

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LITERATURE FOR THE BASSET HORN

Selected List

This listing is by no means complete with regard to total number of works or composers. One of the foremost international authorities on the basset horn, Mr. Graham Melville-Mason, has collected over three hundred and fifty pieces by more than one hundred composers. This listing does, however, present the great bulk of the most important works for the basset horn.

The problems are manifold for one wishing to catalog the works for an instrument whose wealth of literature lies primarily in the classical period and then seems to be championed by one composer. To compound the problem, many of the works, both past and present, are not available in either manuscript or published form. Therefore, one has to rely upon literary references or someone else's collected works or knowledge for proof of a particular work's existence. In that regard I am most deeply indebted to Mr. Daniel Leeson, Mr. Graham Melville-Mason, Mr. Himie Voxman, Mr. Tom Ayres, Dr. Lee Gibson and Mr. Charles Eble for their numerous, varied contributions in the preparation of this list.

This reader will find that the works known to the writer have been listed by composer in each of several compositional areas. The publisher, particularly the original, has been listed in abbreviated form, if noted frequently, at the end of the entry. In references to Mozart's and/or Mendelssohn's works, one may find almost all of these in the "Complete Works." Those that have been published separately will be noted, as will those that have been completed at some later date by a competent scholar. The writer has made no attempt to list the numerous present-day editions or arrangements of the more standard works, unless there is a particular point to be gained.

A footnote will be given to substantiate the entry for one of the following reasons: to doubt a composer's having written for the basset horn; to doubt the publication or publisher of a certain work; to doubt the very existence of a composition; or if the writer has not examined the music.

Bibliography

The bibliography is not intended to be complete, but instead to reflect only the principal sources consulted when preparing this discussion and listing. In addition to verifying a number of problematic entries, it is intended primarily as a starting point for research for any reader who may have his interest kindled in the basset horn by this presentation.

Records

The records listed appear not to glorify the use of the basset horn but simply to present the instrument in several of its most common settings as represented by the listing of works. The most familiar recordings of works such as the Mozart B-flat Serenade are well-known to most musicians; however, several of the other compositions or records should prove to be of more than average interest. This again, is not intended to be a complete listing, but rather just a selected sampling.

A Selected List of Literature for the Basset Horn.

Abbreviations

Instruments

| | | | | | |
|-----------------------|---------------|-------|----------------|--------|------------|
| fl. | flute | bsn. | bassoon | tromb. | trombone |
| ob. | oboe | cbsn. | contra bassoon | vl. | violin |
| e.h. | English horn | asx | alto sax | vla. | viola |
| cl. | clarinet | tsx. | tenor sax | v.c. | 'cello |
| acl. | alto clarinet | bsx. | baritone sax | cb. | contrabass |
| bcl. | bass clarinet | tpt. | trumpet | pf. | pianoforte |
| b.h. | basset horn | hn. | horn | vb. | vibraphone |
| contra contra bassoon | | | | | |

Publishers

| | |
|-------|------------------------------------------|
| B.-H. | Boosey and Hawkes, Inc. |
| BrH. | Breitkopf und Hartel |
| CFS. | C. F. Schmidt |
| CW | Complete Works: of Mozart or Mendelssohn |
| Hof. | Hofmeister |
| Int. | International |
| McGM. | McGinnis and Marx |
| MS | Manuscript or unpublished work |
| O. P. | Out of print or unavailable |
| P. | Peer International, Inc. |
| Sh. | Schott |
| Sim. | Simrock |
| UE | Universal Edition |

Solo Works

1. Archduke Rudolf of Austria (1788-1831)
 - a. Variations on "Ja mam kone," b.h. & pf.
2. Backofen, J. G. H. (1768-1839)
 - a. Concerto
 - b. Variations with Orchestra. "Both manuscripts were contained in the Stadtbibliothek Darmstadt; and, were probably destroyed in World War II."³⁰
3. Bochsa, Robert (1789-1856)
 - a. Fantasia (or Variations) on "Cease your Funning." b.h. and pf. Weston notes that this piece was played several times by the Baermans.¹⁷
4. Danzi, Franz (1763-1826)
 - a. Grand Sonata, Op. 62, b.h. & pf., Hof., 1961

5. Mozart, W. A. (1756-1791)
 - a. K. 584 (621b) Concerto. This fragment of 199 bars "is, in fact, the first half . . . of the opening allegro of the clarinet concerto" ¹⁵
6. Rummel, Christian (1787-1847)
 - a. Rendall mentions that Rummel composed sonatas or concerti. ¹⁵
No listings of these works are currently available to the writer.
7. Schneider, Gottlieb Abraham (1770-1839)
 - a. Two concerti. Mentioned by Altenburg. ¹⁹
 - b. Rendall mentions that Schneider composed sonatas or concerti. ¹⁵
The writer has no information with which to verify the statements by the above authors.
8. Stamitz, Karl (1745-1801)
 - a. Concerto. b.h. in G. MS copy in the library of Himie Voxman. Leeson, Melville-Mason, and Shanley also have copies.
9. Tuthill, Burnet C. (1888)
 - a. Bethlehem, (Pastorale for b.h. solo and orchestra), MS ²⁹

Chamber Works

1. Backofen, J. G. H.
 - a. Concertante, b. h., v.c., and harp, Brussels Conservatory.
This work is available on microfilm and from Daniel Leeson.
2. Birtwistle, Harrison (1934)
 - a. The World is Discovered, 2 fl. ob., eh., b.h., or bcl. 2 bsns., 2 hn., UE.
3. Bradley, Will
 - a. The Deep Quarry, 3 B ^b cls., 2 acl., bcl. and contra, Vol 21, No. 4 of New Music
4. Braun, Carl Antoine Phillippe
 - a. Two Quartets, fl., ob., b.h. or hn. & bsn., Sh. O.P. ²⁹
5. Fuss, Johann (1777-1819)
 - a. Quartet in F Major, Op. 2, b.h., vla. & v.c.
6. Harvey, Paul
 - a. Quartet, E ^b cl., b.h. and bcl, MS. The composer is foreign correspondent for Woodwind World and teaches clarinet and saxophone at Kneller Hall, London.
7. Heineman, John
 - a. Views, E ^b cl., b.h. or tsx., bcl. or bsn., & vb.,
Composer Performer Edition, 330 University Ave., Davis, Calif.
8. Ives, Charles Edward (1847-1954)

The material relating to Ives' compositions is so conflicting that Cowell & Cowell has been chosen by the writer as a point of reference. ⁶

- a. Adagio Sostenuto, e.h. or b.h., fl., 3 vls., or 2vls. & 1 vla., v.c. ad lib., pf. or harp or celesta.
 - b. Allegretto sombreoso from the Incantation, trpt., or e.h. or b.h., fl., 3 vl., pf & voice ad lib.
 - c. The Indians, e.h., b.h. or tpt. or ob., bsn., strings, pf., and Indian drum, MS.
 - d. Like a Sick Eagle, e.h. or b.h., string quintet, fl., pf., and voice ad lib., MS.
 - e. Luck and Work, b.h., fl., 3 vl., pf. and drums, MS.
 - f. The Rainbow or So May It Be, fl., b.h. or e.h., strings and pf., MS.
9. Jelinek, Hanns (1905)
 - a. Divertimento, Op. 15, No. 8, E^b cl., B^b cl., b.h., bcl., UE
 10. Klebe, Gieselhe (1925)
 - a. Seven Batatells, Op. 35, b.h., tromb., harp and chimes, Bote & Bock.¹²
 11. Kiffner, Joseph (1776-1856)
 - a. Piece d'Harmonie, Op. 40, fl., 2 cl., b.h., Sh. O.P.³³
 12. Lane, Richard
 - a. Sonata, B^b cl., g.h. & pf., MS. Written for Daniel Leeson and Jack Kreiselman in 1966.
 13. Leye, L.
 - a. Sextet, Op. 3, fl., b.h., 2 hn, pf., Sinner, Coburg, 1844. Copies available through Leeson or Shanley
 14. Mendelssohn-Bartholdy, Felix (1809-1847)
 - a. Concertstück No. 1 in f minor, Op. 113, b.h., cl., & pf. BrH seems to be out of print. Photolith copies available through McGM. 2 cl., & pf. arrangement available through Int.
 - b. Concertstück No. 2 in d minor, Op. 114, b.h., cl., & pf. The above publishers' information is true for both works. They are also available as copies of the original Johann Andre edition in Series 7 of the CW.
 15. Moble, Heinrich F. von Bach (1835-1915)
 - a. Octet in d minor, Op. 45, ob., b.h., hn. & string quintet, Hof., O.P. 1898.
 - b. Serenade in B^b, Op. 46, same instrumentation as above, Hof., O.P. 1897.
 16. Mozart W. A. References to the works below may be found in CW or the Kochel Catalog.
 - a. K. 41b Wind Pieces. The manuscript is lost.
 - b. K. 361 Serenade, 2 ob., 2 cl., 2 b.h., 4 hn, 2 bsn & cbsn. BrH., Eulenberg.
 - c. K. 410 Kanonische Adagio, 2 b.h., & bsn., BrH.
 - d. K. 411 (440a) Adagio, 2 cl. & 3 b.h., BrH. The Mercury edition by Goldman can be played by 4 B^b cl. and bcl. or 3 B^b cl., acl. & bcl.
 - e. K. 439b Five Divertimenti, 2 b.h. & bsn., BrH. These are usually found arranged for 2 cl. & bsn. First published in this form by Simrock. Constanze Mozart, in writing to the publisher Andre, in May of 1800, refers to these pieces as trios for basset horn: therefore, because of the above and obvious musical reasons, it seems logical that these were written originally for three basset horns.²⁸

- f. K. 496a (487), Twelve Duos for Two Winds, 2 b.h. , or 2 hns, BrH. McGm. Josef Marks gives a convincing argument for these pieces having been originally written for horn.²⁵
- g. K. 580a Adagio, e.h. solo, 2 b.h., bsn., Kneüsslin
- h. K. 580b Allegro from Quintet in F Major vl., vla., C cl., v.c., and g.h., 102 bar fragment completed by Emile Kornsaund, formerly of the Boston Symphony. Rosario Mazzeo, Daniel Leeson, or Richard Shanley have copies.
17. Poldowski pen name of Irene Regine Wieniawska
(Lady Dean Paul 1880-1932)
a. Octet, 2 fl., e.h., ob. d'amore, b.h., & bcl., MS¹⁵
18. Rossler, Franz Anton (1746-1792)
a. Divertimento, 2 ob., 2 b.h., 2 hns., 2 vlas., & cb.
Vol. 25 Denkmaler Tonkunst in Bayern.
19. Rummel, Christian
a. Quintet, Op. 41, cl., b.h., ob., hn., & bsn., Sh. O.P.
b. Quintet, Op. 42, cl., b.h., ob., hn., & bsn., Sh. O.P.
Leeson states that these may be the pieces that Rendall refers to, rather than sonatas, or concerti.³³ Melville-Mason notes that there is a third quintet.³⁵
20. Stadler, Anton (1753-1812)
a. 18 Terzettes, 3 b.h. Gesellschaft der Musikfreunde.
21. Stark, Robert (1847-1922)
a. Sonata in g minor, 2 cl. and b.h., C.F.S.
b. Serenade in E major, Op. 55, 2 cl., b.h. & bcl., C.F.S.
c. Altenburg mentions a work for 3 b.h. The writer has not been able to verify the statement.¹⁹
22. Strauss, Richard (1864-1949)
a. First Sonatina in F major for 16 Winds, (From the Workshop of an Invalid), 1 b.h., B.-H., 1943
b. Second Sonatina in E major for 16 Winds (The Happy Workshop) 1 b.h. B.-H., 1945. The Op. posthumus dating was by Strauss. Both these works are available on a rental basis.
23. Tausch, Franz (1762-1817)
a. Six Quartets Op. 5, 2 b.h., 2 bsns. & 2 hns ad lib., Dunker.⁷
24. Tuthill, Burnet C. (1888)
a. Intermezzo, Op. 1 #2, 2 cl. and b.h., Carl Fisher.
25. Wangemann, (possibly Otto, 1848-1914)
a. Piece d'Harmonie, Op. 3, fl., obs. or cls., b.h., hn., bsn., Sh. O.P.³³

Vocal Music

1. Flothius, Marius (1914)
a. Negro Lament, Op. 49, alto, asxl, alto ob., b.h., vla., pf., Donemus.

2. Mozart, W. A.
 - a. Six Notturmi. These are originally scored for two soprano and bass voices, and three b.h. or possibly 2 cl. & b.h. These works are available in their original form or in arrangement for 2 cl. and bcl. from McGM. (Photocopy)
 - K. 326 "Luci care, luci belle," 3 b.h.
 - K. 436 "Ecco quel fiero instante," 3 b.h.
 - K. 437 "Mi lagner tacendo familie amanti," 3 b.h. in G.
 - K. 438 "Se lontan, be mio, tu sei," 3 b.h.
 - K. 439 "Due pupille amabile," 3 b.h.
 - K. 549 "Piu non si trovano," 3 b.h.
 - b. K. 577 Rondo for Soprano, "Al desio di chi t'adora," 2 b.h. & bsn. as a concertante group. See Figaro below.
 - c. K. 626 Requiem, scored throughout for 2 b.h.

3. Strauss, Richard

- a. Zwei Gesange, Op. 51, bass voice and orchestra, scored for 2 b.h.

Opera

1. Converse, Frederic S. (1871-1940)
 - a. Pipe of Desire, 1 b.h.
2. Holbrooke, Joseph (1878-1958)
 - a. Apollo and the Seamen, 1 alto cl. in F.⁸
 - b. Children of Don, 1 b.h.⁸
3. Kastner, John George (1810-1867)
 - a. Beatrice. Carse mentions Kastner's using a basset horn in this opera.⁴
4. Mozart, W. A.
 - a. K. 336a (345) Thamos, Konig in Aegypten. Altenburg mentions that basset horns appeared in this opera.¹⁹ Upon examining the score in the CW, one finds only horn parts in G which may have led Altenburg to believe that the parts were for basset horn.
 - b. K. 384 Entfuhrung aus dem Serail, Constanzes aria "Traugheit ward mirzum loose," scored for 2 b.h.
 - c. K. 492 Le Nozze di Figaro. The aria for La Contessa in the supplement is scored for 2 b.h.²² Upon more careful examination the writer has found this to be K. 577 listed above.
 - d. K. 620 Zauberflote. The Temple Scene and the March of the Priests scored for 2 b.h.
 - e. K. 621 Clemenza di Tito. Vitellia's aria "Non piu di fiori," is scored for b.h. obbligato.
5. Strauss, Richard
 - a. Elektra, Op. 53, 2 b.h.
 - b. Der Rosenkavalier, Op. 59, 1 b.h.
 - c. Die Frau Ohne Schatten, Op. 65, 1 b.h.
 - d. Daphne, Op. 82, 1 b.h.
 - e. Der Liebe der Danae, Op. 83, 1 b.h.
 - f. Capriccio, Op. 85, 1 b.h.

Miscellaneous Works

1. Beerhalter, Aloysius (1800-1852)
 - a. Divertissement. This work is verified by Melville-Mason.³⁵ Altenburg credits Beerhalter with writing music for the b.h.
 - b. Variations. Weston notes that Carl Baermann performed a set of variations by Berthaller (note spelling) in the spring of 1831.¹⁷
2. Beethoven, Ludwig von (1770-1827)
 - a. Geschopfe de Prometheus. The ballet is scored for 1 b.h.
3. Dieren, Bernard Van (1884-1936)
 - a. Rendall mentions that he wrote music employing the b.h.¹⁵; however, this writer cannot verify this statement. Melville-Mason notes that many of Rendall's papers were lost during the war and Dieren's works are currently being investigated, so we soon may solve this puzzle.³⁵
4. Escher, Rudolph (1912)
 - a. Rendall mentions that he wrote music employing the b.h.¹⁵ No such works appear in the Donemus catalogs.
5. Koch, Heinrich, Christoph (1749-1816)
 - a. Credited by Altenburg as having written music for the basset horn.¹⁶ The writer has no information to verify the statement.
6. John Mahon (1746-1834)
 - a. According to Weston, Mahon wrote the "first important English tutor for five-keyed clarinet and seven-keyed basset horn,"¹⁷ Goulding & Co., 1786.
7. Mendelssohn-Barthodly, Felix
 - a. Ouverture fur Harmoniemusik, Op. 24, originally scored for 2 b.h. Several modern arrangements are available; however, series 7 of the CW does give the original instrumentation.
 - b. Trauer-Marsch fur Harmoniemusick, Op. 103, uses 2 b.h., see series 7 of the CW.
8. Mozart, W. A.
 - a. K. 479a (477) Mauerische Trauermusik, uses 3 b.h. in the orchestra.
9. Muller, Iwan (1786-1854)
 - a. According to Pamela Weston, Muller had a perfected and elaborate basset horn made for him by Grenser upon which he played some compositions of his own.¹⁷
 - b. Anweisung zu der neuen Clarinet und der Clarinette-Alto, Hoffmeister, 1825.
10. Sessions, Roger (1896)
 - a. Violin Concerto, scored for 1 b.h.
11. Stark, Robert
 - a. Grosse theoretisch-praktische Clarinet-Schule. . .nebst Anweisung zur Erlernung des Bassetthorns und der Bassclarinet, Op.49, Vols I & II, 1892.¹²
12. Thomson, Virgil (1896)
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19. _____, "The Clarinet; Part III: As Orchestral and Solo Instrument in the 18th Century," translated by Himie Voxman, Woodwind Magazine, II (April, 1950), 6, 8.
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35. Melville-Mason, Graham, 46 Craigmount View, Edinburgh, Scotland, letter concerning the basset horn, July 6, 1973.
36. Shanley, Richard A., "The Basset Horn: Its Development and Literature," unpublished master's thesis, School of Music, North Texas State University, Denton, Texas, 1969.
37. Titus, Robert A., "The Solo Music for the Clarinet in the Eighteenth Century," unpublished doctoral dissertation, School of Music, State University of Iowa, Iowa City, Iowa, 1962.

Records

- Audiophile S-110: contains Twelve Basset Horn Duos K. 487.
- Boston 406: contains Sonatina in F. (From The Workshop of an Invalid). Out of print, but a collector's item.
- Columbia MS7321: "New Music of Charles Ives: Seventeen First Recordings." contains The Rainbow, Like a Sick Eagle, Luck and Work. Unfortunately, the basset horn is not very noticeable.

Decca DL 9761: Symphony for Wind Instruments, Op. Posth. This too, is out of print, but a collector's item.

Deutsche Grammophon DG 2530136: K. 361.

London CS 6346-50: "The Complete Wind Music of Mozart," Vols. I-V, contains K. 410, K. 411, and K. 361.

Musical Heritage Society, MHS 1182: "Chamber Music for Basset Horn," contains works by Fuss, Archduke Rudolf of Austria, Backofen, and Stadler.

Philips 6500 003: contains K. 411.

Philips 6500 004: contains K. 410. These two companion albums are excellent.

Philips SAL 6500 097: contains Symphony for Wind Instruments (The Happy Workshop or Op. Posth.). The jacket notes state that this is a first recording. Evidence above shows that it is not.

Turnabout TV-S34417: contains K. 410, K. 411, K. 439b No. 5, K. 436, K. 439a/346, K. 437 and K. 549. This appears to be a re-issue of Archive 14621 which seems to be out of print.

Turnabout TV-34213-14: "Mozart: Complete Masonic Music," contains K. 410, K. 411 and K. 477.

Vanguard 71158: K. 361. This, in contrast with the Deutsche Grammophon and the London issue proves to be most interesting with regard to instruments used, tone concept, and stylistic elements. -

Notation

The basset horn is notated in both treble and bass clefs. In order to avoid the use of too many ledger lines, it was the custom in Mozart's and Beethoven's time to write the lowest notes in the bass clef; however, those notes were written an octave lower, therefore the notes in treble sound a fifth lower and those notes in the bass clef sound a fourth higher.¹⁴ The excerpt below from Clemenza di Tito shows: a.) actual notation, b.) treble notation, and c.) actual sounds.

a.) 

b.) 

c.) 

The excerpt below, from Mendelssohn's Concert Piece No. 1 demonstrates the most common notation for the lower register by most composers after the time of Mozart and Beethoven.



On the other hand, Strauss generally wrote the basset horn parts in the treble clef, even when it necessitated the ledger lines for low c. The excerpt from Elektra below, employs notation in the bass clef, in which case Strauss wrote the part to sound a fourth higher.



The Basset Keys

The earliest basset horns had but two key extensions for c and d. A number of key designs have been used in order to make the lower register easier to obtain. The figures below describe the key arrangements and the intervals that are troublesome for each system.

The Old German System



Buffet and Old Selmer

Leblanc

Newer Selmer

These slides above are not difficult. But more importantly, the most important easily-played intervals should be c-d and c-e.

Leblanc "Low C" Bass

Proposed

These two systems above would provide all the necessary intervals. The other proposed key system may be more practical for the extra speaker keys for the "fork A-flat" may not fit on the smaller-bodied basset horn.

Richard A. Shanley

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REVIEW OF ART PEPPER CONCERT

Jazz was represented at the International Clarinet Clinic in the person of Art Pepper. While certainly better known for his alto saxophone recordings, Mr. Pepper started his musical studies on the clarinet at the age of 9, and only later began playing alto. His enthusiasm for the clarinet has not lessened, even though there are few clarinet performance opportunities within the jazz area, thereby limiting the amount of clarinet playing and recording he has been able to do. He appeared twice on the program series: once in a lecture demonstration, Friday afternoon, and then in a concert which provided the Clinic's closing event on Saturday evening.

Friday's presentation was an informal, primarily autobiographical talk, which discussed style phases of jazz clarinet performance. Early in his career, Art Pepper's clarinet playing reflected the "swing style" influences of Artie Shaw and Benny Goodman, and later evolved through the Jimmy Guiffre style, to where he is now in the midst of searching for a different sound and style--one to be identified exclusively with Art Pepper. His attempt to revive the use of the clarinet in jazz is a difficult task due to the nature of the instrument's mechanism and the need for amplification within the current jazz context.

The "newness" in Art Pepper's playing is certainly determined by his past roots. Many of his past experiences have contributed to his present style including the early association with Lee Young's band along with many other talented young sidemen such as the recently re-celebrated Dexter Gordon, the "soul" influence during the years with the Benny Carter Band, and the five-year stint with the Stan Kenton Band.

With the exception of Kenton's "Neophonic" era, the clarinet played a very minor role in these organizations, so that Art Pepper was unable to develop an individual style of clarinet playing. During these years the lack of doubling practice within the reed sections resulted in nearly all written clarinet parts being transcribed for saxophones.

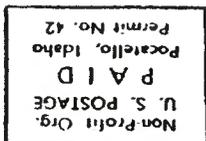
The Saturday night concert was characteristically marked by tasteful, mature playing. Being backed only by Cordovox and drum set, an uncluttered view of Pepper's playing provided an excellent setting for him to demonstrate items discussed in Friday's informal talk. The program consisted primarily of jazz standards, although it opened with a little-known F blues, Winds of Chambers, by the late bassist, Paul Chambers. Included in the two sets were, All the Things You Are, Here's That Rainy Day, I Remember April, Cherokee, Summer of '42, Ode to Billie Joe, Good Bait, and Lover Man. On Cordovox, Tommy Gumina backed Pepper throughout the concert very sensitively, with a variety of timbres and dynamics, and exciting, if not original ideas, which were executed with virtuosity. Cherokee, which appeared as one of the encore numbers, was performed at a blinding, break-neck tempo, where Gumina managed not only the bass line, but some very nifty variations of his own on the subject.

Pepper spent most of the concert playing alto, but perhaps his best playing of the evening occurred on clarinet during a ballad treatment of Lover Man. Performed without amplification, and with the drums tacit, his treatment of this well-worn tune was a model of simplicity and sincerity, roughly approximating a "Thad Jones approach" to ballad playing. His present sound is more rounded and mellow than the crisp, nearly metallic quality found in most of his older recordings. The Telex pick-up and Polytone amplifier which Pepper used throughout most of the concert, both on alto and clarinet, provided a clean, accurate projection of his sound, and created a dynamic range where he was never covered by the accompanying instruments. As a seasoned player, Pepper has chosen to build and

expand upon traditional improvisatory prototypes, and his ideas flow freely.

The audience consisted mainly of clarinetists, clarinet teachers, and other knowledgeable musicians, who were warmly responsive to the high caliber of playing they witnessed, to the point of demanding several encores.

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