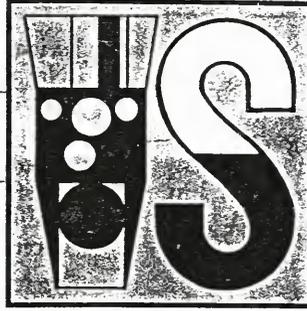


International

VOLUME 1 — NUMBER 2 February, 1974



The clarinet

Clarinet
Society



DAVID SHIFRIN
Principal Clarinet-elect
The Cleveland Orchestra

(See Article On Page 3)

The International Clarinet Society

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The Clarinet is the Journal of the International Clarinet Society Published at Pocatello, Idaho, in October, January, April, and July. Material for publication should be submitted to the Editor at least one month prior to the month of expected publication.

Annual dues, \$10; subscription (non-voting), \$10; student dues (non-voting) \$5; checks payable to International Clarinet Society, Robert Schott, Treasurer (address above). Dues and subscriptions (excepting renewals) received before June 15 will be retroactively applied to October and will expire on September 30, unless otherwise requested. Members and subscribers shall receive all publications for the year. To assure continuity, dues and changes of address should be submitted before Sept. 15 for the following year.

Notice to members and subscribers of the International Clarinet Society:

Our supply of the first issue of the new *Clarinet*, Vol. I, No. 1, has been exhausted. This issue was in fact mailed to every college and university music department in the U. S. The Society will appreciate the return of extra copies to our publisher so that these may be sent to members and subscribers. It was the announced intention of the Society to supply all issues of our Vol. I to new members and subscribers; in order to retain a uniform expiration date for memberships and subscriptions we must make the following stipulation:

If by Aug. 31, 1974 you have not received an issue of *The Clarinet* (following due notification to the publisher of its non-delivery), your fee for renewal of membership or subscription for the 1974-1975 year, which begins on October 1, may be reduced by 20%. The Society expects to be able to supply all succeeding issues to members and subscribers.

The President's Report To The ICS

Allow me to commend you for your hard work and support. In a few short months our Society has grown to over two hundred members. With inquiries pouring in daily, the potential for growth is overwhelming. National chairmen now include Rodney Jacobsen and Neville Thomas, Australia; Jack Brymer, England; Christie Lundquist, Mexico; Avram Galper, Eastern Canada; Melvin Cooksey, Western Canada, and Roger Salander, Austria, with other acceptances pending. Contributing members include G. Leblanc Corporation, Buffet-Crampon Division of Chicago Musical Instrument Co., and C. G. Conn, Ltd. It is our hope that the support between these companies and our membership will be retroactive.

A Vacancy Service has been established under the directorship of Harold Ashenfelter of Antioch College. The service is available without charge to members seeking a teaching or performance position. It does not include the processing of a candidate's credentials, this being the responsibility of the member. For further information write to Harold Ashenfelter, 607 W. Washington Street, New Carlisle, Ohio 45344.

The annual meeting this year will be held August 14 at the International Clarinet Clinic, School of Music, University of Denver, Denver, Colorado 80210.

Notes From The Editor

We are aware of the values of publications which address themselves to all instrumental musicians (*The Instrumentalist*), the wind and percussion teacher (*The NACWPI Journal*), and the woodwinds player and teacher (*Woodwind World*). We shall make no attempt to supersede them. The need for a clarinetist's journal which was filled by the first *Clarinet* is recognized in its second manifestation. A new function will be its service as the journal of a specialized professional association which hardly existed two decades ago.

While the submission of materials for publication has been encouraging, too many have waited (modestly?) for a personal request from the editor. Indeed, rejection, which I too have experienced, can be disheartening. For this purpose we have constituted a group of editorial associates. Ergo, (1) please send your work, and (2) send it as soon as possible—at least a month before press date, i.e., by March 1, June 1, September 1, or December 1. Suggestions and criticisms, whatever their nature, should be made known to the editor as well as to officers and chairmen.

We are also fully aware that the receipt of funds from contributing members and from advertisers will be necessary to assure continuity. Indeed, it is the receipt of such contributions from Buffet-Crampon Division of CMI, C. G. Conn Ltd., and G. Leblanc Corporation which enables the production of our second issue. Our new Advertising Manager is Robert Luyben, Luyben Music Co., 4318 Main, Kansas City, Mo. 64111 (816-753-7111). (We must thank the Luybens again for their presentation of such an excellent library of solo and chamber music at each of the International Clarinet Clinics of the last four years.) Our non-profit association will live only with solvency. Its current membership of about 250 should double within a few months. Mr. Luyben and the Society will appreciate the assistance of the membership in obtaining advertisers; rates for advertisements and want-ads will be posted in the next issue, and meanwhile these can be determined by writing or calling him.

Some features which we expect to present have not as yet been forthcoming. Professional performers in Eastern, central, and Western states were asked to provide news from their fronts; maybe no news is good news but we shall try again! As to college and professional music school teaching: may I request a report from each regional chairman upon who is teaching where in your region; a directory of clarinet teachers and where they work would be invaluable even if

short-lived. Leon Russianoff presents herewith his first of a series of columns upon clarinet playing and teaching. Jim Schoepflin provides the first of another series designed to help the younger and/or developing clarinetist. Also, regional chairmen: please con a biography and a glossy print from your favorite clarinetist and send to me for our cover clarinetist.

About Our Editor - - -



DR. LEE GIBSON, Editor
THE CLARINET

For the benefit of those who haven't yet become acquainted with our editor, or heard his artistic performances at the International Clarinet Clinic, we include this short sketch. Dr. Gibson is chairman of the Woodwind Department at North Texas State University, where he continues to inspire students through his excellent solo and chamber music performances. He and his wife, Ruth (who is a fine violist) are active participants in symphony and opera programs in the Dallas-Ft. Worth area. Additionally, Dr. Gibson is a widely-recognized authority in the acoustics and design of the clarinet.

... H. J. S.

Current And Germane

Honolulu, December 30, 1973—High on a hill overlooking this eclectic mixture of Eastern, Western, and Polynesian cultures, we listen for the first time to the playing of a twenty-three year old who is clearly destined to be one of the great virtuosi of his instrument. A native of New York City and a student of Herbert Blayman at the Manhattan School, Anthony Gigliotti at the Curtis Institute, and Robert Marcellus at the Blossom Festival, David Shifrin is the new Solo Clarinetist-elect of the Cleveland Orchestra. The recital tonight is for his friends of Honolulu and the Honolulu Symphony, in which he played for two seasons. It is the same "old" music—the Brahms *Sonata No. 1*, the Debussy *Rhapsodie*, etc.—but, *vive la difference*, better in tune, sensitively shaded, and expressively free. Al-

though Shifrin is currently Solo Clarinetist of the Dallas Symphony Orchestra—39 miles away—we had to travel 4500 miles to hear him play, and it was worth it.

. . . L. G.

With great regret we have heard of the retirement from his orchestral position as Solo Clarinetist of the Cleveland Orchestra, in which he has for twenty-five years been one of the truly Olympian instrumentalists of our time. In the same way that the exemplary performance and teaching of Marcel Tabuteau at the Curtis Institute made his classes the goal of the oboist, Robert Marcellus is already a legend, though still young and a very active teacher at the Cleveland Institute of Music.

. . . L. G.

Clarinet Clinic

August 12-16, 1974

The clinic has scheduled the following artists at this time:

Avram Galper, Solo Clarinetist, Toronto Symphony Orchestra

Yona Ettlinger, international recording and concert artist of London and Paris

David Weber, Solo Clarinetist, New York City Ballet

Mitchell Lurie, recording and concert artist formerly of the Chicago and Pittsburgh symphony orchestras, now professor of music at the University of Southern California

Elsa Ludewig, extraordinary recitalist of three former International Clarinet Clinics, currently in residence at Michigan State University

Christie Lundquist, Solo Clarinetist, National Orchestra of Mexico, Mexico, D. F.

Keith Stein, author of *The Art of Clarinet Playing* and professor of music, Michigan State University

Robert Marcellus, for twenty-five years the Solo Clarinetist of the Cleveland Orchestra, has been invited to appear.

Brochures and applications will be available by March. For further information, write to:

Dr. Ramon J. Kireilis, Director
International Clarinet Clinic
School of Music, University of Denver
Denver
Colorado 80210

Clarinet Competition

August 11-12, 1974

The Third Annual National Clarinet Competition, open to high school and junior high school students, including graduating seniors, will be held at the University of Denver on August 11 and 12. Adjudicators will be the artist faculty members of the International

Clarinet Clinic. A tape recording (7½ ips) of C. M. von Weber's *Concertino*, with piano accompaniment, should be sent by the contestant with an application fee of \$15.00 to:

Dr. Ramon J. Kireilis, Director
National Clarinet Competition
School of Music, University of Denver
Denver, Colorado 80210.

Semifinalists, selected from the submitted tapes, will again perform the *Concertino* on August 11 in Denver. Finalists will then compete the following night, performing Debussy's *Premiere Rhapsodie* and an unaccompanied solo of their own choice. Programs need not be memorized. For those not bringing a pianist, a staff accompanist will be available free of cost. Further information will be provided in the forthcoming International Clarinet Clinic brochure.

The ICS Research Library

The ICS Research Library, Robert Schott, Coordinator, Kansas State College of Pittsburgh, Pittsburgh, Kansas 66762, invites the submission of compositions in manuscript and published forms, disc and tape recordings, books, articles, thesis, and dissertations for the library. Members may borrow from the library by writing Mr. Schott. Policies for lending will be announced in the next issue of *The Clarinet*.

The Reed Is Dead: Long Live The Reed

Leon Russianoff

Leon Russianoff (as in Russia, not roost!), teacher of Stanley Drucker, Franklyn Cohen (Baltimore Symphony), Philip Fath (San Francisco Symphony), James R. Smith (Miami Symphony), and many others whom he has neglected to mention to us, is Manhattan's successor to Daniel Bonade, and an anchor man in the New York—Curtis—Cleveland cycle through which so many of the best clarinetists have gone. He has been a fascinating and magnetic force at the International Clarinet Clinics of 1972 and 1973 in Denver. We are expectantly awaiting the publication of a major Russianoff book by Macmillan.

Before solemnly interring your fantastic reed, the one that only last night expired; before heaping blame upon the weather, the aridity, humidity, altitude, and the nasty effects of the Gulf Stream on your favorite piece of fine French cane, why don't we pause a moment, "cool it," and try to see what went wrong.

The clarinet reed has got to be the total scapegoat of all time. We accuse it of every imaginable sin. At the worst it doesn't play at all. It's not centered, doesn't tongue, spreads, squeaks, and closes up; not to mention its occasional whistle. It's either too dry or too wet, either too old or "not broken in yet." It can omit rests, ignore time and key signatures, and spoil your performance in a myriad of ways. You name the blemish; it is *always* the fault of the reed.

If I may be anecdotal and nonpedantic, I should like to describe a typical scene in my New York Studio, whence emanates the so-called "New York Sound."
ENTER, a new graduate student!

Neatly dressed, attractive, extremely well mannered, I already feel slightly intimidated. Expectantly I say to him,

"Hi, please get your axe out (New Yorkese for "instrument) and "warm up." Meanwhile, I am forming some off-hand impressions of this young man. I check out his hair length and general hirsuteness. That tells me a great deal about his musical qualifications. Dialogue ensues.

Me: "Let's play something; anything that will give me some feeling for your style and general level of playing."

Now the drama starts to unfold. This nice youngster starts to unload. First, he places his reed-transporter on my desk. I've been observing this scene so long now that I usually can guess this diligent fellow's latest teacher by his reed holder: A Reed-Guard, with red numbers 1-4 on the reed itself is either teacher A, B, or C. (The fancier version has blue and white Dymo tape numbers on the Reed-Guard.) If it is a high class tan leather holder with glass, it is teacher "D". Teacher "E" usually uses black pigskin, while beveled glass and a rubber band arrangement usually indicates "F". One dirty, chipped old reed and a metronome is "G". That's me.

Every once in a while, a champ appears. This is the guy who carries his reed in a plastic medicine bottle full of some suspicious looking liquid, which, sadly enough, turns out to be plain rancid water. He de-submerges the reed, shoves it into his mouth to make sure it is really moist, and slaps it on the clarinet. I like it okay. He just cannot stand it and lugubriously announces that the reed doesn't play because of the high New York humidity, and, alas, that wonderful reed he was playing before suddenly passed away last night at 1:23 a.m. At this point I demand that he produce the corpse. He reluctantly complies and, lo and behold, the resurrection. The reed plays like a dream! Yes, it happens all the time! The statistics or sudden mortality for clarinet reeds are staggering.

I am zoomed in on this issue because I passionately feel that this attitude about reeds engenders a blocking mental set, tension, and avoidance of the necessity of facing up to the realistic demands of clarinetistic and artistic growth. I believe in the essentially inanimate character of reeds—the cause of difficulties in execution are many and variable, and, above all, elusive and subtle.

To start with, on a positive note, I should like to focus on some of the daily variables that might possibly, and I believe *actually do*, account for the overnight demise of our favorite reed.

VARIABLES TO BE CHECKED DAILY BEFORE BURYING THE CORPSE

Variable 1: *The Position of the Reed on the Mouthpiece.*

Accept no rule of positioning other than that of daily trial through experiment. *Trial and error* must be the rule, not Tradition, Authority, or Country of Origin. "Does it work?" is the vital question.

Do *not* put the ligature on until you have searched diligently for the best playing position of the reed on the mouthpiece. Hold the thumb on the reed as a ligature, test by blowing low CDEFG; then with the register key, the third octave GABC. Set reed in standard position. Blow and listen. Shift reed slightly to the left. Blow. Not good? Back to standard position.

Blow. A little better. Not sure? Try again. Now try moving a little to the right. Much better? The same? A little better? Great? A little too soft. Move the reed higher on the mouthpiece. Now slip the ligature on. Test. It must play as well as it did with your thumb holding it.

Variable 2: *Position of the Ligature on the Reed and Mouthpiece.*

Ignore all "rules" you've ever learned. Start with your standard position. Check all others, especially with the ligature higher up on the reed. Try everything. You may be in for a pleasant surprise.

Variable 3: *Tightness of Ligature.*

Don't take anything for granted, most students overtighten the screws. *Don't be a compulsive screw tightener.*

Variable 4: *Position of Mouthpiece in the Barrel Vis-a-vis your Mouth.*

Try standard normal position first. Shift mouthpiece very slightly right, left, back to normal, and check once again for the best sounding position.

SOME VARIABLES THAT CAN BE MADE NONVARIABLE

Variable 1: *Position of Barrel.*

Find a permanent, best sounding line-up of the barrel joint in relation to the top joint by rotating the barrel! about 20° and testing each time. Mark the line-up of the two or three best positions by corresponding lined-up dots on barrel and upper joint.

Variable 2: Ditto as above with bell joint.

Now you can actually set the clarinet each day so the entire body is always lined up in its optimum position for the best sound and pitch.

Variable 3: *Pad Leakage.*

BEWARE 1) Overtightening of set screw on throat A key. Always leave a slight play for the A key. The reed is not to blame if the clarinet leaks or a pad falls off.

2) Rings must be high enough to give pads good covering leverage, yet still be comfortable.

3) Don't overadjust the one-and-one B^b-E^b at the expense of the entire right hand lower joint. When testing for the B^b-E^b, test equally for the third octave F, E, D. They should cover without excessive pressure.

4) Check following frequently guilty pads. Throat G sharp, A, the C sharp and G sharp key, and both E^b-B^b keys.

5) *Check water condensation.* Swab clarinet frequently at the *start* of practising until, hopefully, the temperature in the bore will more closely match your breath temperature and will therefore reduce water bubble formation—a constant menace.

I stress all of these factors because if the variables are not carefully checked each day, many of them could accidentally be very "wrong," and the clarinet then would not perform as well as it did last night. When this happens, we inevitably and automatically blame the reed for our problems. A poor combination of variables has caused me, who should know better by now, to crush a reed in a frenzy of hatred.

These then are some caveats and some suggestions. This has turned out to be, I fear, only a little aperitif

of clarinet talk. But if you will be patient, I hope I can find some meat and potatoes in my kitchen. I would be flattered at any comments, pro or con, angry or agreeable. I will very much benefit from some hectic feedback from you. I will try to give my thoughts on whatever topics would interest you. I cannot promise any golden nuggets, shortcuts, or great gems, but you may be sure of my affection, frankness, encouragement, and, above all, the expression of my honest feelings.

P. S. "Top Secret" Have you ever really tried burning your reed with a quarter as a model. A universally despised technique which, of course, works great. I have now a collection of 72 assorted reed clippers but, alas, no matches!

The Developing Clarinetist:

Back To Basics

H. James Schoepflin

Dr. James Schoepflin is Chairman of the Department of Music at Idaho State University, Pocatello, Idaho, and Conductor of the Idaho State Civic Symphony and the Idaho Falls Symphony. He holds B.M. and M.M. degrees from the University of Idaho, and the D.M.A. in Clarinet Performance from North Texas State University. With his wife, Judith, he performs actively as the Schoepflin Duo (clarinet and piano).

All of us who have judged clarinet contests on the junior high level, or in areas with predominantly small high schools, are constantly reminded of the need to present basic information in a clear, concise fashion. When young players are experiencing elemental tone production difficulties, it is futile to present exotic high register fingerings, gadgetry, or new literature. Thus this article, intended primarily for the high school players, will deal with one of the most fundamental problems relating to the achievement of a good sound.

THE REED

It is impossible to achieve the desired results consistently without making some kind of commitment to reed adjustments. How much time one spends upon this aspect of clarinet playing will depend upon the natural inclinations of the student, and the amount of emphasis placed upon these adjustments by band directors and clarinet teachers. The *minimum* reed requirements for all young players should be:

1. At least 3 reeds in the case at all times, preserved by some device for protection from warpage or damage.
2. These reeds should be worked on by the student at least enough to insure the longest possible playing life.
3. The young player must cultivate these basic concepts of reed adjustment and break-in on a regular basis, thus becoming skillful enough to permanently control his reed problems.

All reeds must necessarily be sealed in some manner to prevent excessive moisture absorption. Many methods are used by clarinet teachers around the country to achieve this, such as:

- Sanding the back of the reed with 400 and 600A wet or dry sandpaper. To accomplish this, the sandpaper is placed face up upon the flattest possible surface (preferably a piece of glass), and

the reed is sanded using short even strokes. One must be careful to hold the reed at the butt end and not press upon the vamp (thin part) of the reed.

- The reed is then placed, back side down, on a flat surface, and the entire vamp is sanded with small pieces of 400 and/or 600A sandpaper. These two processes will produce a smoother surfact, more impervious to moisture.

Additional sealing procedures used successfully by many include:

- Rubbing the back and front of the reed with plain white paper, or with newsprint.
- Rubbing the vamp of the reed with the fingers.

These methods all achieve (by different means), the singular goal of closing the pores of the wood, making the reed less susceptible to excessive moisture.

A Suggested Sequence for Reed Selection

1. When selecting reeds, it is suggested that the student purchase several reeds each time.
2. These reeds should then be sanded on the back and front while dry.
3. Next, the reeds should be soaked in lukewarm water for a few minutes.
4. Then, they should all be tried on the clarinet for one or two minutes.
- 4a. Play throughout the entire range of the clarinet, trying to determine what the reed does best, and also what it fails to do.
- 4b. Don't play it too long!
5. Sort the reeds into categories:
 - a. "Plays well now"
 - b. "Nearly plays well now—bit too stiff"
 - c. "Very stiff—impossible to play without extensive adjustment"
 (Most players reject the reed which is too soft upon first playing)
6. Repeat the process of light sanding and/or rubbing for two or three days, playing the reed for 10 or 15 minutes each session.

The reed should then be ready for regular playing. The benefits in length of reed life and improvement in overall tone quality will soon be apparent!

The Cadenza And Ornamentation In The Solo Concerto For Wind Instruments In The Eighteenth Century: A Compendium

Bruce Bullock

Dr. Bruce Bullock (B.M., D.M.A., North Texas State University, and M.M. Yale University) has been a member of the Fort Worth and New Haven Symphonies and is currently Assistant Professor at Amarillo College and Principal Clarinetist of the Amarillo Symphony.

Historical Background

The history and practice of ornamentation in the Eighteenth Century can be dealt with most successfully if it is understood as an outgrowth of the thorough-bass practice of the Baroque period. The ability to improvise was essential for the realization of the thorough-bass. From 1600 until its disappearance in the last part of the Eighteenth Century, the keyboard performer, working only from a bass (figured or unfigured), improvised an accompaniment which was based on chordal (i.e., vertical) criteria. In addition, the melodic instruments (or voices) usually ornamented their written parts.

In the preface to his *Cento concerti ecclesiastici* (*One Hundred Church Concertos*) (1602), Viadana gives these instructions:

1. The organist should accompany simply, especially in the bass.
2. If he wishes to ornament a cadence in the right hand, he should not cover or confuse the singers with too much movement.
3. The organist should not make a cadence (ornament) in one voice while another voice is making a cadence.

Heinrich Schutz, in his preface to *Auferstehungshistorie* (*History of the Resurrection*) (1623), says:

The organist however, must remember that so long as the *falsobordon* lasts in one tone (remains on one chord), he should repeatedly add with his (right) hand on the organ or clavier, graceful and appropriate runs or *passagi*, which will give this work, and all other *falsobordons*, its proper character: otherwise they will not achieve their just effect.

Heinichen (*Der Generalbass in der Komposition* [*The Thorough-Bass in Composition*], 1728) states that the rapid basses which began to appear brought about the practice of playing only the bass in the left hand, leaving the right hand free for "graceful playing of the figured bass" (the use of appoggiaturas, slides, mordents, trills, arpeggios). He gives an example accompanied in a very simple way. Then, "to give the top voice a better curve," two versions in the "*manierlich*" (graceful) style are provided: one divides the parts between both hands, and the other gives the top part rapid figurations and allots the accompanying parts to the left hand. He suggests the last type of accompaniment for slow, cantabile solo sections, such as the empty ritornell of arias.

The Solo Concerto

In the last years of the Seventeenth Century the instrumental concerto began to develop through the works of Corelli, Torelli, and Albinoni. Vivaldi followed, becoming perhaps the most important composer of concertos in the early Eighteenth Century. Coming a generation later, J. S. Bach, as well as Locatelli, Leclair, and Tartini, made important contributions.

The solo concerto for violin first appeared around 1700 in the works of Albinoni and Torelli. Later, Vivaldi carried its development still further. The solo concerto afforded a better exploitation of the principal of contrast than the early concerto grosso. In addition to assigning more difficult parts to the soloist than to

the ripieno players, there was a better opportunity to contrast musical material between soloist and orchestra than had been the case in the concerto grosso.

The concerto normally contained one or more cadenzas, usually improvised by the soloist. In *History of Violin Playing*, David Boyden describes the cadenza in this way:

The beginning of the cadenza is indicated by the fermata, at which point the orchestra generally falls silent, awaiting in a mixture of admiration, awe, and boredom the soloist's display of technical virtuosity.

The early cadenzas were not usually related to the rest of the movement, but were merely embellishments of the cadence which utilized arpeggios and various virtuoso figurations. These cadenzas, which appeared in the concerto grosso as well as the solo concerto, were counterparts of the vocal cadenzas of the day, and were derived from the embellished closing formulas of organ and lute pieces, as well as the final cadences in ornamented polyphonic pieces of the Fifteenth and Sixteenth Centuries.

During the first part of the Eighteenth Century, the cadenza begins on the dominant harmony. According to David Boyden, the beginning of the cadenza from the tonic six-four is characteristic of the Classic concerto, but not prior to 1750. The cadenza generally ends with a trill on the dominant, leading to the entrance of the orchestra on the tonic.

Chapter XV of J. J. Quantz's treatise, *On Playing the Flute* (1751) is devoted entirely to the cadenza. In paragraph eight he says:

Cadenzas must stem from the principal sentiment of the piece, and include a short repetition or imitation of the most pleasing phrases contained in it. At times, if your thoughts are distracted, it is not immediately possible to invent something new. The best expedient is then to choose one of the most pleasing of the preceding phrases and fashion the cadenza from it. In this manner you not only can make up for any lack of inventiveness, but can always confirm the prevailing passion of the piece as well. This is an advantage that is not too well known which I would like to recommend to everyone.

Quantz also distinguishes between "essential" and "arbitrary" ornaments. By "essential" ornaments he means those that have signs—such as appoggiaturas, mordents, etc. The "arbitrary" ornaments are improvised melodic figures that are not reducible to signs. Quantz says that among the French, the essential ornaments are specifically indicated, while the arbitrary ones are not used. In Italy, ornaments are seldom notated, but both types are used.

He discusses the proper way to play allegros and adagios, explaining that allegro movements do not provide much opportunity for arbitrary ornaments, since brilliant passages are already complete in themselves. He continues: "if you still want to make some variations, you must not do so before the repetition."

Quantz gives an example of the ornamentation of an adagio in tables XVII-XIX. He says: "Neither do I demand that all adagios be ordered like this one, and thus overloaded with graces; the graces should be introduced only where the simple air renders them necessary."

The image displays a musical score for an "Adagio" piece, likely for oboe or violin. The score is written in a single system with two staves, a treble clef on the upper staff and a bass clef on the lower staff. The tempo is marked "Adagio". The music is in a key with one flat (B-flat major or D minor) and a common time signature. The score consists of six systems of music. The first system begins with a treble clef and a common time signature. The music is characterized by a slow, melodic line in the upper staff, often featuring trills indicated by double ticks. The lower staff provides a harmonic accompaniment with various chords and intervals. The notation includes many slurs, ties, and dynamic markings. The piece concludes with a final cadence in the sixth system.

FIG. 65. *An ornamented adagio for oboe or violin; Babell, London, 1726. The double tick indicates a trill.*

APPENDIX

Ex. No. 1

The image displays two musical exercises for bassoon and piano. The first exercise is marked 'Lent.' and features a bassoon line with a series of slurs and ornaments, and a piano accompaniment with simple chords and moving lines. The second exercise is marked 'Allegro' and features a more complex bassoon line with many ornaments and a piano accompaniment with more active bass lines. Both exercises are written in 3/4 time and G major.

FIG. 73. *Two ornamentation exercises from Ozi's bassoon tutor (Paris, 1798?).*

Ex. No. 2

Mozart. Clarinet Quintet, K. 581

Larghetto (m. 1-4)

Musical notation for measures 1-4 of Mozart's Clarinet Quintet, K. 581. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with slurs and a dynamic marking of 'p' (piano) below the first measure.

(m. 49-51)

Musical notation for measures 49-51 of Mozart's Clarinet Quintet, K. 581. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with slurs, a dynamic marking of 'f' (forte) below the first measure, and a dynamic marking of 'p' (piano) below the end of the phrase, followed by 'etc.'.

Mozart. Clarinet Concerto, K. 622

Adagio (m. 1-4)

Musical notation for measures 1-4 of Mozart's Clarinet Concerto, K. 622. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with slurs and a dynamic marking of 'p' (piano) below the first measure.

(m. 59-60)

Musical notation for measures 59-60 of Mozart's Clarinet Concerto, K. 622. The notation is in treble clef with a key signature of one flat (Bb) and a 3/4 time signature. It features a melodic line with slurs, a dynamic marking of 'f' (forte) below the first measure, and a dynamic marking of 'p' (piano) below the second measure, followed by 'etc.'.

Similarly, in his violin treatise of 1756, Leopold Mozart says of those who over-ornament a cantabile melody that they "make out of one note at least a dozen. Such note murderers expose thereby their bad judgment to the light, and tremble when they have to sustain a long note or play only a few notes singly, without inserting their preposterous and laughable frippery."

C. P. E. Bach echoes this sentiment in the preface to his *Six Keyboard Sonatas with Varied Reprises* (1760):

Variation upon variation is indispensable today. It is expected of every performer. The public demands that practically every idea be repeatedly altered, sometimes without investigating whether the structure of the piece or the skill of the performer permits such alteration. It is this embellishing alone, especially if it is coupled with a long and sometimes bizarrely ornamented cadenza, that often squeezes the bravos out of most listeners . . .

The Solo Concerto for Wind Instruments

The instrumentalist who wishes to ornament wind music with historical accuracy has relatively little specific information from Eighteenth-Century sources on which to base his performance. By comparison, the pianist, violinist or vocalist has a wealth of material dealing with his particular instrument from treatises and tutors of the day, as well as written-out embellishments on which to rely.

Although there are many Eighteenth-Century treatises on wind instruments, very few have been reprinted in modern editions. One suspects that there is justification for this, as the vast majority are probably glorified fingering charts, with only cursory remarks about performance practice. Also, the wind instruments have changed so drastically from a mechanical standpoint that technical information is difficult for the performer to apply to a modern instrument. Nevertheless, at least some of these tutors should be made available through reprints. If for no other reason, there is a growing trend of performing on instruments contemporary to the time of the composition. In this regard, the technical remarks in the tutors would be of considerable value.

In his book, *Woodwind Instruments and their History*, Anthony Baines provides examples of an ornamented adagio for oboe or violin (Babell, London, 1726) (Appendix, ex. No. 1).

It is ornamented in the "Italian style," with abundant scale passages, turns, and trills. It is similar to the elaborated versions of Corelli's slow movements.

The Ozi bassoon tutor (Paris, 1798) provides eight pages of ornament exercises. Of these, Baines reproduces two characteristic examples: one fast, one slow (Appendix, ex. No. 2). He claims that these examples show the style of ornamentation prevalent at the time of Mozart's death, and are broadly applicable to all of his wind concertos.

Baines also cites the Lorenzi flute tutor (1779) as emphasizing a point that is not always observed today: at the close of the final trill in the cadenza, the orchestra should supply a dominant seventh chord, whether it appears in the score or not.

Until more contemporary source material is available, the wind player must rely heavily on the Quantz flute treatise, which is, of course, much more than a flute tutor. There are instructions for ripieno players in concertante works, remarks on singing, the oboe, the bassoon, and most important, the performance practice of the day. Its limitation is that it deals only with the music of 1730-1750.

Quantz has already been quoted at considerable length, but one more excerpt will suffice:

Vocal cadenzas or cadenzas for a wind instrument must be so constituted that they can be performed in one breath. A string player can make them as long as he likes, if he is rich enough in inventiveness. Reasonable brevity, however, is more advantageous than vexing length.*

It is interesting in this regard to examine the written-out cadenza in the larghetto of W. A. Mozart's *Clarinet Quintet*, K. 581 (Appendix, ex. No. 3). The adagio of Mozart's *Clarinet Concerto*, K. 622 is, as is well known, modeled closely on the larghetto of the quintet. The cadenza of the quintet fits beautifully into the concerto, where only a fermata in the adagio movement indicates that a cadenza should be played. This brief, lyrical cadenza is much more appropriate than most of the cadenzas of modern vintage that are heard at this spot. The cadenza is played on one breath, and is in keeping with the character of the slow movement in which it appears. It is by closely examining examples of cadenzas and other written-out ornamental passages by the composers (or at least by their contemporaries), and by availing himself of the information in contemporary treatises, that the performer can best prepare himself for the task of making his own embellishments to music of the Eighteenth Century.

*Johann Tromlitz makes a similar remark in his 1791 treatise, *Ausführlicher und gründlicher Unterricht die Flöte zu Spielen* (Full and Fundamental Instruction on Playing the Flute). This work also provides useful examples of Eighteenth-Century flute cadenzas.

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Clarinet Mechanism Improvements

Glenn Bowen

Dr. Glenn Bowen, Associate Professor of Music, University of Wisconsin—Madison, is an active performer, teacher, and scholarly writer (cf. *Woodwind World*, Dec., 1973, "Alec Wilder's Music for Winds.") He is Regional Chairman for the ICS' North Central U. S. region.

For years, the clarinet fraternity has lamented the instrument's primitive mechanism and that few improvements of value have been adopted by the manufacturers. For example, it has been only recently that all makers of artist calibre clarinets finally put a needle spring on the C sharp and G sharp key and installed sufficient post locks. However, it is an easy matter for the clarinetist, or his friendly neighborhood repairman to make other improvements which aid key movement and facility in general.

The simplest aid to quick key movement is the use of a non-petroleum base key oil such as Tri-Pak gun oil. This oil is of the right viscosity and will not evaporate since it is manufactured from lanolin and whale oil. A small dab of cork grease or petroleum jelly under the free tips of flat springs will insure that they slide easily in their channels.

A cork pad should be installed on the register key. Cork pads will not develop the concave cup of felt pads and can therefore be set much closer to the tube opening. Because of the closer setting, the usual sharpness of B² and C² will be lessened, and both B^{b1} and B¹ usually sound clearer. Cork pads are also desirable on the right hand F#-C# and E^b-B^b, and on the C#-G# because all are close to the condensation "spillway". Since cork pads will not swell (and leak) like felt when wet, they are ideal here. The cork pad on the C#-G# should have a beveled edge for maximum freedom from fuzziness. The value of cork pads has not been fully explored; this may be due to reluctant repairmen who hate their demanding installation or claim that the cork is porous and will leak. The latter problem can be overcome on poor grade cork by coating it with a thin layer of melted paraffin which is often done on cork pads for oboe, bassoon, and piccolo. We have indeed seen piccolos, left-hand joints of clarinets, and entire E^b clarinets padded with cork.

It is difficult to understand the primitive spring arrangement for the left-hand F-C key. If the tension of the spring is reversed, there is never any play between the two F-C keys. This arrangement is changed by simply backing the spring out of the post, turning it over to point to the opposite side and reinserting in the post. The tension should be lightened so that the bottom end of the left-hand key pushes very slightly against its right-hand counterpart. Cork and shellac must be removed from the point of contact and the area smoothed to permit easy sliding action. The only adjustment for the player is in approaching this F-C from the right hand E-B or F#-C#, he will find the F-C spatula already depressed—a very minor concern.

Some manufacturers have begun to put a nylon or teflon plug on the tip of the throat G# adjusting screw. This provides a soapy, sliding, noiseless contact when the throat A spatula is depressed. In 1962 a Madison repairman had already done this to my instruments by tapping a hole in the ends of the screws and inserting silvers of nylon ukulele string. He has also de-

signed teflon plugs which replace the metal ones connecting the duplicate keys for E-B and F#-C#. The teflon plugs are ideal for the slight sliding motion here and are noiseless, eliminating the need for fishskin shims.

All of the improvements mentioned here can be added easily to existing clarinets. However, the clarinet fraternity must encourage the manufacturers of future clarinets to think more of the musicians their product reaches rather than the company's stockholders. They must make the best instrument possible regardless of patent rights, Madison Avenue image (a new model yearly), or existing assembly-line procedures. Music is too important to the quality of our lives to accept less than the best instruments.

It is hoped that the manufacturers will consider and research such things as: an automatic double register key to improve tuning and response in the 3rd and 5th partial registers; a redesigned register key spatula which aids both kinds of thumb movement—whether for B^{b1} or for high register playing; mechanism allowing the F#-C# pad to remain open which will eliminate the "forked-fingering" fuzziness and resistance in low G and D²; better location and tone hole size for C#-G#; abandoning the parabolic bell bore in favor of a cone for clearer and more resonant low E and B¹; providing a "bis" key plateau arrangement for the pad cup just below the left index finger; installation of rollers on left hand E-B and F#-C# and on right hand F-C and A#-E#; designing a lower bell ring that actually protects the end of the bell rather than just decorates its side; and mounting all pad cup arms and spatulas on hinge tubes so that the tubes can be swedged when worn. The list could go on. Hopefully, colleagues in the International Clarinet Society will help press for needed changes.

Sources For New Music

F. Gerard Errante

Dr. F. Gerard Errante (D. M. A., University of Michigan) is a thorough and productive scholar as well as a gifted performer. He is the author of *A Selective Clarinet Bibliography*. (See review in this issue.)

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Reviews

Dr. James Gillespie, Editor of Reviews and South Central Regional Chairman for ICS, received his D. M. A. degree from Indiana University. He is an Associate Professor at Northeast Louisiana University, Monroe, La., and clarinetist of the Contemporary Woodwind Quintet. His annotated studies of the literature for woodwind trios and unaccompanied clarinet are models of practical value. (See review of the latter in this issue.)

Mary Jungerman, doctoral candidate in clarinet at the University of Colorado, Boulder, currently our only representative of the distaff side, is doubly prized for the quality of her reporting and reviewing as an Editorial Associate for *The Clarinet*.

A SELECTIVE CLARINET BIBLIOGRAPHY, F. Gerard Errante. Swift-Dorr Publications, 17 Suncrest Terrace, Oneonta, N. Y. 13820, 82 pp., 1973, \$5.00.

Dr. Errante, Associate Professor of Music at Norfolk State College, has compiled what must be regarded as one of the complete research tools in the area of wind instruments. Although he states in the Preface that "no attempt has been made to be so comprehensive as to include everything written concerning the clarinet—surely an impossible task", one would need to search long and hard to find a reference on clarinet that he has overlooked.

The book is organized into twelve reference categories covering such diverse subjects and sources as books on history and performance, general woodwind books, catalogues, theses and dissertations, musical acoustics, articles in dictionaries and encyclopedias, periodicals, reeds and mouthpieces, repertoire, manufacturers' booklets, and miscellaneous topics such as repair, psychology of performance, recordings, etc. Of particular interest to this reviewer were the entries from foreign language sources, dictionary and encyclopedia articles, thesis and dissertations on the clarinet, and articles from out-of-print periodicals such as *THE CLARINET* and *WOODWIND MAGAZINE*.

Each entry, although not annotated in any way, is painstakingly complete with author, title, page numbers, publisher, dates, etc. all included. A great amount of time and care was obviously required in the research, organization, and preparation of the book, and the time that will be saved by clarinet researchers using it to find references will be great indeed. If time is money, this book is worth millions!

As far as the technical aspects of the book are concerned, it is an 8½ x 11 size with an attractively designed paper cover and uses widely-spaced, easy-to-read print.

This should be in the library of every serious clarinetist and especially college teachers who supervise research thesis, dissertations, etc.

James Gillespie

Record Review

NEW FOR NOW, VOLUME 2—CLARINET, Dominion S-69004. Distributed by Canadian Music Sales Corp., Ltd., 58 Advance Road, Toronto 570, Ontario (Canada)
Side One—Music for Clarinet Ensembles: Lucio Agostini, TRIO QUEBECOIS; John Weinzweig, QUARTET; Ricky Hyslop, PEANUT SUITE; Robert Fleming, A TWO-PIECE SUITE; Eldon Rathburn, CONVERSATION

Side Two—Music for Clarinet and Piano: Milan Kymlicka, TWO DANCES; Srul Irving Glick, SUITE HÉBRAÏQUE; Talivaldis Kenins, DIVERTIMENTO; Charles Hill, RONDO SEMPLICE

Although the cover of this album suggests that its goal is "An adventure in learning for young clarinetists", players and teachers at all levels will find something of interest here. The recording was produced as a joint project of the Composers, Authors and Publishers Association of Canada, Ltd. and the Canadian Association of Broadcasters and was developed in collaboration with the Canadian Music Educators Association. Every work is an original, published clarinet piece, and all were written by living Canadian composers.

The clarinetists are all members of the Toronto Symphony: Avrahm Galper (Principal), Stanley McCarty, John Fetherston, and Bernard Temoin. Pianist Leo Barkin accompanies Galper on the works for clarinet and piano. The performances are quite good, and this reviewer is quite taken with the expressive playing of Avrahm Galper. It is lyrical and expressive and the tone light and attractive.

SUITE), an entertaining (and somewhat technical) setting of three French-Canadian folk songs for three clarinets (Agostini), and a rather difficult, serial quartet for three soprano clarinets and bass clarinet (Weinzweig). With the exception of the Weinzweig QUARTET all of these works would be very suitable for good high school players.

The clarinet and piano selections offer some very appealing recital material. The Kymlicka setting of a stylized "Menuet and Gigue" is light, tuneful, somewhat dissonant, and very short (2:40). The works by Glick and Kenins are the most substantial and musically challenging. Having performed both in recitals, this writer found them to be well written, musically interesting, immediately appealing to an audience (particularly the Glick SUITE), and more of an interpretive, rather than technical, challenge. Each of the six short movements of the SUITE HEBRAÏQUE depicts a different mood or aspect of Jewish life ("Cantorial Chant", "Chasidic Dance", "Hora", "Circle Dance", etc.). Kenins' three-movement DIVERTIMENTO (1960) is not so descriptive, but was written "in the spirit of an entertainment piece, stressing both the expressive and the brilliant qualities of the clarinet." The emphasis in Hill's little piece (3:10) is on a long, expressive melodic line.

An excellent 16-page booklet is included, and the care and planning that went into it are as impressive as the music. There are general comments on the purpose of the recording and a brief history of the clarinet (by Galper) followed by a well written overview of "The Clarinet in Performance" by Godfrey Ridout. A page or two is devoted to each composer with an accompanying photo, biography, and list of recordings. Commentary on each piece is provided both by the composer and Galper, who makes interpretive and technical remarks. Numerous excerpts from the music are utilized to further clarify the performance hints and compositional features. A French language version is also available (Dominion S-69003).

The "New For Now" series also includes a two-record set of graded piano music for young players (Volume 1) and a two-record set of music for flute and string orchestra, flute and piano, and flute solo (Volume 3). This continuing series of recordings was planned "to provide a flow of material by many more Canadian composers which is of interest and value to music teacher and student, in the school and in the private studio." Those responsible for its conception and planning are to be commended for both Canadian music and the clarinet have been greatly served.

James Gillespie

THE CLARINETISTS' SOLO REPERTOIRE: A DISCOGRAPHY. Richard Gilbert, Box 279, Madison Square Station, New York, N. Y. 10010, 100 pp., \$8.95. (1972)

The author states in the Introduction that this "publication is intended to be a complete LP listing of solo clarinet recordings plus a comprehensive catalogue of 78's." In addition, "private tapes from many sources are utilized to augment the repertoire represented on records and these are not considered for review or criticism."

The book is divided into four parts. Section One lists recordings according to the name of the composer, as well as the composer's unrecorded clarinet music. The latter often reveals little-known works such as those by Franz Krommer (1759-1831) and Josef Holbrooke (1878-?). One error was noted in the "Unrecorded Repertoire" of Max Bruch: the LIEDER UND GESANG, Op. 49 for Clarinet and Voice (page 8) is actually for voice and piano. Albums devoted entirely to clarinet music are included in "Collections and Recitals" under the name of the artist.

Section Two, "Artist and Repertoire", is arranged alphabetically, by artist, and lists that artist's recorded repertoire.

Reviews of recordings from professional journals are in Section Three, while the fourth part, titled "Critiques", presents the author's "own personal feelings and evaluations based on recordings and the many live performances that I have heard throughout the years." Some 34 clarinetists' recordings and playing styles are discussed, in addition to some particularly interesting (and amusing) anecdotal material on certain players!

Other miscellaneous features in the book are a record company address list (both foreign and domestic), two lists (one of current, one of out-of-print) of "Top Ten Recordings", a "Recommended Recordings" list covering the basic literature, and photos of old 78 rpm clarinet record labels.

Gilbert's excellent compilation deserves the praise of clarinetists everywhere, and one can find only minor flaws with a reference book so comprehensive, interesting, and informative. This reviewer would have preferred a different organization, for as it is now some occasional page flipping is required to check a cross reference listed as "See Collection". It is also unfortunate that the various Appendix could not have been worked more smoothly into the scheme of things. These are small points, however, and distract very little from the overall appeal of the book. A more critical point, however, is the matter of including tapes in such a discography. The fact that the author has many tapes in his private library is of little benefit to the reader unless it is made clear in the book (which it is not) that these tapes are available in some way to the public. In a letter to this reviewer, Gilbert explained that copies are available of some of the tapes listed in the book. (Readers should write to Mr. Gilbert concerning particular tapes.) Finally, the price of \$8.95 for a 100-page, paperbound book seems a bit prohibitive.

This discography surpasses B. H. Walker's RECORDINGS FOR THE CLARINET AND THE RECORDINGS ARTISTS (published by the author, 2621 Blueberry Drive, Augusta, Georgia 30906, 1969) in terms of its scope (including 78's, out-of-print, and European recordings) and overall usefulness. Gilbert's zeal and devotion to his project were in evidence throughout, and it is hoped that updated supplements are planned for the future.

James Gillespie

SOLOS FOR UNACCOMPANIED CLARINET: AN ANNOTATED BIBLIOGRAPHY OF PUBLISHED WORKS, by James E. Gillespie, Jr., *Detroit Studies in Music Bibliography* No. 28, pub. by Information Coordinators, Inc., Detroit, 1973. Price: \$7.00, \$5.50 paper.

In this bibliography Dr. James Gillespie of Northeast Louisiana University has set himself the goal of surveying the published literature for unaccompanied clarinet through early 1972, and has succeeded admirably. The bibliography includes compositions "appearing in a form presently available for purchase by the public", and lists only works which use solo clarinet throughout; works which are out-of-print have been omitted.

The listing is alphabetical by composer, and each entry contains: 1) composer's name, 2) composer's dates and name of country with which he is associated, 3) title of composition, 4) length, 5) location and name of the publisher, 6) date of composition or copyright, 7) movement titles and/or tempo indications, 8) brief commentary on the style and performance considerations, and 9) miscellaneous information (when available) on recordings, performer for whom the work was written, premiere of the work, periodical reviews, etc.

Many of the commentaries are by the composers themselves, contributed especially for this publication, or taken from their comments published with the score, and they contain information about compositional devices, stylistic influences, and suggestions to the performer. The author has added his own evaluation of the works in many cases. The listing is very complete, including the "classics" such as the Stravinsky *Three Pieces* as well as the newer works.

As Dr. Gillespie points out, the repertoire for solo clarinet is quite extensive and is growing astronomically, presenting a formidable challenge to anyone attempting to keep abreast of the current literature. This bibliography is a welcome aid in discovering what solo pieces are published and in obtaining useful information about each piece. In some cases Dr. Gillespie has tried to indicate the approximate difficulty of the piece, thus providing extremely valuable information for teachers.

Following the list of works, Gillespie has included a general bibliography of publications dealing with the clarinet and the literature, a listing of publishers and their addresses, and a short discography.

This bibliography is obviously the result of careful and thorough research, and should prove of great value to clarinetists as performers and teachers.—Mary Jungerman

NEW MUSIC

Stafford, Larry: *Sonata* (?) for clarinet and piano (not titled), available from Mr. Jerry Pierce, P. O. Box 654, Anderson, Indiana 46015

Four movements: Serenity, Humor, Contemplation, Excitement. Traditional notation, range to B-flat 3, basically lyric style, fairly difficult in places, good college student level.

Marco, Thomas: *Jetztzeit* (1971) for clarinet and piano. Published by Moeck, No. 5115. Uses spatial

notation, quarter tones, range low E to g2. Should not present too many difficulties for a college player.

Davies, Peter Maxwell: *Hymnos* (1967) for clarinet and piano. Published by Boosey and Hawkes. Nine movements, uses traditional notation, ensemble difficult, range to e-flat 4! Fast trills, many difficulties for both players.

Kupferman, Meyer: *On a Row* (1965) for clarinet and piano. Published by General Music Publishing Co., Inc., N. Y., N. Y.

Four movements, traditional notation, very lyric, range to a3, some rough spots technically and rhythmically, good for advanced student.

Xenakis, Yannis: *Charisma* (March, 1971) for clarinet and cello. Pub. Editions Salabert/575 Madison Ave./N. Y., N. Y. Duration: appx. 4 minutes, Aphoristic, uses dynamic and pitch extremes, quarter tones and harmonics, long tones with timbre changes, very high grace notes in clarinet (range to b-flat 3) Based on a quotation from the *Iliad*. Contains some unexplained markings in the score of the clarinet part, apparently relating to changes in the harmonic. (Zone III, Zone II, etc.) Looks interesting.—Mary Jungerman

Letters

(Letters to *The Clarinet* are welcomed. These should be short and to the point.)

Dec. 5, 1973

Dear Mr. Schott,

Thank you so much for your long and interesting letter. I shall be duly forwarding by separate post my check and application form for membership of the International Clarinet Society. Thank you also for sending a copy of Vol. I, No. 1 of *The Clarinet*. I have already told a number of clarinetists about the Society, and yesterday Yona Ettlinger wrote about it.

You ask for comments: I would like to suggest, as you will obviously have a large English membership, that it might be an idea to include on the membership form the name of the Society's bankers and also perhaps the equivalent amount of the fee in English currency.

Now I have a proposal: I have recently been negotiating with EMI Ltd. in an endeavour to persuade them to do a reissue in long-plays of Charles Draper's 78's. They have finally said No, unless somebody cares to sponsor a limited edition from them. Is this the sort of thing the new Society might contemplate?

Lastly, I feel guilty that nothing I have written so far has concerned American clarinetists, but rest assured that if my book runs to a second edition, there will be a chapter on them!

Miss Pamela Weston
1, Rockland Road
London, SW15 2LN
England

Editorial reply: Both Charles Draper and Haydn Draper were represented in the collection issued by the Carnegie Foundation c. 1932; these were superb performances which may in some cases still be available for listening. We solicit comment upon Miss Weston's proposal. (Her indispensable and delightful book will be reviewed in our next issue; it is *Clarinet Virtuosi of the Past*, London, Robert Hale, 1971.) In regard to currency equivalents for foreign exchange: The non-appearance of Karl Leister at the 1973 International Clarinet Clinic seems to have been effected by a precipitate devaluation of the U. S. dollar. For the present we ask our members in other countries to call their bank about the value of our dollar, which is recovering momentarily! L. G

Cease Your Funning was in fact played by Willman and not the Baermanns. (See *Clarinet*, Vol. I, No. 1, p. 17.) Also please add the following to my list of Chamber Works which include the basset horn (my thanks to Daniel Leeson and Graham Melville-Mason for these):

Druschetzky, G., *Five Partitas* for oboe, 3 basset horns, 2 bassoons, and 2 horns; *Partita* for 3 b. h., 2 bn, and 2 hn. These are in the Hudebni oddeleni narodniho Muzeca in Prague under library numbers XLIE 41, XLIIE 221, XLIIEE 223, XLIIE 227, XKIIE 35, and XLIIE 222. Also: Mayr, S. (1763-1845), 12 *Bagatelles* for fl., cl., & b. h.; in the Verdi Conservatory in Milan.

Dear Dr. Gibson,

Dec. 13, 1973

Richard Shanley
School of Music, Baylor University
Waco, Texas 76703

As Miss Weston has noted, the *Bochs Fantasy on*

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Beginning with the next issue of THE CLARINET, we will offer to all members and interested persons an opportunity of placing classified ads. It is anticipated that several divisions of categories will be available for your use. Among possible categories to be included are:

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It is hoped that all members will make use of the CLASSIFIED AD columns of succeeding issues. Rates for ads appear on the rate schedule in this issue. Send your copy with payment to the publisher anytime, however, to assure inclusion in any particular issue please observe the cut-off dates for publication which are the first of January, April, July, and October.



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An Associate Organization of the International Clarinet Clinic

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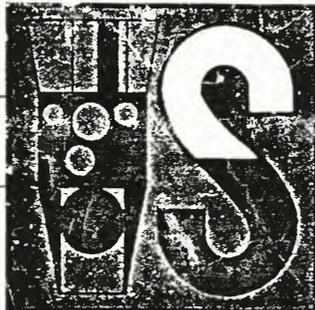
Make checks payable to International Clarinet Society. Detach and mail with dues to: International Clarinet Society, School of Music, Kansas State College, Pittsburg, Kansas 66762.



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The Clarinetists Of The Metropolitan Opera

...which was 2, I could play
like Benny Goodman.
Now I'm 14 and I can't play
as well as Benny Perlman.



You should've heard me when I was 9. I had a student clarinet and boy, could I play. Even my sister was impressed.

But one day my teacher told me I should be playing a more professional clarinet. That's when it happened. That's when Benny Perlman took over my first chair. I guess you all know how much that hurts.

Benny started on an Evette.

It too, was a beginner clarinet, but it already had professional features built in by the same people who make Buffet clarinets. It had undercut tone holes to force good level intonation. And a tapered bore to develop the proper breathing techniques I wish I'd learned the first time around. Instead of learning them, today.

Oh well, some day when I get

my next clarinet you can bet it'll be an Evette by Buffet. And then Benny Perlman you gimme my seat back.



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The Clarinetists Of The Metropolitan Opera

The renowned clarinetists of the Metropolitan Opera were in this instance too busy to provide us with biographical synopses; fortunately, however, their reputations as artists, teachers, authors, designers, and clinicians are probably unequalled *en masse* by another orchestral clarinet section in the United States.

Herbert Blayman, for twenty-four years solo clarinetist and faculty member of the Manhattan School, is a teacher of numerous successful players, including David Shifrin, new principal of the Cleveland Orchestra. When his rigorous schedule has permitted he has been an outstanding clinician for college and university students. He is the designer and producer of the Blayman clarinet mouthpiece.

Roger Hiller, associate first and E-flat clarinetist, is solo clarinetist of the Chautauqua Symphony, and prior to his joining the Metropolitan Opera sixteen years ago he was solo clarinetist of the Houston Symphony.

Ben Armato, second clarinetist for twenty-one years, is the editor of *Recital Clarinetist* and *Opera Clarinetist* (see review in this issue), and the designer and producer of the widely-used "Perfecta Reed" single-reed thickness gauge.

Vincent J. Abato, bass clarinetist, joined the "Met" this season after an illustrious career as solo clarinetist, saxophonist, and bass clarinetist with radio, television, and the New York Philharmonic-Symphony. In 1973 he was a recitalist and lecturer at the International Clarinet Clinic in Denver.

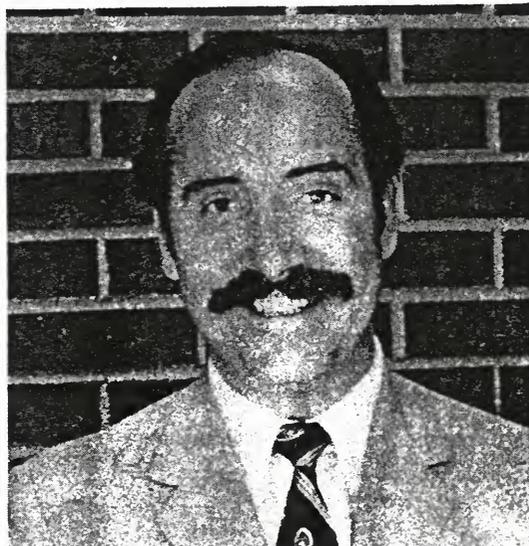
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Editor's Request To The Membership

Up to this point *The Clarinet* is clearly deficient in reporting events of importance in the world of the clarinet: we cannot do this unless the members send us this information, preferably well-written and typed so that it may not have to be extensively edited. News of clinics, festivals, competitions, and recitals (announced ahead of time if possible, and reported afterwards if it occurs this way) should be sent. Whether the NACWPI practice of reproducing programs should be developed here is a question open to your suggestions. My belief is that the numbers of solo recitals are so large that if these are actually reported to us a news item may be our best (and economically practical) means of coverage. We include with this issue a questionnaire which should be returned to the editor with your personal elucidations in those areas not covered. Because you are such good people (and so busy) you may indeed leave too much to the editor's presumption. Thanks! L. G.

* * *

About The Society President - - -



DR. RAMON KIREILIS

For nearly a decade now, Dr. Ramon Kireilis has engineered the most successful gathering of clarinet players, teachers, and artists on the University of Denver Campus each August. A fine clarinetist and teacher, Dr. Kireilis brings a wealth of experience and perspicacity to his new office as president of the International Clarinet Society. Currently Assistant Professor of Clarinet at the University, Member of the Denver Chamber Players, and Solo Clarinet Central City Opera Orchestra, Dr. Kireilis still finds time to enjoy chess, sailing, and fine wines.

HJS

* * *

National Clarinet Competition

Lamont School of Music
University of Denver
August 11-12, 1974

Eligibility. The competition is open to high school clarinetists only. Competitors must be recommended by their high school music director.

Awards. The top three finalists will have their choice of professional-line clarinets donated by Buffet, Leblanc and Selmer (including harmony clarinets). All semi-finalists will receive favorable consideration for financial aid at the University of Denver pending admission. Finalists will also receive a full scholarship to the 1974 International Clarinet Clinic.

Applications. The following must be submitted by July 25, 1974.

1. Registration form.

2. A \$15 application fee, not refundable.
3. A monaural tape recorded in one direction only, at 7½ inches per second, of professional quality. Tapes not meeting these requirements will be eliminated at the preliminary judging.
4. Postage enclosed for the return of the tape.
5. Letter of recommendation from high school music director.

Requirements. Submitted tapes must include the following:

1. Hindemith *Sonata* (1939) first and fourth movements.
2. Rabaud, *Solo de Concours*.
3. A one-sentence statement saying that the performance on the tape is that of the contestant and indicating the recording date.

The works required for the entrance tape will be performed again for the semi-final round of competition.

The following works are to be prepared for the final round:

1. Weber *Concertino*.
2. Stravinsky, *Three Pieces for Solo Clarinet*. (B-flat clarinet permissible on all movements)

Preliminary Judging. Tapes will be judged by a professional committee and eliminated if requirements for the competition are not met. Candidates accepted for the semi-final competition will be notified as soon as possible after the preliminary judging. Candidates must notify the National Clarinet Competition of their intention to compete in the final competition within 10 days after acceptance.

Semi-final and Final Competition. All semi-finalists will be heard Sunday, August 11 on the University of Denver campus. At that time, finalists for the Monday evening, August 12, competition will be chosen.

At the Monday-evening concert, which is open to the general public, the finalists will perform. Winners will be announced at the conclusion of the evening. Judges will be members of the 1974 International Clarinet Clinic faculty.

Programs need not be memorized and for those not bringing their own pianists, the University will offer its piano faculty.

* * *

International Clarinet Clinic

The International Clarinet Clinic is designed to provide a forum for the consideration of matters concerning the clarinet. The week consists of a series of lectures, recitals and discussions on clarinet performance, pedagogy and manufacture.

Highly respected clinicians will examine, through lecture and performance, current trends in literature, style and instruction. Major clarinet manufacturers will present displays of instruments. Literature displays will be valuable in locating "hard to find" publications and

in discovering new works. Many sessions require the use of several instruments (master session, clarinet choirs, etc.), so be sure to bring your clarinet.

Fees and Housing for the Clinic. The enrollment fee is \$55 if paid before August 1. After that date, the fee is \$65 which may be paid at registration the morning of August 6. In an effort to encourage students to attend, a special group rate of \$45 per person is available to any group of five students from the same high school or college. Group forms must be received by August 1. Husbands and wives wishing to register jointly may do so for a single fee of \$80. Other relatives are not subject to this plan. Refunds will be made only if requested prior to August 1.

The University of Denver provides room and board facilities for individuals and families. Housing reservations must be made in advance of the opening of the clinic and are independent of registration procedures. Housing information will be mailed upon request.

Faculty for the International Clarinet Clinic includes:

LEON RUSSIANOFF, renowned artist-teacher in New York City.

KEITH STEIN, professor of music at Michigan State University and the National Music Camp, Interlochen, Mich; author of *The Art of Clarinet Playing*; former member of the Chicago Symphony Orchestra.

YONA ETTLINGER, international recording artist and soloist residing in London and Paris, former solo clarinetist with the Israel Philharmonic Orchestra.

DAVID WEBER, solo clarinetist with the New York City Ballet, former clarinetist with the NBC Symphony and the Metropolitan Opera.

ELSA LUDEWIG-VERDEHR, member of Michigan State University faculty, the Verdehr-Renner Trio, and the Richards Wind Quintet at previous International Clarinet Clinics.

AVRAM GALPER, solo clarinetist with the Toronto Symphony Orchestra.

CHRISTIE LUNDQUIST, solo clarinetist with the Mexico City National Orchestra.

MITCHELL LURIE, professor of music at University of Southern California; former solo clarinetist with Pittsburgh and Chicago Symphony Orchestras; eminent recording artist.

CARMINE CAMPIONE, professor of Clarinet at the Cincinnati College Conservatory of Music and second clarinetist with the Cincinnati Symphony Orchestra.

GUY DEPLUS, professor of music at the *Conservatoire de Paris*; solo clarinetist of the *Opera Comique*, *Domaine Musical* and *Ars Nova* of Paris.

RAMON KIREILIS, administrative director and chairman of the International Clarinet Clinic and National Clarinet Competition; president of the International Clarinet Society.

The appearance of Guy Deplus is premised upon his being invited to perform other recitals while in the U. S.; please write directly to M. Deplus at 12 Rue des Grand Champs, Paris 75020.

David Weber's appearance is through the courtesy of C. G. Conn Corporation. Leon Russianoff is sponsored by G. Leblanc Corporation; Carmine Campione is sponsored by H. & A. Selmer, Inc. Yona Ettlinger and Mitchell Lurie are sponsored by Buffet-Crampon Division of Chicago Musical Instrument Co. Robert Marcellus has been unable to accept an invitation of long standing, regrettably.

Manufacturers and others interested in exhibition of instruments and/or equipment should write to Dr. Kireilis.

Correspondence relating to the International Clarinet Clinic and the National Clarinet Competition should be addressed to:

Dr. Ramon Kireilis
Lamont School of Music
University of Denver
Denver, Colorado 80210

* * *

Current And Germane

John Ruocco, clarinetist of North Texas State University, was second prize winner in the woodwind instruments division of the National Young Artist Competition sponsored by the Music Teachers National Association in Los Angeles on March 18, 1974.

Neville Thomas, ICS Chairman for Australasia, has sent a copy of the Musicians' Newsletter of Sydney in which he provided an excellent report of the 1973 International Clarinet Clinic. Neville is a teacher of woodwinds at the State Conservatorium of Music in Sydney. He rated Ulysee Delecluse's playing at the Clinic "the most thrilling and exacting playing I have ever heard," while stating that "America is indeed the sifting place of all world styles and I believe the best woodwind school is happening in the U. S. A. today."

Three years ago I encouraged my students to attend Walter Hermann Sallagar's summer chamber music session at Schloss Breiteneich, Austria. The three who went had a marvelous time, musically and otherwise, at remarkably little expense. Mr. Sallagar's current announcement includes a Classical Wind Chamber Music course, August 25—September 8, and courses in Baroque Double Reeds and Renaissance & Baroque Wind Instrument Ensembles from June 30 to July 21. Address Mr. Sallagar at A-1030 Wien, Neulinggasse 42/10, Oesterreich.

The Dallas Symphony Orchestra was reorganized after World War II under the direction of Antal Dorati. It received almost immediate recognition as a major orchestra and has continued with expanding seasons and budgets under Walter Hendl, Paul Kletzki, Georg Solti, Donald Johanos, and Anshel Brusilow. This season was with Louis Lane as principal conductor. As of March, 1974, the Dallas Symphony ceased its opera-

tions for the first time since 1945, having an indebtedness of over a million dollars and a diminishing clientele. What are the reasons for such a debacle? From the viewpoint of one who has himself been a substitute principal and an extra player while his spouse was a regular member, these lessons are painfully clear. First blame seems almost always to go to shortcomings of a music director, be they musical, personal, political, or whatever. Truthfully, however, other things are equally important. People not only do not come for the director's programs; they will not come for a fine guest conductor. What of the quality of the orchestra itself? It is good by any standard. What else is new? The answer is: almost nothing. Since the development of the orchestra in the seventeenth century new and exciting music has been a part of most concerts. Not now: the same museum, the same pictures, very well presented. Longer seasons and proper remuneration for musicians have pushed budgets far past income while corporate and private benefactors are discouraged by declining public interest in orchestral services. Solutions? Outside of the European principle of outright operation of the orchestra as an enterprise of the government or the English practice of subsidizing the orchestra as a service for which there is a widespread appreciation, none are in view. Reduction in the length of the seasonal employment seems inevitable, and this may be coupled with a reduction in the number of players under annual contracts.

Lee Gibson

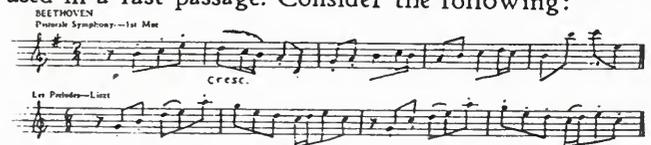
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Staccato Quality

By James R. Smith

James "Butch" Smith is a graduate of Southern Methodist University and the Cleveland Institute of Music. Following study as a Fulbright Scholar in London with Jack Brymer he was a pupil of Robert Marcellus, Leon Russianoff, and Lee Gibson. He is presently a co-principal clarinetist in the Miami Symphony Orchestra.

This article will consider the problems involved with the moderate speed staccato which can be troublesome even when a player enjoys a rapid staccato technique. For many players, staccato is more difficult when not used in a fast passage. Consider the following:



A glance at the above reveals that the articulation problems involved are ones of uniformity of attack, quality of sound and musical shape, not speed.

In working to improve this type of articulation, component actions should be analyzed carefully and worked out by the player.

1. *Tongue*—The action of the tongue should be rather firm and swift in order to produce a clear attack and a clean release of the note. Lazy tongue action can produce a fuzzy quality to the articulation with false beginnings and imprecise endings. As to the placement of the tongue on the reed, each player

must determine what gives him the best results, but usually the tip of the tongue working at the tip of the reed or just below is recommended.

2. *Support*—Good diaphragmatic support and a constant air column are necessary. Any tendency to drop the support or choke off the air by closing the throat results in the note not speaking properly. The flow of air must be continuous so that when the tongue is released from the reed the note speaks immediately. This is a delicate point which must be practiced carefully since too much air pressure behind the tongue will cause the note to bark out and too little will cause the note to respond late. It is advised that a feeling of blowing from note to note be maintained even though the sound is interrupted by the action of the tongue.
3. *Embouchure*—Using the jaw in conjunction with the tongue in a chewing effect may distort the quality and prevent the reed from speaking freely. The embouchure which leads to a player's optimum sound should be maintained when playing articulated passages.

In working to improve this type of staccato many etudes in the Rose and Cavallini studies are good, but as a point of departure the following might be helpful:



In part "A" the player establishes his best tone and maintains it in working on part "B". It is important to distinguish between the longer notes with tenuto lines and those with dots. Work for good attacks and good tone on both. The air stream should have the feeling of flowing from note to note in both the slurred and articulated exercises; only the tongue should vary the length of the notes. In effect, you are blowing in the silence.

The important goal to work for is uniform quality of sound. A short note can have shape, a good tone, and musical direction; but if neglected in practice, it will cause problems in performance.

* * *

Circular (Cyclic) Breathing

By Lee Pulliam

Lee Pulliam is a clarinet and saxophone student at North Texas State University.

The technique of circular breathing can be a valuable asset to any wind instrumentalist who wishes to overcome the problem of making a space to breathe in passages where none is available.

This technique may be applied to both sustained notes and slurred passages. It involves the principle of simultaneous inhalation through the nose and the forcing of air from the cheeks into the instrument, thus allowing for continuous sound while a breath is being taken.

This is accomplished in the following manner:

1. When the player feels himself running out of breath, he allows the air pressure from his abdominal muscles to puff his cheeks full of air.
2. The player then closes off his oral cavity with his tongue (as if to say "K") and forces the air in his mouth out by the pressure of his cheeks contracting WHILE AT THE SAME TIME INHALING DEEPLY THROUGH THE NOSE.
3. Once the air in the mouth has been exhausted and the fresh breath has been taken, the player releases his tongue and allows the fresh air (pressurized by the abdominal muscles) to enter the instrument.

NOTE: Tongueing is difficult if not impossible during this process, therefore the player must select a sustained note or slurred passage for the breath.

At MM = 100 steps 1 & 2 should take 2 beats apiece. Practice the following exercise executing step 1 on the first half note and step 2 on the second half note. Step 3 (the tongue release) should occur on the beginning of the repeat.



A slight "K" attack upon releasing the tongue can be eliminated with practice.

The same method may be applied to moving notes.

MM = 100

Tongue Release



Climate And The Clarinet

By Cecil Gold

Cecil Gold is Instructor of Clarinet, saxophone, and jazz ensemble at the University of Idaho, Moscow, Idaho. Performing as the clarinetist of the Northwest Wind Quintet, he holds degrees from the Universities of Nebraska and Idaho. He is the author of the recently-published *Saxophone Performance Practices and Techniques* and was a lecturer at the International Clarinet Clinic of 1972.

With modern travel these days, the professional clarinetist must be prepared for various changes in altitude and humidity he encounters from concert to concert. Having traveled throughout the United States, I have noticed that my reeds are greatly affected by changes in altitude and humidity. The more humid lower coastal areas versus the dry mountain regions cause a great variance in response of clarinet and reed.

I would like to share with you some of the ways or coping with these situations. In Idaho, at the University, we are at an altitude of 2,600 feet. Our winters are dry and our summers even dryer (5% humidity in summer). Truly, a beautiful area and a very healthy one, but this beautiful environment really plays havoc with the clarinet and reed.

When I first came to the University of Idaho, I soon realized that my reeds were not sealing on the mouthpiece and were warping. The clarinet also was drying out and I could not keep the reed wet enough. After much experimentation and researching articles concerning wood instruments, I began to put together some ideas to overcome the over-dry climate problem.

The first thing I did was to make a reed storage container. Simply, it is a polyethylene vegetable storer which has a tightly fitted cover. I pour a saturated salt solution about one-third from the bottom of the container. I then rig up a ledge in the container and suspend my reeds I am using over this salt solution. (I keep my reeds on plexiglass.) When the cover is in place there is a constant 75% humidity in the container. This has helped me solve my reed problem. The reeds never really dry out completely and it doesn't take long for them to soak up before I have to play. I also seem to get more life out of each reed by rotating them every day. The reeds do not mold as the salt solution prevents this from happening.

The other problem, the clarinets drying out, was partially solved by keeping two small cigar humidifiers in the case, plus using a vaporizer-humidifier in my studio. I try to keep my studio at 30-40% humidity. This seems to do the trick.

As far as traveling about the Northwest, I have found that I must have several good reeds slightly differing in strength. I use Vandoren number 5's and have to clip them in Moscow and clip them a bit more when I got to Portland, Oregon, as the altitude drops. For higher elevations, 3,000 feet and above, I use a bit softer reed than what I can use in Moscow (2,600).

Every clarinetist should experiment and see if perhaps they might be able to control their performing environment.

* * *

The Clarinet's Claranalysis

The Soprano Clarinet in A: Buffet-Crampon's Four Series
Dr. Lee Gibson

Although continuation of this project will be dependent upon the opinions of ICS members, it is hoped that a series of studies of the state of the instrument may be useful. Please give us your reactions.

"Series," being either singular or plural, is used plurally in this case. For several years after the publication of its report of the performance tests done by a laboratory of the French government upon various models (series) of Buffet-Crampon soprano clarinets some of these remained not only unobtainable but almost unknown in the U. S., conditioned as we were to expect that the Buffet-Crampon name meant the R series. Now, however, three of these four series, some having undergone changes of design and name, are imported by Chicago Musical Instrument Co. under its franchise from Tolchin Industries, Inc. (Tolchin owns a controlling interest in Buffet-Crampon, according to correspondence from M. Keil, President of Buf-

fet.) As one who owns each of these and has tested large numbers of them during the past year, I offer this report with the knowledge and the hope that within a few months it may have been rendered invalid by improvements of which Buffet-Crampon is fully capable.

The R-series A Clarinet. (The 17-6 model is called R-13.) This is acoustically the same instrument as made since about 1958 when the right-hand joint was rebored to a larger size (.578") than the left-hand joint (.573"). It remains the most widely used A clarinet in the world: flexible, mellow, and carefully tuned, with the large twelfths for the upper E-B and F-C which will be found on any smaller-bored clarinet which has a lower-placed and relatively large speaker vent.

The S-1 series A has essentially the same bore and tone-hole placement as the R series, but with the very important relocation and resizing of the speaker vent which is shared by the F series (now stamped "Continentale"). As with any higher and smaller speaker vent, the throat B-flat tone of the S-1 A clarinet is slightly sharper and stuffier than that of the R-series A clarinet. It is, however, quite comparable in pitch with this tone on the R-series B-flat clarinet and can be fingered and lipped similarly. Most importantly, the upper E-B and F-C twelfths are a delight to play, and intonation and response of remaining tones are similar to those of the R-13. Our opinion is that the S-1 A clarinet is potentially quite superior to the R series A. However, with the 65 mm. barrel furnished with all Buffet A clarinets the lower end of the S-1 A plays above our A-440. (The fact is that all eight S-1 A's which I have tested have played the low F-C, F#-C#, and G-D in tune with a 67 mm. barrel while the upper joint has been in tune with a 65 mm. barrel.) Here we have, fortunately, a problem not of design but of execution which can be quickly resolved by the esteemed M. Robert Carree, factory manager for Buffet-Crampon a Mantes-la-Ville, who has designed and supervised the construction of the most popular artists' clarinets ever built. Pending this correction, however, one must continue to recommend the R-series A clarinet as the standard for comparison.

The Continentale A Clarinet, carrying the F prefix to the serial number, is essentially similar to the S-1 series A but has still larger tone holes at its lower end and is apparently intended for the usually higher Continental pitch (A-443). It is not being exported to the U. S. under franchise.

The Evette & Schaeffer A Clarinet, as many U. S. clarinetists have discovered, is in all important respects identical to the Buffet-Crampon R-series A and is an outstanding clarinet at any price.

* * *

Music Reviews

Alec Wilder. *Sonata for B flat Clarinet and Piano*
Wilder Music Inc., 1968 Duration: 12'

Written in 1963, the Wilder sonata is dedicated to Glenn Bowen, who gave the work its first performance in 1965. Dr. Bowen describes the piece as "a veritable

scorgasbord of expressive melody, skillful counterpoint, and rich harmony—all combined with some humor and great sincerity."

Cast in four movements, the work combines imitative counterpoint, jazz elements, frequent meter and tempo changes, and chromaticism in a very pleasing amalgam. Technical demands are moderate for both instruments. However, exact rhythmic control is necessary to solve the ensemble problems presented by the imitative counterpoint, and the chromatic melodies sometimes create awkward technical difficulties.

The sonata would be appropriate for pedagogical use with advanced high school or young college students, as well as being an effective recital piece in the lighter vein.

Bruce Bullock

Franz Tournier. *Complainte et Rondo* (B flat clarinet and piano)

Les Editions Ouvrieres, 1972 Duration: 8'

This is yet another piece in the Paris Conservatory style. After a slow 4/4 introduction with a bit too much alternation of the same material between the two instruments, a lively rondo in 6/8 follows—posing rhythmic problems with syncopation and an interesting three-against-two polyrhythmic section.

The work is not particularly difficult—an advanced high school clarinetist would find it accessible.

Bruce Bullock

Gene Saucier. *Three Pieces for Clarinet* (for unaccompanied B flat clarinet)

G. Schirmer, 1966 Duration: circa 5'

Dedicated to Benny Goodman, these pieces present a variety of technical and musical challenges to the clarinetist. The first movement is entitled "Two Plus Three". Rhythmic patterns grouping equal eighth notes in twos and threes are studded with off-beat accents, sub-tone effects, short trills, *glissandi*, and sudden dynamic changes. There are no bar lines or meter indications, but the metronome marking specifies that the quarter note equals *circa* 264. At one point where several groups of sixteenth notes are to be played four to a beat, the composer does concede that (if necessary) the passage may be played *poco ritard*.

A lyrical and uncomplicated slow movement follows, and then another fast movement concludes the work. The last movement ("Curiosity") is similar to the first in that there are no bar lines or meter indications, special effects are used (including quarter-tones and flutter-tongue), and there are many sudden changes of dynamics and tempo. The metronome marking here is also rather optimistic (.1 = 240). In one passage, the clarinetist is required to play eight thirty-second notes against a beat!

But when performed at a reasonable tempo, this is an interesting work which should be an effective recital piece.

Bruce Bullock

Daniel Pinkham. *Etude for Clarinet* (preferably in B flat)

Ione Press, Inc., 1963

This short solo clarinet piece was written for Harry Schmidt. There are no bar lines or meter specifications, and asymmetrical groupings of eighth notes are set off by accents and melodic inversion. The work is marked *Allegro brillante*, with a contrasting middle section in a more lyrical style which leads into a recapitulation of the opening material. The greatest technical problem involves slurring wide descending intervals in a fast tempo. The *Etude* would be useful along with one or two similar pieces as a group within a recital program, or even as a "change of pace" programmed singly.

Bruce Bullock

Istvan Kardos. *Solo Sonata for Clarinet* in La, Si, Do ad lib.

General Music Publishing Co., Inc., 1970 Duration: 11'

By far the most interesting of the solo pieces reviewed here, the Kardos *Sonata* begins with a *Allegro* movement characterized by rapid repeated notes, strong accents, and three-against-two polyrhythms.

A slow movement in 6/4 is very effective in implying a homophonic texture through the use of contrasting dynamics and registers for melody and accompaniment.

The final movement utilizes cross-accented groups of eighth notes in a driving *vivace*. Frequent meter and tempo changes, syncopation, strong accents, trills, and *glissandi* contribute to a rousing finale. This is a valuable addition to the solo clarinet repertory.

First Movement

- m. 1 & 3—second note is a quarter note
- m. 36—slur 'e' and 'f'
- m. 52—last three eighth notes are under a slur
- m. 138—second note is a dotted quarter note

Third Movement

- m. 42—last three notes are under a slur

Bruce Bullock

* * *

The Clarinet Music Of Paul Harvey

By James Gillespie, Editor of Reviews

Although many composers have written music for the clarinet, few have composed both solo and ensemble pieces for recital use and teaching material for the studio. A notable exception is the multi-talented English clarinetist-saxophonist-writer-composer Paul Harvey, who, besides maintaining an active career as a freelance single-reed performer in London, also teaches clarinet at the Royal Military School of Music (Kneller Hall) and Trinity College of Music and serves as the leader and

soprano saxophonist with the London Saxophone Quartet and the European Editor of WOODWIND WORLD magazine.

While Harvey's published output is not particularly large, clarinetists should find at least one work from those discussed below that will be of use either in performance or teaching. The writer wishes to thank Mr. Harvey for providing commentary on the pieces (indicated in quotation marks).

ETUDE ON A THEME OF GEORGE GERSHWIN FOR SOLO CLARINET (3:00)

This is the only work that at the time of this writing is not published; however, by the time this appears in print it probably will be available in a published form.

"In October 1973 my friend Anton Weinberg was giving a recital in the Wigmore Hall. A few days before, he approached me with the thought that he felt his programme needed a short surprise item to go before the last piece. He was quite specific in his conception of its form; he was fascinated by Gershwin's tune "It Ain't Necessarily So" and wanted a piece starting with a vague similarity to the second of the Stravinsky pieces, in which fragments of the tune were concealed, but the full tune should be held back until the end, when it should burst forth in a blatant, or even vulgar fashion.

My fancy was caught by the thought of this kind of piece erupting into the Wigmore Hall—a sombre Victorian edifice with a well established atmosphere redolent of piano recitals, string quartets and moth-balls, hardly conducive to dancing in the aisles. So I locked myself in my study with a clarinet and some manuscript paper, and emerged a couple of hours later wearing an evil grin!"

The work is technically brilliant throughout, but thoughtfully and idiomatically written for the clarinet. Its audience appeal is readily apparent in performance. This writer gave the first performance in the U. S. on a recital in February 1974 of twentieth-century works for the clarinet by English composers.

GRADED STUDY-DUETS (Two Vols.),

Boosey & Hawkes

"The system of using these duets as teaching material is explained in the foreword to each book. Most of them were written in the pit at the Theatre Royal, Drury Lane, during the three years I spent there playing MY FAIR LADY, but I'm alright again now, thank you."

There is a total of 26 short duets in these two books. Book One proceeds from C major through B minor with an additional chromatic scale duet; the second volume begins in E-flat major followed by duets through the keys of F-sharp major and E-flat minor and, as in the first book, a duet based on a chromatic scale. The wide variety of keys, tempos, meters, articulations, and technical problems make these duets ideal for use in the studio with students from the beginning to a fairly advanced level. Harvey suggests in the Foreword that "the beginner should work through all the second clarinet

parts from 1-11, which include all the notes in the lower register. He should then return to No. 1 and play all the first parts, which introduce the crossing of the 'break' and all notes in the upper register up to C. "The same recommendation is also made for Book Two."

ALL AT SEA, Duet for Oboe and Clarinet; New Wind Music Co. I. Hornpipe, II. Shanty

"Glenva Evans, oboist of the B. B. C. Northern Symphony Orchestra, who is an old school friend of my wife's, was once staying with us. She kept practising THE SILKEN LADDER of Rossini, as oboists tend to do, so I wrote the Hornpipe incorporating this in the oboe part. She said it was hardly fair that the clarinet should not also have a famous difficult passage to contend with, so I added the Shanty, giving the clarinet Johann Strauss' exquisite wrist-breaker from THE GIPSY BARON Overture. This obsession with dodgy bits from the repertoire gave rise to the title ALL AT SEA (Ho, Ho . . . a goodly jest, forsooth!)"

FANTASIA IN ONE MOVEMENT, for four B-flat clarinets; Boosey & Hawkes (7:00)

"This was written when I first decided to form a clarinet choir at The Royal Military School of Music. I tried to voice the parts so that it would work either with four soprano clarinets, or with the fourth part doubled an octave lower by the bass and two octaves lower by the contrabass."

This highly melodious work is suitable for either a high school or college ensemble. The style is tonal and traditional, and the variety of textures and careful scoring (maintaining interest in all the parts) make it a very worthwhile piece and one of the best original quartets published in the last few years.

FOUR EASY TRIOS, for three B-flat clarinets. Schott & Co., Ltd.

"These were an attempt to provide some teaching material in a fairly contrapuntal style with a minimum of technical difficulties, the third part remaining below the break."

These are excellent short trios for the junior high school level. Even more advanced players will find the attractive melodic lines and the balance of interest among all three parts to be rewarding.

SATIRICAL SUITE, for two clarinets, Schott & Co., Ltd. I. Fanfare, II. March, III. Slow Dance, IV. Finale

"These four pieces date back to the very distant past when I was a member of the Band of the Irish Guards. The Fanfare and March are compounded of Military Ceremonial mixed up with Otto Langey exercises, which is a fair picture of life in the Guards Band. The Slow Dance is a Gipsy caravan meandering down a dusty road in Spain; every so often one of the Gippos practises his Flamenco bit for the next gig in Granada. The Finale seems to date back even before the Army; I spent most of my time at school playing clarinet duets

with a chap called Peter Fisher. The first part of this Finale was once called 'Peter and Paul'. At the beginning you hear them flying about, then comes the tune—'Two little dicky birds sat on a wall . . . one was called Peter . . . one was called Paul . . . 'I added the middle section later, which quotes from the previous movements. This peculiar work is dedicated to my wife, because she found it at the bottom of a cupboard, and made me send it to the publisher."

This is a particularly entertaining piece both for the players and the listener. It is one of the best of a growing repertory of "Concert Duets" that have been published during the past several years. For an excellent survey of works in this category readers are advised to consult Himie Voxman's article "Contemporary Clarinet Duets" in the June, 1971 issue of THE WORLD OF MUSIC (published by the G. Leblanc Corp.).

QUARTET, for three clarinets and bass clarinet, Schott & Co., Ltd.

"I wrote this when I played bass clarinet with the London Clarinet Quartet: the other members were Cyril Chapman (pioneer of Crusell's music in England), his son, John Chapman, and Canadian naturalized Cockney, George MacDonald. The L. C. Q. broke up because Cyril retired to fish in Devon, John went to teach in Cambridge, and George became principal clarinet of the Northern Sinfonia in New castle, and is now a naturalized Geordie.

However, we did get around to giving the first performance of this quartet at St. Martin-in-the-Fields. I remember I had just acquired a bottom C extension on my bass, and wrote my part to show it off. The Prelude purports to be somewhat neo-classical. The Waltz is something to do with doomed aristocrats whirling around a faded ballroom, while outside the old order is crumbling, and starving mobs gather. . . . (No, I'm not a communist; I'd probably seen a French Revolution movie on TV, or something.)

Notice how each movement starts with the same notes the previous one ends with. Therefore, if you haven't time to perform all of it, it's better to play 1, 2, 3 or 2, 3, 4, not a non-consecutive combination of movements, as this would spoil the continuity intended by this effect."

James Gillespie

THE CLARINET RECITAL: A COLLECTION OF DISTINGUISHED MUSIC BY TWELVE COMPOSERS, selected and edited by Arthur H. Christmann, pub. G. Schirmer, \$4.00.

This anthology is a welcome addition to the clarinet literature for students and professionals, containing lesser-known works for clarinet and a few transcriptions. It is intended as a more advanced sequel to Christmann's volume "Solos for the Clarinet". Some of the works included are the *Elegy* of Ferruccio Busoni, the second and third movements of the Bernard Heiden *Sonatina*, the *Fantasy and Variations on a theme by Danzi*, op. 8 of Louis Spohr, and the *Rondo* from Weber's *Clarinet Quintet*, op. 34. All the works are edited by Mr. Christmann, generally with good results. He has attempted to provide interesting articula-

tions for the baroque works in the collection, which include transcriptions from Telemann's *Oboe Concerto* and his F-major flute sonata. One could perhaps wish that Mr. Christmann had added more ornaments in the traditional places of these transcriptions for the benefit of younger students, but otherwise the book is well done, and provides a selection of shorter pieces which can be included in a professional recital as well as adding to the scope of a student's repertoire.

Mary Jungerman

B,A,B,B,I,T,T, for clarinet in C with extensinos, by Donald Martino, pub. Ione Press, Inc. (through E. E. Schirmer Music Co./600 Washington St./Boston, Mass.) \$5.00.

B,A,B,B,iT,T is dedicated to Milton Babbitt and was premiered on May 21, 1966, at the I.S.C.M. concert honoring Babbitt's fiftieth birthday. The piece is most noted for the fact that it uses specially constructed lengths of tubing which are inserted into the clarinet to extend the range. Directions for construction of the tubes are given in the score, as are indications of several different types of articulations used throughout the piece.

The work is constructed of groups of phrases using pitches to represent the letters of the title in various orders. Within each phrase the notation is traditional, but the phrases are spatially arranged on the page. There are various fingering changes indicated to achieve pitch and color variations on certain notes throughout the piece.

In concert the work is very effective musically, not to mention visually fascinating, as the player must insert the tubes and change them while playing. The work is not technically extremely difficult; the principal difficulties involve manipulation of the tubes, though a good many extremes in dynamics and register changes are used.

B,A,B,B,iT,T has been recorded by Dr. Phillip Rehfeldt on ADVANCE RECORDINGS #FGR-17S.

THE TWENTIETH CENTURY CLARINETIST: ADVANCED STUDIES IN CONTEMPORARY MUSIC FOR THE CLARINET, by Allen Sigel, pub. Franco Colombo, Inc., New York \$5.00.

Allen Sigel, formerly principal clarinetist of the Buffalo Philharmonic Orchestra and currently on the faculty at the State University of New York at Buffalo, has compiled a very useful set of etudes and exercises designed to prepare the clarinetist to meet the challenges of the music of the 20th century.

Perhaps the most important part of the book is the set of alternate fingerings at the beginning, which are systematically used in the studies that follow. These fingerings often greatly aid in production of difficult slurs or rapid passages and are extremely valuable.

In addition to the etudes, Mr. Sigel has included remarks concerning tuning, embouchure, breath control, tonguing (including double, triple, and flutter-tonguing), and glissando. Any serious clarinetist of today could benefit from an investigation of Mr. Sigel's book, which represents a real step toward filling the gap which

currently exists between "traditional" method books and "modern" musical demands.

THE OPERA CLARINETIST, compiled and edited by Ben Armato, pub. Carl Fischer, \$6.00.

This collection of operatic excerpts by Ben Armato of the Metropolitan Opera contains a fairly representative sampling of the major operatic works in the standard repertoire, including four operas of Mozart, six of Verdi, two of Puccini (*Bohème* and *Tosca*), and one each by several others, including *Carmen* of Bizet, Rossini's *Barber of Seville*, and Donizetti's *Lucia di Lammermoor*. The excerpts are only those for B-flat or A clarinet; none for bass clarinet have been included.

In comparison with the Giampieri excerpt books (pub. by Ricordi) the excerpts contain far more material from the operas, though the Giampieri books do contain several operas which are not included in the Armato collection. Mr. Armato has reproduced the parts exactly as printed, and he uses the metronome markings of "the traditional tempi at which these operas are performed". He has added several useful notes throughout the book, such as indications about other instruments involved in a given passage, special fingerings for difficult solos, and musical hints, such as advice in *Tosca* to "try to imitate the singing of the tenor in this passage". In some cases notes as to the correct performance of ornaments is included.

The Armato excerpts have the advantages of offering fairly comprehensive coverage of the major Italian and French opera literature at a relatively low price, with valuable performance hints. One disadvantage is that no operas of Wagner or Richard Strauss, or more contemporary operas have been included, though there are other collections of the works of Wagner and Strauss available in publications from International. Nevertheless, this would certainly be a valuable addition to a clarinetist's library.

Mary Jungerman

THE CLARINET: ITS EVOLUTION, LITERATURE, AND ARTISTS, Paul Drushler, Shall-u-mo Publications, P. O. Box 2824, Rochester, N. Y. 14626, 1973, \$4.50.

Drushler's survey of the history, music, and great performers of the clarinet takes the shape of six heavy, high-quality 11" x 17" leaves printed upon one side in a loose-leaf binding. These could be posted for students' perusal.

The five divisions of the presentation are (1) An Informal Genealogy (a short history), (2) The Clarinet: Its Composers, Performers and Teachers, Development, and Additional Information (a two-paged graphic chronology), (3) Classic Solo Literature (lists of works, editions, and recordings), (4) Classic Chamber Literature (likewise), and (5) "Great" Composers of Western Music (graphic chronology).

This work will be of value primarily to those who cannot be expected to take the time to read Rendall, Kroll, Weston, etc. For lending or displaying to the younger or casually interested student it is ideal, although one may question its cost.

Lee Gibson

RECITAL CLARINETIST, selected and edited by Ben Armato; Carl Fischer, Inc., 62 Cooper Square, New York, N. Y. 10003. \$6.00.

Contents: ADAGIO FOR CLARINET, Richard Wagner; ADAGIO-TARANTELLA, Ernesto Cavallini; ANDANTE (from LA FORZA DEL DESTINO), Giuseppe Verdi; INTRODUCTION, THEME AND VARIATIONS, C. M. von Weber; PHANTASIESTUKE, Op. 73, Robert Schumann; SOLO DE CONCOURS, Jule Mouquet; SOLO DE CONCOURS, Henri Rabaud; THREE PIECES FOR SOLO CLARINET, Igor Stravinsky.

It hasn't been too many years ago that buying a collection of clarinet solos meant settling for a hodgepodge of "Favorite Melodies" with perhaps one or two legitimate clarinet works included, or choosing an album to which there was no accompanying piano part available (such as the Carl Fischer MASTER FOLIO or the Cundy-Bettoney three-volume CLARINET CLASSICS, the piano part of which is out of print). This situation has been remedied to a large extent in the last several years with the publication of several very useful collections of mostly original clarinet pieces. Those edited by William Stubbins (RECITAL LITERATURE FOR THE CLARINET, George Wahr Publishing Co.), Eric Simon (MASTERWORKS FOR CLARINET AND PIANO, G. Schirmer), and Arthur Christmann (THE CLARINET RECITAL, SOLOS FOR THE CLARINET PLAYER, G. Schirmer) are among the best known. Carl Fischer's recent publication (copyright 1972) "selected and edited" by Ben Armato of the Metropolitan Opera Orchestra (and inventor of the ReDual reed measuring device) impresses me as one of the best of the lot.

For an advanced player looking for many of the nineteenth-century (or nineteenth-century style at any rate) standards under one cover, here is a good first purchase. Two unique entries are the Stravinsky PIECES and the Verdi ANDANTE. The former is the only twentieth-century work in the collection (granted, the Rabaud piece was written in 1901) and the only unaccompanied clarinet piece I know of in a solo collection. The famous lyric solo from Verdi's LA FORZA is a welcomed addition and is also published separately by Carl Fischer. It is particularly expressive and one of the lengthiest clarinet solos in the opera literature. Several of the works are included in other published collections; for instance, the two Paris Conservatory SOLOS DE CONCOURS are in RECITAL LITERATURE FOR THE CLARINET, Vol. I (see above); the Wagner ADAGIO is in SOLOS FOR THE CLARINET PLAYER, and a longer version of the Cavallini showpiece is in CLARINET CLASSICS, Vol. III (Cundy-Bettoney).

Not everything about the volume will be to one's liking, however. Impossible page turns in the clarinet part seem to be part and parcel of such collections, and there are at least eight such aggravating pages present. Also, it seems to me that recent research has put to rest once and for all the notion that Richard Wagner wrote an ADAGIO FOR CLARINET AND STRINGS. According to Pamela Weston, the work was pirated from Heinrich Baermann's SEPTET, Op. 23 for clarinet, string quartet, and horns (see CLARINET VIRTUOSI OF THE PAST, page 139). Armato also makes

the grievous error of stating in his brief comments on the little-known Weber INTRODUCTION, THEME AND VARIATIONS that it was written in 1850—quite a feat for a composer who died in 1826! Perhaps his source of misinformation was Kalmen Opperman's REPERTORY OF THE CLARINET—he gives the same date for the work. By the way, the Weber authority John Wanack regards the piece as spurious since there is no surviving manuscript or first edition. (Thanks to Miss Weston for that information.) Armato's arrangement is derived from the original for clarinet and string quartet.

On the positive side, I generally like Armato's "editing", which consists mainly of supplying metronome markings (although not always present in both the clarinet and piano parts) and articulations. No attempt is made, however, to differentiate between the original indications of the composer and those of the editor. Also, two different versions of the piano part of the Schumann FANTASY PIECES are provided: one for use with the B-flat clarinet, and the other for use with the A clarinet.

In these days of tight budgets and concern for good buys, solo collections would seem to be a wise investment. Armato and Carl Fischer are to be commended for providing us with a very worthwhile publication.

James Gillespie

ELEVEN STUDIES IN KARNATIC MODES FOR CLARINET,
Eugene Bozza; Alphonse Leduc, 175, rue Saint-Honore, Paris,
France (copyright 1972).

Ever since Claude Debussy heard Oriental music at the Paris Exposition in 1899, certain French composers have maintained a particular interest in the music of the East. Eugene Bozza, a contemporary French composer whose prolific output of wind music has made his name almost synonymous with the "Paris Conservatory style", has turned his attention in this set of very difficult etudes to the music of southern India known as Karnatic music (as opposed to the Hindustan music of Pakistan and North India).

A Table of Modes is included at the beginning with twenty-four, one-octave "scales" written out with their designated Indian names (not translated). Bozza's recommended rhythmic patterns for practising and developing the scales would work equally well for virtually any scale or arpeggio pattern in any style of music.

The eleven, one-page etudes (each with two sharps in the key signature) which follow are mostly non-metric and highly rhapsodic. Wide ranging, disjunct lines, extreme dynamic contrasts, and diverse rhythms all abound. Even though the melodic materials may be unique, much of the overall effect is vintage Bozza. For instance, the opening of the fifth etude will bring to mind the beginning of Bozza's PUCOLIQUE for clarinet and piano. For an advanced player looking for material to develop dynamic and technical flexibility, this collection should offer ample challenges.

James Gillespie

A PHRASING BOOK FOR THE YOUNG CLARINETIST by
Martin Krivin; Sam Fox Publishing Co., 62 Cooper Square,
New York, N. Y. 10003 (new address). \$1.50.

Clarinet teachers have complained for years that there is not enough good supplementary etude material for the beginning level. Martin Krivin's new book (published in 1973) "is designed to help develop technique, tone quality and a more acute sense of musical phrasing within the context of memorable music rather than tedious exercises." Most of the thirty-six melodies which make up the collection are derived from nineteenth-century German vocal literature (Brahms, Schubert, Wolf, etc.), and all are scored in the chalumeau register "thus giving the student an opportunity to develop a firm embouchure and some degree of tone control before entering the more difficult middle and upper registers."

Both major and minor tonalities are utilized through A major and C minor, and meters and rhythms are kept relatively simple. Breath marks, articulations, and other editorial markings are meticulously indicated with the emphasis on legato playing.

The book is highly recommended as an adjunct to any good standard method for the young student in his first year of study. How about a phrasing book for the not-so-young student at the intermediate level, Mr. Krivin?

James Gillespie

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A Preliminary Listing Of Bass Clarinet Repertoire

By Marc Smith

Marc Smith, formerly a student of Elsa Ludwig-Verdehr, is currently studying with Oliver Green of the Detroit Symphony Orchestra. He is preparing a solo recital on bass clarinet prior to entering graduate school in music literature and performance.

Foreword

This listing is an extract from ongoing research into the literature of the clarinet family. Any notice of omissions, current publishers or error will be gratefully received in care of the Music Department, Michigan State University, East Lansing, Michigan 48823, and included in future revisions.

SOLO REPERTOIRE

Unaccompanied Solo

BROWN, RAYNER
Prelude and Fughetta—WIM
LEICHTLING, ALAN
Fantasy Piece No. 1—Seesaw
MARTINO, DONALD
Strata—Apogee
RAPHLING, SAM
Lyric Prelude—EM

With Piano

- ALSCAUSKY, J. S.
Walzer Arie No. 2—CB
- BASSI, L.
Il Lamento - Nocturne—CB
- BENNETT
Deepwood—CF
- BENSCH
Romance—MPHC
- BERGH
Praeludium—WIM
- BOZZA, EUGENE
Ballade—Andraud, SMC
- BONTOUX, D.
Intermezzo—Andraud
- DANKNER, STEPHAN
Three Pieces—Seesaw
- ECCLES, H. (Goldberg)
Sonata in G Minor—Belwin
- FRANCHI, C.
Elegie—Andraud
- GALLIARD (Merriman)
Adagio and Allegro—SMC
- GALLIARD (Kreiselman)
Six Sonatas—Peters
- GARLICK, ANTONY
Colloquy—Seesaw
- GOW, DAVID
Concertante (1966)—UG
- HANDEL (Ayres)
Andante and Bouree—Bar
- HARTZELL
Egotistical Elephant—Shawnee
- HOFFMAN, A.
Serenade Basque—Belwin
- HANDEN, BRUCE
Sonata (1950)—Manuscript
- KAREL, LEON
Aquamarine—MM
- VON KREISLER
Canzone—SMC
- MARCELLO (Hite)
Sonata in A Minor—SMC
- MARTY, G.
Premiere Fantasie—CB
- MOZART, W. A. (arr)
Concerto, K. 191—MM
- NEBBAL, M.J.M.
Sonatina—Doblinger
- ORLAMUNDER, J. G.
Romanze—Schmidt
- PARRIS, HERMAN
Nocturne and Burlesca—Benjamin
- PHILLIPS, G.
Recitative and Slow Dance—Schott
- RASSE
Lied—Leduc
- REED
Haitian Dance—EMB
- RHOADS
10 solo works—SMC
12 original and arr. works—Rubank
- SCHOECK, OTHMAR
Sonata, Op. 41—BH
- SCHMUTZ
Rondino—CB
- THILMAN, J. P.
Gestalten - Drei Stucke—Peters
- TROJE-MILLER
Concert Etude—BH
- TROWBRIDGE, LUTHER
Barcarolle—Seesaw
- VEACH, D.
Wind Currents—MM
- VERRALL
Nocturne—MM
- VIVALDI (arr)
Sonata No. 6, mvt 3 and 4—Bar
- WEISSENBORN, J.
Romance, Op. 3—Andraud

With Orchestra

- LANDRE, GUILLAUME
Concertante (1961)—Donemus
- KUHN, J.
Adagio—Andraud
- KLUGHARDT, A.
Romanze—Schmidt
- With Band
- BENNETT, DAVID
Basswood—SB
- HARTMANN, J.
Longing for Home—CB
- REED, ALFRED
Five Dances for Five Clarinets
- With String Quartet
- BOWEN, YORK
Fantasy-Quintet—DeWolfe

CHAMBER REPERTOIRE

Duet

- ALEXANDER, JOSEPH
A Brace of Duets (cl/bcl, bsn)—GMP
- CUNNINGHAM, MICHAEL
Phases (bcl, hp)—Seesaw
- LEICHTLING, ALAN
Nachtmusik (bcl, bsn)—Seesaw
- MASCHAYEKI, A.
Neun Expressionen (cl, bcl)—UE
- NEUKOMM, S.
Psalm 70 (contralto, bcl)—Manuscript
- OVALLE, I.
Two Improvisations (cl, bcl)
- SCHULLER, GUNTHER
Duo Sonata, Op. 15 (cl, bcl)—Peters
- SYDEMAN, WILLIAM
Duo (bcl, hn)—Seesaw

Trio

- CORROYEZ
Sept Trios—No. 3—SMC
- HARTWELL, EUGENE
Trio (fl, bcl/bsn, pf)—Doblinger
- HORVIT, MICHAEL
Little Suite (fl, cl, bsn/bcl)—Shawnee
- KUBIZEK, A.
Four Pieces (fl/ob, cl, bsn/bcl)—BH
- LAWTON, SIDNEY
A Book of Clarinet Trios (2cl, cl/bcl)—OUP
- MENDELSSOHN, FELIX (Kreiselman)
Konzertstück in F Minor, Op. 113, No. 1 (cl, bcl, pf)—MM
- MENDELSSOHN, FELIX (Kreiselman)
Konzertstück, Op. 114, No. 2 (cl, bcl, pf)—MM
- PINOS, A.
Karikaturen (fl, bcl, pf)—AP
- PISK, PAUL A.
Meadow-Saffrons (contralto, cl, bcl)—TP
- SCHERBER, FERDINAND
Serenade (ob, cl, bcl)—CFS
- SYDEMAN, WILLIAM
Trio (bsn, bcl, pf)—Seesaw
- THILMAN, J. P.
Trio Piccolo (alfi, va, bcl)—Peters
- WALDEN, STANLEY
Breakthrough (cl, bcl, vbr)—Marks
- WASHBURN, ROBERT
Three Pieces (high sop, cl, bcl)—OUP
- WEBERN, ANTON
Fünf Canons (high sop, cl, bcl)—UE
- CORROYEZ, GEORGES
Quatours pour Divers Instruments - Part D (bsn, vc, barsx, bcl)—SMC
- DALLAPICCOLA, LUIGI
Goethe-Lieder (mzsop, e'bcl, cl, bcl)—SZ

EITLER, ESTEBAN

Divertimento (pic, cl, bcl, gtr)—Hevgel

EROD, I.

Ricerca ed Aria (fl, ob, hn, bcl)—Doblinger

FINK

Four Modes for Winds (fl, cl, hn, bsn/bcl)—SB

HOVHANESS, ALAN

Divertimento, Op. 61, No. 5 (ob/cl, cl, hn/cl, bsn/bcl)—Peters

LAMPERSBERG, G.

Quartett (fl, bcl, va, gtr)—UE

MAZELLIER

Ten Fugues (fl, ob, cl, bcl)—EV

MERRIMAN, LYLE

Clarinet Quartet Album (2cl, cl/alcl, cl/bcl)—SB

RALSTON, A.

Nocturne Sentimentale (fl, 2cl, bcl)—MM

RIEGGER, WALLINGFORD

Three Canons, Op. 9 (fl, ob, bcl, bsn)—NME

SCHERBER, FERDINAND

Quartet in B^b (ob, cl, bcl, pf)—CF

VAUGHAN-WILLIAMS, RALPH

Household Music: Three Preludes on Welsh Hymn Tunes (str
qtr/alt instr)—OUP

WOURINEN, CHARLES

Bearbeitungen über das Glogauer Liederbuch (1961) (fl/pic,
cl/bcl, vn, db)—MM

Quintet

BACH, C. P. E. (arr)

Three Marches (fl, cl, bcl, bsn/trb)—MM

BISSELL, K.

Folk Song Suite (2fl, 2cl, bcl/bsn)—MM

CORROYEZ, GEORGES

Douze Morceaux Concertante (fl, 3cl, bcl)—CFS

FITELBERG, J.

Capriccio (fl, ob, cl, bcl, trb/bsn)—Omega

FELDMAN, MORTON

Journey to the End of the Night (sop, fl, cl, bcl, bsn)—CF

FLOTHIUS, M.

Quintet, Op. 13 (fl, ob, cl, bcl, bsn)—Donemus

KALMAN, E.

Un Coins sous les Toits (Tango) (2cl, alcl, bcl, pf)—AMP

MACINNIS, DONALD

Sonogram I (fl, bcl, va, vc, vbr)—Marks

MEULEMANS, A.

Rhapsodie (3cl, bcl, alsx)—Cebedem

POUSSEUR, HENRI

a la memoire d' Anton Webern (cl, bcl, vn, vc, pf)—MM

SCHULLER, GUNTHER

Night Music (bcl, gtr, 2jzdb, dr)—ACA

STOCKHAUSEN, KARLHEINZ

Kreuzspiel (ob, bcl, pf, 3perc)—UE

STRAVINSKY, IGOR

Berceuses du Chat (contralto, ebcl, B^bcl, Acl, bcl)—Chester

TUTHILL, BURNET

Quintet (2cl, alcl, bcl, pf)—Manuscript

WEBERN, ANTON

Sechs Lieder (high sop, cl, bcl, vn, vc)—UE

ZELENKA, I.

Chronologie (fl, ob, bcl, hn, bsn)—Doblinger

Sextet

ADDISON, JOHN

Sextet (fl, ob, ca, cl, bcl, bsn)—Manuscript

ADLER, SAMUEL

Six Epigrams (pic, fl, ob, cl, bcl, bsn)—OUP

BUMCKE, GUSTAV

Sextet in A^b, Op. 19 (ca, cl, bcl, bsn, sx, widhn)—Diem

CHOU, WEN-CHUNG

Yuko (vn, fl, ca, bcl, trb, perc)—Peters

DAVIES, PETER M.

Sextet (1958)—Schott

DIETHE

Romance (2ob, cl, bcl, hn, bsn)—Andraud

HAUER

Zwölftonspiel (fl, bsn/bcl, 2vn, va, vc)—Doblinger

JANACEK, LEOS

Suite Mladi (fl/pic, ob, cl, bcl, hn, bsn)—Hudebni

KARREN, L.

Humoristic Scenes (fl, ob, cl, bcl, hn, cbsn)—Andraud

MACKINNON

Suite (2fl, 2cl, bsn, bcl)—SMC

REBNER, WOLFGANG

Sextet—ME

RUGGERIO, CHARLES

Dance Music (fl/pic, ob, bcl, 3perc)—Manuscript

SMITH, DUANE

Dance Extrana (2cl, bcl, 2perc)—Mills

THOMSON, VIRGIL (arr)

Barcarolle (fl, ob, ca, cl, bcl, bsn)—Mercury

WEBERN, ANTON

Fünf Cestliche Lieder, Op. 15 (voice, fl, cl/bcl, trp, hp, vn/
va)—UE

WESTERGAARD, PETER

Variations (fl/pic, cl/bcl, vn, vc, pf, perc)—AB

ZONN, PAUL

One Slow Turn of the World (fl/pic, ob, cl, bcl, db, 2perc)—
Manuscript

Septet

BRANT, HENRY

Headhunt (1962) (trb-solo, bsn, bcl, db, chm, cel, hp)—ACA

DRIESSLER, JOHANNES

Aphorismen (fl, ob, ca, cl, bcl, hn, bsn)—Ba

GOLD, E.

Septet (fl, ob, cl, bcl, hn, bsn, pf)—Benjamin

HINDEMITH, PAUL

Septet (1948) (fl, ob, cl, bcl, hn, trp, pf)—Schott

NONO, LUIGI

Polifonica-Monodoia-Ritmica (fl, cl, bcl, alsx, hn, pf, perc)—
Schott

PACCAGNINI, A.

Musica da Camera (pic, fl, bcl, hn, vn, vc, db)—UE

SCHAT, P.

Septet (fl, ob, bcl, hn, vn, perc, pf)—MM

SCHOECK, OTHMAR

Gaselen (bar, fl, ob, bcl, trp, perc, pf)—BH

SCHOECK, OTHMAR

Suite (bar, fl, ob, bcl, trp, perc, pf)—UE

SCHÖENBERG, ARNOLD

Pierrot Lunaire, Op. 21 (reciter, pf, fl, cl, bcl, vn, va)—UE

SCHÖENBERG, ARNOLD

Suite, Op. 29 (e^b cl/fl, cl, bcl/bsn, vn, va, vc, pf)—UE

SPRONGL, NORBERT

Septet (wwqnt, bcl, trp)—Manuscript

WALTON, WILLIAM

'Facade' Entertainment (reciter, fl/pic, cl/bcl, alsx, trp, perc,
vc)—OUP

Octet

ANDRIESSEN, JURIAAN

Octet (fl, 2ob, 2cl, bcl, 2bsn)—Lonemus

BANKS, DON

Sonata da Camera (fl, Acl, bcl, vn, va, vc, pf, perc)—Schott

BEHREND, FRITZ

Suite, Op. 116 (wwqnt, cl, bcl, trp)—Manuscript

BOLZANI, GIOVANNI (Conn)

Minuetto (cl, alcl, wwqnt)—CF

BORRIS, S.

Octet (fl, ob, cl, bcl, bsn, 2hn, trp)—Sirius

BRUSSELMANS, M.

Prélude et Fugue (1923) (fl, ob, ca, cl, bcl, bsn, hn, trp)—
Salabert

CAMPBELL-WATSON, F.

Divertimento (fl, ob, 2cl, 2hn, bsn, bcl)—Witmark

DOWNEY, JOHN

Ambivalencias (fl/bfl, cl/bcl, bsn, trb, vc, pf, cel/hpchd, perc)—
Manuscript

DOWNEY, JOHN

Octet (pic, fl, ob, cl, bcl, bsn)—Manuscript

INGALLS, ALBERT

Wind Octet (wwqnt, ob, bcl, hn)—Manuscript

KUPFERMAN, MEYER

Chamber Symphonie (wwqnt, bcl, vn, db)—MM

KUPFERMAN, MEYER

Infinites 13 (pic, fl, alfl, cl, bcl, vn, va, pf)—BCMP

NILSSON, B.

Zeiten im Umlauf (pic, fl, ob, ca, cl, bcl, tnsx, bsn)—UE

POLDOWSKI

Octet (2fl, ob, obd'a, ca, cl, bh, bcl)—Manuscript

- SCHOENBERG, ARNOLD
Serenade, Op. 24 (bass, cl, bcl, mndl, gtr, vn, va, vc)—UE
- SCHWAEN, KURT
Concertino Apollineo (pf obl, fl, ob, ca, bcl, bsn, hn, trp)—Peters
- SIBELIUS, JEAN (Stravinsky)
Canzonetta, Op. 62a (cl, bcl, 4hn, hp, db)—BH
- Nonet
- BECKER, GUNTHER
Game for Nine (1962) (fl, cl, bcl, perc, gtr, vn, va, vc)—BB
- BROWN, EARLE
Pentathis (fl, bcl, trp, trb, hp, pf, vn, va, vc)—Schott
- BUMCKE
Der Spaziergang, Op. 22 (wwqnt, ca, alcl, bcl, hp)—CATURLA, A. G.
Primavera Suite Cubana (1931) (wwqnt, pf, ca, bcl, trp)—NM
- CERHA, F.
Exercises fur neun (bcl, barsx, cbsn, hn, btrp, trb, tb, vc, db)—UE
- MARTEAU, HENRI
Serenade in D, Op. 22 (2fl, 2ob, 2cl, bcl, 2bsn)—Stein
- MURRAY SCHAFER, R.
Requiems for the Party Girl (mzsop, fl/pic, cl/bcl, vn, va, vc, hp, pf, perc)—BMI-C
- WEBERN, ANTON
Symphonie, Op. 21 (cl, bcl, 2hn, hp, str qrt)—UE
- WEBERN, ANTON
Geistliche Lieder, Op. 22 (high sop, fl, ob, cl, bcl, trp, vn, va, hp)—MM
- WEBERN, ANTON
Zwei Lieder, Op. 19 (mxchr/str, qrt, cel, gtr, vn, vc, bcl)—UE
- WEBERN, ANTON
Zwei Lieder, Op. 8 (voice, cl/bcl, hn, trp, cel, hp, vn, va, vc)—UE

* * *

Chamber Ensemble

Ten Instruments

- BIRTWISTLE, H.
The World is Discovered (2fl, ob, cl, bh/bcl, 2bsn, 2hn)—UE
- CAGAN, S.
Divertissement—Suite/Dance (fl/pic, ob, cl/bcl, bsn, trp, trb, vc, db, 2perc)—SMC
- MILHAUD, DARIUS
Symphony No. 5 (pic, fl, ob, ca, cl, bcl, 2bsn, 2hn)—UE
- NILSSON, B.
Zeitpunkte (fl, alfl, ob, ca, cl, bcl, tnsx, alsx, bsn, cbsn)—UE
- RAVEL, MAURICE
Three Poems of Mallarme (voice, pf, strqrt, 2fl/pic, cl, bcl)—Durand
- SCHWARTZ, ELLIOT
Concert Piece (fl/pic, ob, cl/bcl, bsn, hn, perc, vn, va, vc, db) Broude
- STALNAKER, WILLIAM
Rondo (1948) (fl, 2ob, cl, bcl, bsn, 2hn, 2trp)—UL
- STOCKHAUSEN, KARLHEINZ
Kontrapunkte (fl, cl, bcl, bsn, trp, trb, pf, hp, vn, vc)—UE
- VANVACTOR, DAVID
from Music for Woodwind—No. 36 (pic, fl, ob, ca, cl, bcl, 2hn, bsn, cbsn)—SB
- WILDER, ALEX
A Debuntante's Diary (fl, ob, ca/alsx, 2cl, bcl, bsn, db, dr, pf)—MM
- WILDER, ALEX
She'll be Seven in May—MM
- WILDER, ALEX
Such a Tender Night—MM
- WILDER, ALEX
Walking Home in Spring—MM

Eleven Instruments

- ADLER, SAMUEL
Music for Eleven—Suite (fl/pic, ob, cl, bcl, bsn, tmp, xyl, glk, 3perc)—OUP
- NELHYBEL, VACLAV
Opus Concertante—mvt 9 (ca, cl, bcl, tnsx, barsx, tb, hn, gtr, 3perc)—Manuscript
- SZABO, ABERT
Divertimento (fl, ob, bcl, bsn, alsx, hn, trp, bar, tb)—Manuscript
- WUORINEN, CHARLES
Composition (vn solo, 2ob, bcl, 2hn, 2trb, perc, pf, db)—MM

Twelve Instruments

- CATURLA, ALEJANDRO
Tres Danzas Cubanas (fl/pic, ob/ca, cl, bcl, bsn, 2hn, trp, trb, tb, perc, pf)—EV
- HINDEMITH, PAUL
Chamber Music No. 2 Op. 36, No. 1 (pf, fl, ob, cl, bsn, bcl, trp, hn, tb, vn, va, vc, db)—AMP
- SCHIFRIN, LALO
Ritual of Sound (fl, cl, bcl, hn, 2trp, trb, tb, gtr, vbr, 2jzdb)—MM
- SOLLBERGER, HARVEY
Chamber Variations (fl, alfl/pic, ob, cl/bcl, bsn, 2perc, vn, va, vc, db, pf)—MM
- TEMPLE-SHAW
Audacity, Duplicity, Felicity, Perplexity (fl, ob, 4cl, bcl, alsx, db/tb, dr, vbr, pf)—Mills

Thirteen Instruments

- FIELDS, F.
Chant Ritual No. 1 (pic, 2fl, 2ob, ca, 2cl, bcl, 2bsn, cbsn, tmp)—MM
- GANZ, RUDOLF
Woody Scherzo Op. 33, No. 3 (3fl/pic; 3ob/ca; 4cl/alcl, bcl; 3bsn/cbsn)—MM
- GRAINGER, PERCY
Ye Banks and Braes O' Bonnie Doon (pic, wwqnt, alcl, bcl, ca, alsx, tnsx, barsx, bsx)—Schirmer
- LAMPE, WALTHER
Serenade No. 7 (2fl, 2ob, ca, 2cl, bcl, 4hn, cbsn)—Andraud
- MARECK, ROBERT
Sinfonietta (fl, ob, 2cl, alcl, bcl, bsn, 2trp, hn, trb, tmp, perc)—USD

Fourteen Instruments

- REZNICEK, EMIL N.
Traumspiel (fl/pic, ob/ca, cl, bcl, bsn, hn, trp, vn, va, vc, db, perc, hp, cel)—Simrock
- SALMHOFER, FRANZ
Kammersuite, Op. 19 (fl/pic, 2ob, 2cl/bcl, 2bsn, cbsn, 2hn, hp, strqrt)—UE
- SCHOENBERG, ARNOLD
Kammersymphonie, Op. 9 (fl, ob, ca, dcl, Acl, bcl, bsn, cbsn, 2hn, strqrt)—UE

Fifteen Instruments

- ANDERSON, LEROY
Suite of Carols (pic, 2fl, 2ob, ca, 2bsn, cbsn, 2cl, alcl, bcl, cbel)—Mills
- KURKA, ROBERT
Polka and Waltz (pic, fl, ob, ca, cl, bcl, bsn, cbsn, 2trp, 3hn, trb, tmp)—WMC
- LAMPE, WALTHER
Serenade No. 7 (as for 13, +2bsn)—Simrock
- ROREM, NED
Sinfonia (pic, 2fl, 2ob, ca, 3cl, bcl, 2bsn, cbsn, 2hn, perc)—Peters

Sixteen Instruments

- STRAUSS, RICHARD
Sonata No. 1 in F (2fl, 2ob, 3cl, bh, bcl, 4hn, bsn, cbsn)—Boosh

Seventeen Instruments

SOLER, J.

Diaphonia (3fl, 3ob, 2cl, bcl, 4hn, 4bsn)—SMC

Eighteen Instruments

VARESE, EDGAR

Deserts (1954) (2fl/2pic, 2cl/ebcl, bcl, 2hn, 3trp, 3trb, 2tb, pf, perc, 2tp)—SMC

Nineteen Instruments

LONDON, EDWIN

Portraits of Three Ladies (fl, ob, cl, bcl/tnsx, hn, 2trp, trb, tb, 2perc, vn, vc, db, mzsop, nar, sld, film)SMC

Twenty-two Instruments

GIELEN, MICHAEL

Ein Tax Tritt Hervor (1961-3) (pf, vbr, mrb, elgtr, OM, harm, SATB/soloists, speaker, ebcl, Acl, Bbcl, bcl, cbcl, 9 perc)—EG

Clarinet Ensemble

(SELECTED)

Three Clarinets

RUSSELL, ARMAND

Trio Suite (1958) (ebcl, cl, cl)—UH

Four Clarinets

BROMELING, TOM

Feast of St. Peter of Verona (1958) (2cl, alcl, bcl)—Manuscript

D'HARCOURT (Bennett)

Peruvian Inca Melodies (2cl, alcl, bcl)—Ricordi

HARDING, K.

Quartet (3cl, bcl)—Manuscript

JELLINIK, H.

Divertimento Op. 15, No. 8 (ebcl, cl, h, cl)—UE

KRAEHNBUUEHL, DAVID

Variations on a Pavane for Krummhorns by Schein (3cl, bcl)—AMP

MIHAILOVICI, M.

Sonata, Op. 35 (ebcl, Acl, bcl)—Salabert

MIRANDOLLE, L.

Quartet (2cl, alcl, bcl)—Manuscript

NELHYBEL, VACLAV

Opus Concertante - mvt 4 (ebcl, 2cl, bcl)—Manuscript

UHL, ALFRED

Divertimento (3cl, bcl)—Schott

Five Clarinets

VERALL, J.

Serenade (3cl, alcl, bcl)—UE

Six Clarinets

BOZZA, EUGENE

Lucioles (ebcl, 2cl, bh, bcl, cbcl)—Leduc

SCHMITT, FLORENT

Sextet (ebcl, 2cl, alcl, bcl, calcd)—Durand

Eight Clarinets

SCHIRSTINE, WILLIAM J.

March (4cl, alcl, bcl, calcd, cbcl)—MM

Clarinet Choir

(SELECTED)

BROWN, RAYNER

Symphony for Clarinets—WIM

ELNES, CON

Suite—WSU

KAREL, LEON

Elegy and Dance—LP

KRAUSS

Prelude—SB

RAYMOND, LEWIS

Chorale in Gregorian Style—WIM

SMOLANOFF, MICHAEL

Sigh No More, Ladies—Seesaw

SCHMIDT, WILLIAM

Concertino (with pf)—WIM

WHITE, DONALD

Divertissement—Columbo

* * *

Abbreviations

Publishers

ACA—American Composer's Alliance

AMP—Associated Music Publishers

AB—Alexander Broude

AP—Artia, Prague

Apogee—Apogee Press

BB—Bote and Bock

BCMP—Bowdoin College Music Press

BH—Breitkopf und Hartel

BMI & BMI-C—Broadcast Music & Broadcast Music - Canada

Bar—Barenreiter Verlag

Belwin—Belwin Mills

Boosey—Boosey and Hawkes

Broude—Broude Brothers

CB—Cundy Bettoney

CF—Carl Fischer

CFS—C. F. Schmidt

EG—Edition Gerig

EM—Edition Musicus

EMB—Editio Musica Budapest

EV—Elkan Vogel

GMP—General Music Publishers

LP—Leblanc Publications

MM—McGinnis and Marx

MPHC—Music Publishers Holding Corp.

Mercury—Mercury Music

Mills—Mills Music

NME—New Music Edition

OUP & OUP-NY—Oxford University Press and Oxford University Press - New York

Omega—Omega Music

Peters—C. F. Peters

SMC—Southern Music Co.

SB—Summy Birchard

SZ—Suvini Zerboni

TP—Theodore Presser

UE—Universal Edition

UG—University of Glasgow

UL—University of Louisville

USL—University of South Dakota

WIM—Western International Music

WMC—Weintraub Music Co.

WSU—Washington State University

Instruments

Acl—A soprano clarinet

alcl—E^b alto clarinet

alfl—alto flute

alt(s)—alternate(s)

alsx—alto saxophone
 bar—baritone horn
 baritone—baritone voice
 barsx—baritone saxophone
 B^bcl—B^b soprano clarinet
 bcl—bass clarinet (w/ or w/out extensions, in A or B^b)
 bfl—bass flute
 bsn—bassoon
 bh—basset horn
 bsx—bass saxophone
 btrp—bass trumpet
 ca—english horn
 calcl—E^b contra alto clarinet
 c^bcl—B^b contra bass clarinet
 cbsn—contra bassoon
 cel—celeste
 chm—chimes
 cl—B^b soprano clarinet
 contralto—contralto voice
 db—double bass
 dcl—D sopranino clarinet
 dr—jazz drums (set)
 e^bcl—E^b sopranino clarinet
 elgtr—electric guitar
 film—film
 fl—flute
 gtr—guitar
 harm—harmonium
 high sop—high soprano voice
 hklph—heckelphon
 hn—french horn
 hp—harp
 hpchd—harpsichord
 jzdb—jazz bass
 mndl—mandoline
 mrb—marimba
 mxchr—mixed choir (vocal)
 mzsop—mezzo soprano voice
 narrator—narrator
 ob—oboe
 obd'a—oboe d'amore
 —obl—designates obligato part
 OM—Ondes Martenot
 perc—percussion
 pf—piano
 pic—piccolo
 reciter—reciter
 SATB—full chorus
 sld—slides
 —solo—designates solo part
 solo qrt—solo quartet (vocal)
 speaker—speaker
 strqrt—string quartet
 tb—tuba
 tmp—typmpani
 tnsx—tenor saxophone
 trb—trombone
 trp—trumpet
 va—viola
 vbr—vibraphone
 vc—violoncello
 vn—violin
 wwqnt—woodwind quintet
 wldhn—waldhorn
 xyl—xylophone

The International Clarinet Society

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Our supply of the first issue of the new *Clarinet*, Vol. I, No. 1, has been exhausted. This issue was in fact mailed to every college and university music department in the U. S. The Society will appreciate the return of extra copies to our publisher so that these may be sent to members and subscribers. It was the announced intention of the Society to supply all issues of our Vol. I to new members and subscribers; in order to retain a uniform expiration date for memberships and subscriptions we must make the following stipulation:

If by Aug. 31, 1974 you have not received an issue of *The Clarinet* (following due notification to the publisher of its non-delivery), your fee for renewal of membership or subscription for the 1974-1975 year, which begins on October 1, may be reduced by 20%. The Society expects to be able to supply all succeeding issues to members and subscribers.

* * *

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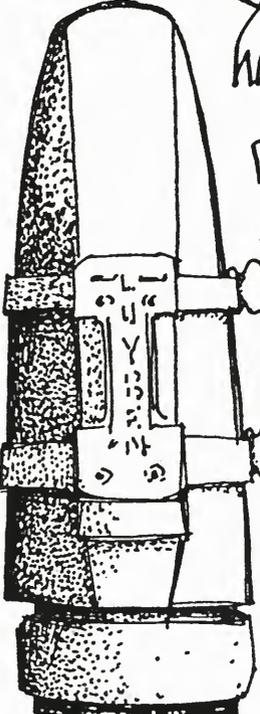
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The Music: articles
 bibliographies and catalogues (complete?)
 reviews of music, books, records, magazine
 articles, abstracts

Comments:

The Clarinet: Reed
 Mouthpiece
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 History

Comments: (shall we evaluate models as does *Motor Trend*?)

Pedagogy and Performance: articles
 reviews of methods &
 Studies

Comments:

What else?: Photos of clarinetists, teachers, orchestral sections
 Reports of concerts, clinics, competitions, festivals

Comments:



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