

The International Clarinet Society

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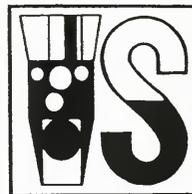
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The clarinet

Department of Music
Idaho State University
Pocatello, Idaho 83209
Telephone: 208-236-3636

(Official magazine of the International Clarinet Society)

Editor:
DR. LEE GIBSON

Publisher:
DR. JAMES SCHOEPFLIN

COMMERCIAL ADVERTISING

General Advertising rates:	
Inside Front Cover:	\$110.00
Inside Back Cover	110.00
Full Page	90.00
Two-thirds Page	66.00
Half-page	50.00
One-third Page	34.00
One-fourth Page	25.00
One column-inch	6.00

A 10% discount will apply for two or more consecutive entries of the same advertisement.

Circulation Information:
(a) Rates based on 700 copies
(b) Character of circulation: Clarinet teachers, students, & professionals; College music departments & libraries
(c) International circulation

Camera-ready *Commercial ads* may be sent to:

Editor Lee Gibson
School of Music
North Texas State University
Denton, Texas 76203

Publisher James Schoepflin
(see classified info. for address)
or
Advertising Manager
Bob Luyben
4318 Main
Kansas City, Missouri 64111

CLASSIFIED ADVERTISING

Rates: 15 cents per word, with a 10% discount for the same ad placed in two or more consecutive issues.

Closing Dates:
January, April, July, & October 1

Four issues per year: Fall (October), Winter (January), Spring (April), Summer (July).

Classified Ads should be sent directly to Publisher:
H. James Schoepflin
Department of Music
Idaho State University
Pocatello, Idaho 83209

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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 apply 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 of subscription for the 1974-75 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.

Proposed Constitution of the International Clarinet Society

ARTICLE I Name

This organization shall be known as the International Clarinet Society, incorporated under the laws of the State of _____, as a non-profit organization.

ARTICLE II Location

The headquarters of the Society shall be in the United States. The initial registered office of the corporation is _____, and its registered agent at such address is _____. The address of the registered office may be changed from time to time by the Executive Committee of the Society.

ARTICLE III Objectives and Purposes

The objectives and purposes of this Society are:

(a) To foster communication and fellowship of clarinetists on a world-wide basis through the Society.

(b) To establish a research library providing all Society members an extensive bibliography of materials pertaining to the clarinet.

(c) To support projects which will benefit clarinet performance; providing opportunity for the exchange of ideas, materials and information among members; fostering the composition, publication, recording, and distribution of music for the clarinet; encouraging the research and manufacture of a more definitive clarinet; avoiding commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry.

(d) Providing to all members seeking a teaching or

performing position a Vacancy Notice Service.

(e) To publish a quarterly journal, *The Clarinet*, to be distributed to all members.

(f) To conduct a yearly general meeting at which Society business will be voted upon.

ARTICLE IV Powers

Section 1.

The Society shall have the powers necessary and proper to the achievement of the aforementioned purposes for which the Society is organized.

Section 2.

Notwithstanding any other provisions of these articles, the Society shall not carry on any activities not permitted to be carried on by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code (or the corresponding provision of any future United States Internal Revenue Law).

Section 3.

No part of the net earnings of the Society shall inure to the benefit of, or be distributable to, its members, officers, or other private persons, except that the Society shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article III hereof. No substantial part of the activities of the Society shall be the carrying on of propaganda, or otherwise attempting to influence legislation, and the Society shall not participate in, or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

Section 4.

This Society may hold real estate, and own copyrights and property. No loans shall be contracted on behalf of the Society and no evidences of indebtedness shall be issued in its name unless authorized by a resolution of the Executive Committee. Such authority may be general or confined to specific instances.

Section 5.

This Society may accept outright any unrestricted gifts, grants, or endowments that may be presented by any person, firm, or corporation, and such gifts, grants, or endowments shall be placed on the general funds of the Society to be used, as directed by the Executive Committee, for the aims and purposes of the Society.

Section 6.

All checks, drafts, or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the Society, shall be signed by the Treasurer. The President shall have this authority in the event that the Treasurer is unable to attend to his duties. All funds of the Society not otherwise employed shall be deposited from time to time to the credit of the Society in such Banks, trust companies or other depositories as selected by the Executive Committee.

Section 7.

Dues from the membership will support the activities of the Society, as well as providing for subscription to the annual journal and a newsletter.

Section 8.

The fiscal year of the Society shall be the

ARTICLE V Membership

Section 1.

The founding membership of this Society shall constitute the incorporators of the corporation.

Section 2.

Membership to this Society shall be open to all persons interested in the clarinet upon payment of annual dues, and all members shall be entitled to all rights and privileges of membership in the Society, including a subscription to the quarterly journal. Members shall pay annual dues, shall have the right to a voice and the right to a vote for electing officers and for other such matters presented for voting.

Section 3.

There shall be four types of membership:

(a) Active—the only category of membership with voting privileges.

(b) Associate—a non-voting membership available to libraries, publishers, dealers and others with an active interest in the clarinet music profession.

(c) Student—a non-voting membership open to all students from elementary through conservatory levels.

(d) Contributing—a non-voting membership.

The dues for the four types of membership will be determined by the Executive Committee and must be approved by a majority of those voting at a general business meeting of members.

Section 4.

Application for membership, with dues, shall be sent to the Treasurer of the Society.

Section 5.

As memberships are received from countries other than the United States, the Executive Committee shall take appropriate action to ensure their representation in the Society, and to foster a truly international organization.

Section 6.

A special category of Honorary Membership may be created for persons of unusual distinction. Such persons can be nominated at any time by the Society's membership and may be elected to honorary status upon receiving two-thirds vote of the voting members at the annual business meeting.

ARTICLE VI Officers

Section 1.

The elected officers of the Society shall be President, Vice-President, Secretary-Treasurer, and the Editor of Publication. All of them shall be elected by ballot from among the membership at the Annual Meeting. These officers shall hold office for two years with the possibility of succession.

Section 2.

The elected officers shall form the Executive Committee and shall be empowered to carry on the business of the Society between annual meetings.

Section 3.

The Executive Committee by a two-thirds vote may

remove from office any officer who is unable to attend meetings and is unable to attend to the duties of his office when, in the opinion of the Committee, the effectiveness of the Society is impaired.

Section 4.

The duties of the elected officers are:

(a) The President (and in his absence, the Vice-President) shall preside at all meetings of the Society; he shall be the chief executive officer of the Society and a member ex-officio of all special and standing committees. He shall engage necessary secretarial assistance.

(b) The Vice-President shall act in the absence of the President, and accept other such responsibilities and assignments as the President may request.

(c) The Secretary-Treasurer shall be responsible for: recording the proceedings of all general meetings of the Society, and presentation of these minutes to the following general meeting; for the correspondence of the Society, and maintaining the financial records of the Society; He shall be the only officer normally allowed to disburse funds, however the President will have this authorization in the event the Treasurer is unable to attend to his duties. The Treasurer will also maintain up-to-date membership lists and will send up-to-date lists to members of the Executive Committee.

(d) The Editor of Publications will be responsible for the publication of the quarterly journal. He may select a staff to assist him in the preparation and publication of these periodicals.

ARTICLE VII Committees

Section 1.

In addition to the Executive Committee there shall be the following Constitutional Committees: By-Laws Committee, Nominating Committee, Finance Committee, and Library Committee. The President shall himself be an ex-officio member of all committees. The President of the Society may appoint other committees as needed, and he may change or remove members and dissolve such committees. The members of each committee shall elect a chairman of the committee.

Section 2.

The Library Committee shall be responsible for the maintenance of a Library to serve the needs of the Society as described in Article III of this constitution. This committee shall work closely with the Editor of Publications, who will ex-officio be a member of the Library Committee, to collect material for publication in the journal.

ARTICLE VIII Meetings

Section 1.

There shall be a general Annual Meeting, including a Business Meeting, of all members, the time and place to be determined by the Executive Committee.

Section 2.

There shall be a minimum of one meeting a year of the Executive Committee. Additional meetings of this Committee may be called by the President alone or at the request of a majority of the Committee. The President shall determine the time and place of meetings.

Section 3.

The President, after consultation with the Executive Committee, may call special meetings to plan for the particulars of Ad Hoc projects

Section 4.

Sufficient time must be given to members to plan attendance at all meetings, with two months a minimum notice for general meetings and two weeks a minimum notice for Executive Committee meetings. There will be no time minimum notice for special meetings.

Section 5.

A quorum at General meetings shall be those in attendance. If voting includes a ballot by mail, these shall be counted as in attendance. A quorum at Executive Committee meetings shall be a majority of filled seats of the Committee. There shall be no voting by proxy at any meeting. The Rules and Order of Business of Robert's Rules of Order shall govern the Society in all cases where they are applicable and in which they are not inconsistent with the Constitution and By-Laws of the Society. A general report on the affairs of the Society shall be submitted at the annual General Meeting of the Society, by the Executive Committee.

Section 6.

Any member may propose new business to the Executive Committee to be brought before the membership for discussion and voting.

ARTICLE IX Publications

The publications of the Society shall include an official scholarly journal to be published quarterly. The publications are the responsibility of the Editor of Publications, staff personnel appointed by him, and the Library Committee as a source of assistance to the Editor.

ARTICLE X Regional Chapters

The Society will encourage and assist the formation of regional chapters for the purposes of more frequent meetings of members, more widely varied activities of the Society between annual meetings, and to foster and encourage musical performances by the members.

ARTICLE XI Amendments

The Constitution and By-Laws of this Society may be altered, amended, or repealed and new By-Laws may be adopted by a three-fourths majority of the votes cast by members at any General Annual Meeting, or at any special General Meeting called for that purpose.

ARTICLE XII Distribution of Assets Upon Dissolution

Upon dissolution of the corporation, the Executive Committee shall, after paying or making provision for the payment of all of the liabilities of the corporation, dispose of all of the assets of the corporation to (and only to) one or more organizations organized and operated exclusively for educational purposes as shall at the time qualify as an exempt organization or organizations under Section 501 (c) (3) of the Internal Revenue Code of 1954 (or the corresponding provision of any future United States Internal Revenue Law), as the Executive Committee shall determine.

CONFESSIONS OF A CLARINET TEACHER

An Account of Blind Faith, Inconsistency, Vacillation, and Hopefully Finally, Some Growth and Change

Leon Russianoff, Vice President of the ICS, continues here a series begun in our first issue. As per our request he has supplied a list of former students: S. Drucker, M. Burgio, and Steve Freeman, N.Y. Philharmonic; Franklin Cohen and E. Palanker, Baltimore Symphony; Naomi (Mrs. Stanley) Drucker, Huntington, N.Y.; A. Blustine, De Capo Players; J. Bunke, recordings; J. Kreiselman, Little Orchestra; S. Girko, Houston Symphony; Larry Combs, Chicago Symphony; Martin Zwick, Utah Symphony; Jim Gilmore, N. Carolina Symphony; Phil Fath, San Francisco Symphony; Michel Bloch, Los Angeles Philharmonic; James Smith, Miami Symphony; Simeon Loring and Deborah Pittman, Goldman Band; Charles MacLeod, San Diego Symphony; Bill Shadel, New Jersey Symphony; Andrew Schenck (assistant conductor) Honolulu Symphony; Mike Borschel, Milwaukee Symphony; David Stern and Susan Martula, American Symphony; Richard Pickar, Houston Symphony; Judith Freeman, soloist; Fred Healing, Minnesota Orchestra.

Lee Gibson is surely a fine editor! His suggestion that his readers might be interested in "something autobiographical," something about my early training and development—this, praise be, resolved my "topic" dilemma and gave me an opportunity for some honest self-evaluation and the always welcome additional bonanza of an opportunity for some braggadocio. Those who know me, know that I am not averse to either. Dr. Gibson in his flattering introduction to last issue's article, mentioned that I had *not* sent him, as per his request, a list of students who had achieved renown and professional status. I am overjoyed to append it to this article.* If the list seems rather long, I can explain: The trick is simple; a student that has worked with me for many years, a semester, a month, a week, or even just knocked at my door—automatically becomes MY student. Obversely: should a student labor with me diligently, believing in me for 15 years or more, and fail to "make it," should he out of desperation transfer to another teacher, then he immediately becomes HIS pupil. Hence the inordinate length of the list.

Seriously, though, *many* great teachers have been largely responsible for nurturing the marvelous talents of these artists. Mr. Marcellus, Mr. Hasty, Mr. Ormond, Mr. Gigliotti, to mention only a few, have invested in these artists their own special artistic and tutorial genius, and are equally to be credited for helping these artists to fulfill their own inherent potential and innate genius.

My first mentor was Mr. Dominic Tramonta. Basic, uncomplicated, open, direct, and simple. From him I learned how to play without too much in the way of complicated, theoretic, mystical detail. You stuck the horn in your mouth and blew. I learned many other great things. To wit: Italian culture, music, art, cooking, and women were far superior to ours. "Chianti" was uplifting, delightfully stimulating and deliciously aromatic; Wrigley's chewing gum was malodorous and revolting. That the band arrangement of Verdi's "La Forza" was the greatest musical achievement of all time. In addition since Mr. T.

drove to my home to teach me, I learned the fantastic value of the "flat tire" as the most acceptable reason for arriving for the lesson several hours late or not at all. I would guess that three flats per month were par for the course. Some of the greatest fun was to be had by playing and marching in a band, "imbibing" and celebrating all day, for an Italian fiesta. I remember little of the specifics of his instruction except for his remarkable use of the razor blade. Without any apparent thought or even any aim he would scrape, SCRAPE, SCRAPE! and lo and behold; a perfectly balanced and playable reed; as if he had used *all* of our sophisticated devices: DuAls, gauges, clippers, reed glass, sandpaper, rush, thumbs, lights, burnishers, *et al.* I did get from this lovely man a sense of music, of gaiety, warmth, love, and enthusiasm.

My first teacher change came with a scholarship to study with Mr. Bellison. It was accompanied by the awful "teacher-changing-trauma" which all of you, teacher and student alike, will recognize. It involves changing teachers, for whatever reason, be it dissatisfaction with your progress, or wishing to move to a new dimension, or out of boredom; from your old devoted teacher who gave so much of himself, who really was responsible for your love of the clarinet, etc., to a more famous teacher. I have been on both ends of this transaction, and I can tell you it is most painful on either side. It hits you most painfully in the solar plexus of one of Dr. Albert Ellis' most important sets of false assumptions: "That unless your success is *total and complete*, and unless *Everybody* is Fascinated and Enthralled by *You the Master*, unless this totality of achievement is unmarred by any trace of incompleteness, you are therefore 1) A Failure, 2) A Phony, 3) A Fraud 4) Not Lovable 5) Worse.

If you ever would like to see the word "crestfallen" demonstrated, I wish you could see me after discovery through the grapevine that one of my greatest students just "flew the coop" and was now happily consorting with another instructor. *Clarinet Teachers of the World! I beg you! Give up that False Assumption.* You have nothing to lose but your misery. After twenty years of struggling with it, after much therapy at *no* expense from my brilliant wife, I have learned to let go (more or less gracefully), to love myself as a human being and teacher, *just as much*, even though not *everybody* is completely enraptured by my teaching and personality. I am still a nice person and a fine teacher. Perhaps this student's judgment is mistaken. After all, is not frivolous teacher-hopping rather characteristic of much of our student population?

Students!! Listen to me! I would like you not to be surreptitious or devious. When you "get wise" to us, give us a *direct message*, polite or otherwise. We can take it. "Mr. R., I've had it with you. I haven't really learned a thing of value in the last five years. Good-bye, good luck, and stay well." Or, much better: "Mr. R., I know you are the greatest and there will never again be *anybody* like you and I owe everything I ever learned to you, but just for the sake of change..."

So, full of guilt feelings of betrayal, I switched to Mr. Bellison. Mr. Bellison, an olympian personality, awe-inspiring, intimate, yet distant; dignified and reserved, a supreme artist, inspirational and universally loved and admired. His life, his style, his love of music and the clarinet as his means of self-expression call for a book just about him. His teaching was calm, methodical, concerned mostly with the music itself and not with the techniques and tools of its production. His method of teaching interpretation, his first concern, was, I think now, arbitrary and rigid, although always in perfect taste. Needless to say—we, students and naive hero-worshippers

all—*accepted the approach without any doubt*, castigated as uncivilized and unmusical anyone who dared to differ from our "given" interpretation one single jot. *Blind acceptance*, the student-teacher disease, centuries old! Rhythm and phrasing carefully marked in the part; emphasis on careful separation of phrase and sub-phrase, posture a stance in which angles of feet, elbows, and clarinet were carefully regimented. Basic to his technical direction was that all execution was to be firm and strong; fingers stiff and heavy were to lift high and come down hard; "Stiff Fingers" was his technical trademark. There was little emphasis on alternate or "fake" fingerings. Problem solving, technical, tonal, and intonational, was not his forte.

We, all his students, accepted these approaches without question and without doubt, and for the most part they worked fairly well. Jimmy Abato arrived in New York at about this time and his beautiful playing created quite a stir in professional circles. Our mutual friend, Harold Goltzer, a wonderful bassoonist, urged me to study with Jimmy's teacher: Daniel Bonade.

And so, guiltily, secretly, I again stole away like a thief in the night to Mr. Bonade's studio and began to unlearn all the sacred and dearly held ideas I had so whole-heartedly and sometimes painfully absorbed from Mr. Bellison—I had now come to the "real thing" and "seen the light." And again, the same old device of "*unquestioning acceptance*" won the day. Fingers now were feather light—floating high up, and gently down—weightless and noiseless. To "pop" became the ubiquitous clarinetistic abomination to be avoided at all cost—no "note" at all was better than one that "popped" out. Clarinets came down dangerously close to the belly button, reeds got softer and meticulously balanced, Dutch rush became the most sought after plant in the whole botanical world. Ligatures were bent according to rule; Rose 40 Etudes became the clarinetist's Holy Bible, Rose 32 Etudes: the ultimate in study books. French *Solos de Concours* replaced Beethoven, Schubert, and Mozart—and France itself became the clarinet player's mecca—a visit there would cure everything; a visit to the Buffet Factory was like a trip to Lourdes. I *bought* Mr. Bonade's approach lock, stock, and barrel—*without question*. I looked down at my colleagues who had not yet seen the light. My main confession then is that I had taken to my bosom the traditions and values passed on to me by great teachers, *without question, without doubt, without investigation, without rational scientific verification*. And ultimately and concomitantly passed it on in possibly diluted or distorted form. This to me was the great sin. I was then the good citizen of the clarinet, never doubting authority, never challenging assumptions or evaluating directives.

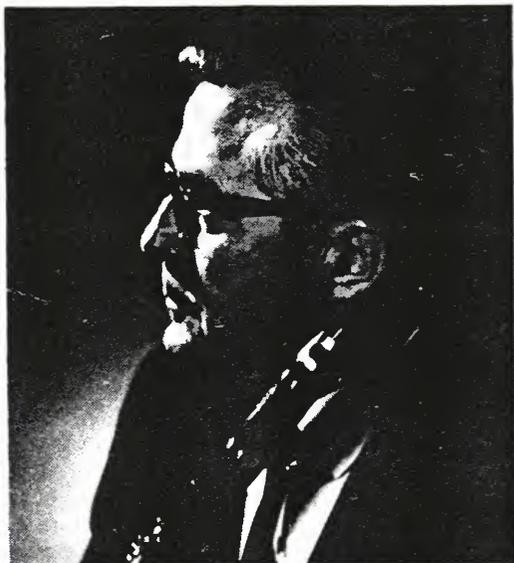
Alas, when I was a Bellison student *and* a teacher, I passed around "pure Bellison"; imitation and second-hand Bellison at that. Only Bellison should teach Bellison! Under Mr. Bonade, I became a docile transmitter of *his* transmission, pandering undiluted Bonade to a growing group of trusting students. At a sadly late stage of my professional life, I began to feel unhappy with myself; my self-esteem was very low—I think deservedly so—and I decided to re-examine every single thing I had been taught—to test them, to put everything I had so naively accepted as gospel to the one acid test. Does that directive really work? Does that exhortation get you musically where you want to go as quickly as possible. I've been a very happy teacher since I found out I *could* change my directions. That I could question, that I *could* be inconsistent. After all, is not consistency in many instances a stubborn process of hanging on to notions and ideas whose

worth either were never valid or did not at all meet the needs of new generations of clarinetists? I discovered that I could even come up with some exciting new possibilities. This is where I "am" today. A teacher in "process" finally having learned some few really valid teaching guides: "That you the teacher must genuinely *respect* and *trust* the student. That you, the teacher must learn from your students, from your mutual struggle, to overcome obstacles: technical, psychological, interpretational.

Dearest student: Don't pay too much attention to the teacher who does not warn you not to pay too much attention to him. Listen hard, absorb thoroughly, think through, question, and evaluate.

I try to qualify for these standards by first warning any new student to question me, to test me, and to rely on his own insights and intelligence, to formulate his own musical values, and to beware of all traditional absolutism. I try to qualify to my own standards by stimulating doubt of any all-wiseness, and by trying to earn confidence by my deep interest in my students as "human beings" and "musicians" (not necessarily mutually exclusive terms). I hope they will come to trust in my avid goal of seeing them grow as musicians and as men and women.

My Exhortation: Exorcize the devils of Blind Faith and Unchallenged Tradition! Repent! Grow! Question and above all else, "Risk Change!"



About Our Secretary/Treasurer...

Of all who have given so much time to making the International Clarinet Society a success during its first year, none has worked harder and more tirelessly than Dr. Robert Schott, Secretary/Treasurer. Dr. Schott has maintained complete records of memberships, finances, and handled a multitude of other projects to further the interest of our society. Presently Professor of Clarinet at Kansas State College of Pittsburg, Dr. Schott recently returned from a year's sabbatical leave which he spent in London studying with Gervase DePeyer and Jack Brymer. Previously he attended the University of Tulsa and the Cincinnati Conservatory. He has been a member of the Band of the Air under Dr. Frank Simon, and the Kansas

City Philharmonic under Hans Schwieger. Certainly all officers of the society join with the full membership in an expression of appreciation for Dr. Schott's work during 1973-74 as Secretary/Treasurer!

H. James Schoepflin

Current and Germane

Dave Glazer, a member of the ICS, will give a two-week master class for the Institute of Advanced Musical Study at Crans, Switzerland, July 22-August 3. Besides his activities in solo and chamber music performances (recordings, New York Woodwind Quintet), he is on the faculties of the Mannes College of Music in New York and the State University of New York at Stony Brook. In January, 1975, he will make concert tours in England, Germany, and France.

The *Clarinet* solicits announcements of events of interest to clarinetists, and reports thereafter.

The Rose THIRTY-TWO ETUDES: A Study in Metamorphosis

by Larry Maxey
University of Kansas

Larry Maxey is a member of the woodwind faculty of the University of Kansas, Lawrence, Kansas, and formerly taught at Long Beach State University and Michigan State University. He has been principal clarinetist of the Eastman Wind Ensemble, Eastman Philharmonic Orchestra, Rochester Chamber Orchestra, and the Seventh Army Symphony Orchestra in Stuttgart, Germany.

If it is possible to single out one collection of studies as representing a definitive compendium for the clarinet, that collection must assuredly be the *Thirty-two Etudes* by Cyrille Rose (1830-1903). This volume is undoubtedly the most widely-used in the entire etude repertoire and provides the foundation for the clarinet curriculum in countless music schools in this country.

Far from being a succession of mere challenges to the player's technique, these studies require the utmost in control, sensitivity and musicianship, and are sufficiently complex and sophisticated to warrant study at various stages of the performer's development.

Cyrille Rose, a native of northern France, was a pupil of the famed H.C. Klose, who served as professor at the Paris Conservatory from 1838 until 1868. Rose succeeded to the same post in 1876, and from 1857 until 1891 he played in the orchestra of the Paris Opera, where he was consulted by such composers as Gounod and Massenet concerning technical points of writing for the clarinet. He was known as a brilliant performer and excellent teacher and produced a number of fine players, among them Henri and Alexandre Selmer, H. Lefebvre, and Paul Jeanjean. Less well known than his other achievements are the experiments he made in conjunction with the clarinet manufacturer Buffet to establish the correct proportions of the bore of the instrument.

All of the *Thirty-two Etudes for Clarinet* of Rose except one are based on etudes from Op. 31 of F. Wilhelm Ferling (1796-1874), a collection of forty-eight studies for the oboe composed in the mid-19th century. Although each of Rose's etudes is easily matched with its prototype, his modifications of the original studies are extensive and include virtually every aspect of compositional technique. Newly-composed sections ranging in length from four to forty measures occur in all except one of the etudes (Rose No. 11—Ferling No. 27). Each Ferling study in its entirety is usually incorporated by Rose, but occasionally a segment is omitted.

Rose freely modifies the factors of rhythm, articulation, tempo, range, melody, dynamics, expression markings, meter, phrasing, and key. Meter change is limited to alteration from simple duple to simple quadruple or vice versa, as well as changing the unit of the beat, as from 3/4 to 3/8.

Ferling's etudes consist of forty-eight studies in every major and minor key with one slow and one fast etude in each key. However, the tonalities of Ferling's studies are almost invariably transposed by Rose, and the intervals of these transpositions include the minor second, major second, augmented second, minor third, major third, perfect fourth, augmented fourth, perfect fifth, and octave. Through these transpositions Rose avoids using any minor keys beyond three accidentals and any major keys beyond five accidentals.

It is worth noting that in two of the etudes Rose incorporates excerpts from works for solo violin by Johann Sebastian Bach. In his Etude No. 16 (Ferling Study No. 20) Rose inserts a twelve-measure section between measures 8 and 9 of the Ferling study. The initial ten measures of this section constitute an almost literal repetition of measures 13-17 of the second movement of Bach's Partita I in B Minor for solo violin. The discrepancy in the number of measures cited can be attributed to the fact that the Rose etude is in duple meter, whereas the violin edition is in quadruple meter.

In his Etude No. 20 (Ferling Study No. 32) Rose inserts a thirty-measure section between measures 32 and 33 of the original study. The final eight measures of this section constitute an almost literal repetition of measures 1-8 of the fourth movement of the Sonata I in G Minor for solo violin by Bach.

It was apparently the purpose and intent of Cyrille Rose to evolve from the studies of Ferling a collection of etudes which would represent an expansion of the rich musical content of the original work, and at the same time encompass a highly idiomatic style for the clarinet. His success may be judged in light of the following quotations from two of our leading artist-teachers.

The primary purposes of instrumental teaching are twofold: to develop in the student the ability to respond to the character of the music, and to enable him to gain the necessary facility to effectively express his response through playing. In the past it has often been felt that sensitivity in a performer was an inherent quality which could not be instilled from without, but the entire philosophy of music education decries this outlook. In my mind the Rose etudes are the most comprehensive studies for the development of musicianship and sensitivity to music in the maturing clarinet student. They form a basic part of the clarinet curriculum at the Eastman School of Music.

—Mr. Stanley Hasty

I feel that the clarinet etudes of Cyrille Rose constitute a basic part of the clarinetist's training, and that repeated study of them never fails to be profitable. They are invaluable as a means of developing control and beauty of tone, and in instilling a sense of phrasing and melodic line in the student. The musical value of the Rose etudes is beyond question, and I find them extremely well-suited to the clarinet in every respect. They are an essential part of the clarinetist's program of study at Michigan State University.

—Mr. Keith Stein

Clarinet Embouchure Control through Use of the Upper Lip

Thomas Gerbino

Mr. Gerbino is Instructor of Clarinet at State University of New York, Cortland, N.Y.

Most clarinetists write about, discuss, and perform with the following points of a good clarinet embouchure: use of the flat, pointed chin, mouthpiece laid on lower lip, lower teeth covered by lower lip at a place where only a portion of the red is externally showing, upper teeth resting lightly atop the mouthpiece (approximately 1/2 inch from the tip), head in an upright position, clarinet at a 30-40 degree angle from the body, lips drawn firmly around the mouthpiece (in rubber band-like fashion), and the corners of the mouth turned slightly upward in a quasi smile. (It should be noted that the embouchure under discussion is the commonly termed "single-lip" formation).

While it is true that the aforementioned points are the most important features in development of a suitable tone and control, refinements are essential.

Most teachers of the instrument would agree that many students have difficulty with one or more of the following "hurdles": management of wide slurs (especially descending), control of dynamics and tone in the altissimo register, command of register changes, and articulation in the upper ranges of the clarinet.

The symptoms of faulty playing are also well known. These include tension as the player attempts to produce a decent tone. Lip changes, throat changes, and a lack of diaphragmatic support create unwanted strain in playing.

Embouchure problems are crucial since they may take the greatest amount of time for correction. The teacher should discourage tension in the overall tone production. Movement in the eyebrows, pressure seen in the fingering of notes, or "white" pressure marks on the bottom lip are detrimental to control and tone. It is this pressure on the bottom lip with which we deal directly.

The clarinetist *must* learn to relieve the tension from the bottom lip. Many clarinetists complain about an aching lower lip. The reason is obvious, if the player's top teeth are digging into the mouthpiece, thus compressing the bottom lip. To emphasize this point, one may draw the analogy of the index finger digging into the thumb. The student should recognize this pain as being very similar in effect to "white" pressure. In addition, an unwanted indentation may form in both cases.

It would be beneficial for the player to readjust his embouchure. One should not hesitate as the change is slight and can be effected within a short period of time.

The alteration involves the bottom lip's formation. This lip should be less than taut. It should serve as a soft cushion. This bottom lip must help to reduce sharpness in the chalumeau register. It can serve to produce the desired warm, round tone. Tension is avoided with the "soft cushion" embouchure. Moreover, tone is not suitable when produced with a tightly stretched or folded lower lip.

The question must now be formed, "how does one gain maximum embouchure control without pain?" The answer is found through effective use of the top lip. Too often this part of the embouchure is ignored in terms of discussion or demonstration.

The upper lip should appear as a smooth curve holding the mouthpiece in position. The top lip is in contrast to the lower lip. Its appearance should be curled, and rather tight against the upper teeth.

The procedure for forming the new embouchure is not very complex. The steps for setting the formation are as follows: 1) the student should curl the upper lip against the teeth (with the aid of a finger at first), 2) the instrument should be introduced into the mouth at a horizontal angle (keeping top lip braced), 3) the instrument should now be brought into normal playing position.

It is important to note that a mirror may aid the player in adjustment of the "new" embouchure. This change can eventually feel natural.

The advantages gained with the control of the upper lip are numerous. One receives many of the benefits of the "double-lip" formation without sacrificing control. The player is now able to make efficient use of a large oral cavity and an open throat. More resonance is heard in the player's sound while skills such as command of wide skips and tone quality of upper registers are achieved. Most important, embouchure discomfort is now alleviated.

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Claranalysis

Regarding the project of reviewing clarinets and clarinetists' equipment for our members, we print in the *Letters* section the only letter as yet received from a member which is pertinent. In the current review, as in the first, no attempt is made to convince anyone that here indeed is the one perfect instrument for everyone. Certainly

no professional clarinetist (and almost all of our members are professional clarinetists) will buy an instrument without due process of trial. The justification for such reviews has to be that, without being mercilessly critical, these can apprise readers of some developments which they in their busy lives may not have taken time and occasion to discover, and that these may contribute to a finer synthesis of design and construction. There has not been within my life a time which offered so much improvement in the state of the art of clarinet making. I believe that this may be at least in part because clarinetists are increasingly making their voices heard, and manufacturers are listening. This was one of the expressed purposes of the formation of our society. It is our intention to review impartially all products, whether made by sponsors and advertisers or not. However, neither the tax-exempt status of the ICS nor the good will of the manufacturers can be done without. If this project is not a good one or is not being properly done, please tell us what you believe immediately.

The Soprano Clarinet in B-flat: Leblanc's L70

Leblanc's clarinets have always maintained an enviable standard of excellence of mechanical design, workmanship, and finish. These qualities are now found in one of advanced acoustical proportions which completes the availability of a smaller-bored soprano clarinet in each of the major French manufacturers' production.

The basic cylinder of the L70 in B-flat is essentially the 14.57 mm size chosen by Buffet in 1959 and Selmer in 1966. There remain intentional differences in the reversed conical enlargements of the upper joint and barrel, but these are minimized in the latest designs of Selmer (Model 10G), Buffet (S-1), and Leblanc (L70). There are still differences in tone, pitch, and flexibility; nevertheless these instruments can be played together quite satisfactorily, a great advance which has occurred only within the last five years.

What is the rationale for the tremendous popularity of a smaller bore in contrast to those of 14.8 mm. to 15 mm. which were so widely used in over a hundred years of French manufacture? The smaller cylinder trades away some breadth of tone for the purpose of achieving more useful relationships of the fundamental and overblown modes in the lower middle of its length. Given a larger cylinder the achievement of full-sized twelfths between g-d and b-f# on the lower half of the instrument becomes quite critical. Since in the design of wind instruments a best compromise is the name of the game, one surmises (correctly) that in the smaller-bored clarinets the achievement of minimally oversized twelfths at both ends of the clarion register becomes paramount. (Boosey and Hawkes' solutions for their remarkable 15.2 mm Model 1010 include a cylindrical bored mouthpiece and a resonance vent for the b-f#-high e flat which will probably appear eventually on all Klose-system (Boehm) clarinets. The 1010 will be reviewed subsequently).

Although the finely graduated reversed cone of the L70 (in contrast to the intentionally stair-stepped cone of the Buffets) loses a bit of the flexibility of the Buffets it is more secure in its navigation of passages which cross modal breaks. I find the intonation to be remarkable throughout the entire scale. The c#-g#-high f vent is well located (lower and larger). This and the even taper of the bore enable a standard high f fingering which is in tune without extra help keys.

Some minor adjustments of the sizing and undercutting of tone holes seem advisable, but of course every company engaged in mass production faces this problem in the checkout of an instrument. Congratulations, Leblanc.

Lee Gibson

The History and Literature of the Chalumeau and the Two-Keyed Clarinet

Albert R. Rice

Albert Rice is a music student at California State University at Fullerton, California. Some of his source materials are newly obtained; others are seen elsewhere and are so attributed. I have at hand an outstanding translation of Heinz Becker's "Die Europaische Klarinette," from *Die Musik in Geschichte und Gegenwart*, by Dyke Kiel at North Texas State University. Also at hand is an equally fine translation of Becker's "Zur Geschichte der Klarinette im 18. Jahrhundert," from *Die Musikforschung*, VIII (1955), pp. 271-292, by Don Halloran. However, since neither of the latter may be published at this time, the presentation of Rice's paper seems appropriate, and the bibliography of scores, recordings, and books in his appendix is of great value. L.G.



The history and origins of the clarinet and its precursor the chalumeau are rather ambiguous and uncertain. However, musicological research and comparisons of known works using these instruments help to establish a traceable and interesting history in relation to the musical events of the time.

The word *chalumeau* is a diminutive of the Latin *calamus* meaning reed or stalks, and actually refers to the instruments the chalumeau was developed from, the Egyptian *argul* and the Arabian *zummarah*. Both of these instruments utilized two parallel cylindrical pipes of reed. The word clarinet, which came from the Italian *clarinetto*, is a diminutive of *clarino*, meaning high natural trumpet, and in fact means little clarino. This name was quite logical to give this instrument since its sound was very similar to the clarino. The terms *chalumeau* and *clarinetto*, *clarinette*, or *clarinett* were used at the same time, during the early eighteenth century, and denote an interchangeability of terminology. However, there were existing at the same time two distinct but very similar instruments, as will be presently shown.

Ever since the publication of Johann Gabriel Doppelmayr's book, *Historische Nachricht von den Nurnbergischen Mathematicis und Kunstlern* in 1730, Johann Christoph Denner (1655-1707), the Nuremberg

instrument maker, has been credited with the improvement of a folk instrument—the chalumeau (spelled also *chalmie*, *shalamo*, *scialmo*, etc.). Most importantly he was also credited with the development of the clarinet at the beginning of the eighteenth century. The passage concerning the clarinet from this book follows:

Zuletzt triebe ihn namely Denner sein Kunst-Belieben annoch dahin an, wie er noch ein mehrers durch deine Erfindung und Verbesserung bey bemeldten Instrumenten dargeben mogte, dieses gute Vorhaben erreichte auch wu'rklich einen erwunschten Effect, indeme er zu Anfang dieses lauffenden Seculi, eine neue Arth von Pfeiffen-Wercken, die so genannte Clarinette, zu der Music-Liebenden grossen Vergnugen, ausfande, endluch auch dei Chalumeaux verbesserter darstellte.

An English translation of the above lines follows:

Finally his (Denner's) artistic passion compelled him to seek ways of improving his invention of the aforesaid instrument, and this praiseworthy intention had the desired effect. At the beginning of the current century, he invented a new kind of pipe-work, the so-called clarinet, to the great delight of all music lovers, and at length presented an improved chalumeau.¹

Denner was known throughout Europe as an excellent recorder maker, and surprisingly was not completely forgotten in the twentieth century as evidenced by the opera *Der Klarinettenmacher* by Fr. Weigmann, in which Denner appears as the hero. All subsequent histories of musical instruments have given credit for the development or "invention" of the clarinet to J. C. Denner usually around the year 1690.

The "improved" or Denner chalumeau was a cylindrical tube having seven tone holes and two diametrically opposing keys above the first tone hole. This instrument used a bell-like mouthpiece with a single reed, but was shorter than the clarinet (about 12 inches), did not have a barrel or bell, and could not overblow because of the arrangement of its keys. Chalumeaus were constructed in several sizes to form a complete family of spranino, soprano, alto or quart, and tenor instruments. These instruments would have been very difficult to play in tune, by modern standards, and their range would have been limited to only a twelfth. However, the distinctive timbre of these instruments made them useful in the opera orchestra and in many diverse instrumental combinations, e.g., Graupner's *Sonata* for chalumeau, viola d'amore and harpsichord, and Dittersdorf's *Divertimento Notturmo* for violin, chalumeau, and two violas. Distinctive and unique timbres were generally sought after by many composers during this time, as is shown by the number of works extant using the chalumeau (See Appendix). A recording on Deutsche Grammophon Gesellschaft (DGG Archive 198430) uses soprano and alto chalumeaus built by the Moeck company of Celle, Germany, who modeled their instruments after the chalumeaus found in the Music History Museum of Stockholm. Here, a charming *Carillon a 2 Chalumeaux* by Telemann is performed, effectively displaying the distinctive timbre of these instruments (See Appendix).

In the July, 1953, edition of the *Galpin Society Journal* an article by Thurston Dart entitled "The Mock Trumpet" describes what the author of the article believes to be the first known tutor for the chalumeau. The title of the tutor is "The Fourth Compleat Book for the Mock Trumpet Containing Plain and Easy Directions to Sound ye Mock

Airs für zwei Klarinetten

Figure III. No. 1, "Anonymous Airs for Two Clarinets," Wiesbaden, Breitkopf & Hartel, 1954.

instruments were definitely interchangeable, and the clarinet described above was known under the name of chalumeau in Germany until around 1730. Therefore, one can easily assume that the "improved" chalumeau and two-keyed clarinet were very similar instruments, the difference being only in their respective ranges.

Boese gives more proof for the building of chalumeaus in different keys when he points out the existence of the C-major *Concerto for two Chalumeaux* by Telemann. "The part of the first chalumeau is notated in French violin treble clef (on the first line) for low-g pitch, which is transposed upwards by a fourth."² The second chalumeau part is notated in the bass clef and would have been played an octave higher but certainly on a differently-pitched instrument than the first part. Several Graupner concertos in this author's collection are also notated according to the above manner, as are the chalumeau parts in Keiser's *Croesus* of 1710. In both the Telemann concerto and Keiser's opera *Croesus* there is a considerable amount of chromaticism used. In order to play these notes on an instrument as simple as the chalumeau one must make use of "half-hole" fingerings or "forked" fingerings which result in quite unsatisfactory intonation. This fact helps to explain Johann Mattheson's complaint in *Das neu-eroffnete* of 1713:

The so-called chalumeaux may be allowed to voice their somewhat howling symphony of an evening, perhaps in June or July and from a distance, but never in January at a serenade on the water.³

The clarinet as distinguished from the chalumeau had presumably been developed by 1700 by J.C. Denner. It is to his son Jacob that the credit for the further improvement of

Figure IV. Mass by J.A.J. Faber, reprinted from F. Gevaert, *A New Treatise on Instrumentation*,

the two-keyed clarinet goes. The speaker key or the key on the back of the instrument was relocated to produce a b-flat with the aid of the a key. Also, there was an addition of a key to cover a hole in the bell that produced an e and a-b. This key, however, was not always used until the middle of the eighteenth century. These improvements occurred in 1720, as also did the first known orchestral work using the clarinet by name, the Mass, "Maria Assumpta" by J.A.J. Faber, organist of the Antwerp Cathedral. A portion of this work is reproduced in Francois Gevaert's book, *A New Treatise on Instrumentation*, and is reproduced here (Figure IV). The writing for the clarinet shows an unexpected usage of the low register to low f, the lowest note on the clarinet at that time, in chordal figurations.

A reproduction of a fingering chart for the clarinet in Majer's *Museum musicum* of 1732 shows the range of the instrument used in Faber's mass as from f to a" (Figure V). Faber did specify a clarinet in C for his mass, and apparently the clarinets in c and in b-flat were the most popular of the day. The first known depiction of the clarinet occurs in Johann Weigl's *Musicalishes Theatrum* of 1741. It is reproduced here and shows a man playing a two-keyed clarinet (Figure V). An English translation of the caption follows:

When the trumpet call is all too loud,
The clarinet does serve to please
Eschewing both the high and lowest sound,
It varies gracefully and thus attains the prize.
Wherefore the noble spirit, enamoured of this reed,
Instruction craves and plays assiduously.⁴

The clarinet is still compared to a trumpet but is given a much more favorable description than that held even nine years ago. This probably indicates a greater acceptance and usage of the instruments. In Italy the clarinet was known as early as 1722 from a description of it in Filippo Bonanni's *Gabinetto Armonico*. The description is similar to Walther's of 1732.

Un' Istromento simile all Oboe nominato Clarone e lungo palmi due e mezzo termine con bocca di Tromba larga oncie 3. E bucato in sette luoghi nella parte superiore, e in uno nella parte apposta inferiore. Oltre a questa buchi ne ha due altri laterali opposti, ma non in diametro, li quali si chiudono, e aprono con due molle calcate con le dita.

The English translation follows:

An instrument similar to the oboe is the clarone. It is two and a half palms long and terminates in a bell like the trumpet three inches in width. It is pierced with seven holes in front and one behind. There are in addition two other holes opposite to each other, but not diametrically, which are closed and opened by two springs pressed by the finger.⁵

Bonanni's book does not contain a picture of the clarinet but it does testify to the early arrival of the instrument there. By 1740, Antonio Vivaldi had written three very charming concerti grossi including two clarinets (in C) and two oboes, Pincherle 73, 74 and 84. Included here is an example from p. 73 as published by Ricordi in 1947 (Figure VI). These works use the full range of the two-keyed clarinet by going down to the low f and up to the c". They also display some fanfare-like writing in some places, but there are some unusually lyric passages such as the second movement of p. 74, where clarinets and oboes play alone in a beautiful dialog. P. 84 is quite unusual in that it utilizes as

♯5050♯)o(♯5050♯

§. 16.

Clarinetto, ist ein zu Anfang dieses Seculi von einem Nürnbergger erfundenes/ und einer langen Hautbois nicht ungleiches hölzernes Blas-Instrument, außer daß ein dreytes Rundstück daran befestiget ist; es klingt dieses Instrument von ferne einer Trompete zimlich ähnlich/ und gehet von dem Tenor f. bis zum 2. gestrichenen 2. auch jure eilen ins 3. gestrichene c.

Applicatio auf das Clarinetto.

Das

Figure V. (upper) Majer, *Museum Musicum*, 1732, p. 39. (lower) Weigel, *Musicalisches Theatrum*, Nuremberg, ca. 1740.



many wind instruments as a late Haydn symphony, and is really a violin concerto. The instrumentation includes: two flutes, two oboes, two clarinets, one bassoon, 1st concertante violin (solo), 2nd concertante violin, strings, and continuo.

Handel composed an interesting chamber work for two clarinets in D and Corno di Caccia in D entitled *Overture* (Suite) around 1748. The range of the first clarinet is c-sharp' to d", the second from a to b" showing a tendency to go to higher pitches. The writing is similar to the Vivaldi concerti grossi and is written in a fanfare manner in all the movements. Prior to this time by only six years the first known clarinet virtuoso, a Mr. Charles, the Hungarian, had given his first concert in Dublin, playing on a variety of instruments including both the clarinet and chalumeau. This rather shadowy figure played a concerto on the clarinet (possibly his own) and a "select piece" on the "Shalamo", at the Music-Hall in Fishamble Street on May 12, 1742.⁶ The last works I will mention are the first known solo concertos for the clarinet. These works were written in 1747 by Johann Melchior Molter, Kapellmeister of Durlach, and were written for the clarinet in D. They are really very similar to clarino concertos in the use of a very high range; however, the writing is not applicable to the clarino and could only be played on a two-keyed clarinet. An example is given here of part of one concerto published by Breitkopf & Hartel in 1957 (Figure VII). The range used at its extremes for all of the concertos is c to g'''.

Figure VI. Vivaldi, *Concerto Grosso, Pincherle 73*, Rome, G. Ricordi, 1947.



Figure VII. Molter, *Concerto in A*, Weisbaden, Breitkopf & Hartel, 1957.

FOOTNOTES

1. Oskar Kroll, *The Clarinet*, New York, Taplinger Publishing Co., 1968, p. 14.
2. Helmut Boese, *Die Klarinette als solo Instrument in der Musik der Mannheimer Schule*, (Phil. dissertation, Berlin, 1940) English translation, Kenneth Kawashima, Baltimore, Maryland, Peabody Conservatory of Music, 1965, pp. 3-4.
3. Oskar Kroll, *op cit.*, p. 15.
4. *Ibid.*, p. 51.
5. F. Geoffrey Rendall, *The Clarinet*, New York, W.W. Norton & Co., 1971, pp. 68-69.
6. Pamela Weston, *Clarinet Virtuosi of the Past*, London, Robert Hale, 1971, p. 23.

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APPENDIX

Dear Mr. Rice,

Mr. Philip Bate has passed on to me your letter about certain works of Molter and Telemann, which I will do my best to answer.

I am sorry to hear you have been searching in vain for my recording of the 4 Molter concertos. I'm afraid it was deleted some time ago, and the only hope is perhaps to write to E.M.I. direct. If they have enough requests they might even re-issue it! I'm afraid I can't help you about it myself.

The Telemann Concerto for 2 Chalumeaux/Clarinets in d minor has just reached me from Musica Rara. The edition is by Hermann Dechant. I expect you will be getting it so there is no need for me to quote from the preface. It is the

same work as that recorded on the Da Camera label by the Heidelberg group. I think the point to remember when comparing music for chalumeau and for clarinet is the range involved. It seems to me there is little doubt these were different instruments even after the chalumeau had been developed. I have looked quite carefully at parts for chalumeaux and they are invariably much lower and more restricted than those specified for the clarinet even when by the same composer. Of course there must have been some confusion about the names and a lot of the parts could have been interchangeable. (There seems even to be some confusion in the preface to the *Musica Rara* Telemann which is misleading about the range of the instruments and even suggests that the 2nd part would have been played in the bass clef range whereas a look at the 2nd violin part in the opening tutti suggests the not uncommon octave transposition to avoid ledger lines). I see no reason for not playing any of these works on clarinets nowadays. There was probably not a great deal of difference between the two at the time, though one was intended for the clarinet registers and the other for the chalumeau. Probably the players specialized also, as with the clarini etc., but whether we shall ever know the whole truth about it is another question. I'm afraid I know nothing about the Graupner work you also mention. If you are interested, why not ask the library for a photocopy?

Yours sincerely,

August 31, 1973

A List of Works for the Chalumeau and Clarinet Before 1750

Composer—Composition and date—range of instruments used—Source.

Operas:

- Ariosti, Taillio (1666-c. 1740)—*Marte placato*, 1707—N/A—Vienna 1.
 Bonno, Giuseppe (1710-1788)—*Eleazaro*, 1739—b-flat' to b-flat"—Vienna 1.
 Bononcini, Antonio Maria (1675-1726)—*La Conquista delle Spagne*, 1707—N/A—Vienna 1.
 Bononcini, Giovannie Battista (1670-1755)—*Turno Aricino*, 1708—N/A—Vienna 1, Mus. ms. 430 (Score).
 Fux, Johann Joseph (1660-1741)—*Giunone placata*, 1725—f' to b-flat"—Vienna 1.

.....—*Julo Ascanio*, 1708—N/A—N/A.

Gluck, Christoph Willibald (Ritter von) (1714-1787)—*Orfeo*, 1762—f' to a"—Collected Works.

.....—*Alceste*, 1767—f' to a"—Collected Works.

Handel, George Frederic (1685-1759)—*Ricardo Primo*, 1727—d' to c"—N/A.

.....—*Tamerlano*, 1724—Clarinets specified—N/A.

Hasse, Johann Adolph (1699-1783)—*Alfonso*, 1738—N/A—Dresden, Brussels.

.....—*La virtu appie della croce*, 1737, f' to f"—Dresden.

Keiser, Reinhard (1674-1739)—*Croesus*, 1730—

Arie in A major,

1st Part—e' to g-sharp"

2nd Part—d-sharp' to c-sharp"

3rd Part—b to a'

Arie in F major, 1st Part

b to a"

2nd Part—g' to d"

3rd Part—d' to c"—D.T.D.

Steffani, Agostino (1654-1728)—*Il Turno*, 1709

1st Part—f' to f"

2nd Part—b-flat to c"

3rd Part—c to g"

4th Part—col basso—N/A.

Telemann, Georg Philipp (1681-1767)—*Genserich*, 1732

1st Part—c" to f"

2nd Part—f' to b"—Berlin

.....—*Miriways*, 1728—N/A—

N/A.

Ziani, Marc Antonio (1653-1715)—*Caio Pompilio*, 1704—

N/A—Vienna 1.

Cantatas:

Bach, Johann Ludwig (1677-1741)—*Cantata bey der Curuzkkunft Ihro Hochfurstl. Durchl. Herre Herzog Anton Ulrich aus Wien in dero Hochfurstl. Residenz Meiningen*, 1728—f' to b-flat"—N/A.

Graupner, Christoph (1687-1760)—*Es begab sich, da Jesus in eine Stadt min Namen Nain ging*, 1737

1st Part—G to g

2nd Part—C to e—D.T.D.

Konig, Johann Ulrich (1688-1744)—*Auf zur Lust*, N/A—N/A—Frankfurt.

Telemann, Georg Philipp (1681-1767)—*Cantata for Whitsunday*, 1721—Clarinet specified—N/A.

.....—*Danket dem Herrn Zabaoth*, 1718—N/A—Frankfurt.

.....—*Der feste Grund Gottes besteht*, 1721—N/A—Frankfurt.

.....—*Mit Gott im Gnadenbunde stehen*, N/A—N/A—Frankfurt.

Oratorios:

Vivaldi, Antonio (1678-1783)—*Juditha triumphans devicta Holofernis barbarie*, N/A—2 Claren specified—Turin.

Concertos:

Gassman, Florian (1729-1774)—*Notturmo*, 1798?—Chalumeaux and Orchestra—Vienna 1, Mus. ms. Sm 11394.

Graupner, Christoph (1687-1760)—*Concerto*, N/A—N/A—Darmstadt, Mus. ms. 6054/6.

.....—*Concerto*, N/A—N/A—Darmstadt, Mus. ms. 26.

.....—*Concerto*, N/A—Chalumeau and Viola d'Amore specified, F to a—Darmstadt, Mus. ms. 31.

.....—*Concerto*, N/A—Two Chalumeaux specified.

1st Part—G to b

2nd Part—C to e—Darmstadt, Mus. ms. 50

Hasse, Johann Adolph (1699-1783)—*Concerto*, N/A—f' to b"—Dresden.

Hoffmeister, Franz Anton (1754-1812)—*Concerto*, N/A—Schlameaux specified—Vienna 2, Mus. ms. VIII 1404 (microfilm only).

Molter, Johann Melchior (1696-1765)—*Concerto in A*, 1747—Clarinet in D, c' to g"—Karlsruhe Mus. ms. 302, published by Breitkopf & Hartel (score only).

.....—*Concerto in D*, 1747—Clarinet in D, c to f-sharp"—Karlsruhe Mus. ms. 304, 1 published by Breitkopf & Hartel (score only).

.....—*Concerto in G*, 1747—Clarinet in D, c' to g"—Karlsruhe Mus. ms. 334, published by Breitkopf & Hartel (score only), and Schott, London, 10939.

- Concerto in D, 1747—Clarinet in D, g to g"—Karlsruhe Mus. ms. 337, published by Breitkopf & Hartel (score only).
- Telemann, Georg Philipp (1681-1767)—Concerto in C, N/A—2 Chalumeaux
1st Part—d to f'
2nd Part—G to a—Darmstadt, Mus. ms. 1033/38.
- Concerto in d, N/A—2 Chalumeaux
1st Part—d to g'
2nd Part—E to a—Darmstadt, Mus. ms. 1033/50 (score only), published by Musica Rara.
- Vivaldi, Antonio (1678-1741)—Concerto in C for 2 Clarinets in C, 2 Oboes, Strings and Cembalo, Fanna XII No. 1; Pincherle 73, 1740
1st Part—g to c"
2nd Part—f to c"
—published by Ricordi Collected Works Tomo 3.
- Concerto in C for 2 Clarinets in C, 2 Oboes, Strings and Cembalo, Fanna XII No. 2; Pincherle 74, 1740
1st Part—g to c"
2nd Part—f to c"
—published Ricordi Collected Works Tomo 4.
- Concerto in C "per la solemnita di San Lorenzo" (for the feast of Saint Lawrence) for 2 flutes, 2 oboes, 2 clarinets, bassoon, 2 concertante violins, strings and cembalo, Fanna XII No. 14; Pincherle 84, 1740
1st Part—c' to d"
2nd Part—g to c"
—published Ricordi Collected Works Tomo 54.
- Chamber Works:
Dittersdorf, Karl Ditters von (1739-1799)—Divertimento Notturmo, N/A—f-sharp' to c"
—Vienna 2 (microfilm only)
- Dreux, Jacques Philippe (16?-16?)—Fanfares et autres airs de chalumeau a 2 dessus, 1706—N/A—Brussels.
- Graupner, Christoph (1687-1760)—Ouverture a 3 chalumeaux, N/A—
1st Part—c' to f'
2nd Part—F to B
3rd Part—C to f—Karlsruhe, Mus. ms. 183, Darmstadt, Mus. ms. 464/43, 73 and published by Peters and Schott, London.
- Sonata for Chalumeau, Viola d'Amore, and Cembalo, N/A—N/A—London, Mus. ms. 3/6976.
- Trio for Viola d'Amore, Chalumeau, and Cembalo, N/A—C to g—Darmstadt, Mus. ms. 4190.
- Trio for Fagotto, Chalumeau and Cembalo, N/A—C to f—Darmstadt, Mus. ms. 4191.
- Handel, George Frederic (1685-1759)—Ouverture (Suite) for two clarinets in D and Corno di Caccia in D, 1748
1st Part—d to d"
2nd Part—A to b'—Cambridge, published by Schott, London, 10086, Mercury and McGinnis & Marx.
- Telemann, Georg Philipp (1681-1767)—Carilon a 2 Chalumeaus, N/A—N/A—N/A.
- Concerto for flute, chalumeau, oboe, violin, viola, 2 contrabasses, and basso continuo in G major, N/A—N/A—N/A.
- Anonymous—"The Fourth Compleat Book for the Mock Trumpet Containing Plain and Easy Direction to Sound ye Mock Trumpet Together with Variety of new Trumpet Tunes Aires Marches & Minuets fitted to that Instrument, and Very Proper for ye Brazan Trumpet, also severall First and Second Trebles for two Trumpets.", 1704—g to a'—Glasgow.

A Selective Listing of Recordings of Music for the Chalumeau and the Two-Keyed Clarinet

- Handel, George Frideric—Ouverture (Suite) for 2 clarinets in D and Corno di Caccia in D—Frederick Thurston, Gervase de Peyer, clarinets in B-flat, Dennis Brain, French horn in F (London Baroque Ensemble)—Parlophone R20581 (mono) and Decca 4070 (10 inch mono).
- Molter, Johann Melchior—Concerti (4) for Clarinet in D, Strings and Cembalo.
- No. 1 in A
Georgina Dobree, clarinet in D, Carlos Villá and the Carlos Villa Ensemble—EMI (Hayes, Middlesex) HQS 1119 (H.M.V. Baroque Library).
- Jacques Lancelot, clarinet in D, Albert Beaucamp and the Rouen Chamber Orchestra—Philips World Series PHC 9078.
- Hans-Rudolf Stalder, clarinet in D, Helmut Muller-Bruhl and the Kolner Kammerorchester—schwann Musica Mundi VMS 2012, and 808 (mono).
- No. 2 in D
Georgina Dobree, clarinet in D, Carlos Villa and the Carlos Villa Ensemble—EMI (Hayes, Middlesex) HQS 1119 (H.M.V. Baroque Library).
- Jacques Lancelot, clarinet in D, Albert Beaucamp and the Rouen Chamber Orchestra—Philips World Series PHC 9078.
- No. 3 in G
Georgina Dobree, clarinet in D, Carlos Villa and the Carlos Villa Ensemble—EMI (Hayes, Middlesex) HQS 1119 (H.M.V. Baroque Library).
- Dieter Klocker, clarinet in D, and the Heidelberg Chamber Orchestra—DaCamara 91015 (Virtuose Barock Klarinettenkonzerte).
- Jost Michaels, clarinet in D, Hans Stadlmair and the Munchener Kammerorchester—Deutsche Grammophon Gesellschaft Archive 3151 (mono), 73151, 198415, 198651.
- No. 4 in D
Georgina Dobree, 9 clarinet in D, Carlos Villa and the Carlos Villa Ensemble—EMI (Hayes, Middlesex) HQS 1119 (H.M.V. Baroque Library).
- Telemann, Georg Philipp—Carillon a 2 Chalumeaux ou Flute a bec ou trav. avec la Basse—Otto Steinkopf, Soprano Chalumeau, Frithjof Fest, Alto Chalumeau—Deutsche Grammophon Gesellschaft Archive 198430 (Serenade for Wind Instruments—Extracts from "The Constant Music-Master").
- Concerto in d minor for 2 Chalumeaux, Strings and Cembalo—Dieter Klocker, Andreas Bonifert, clarinets in B-flat with the Heidelberg Chamber Orchestra—DaCamara 91015 (Virtuose Barock Karinettenkonzerte) and Musical Heritage Society Inc. MHS 1512 (mail order only: 1991 Broadway, New York, N.Y. 10023).

Concerto for flute, chalumeau, oboe, violin, viola, 2 Contrabasses and Basso Continuo in G major—Artists Unknown—Philips 802816.

Antonio Vivaldi—Concerti (2) for 2 clarinets in C, 2 oboes, strings and cembalo.

Fanna XII No. 1, Pincherle 73

Jack Brymer, Stephen Walters, clarinets in C, Karl Haas with the London Baroque Ensemble—Vanguard 192 (mono) and 192SD.

Ferruccio Gonizzi, Guiseppa Tassis, clarinets in C, Newell Jenkins with the Milan Chamber Orchestra—Washington Records WLP-404 (mono).

Charles Paashaus, Walter Lewis, clarinets in C, Max Goberman with the New York Sinfonietta—Library of Recorded Masterpieces (mono), Musical Heritage Society Inc. MHS-V7 (mail order only: 1991 Broadway, New York, N.Y. 10023).

Ezio Schiani, Alfio Gerbi, clarinets in C, Piero Santi with Gli Accademici di Milano—Vox 450 (mono), 500450, Turnabout 4025 (mono), 34025S.

Fanna XII No. 2, Pincherle 74

Rolf Eichler, Adolf Schoebinger, clarinets in C, Edgar Seipenbusch with the Austrian Tonkünstler Orchestra—Musical Heritage Society Inc. MHS-788, MHC 2036, cassette (mail order only: 1991 Broadway, New York, N.Y. 10023), Amadeo AVRS 6416 (mono).

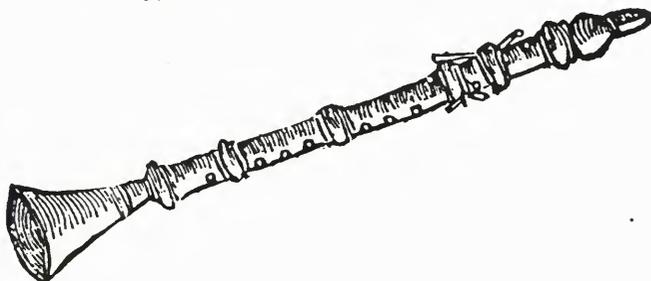
Jost Michaels, Hans Schoneberger, clarinets in C, Hans Stadlmair with the Munchener Kammerorchester—Deutsche Grammophon Gesellschaft Archive 2533 044 (Concertos for wind instruments).

Charles Paashaus, Walter Lewis, clarinets in C, Max Goverman with the New York Sinfonietta—Library of Recorded Masterpieces (mono), Musical Heritage Society Inc. MHS-V5 (mail order only: 1991 Broadway, New York, N.Y. 10023), and Odyssey 32 16 0011 (mono), 32 16 0012.

Ezio Schiani, Alfio Gerbi, clarinets in C, Piero Santi with Gli Accademici di Milano—Vox 450 (mono), 500450, 513120.

Fanna XII No. 14, Pincherle 84—“For the feast of Saint Lawrence” for two flutes, two oboes, two clarinets, bassoon, two concertante violins, strings and harpsichord.

Charles Paashaus, Walter Lewis, clarinets in C, Max Goberman with the New York Sinfonietta—Library of Recorded Masterpieces (mono), Musical Heritage Society Inc. MHS-V4 (mail order only: 1991 Broadway, New York, N.Y. 10023).



A Brief Outline of the Historical and Mechanical Development of the Chalumeau and Clarinet to 1750

I. The Chalumeau existed as a simple folk instrument, having a cylindrical bore and an idioglot reed, since the Middle Ages.

A. The improvement of the keyless Chalumeau by the addition of two opposing keys above the thumb hole is credited to J.C. Denner circa 1690.

B. The first known treatise for the Chalumeau, entitled “A Collection of Ayers fitted for the new Instrument call'd the Mock Trumpet, with Instructions to play on it, & also first and Second Trebles for two Trumpets: Graven price Is' ”, published September 13-15, 1698.

C. The first known orchestral usage of the Chalumeau occurred in Marc Antonio Ziani's opera, *Caio Pompilio* (Vienna, 1704).

D. Anonymous *Airs* for two Chalumeaux are found in the 1704 edition of Estienne Roger's catalogue in Amsterdam.

E. The first known literary reference to the Chalumeau made in J. Mattheson's *Das neu-eroffnete Orchester* in 1713.

F. The last known usage of orchestral parts for the Chalumeau appears in Gluck's *Alceste* of 1767.

II. The development of the Clarinet from the Chalumeau, credited to J.C. Denner c. 1700, by placing the speaker key in a position that would enable the instrument to play its third and fifth harmonics, by widening the bore, lengthening the instrument and providing a bell.

A. Clarinets may have been used to play the parts designated for the Chalumeau as early as 1710, in Reinhard Keiser's opera, *Croesus*.

B. The first known works that were specifically written for the clarinet are the *Airs* for two clarinets by Jacques Dreux, and 76 *Airs* by an Anonymous composer both in 1716.

C. The first known orchestral work using the clarinet occurs in J.A.J. Faber's mass, “*Maria Assumpta*” in 1720.

D. Further improvement of the clarinet occurred around 1720 and is credited to Jacob Denner (son of J.C. Denner), when the speaker key was relocated to produce B-flat and the addition of a key to cover a hole in the Bell that produced an E and a b'.

E. The first literary reference to the Clarinet occurs in J.G. Doppelmayr's book, *Historische Nachricht von den Nurnbergischen Matematicis und Kunstlern* in 1730.

F. The earliest known solo concertos for the Clarinet were composed by Kapellmeister Johann Melchior Molter of Durlach circa 1747.

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Young Phillip T. "Woodwind Instruments by the Denners of Nurnberg." *The Galpin Society Journal*, XX (March, 1967), 9-16.

NEW MUSIC REVIEW

Cahuzac, Louis. *Arlequin - piece caracteristique pour clarinette seule*, Gerard Billaudot, 14, rue de l'Echiquier, Paris 10, France (U.S. agent: Theodore Presser Co.) (copyright 1972).

In his comments on the score, Cahuzac—one of France's most important clarinetists—explains that he has attempted in this delightful little piece to depict musically the antics, gestures, movements, and moods of the buffoon. The result is a fanciful and rhapsodic work that is fun to play and an almost certain audience pleaser for recital use. It is short (less than three minutes), flashy (but very idiomatically written), and offers ample opportunity for the player to call upon his utmost interpretive skills. Players looking for the esoteric, the avant-garde, the cerebral, multiple sonorities, and knuckle-breaking technical demands won't find it in this solo piece, as they are so accustomed to in much of the unaccompanied repertory. In my opinion there aren't enough pieces like Cahuzac's which serve to balance out the literature somewhat.

James Gillespie

Lancelot, Jacques. *Trente trois etudes assez faciles pour clarinette*, Vol. I—Nos. 1-16, Vol. II—Nos. 17-33. Editions Transatlantiques, 14, avenue Hoche, Paris 8, France (U.S. agent: Theodore Presser Co.) (copyright 1973).

These "somewhat easy" etudes are published in two books and are designed to follow Lancelot's *Vingt-cinq etudes faciles et progressives* also published by Editions Transatlantiques. A more appropriate classification of these mostly one-page studies might be "intermediate," rather than "somewhat easy." The technical demands and wide variety of rhythms and articulations would be much too advanced for a very young student.

While Lancelot's gifts for composition do not match those he possesses for performance, each etude does isolate a specific problem(s) and treats it in an interesting manner. Emphasis throughout both volumes is on smooth connection of registers and complete control of legato and staccato phrases. The brevity of the studies also eliminates most of the needless repetition and tedium that is too often encountered in etudes written in such a conventional, conservative style.

The publisher is to be commended for the planning that went into the publication. The cover and paper are of a high quality, and the printing is clear, clean, well spaced, and almost totally lacking in errors. Other French publishers would do well to follow Editions Transatlantiques' example.

James Gillespie

Lacour, Guy. *100 Dechiffrages manuscrits en forme de petites etudes melodiques et rythmiques pour clarinette (sans accompagnement)*. Vol. I (nos. 1-50)—easy to moderately difficult, Vol. II (nos. 51-100)—moderately difficult to very difficult. Gerard Billaudot, 14, rue del'Echiquier, Paris 10, France (U.S. agent: Theodore Presser Co.) (copyright 1973).

Most teachers would probably agree that one of the most valuable assets any musician can acquire is the ability to sight read with fluency and consistency, yet it is too frequently one of the most overlooked areas in a student's course of study. The stock answer to the students' cry of "what can I do to improve my sight reading?" has been—"Sight read!" Finally someone has produced a series of etudes solely for this purpose, and the result is one of the most useful and well planned publications I have come across in years.

Published in two volumes ranging in difficulty from easy to very difficult, Lacour prefaces the musical portion of each book with instructions and suggestions on the use of the material (in French, English, and German). Each etude is six lines in length and carefully planned to progress gradually from simple melodies in C major (with a very limited rhythmic and dynamic vocabulary) to serial lines with intricate rhythms and unexpected dynamic changes. A handy Table of Contents at the end of each volume summarizes each etude's melodic and rhythmic content.

Lacour stresses the importance of being completely in command of all the major and minor scales and arpeggios (where have I heard that before?) as "this will prove invaluable in sight-reading since these forms will be met with again in music, either in a reduced or diffused form and very often even integral." Emphasis is also placed on learning to mentally group notes, recognize patterns, and reading ahead. To improve one's rapid reading of pitches, both volumes includes exercises consisting solely of a succession of notes to be read first at a moderate tempo in one of the composer's suggested even rhythms, that is played all in triplets, or sixteenth notes, etc. These may be repeated using various articulations and rhythmic groupings, and will challenge the best of players.

At the risk of overstating my enthusiasm for these etudes, I urge you to consider them for a part of your course of study. I definitely plan to.

James Gillespie

ALBUM FOR CLARINET with Piano Accompaniment, Belwin-Mills Publishing Co., Melville, N.Y. 11746. \$2.00

Contents: ALLEMANDE, C. Gervaise (16th century); CHORALE MELODY FROM THE LINUS COLLECTION, P. Karolyi; AN OLD HUNGARIAN DANCE FROM THE LINUS COLLECTION, P. Karolyi. MINUET (from SUITE IN D MINOR, NO. 4), J.C.F. Fischer; MINUET L. Marchand; MÜSETTE (from ENGLISH SUITE NO. 3), J.S. Bach; PASSAGE FROM THE PEASANT CANTATA, J.S. Bach; ADAGIO (from C MAJOR SONATA FOR GAMBA AND HARPSICHORD), G.F. Handel; MINUET, J. Rameau; ROMANCE, K.V. 229 and MINUET, K.V. 229, W.A. Mozart; WALTZ, GERMAN DANCE, F. Schubert; SHEHEREZADE, R. Shumann; ARIOSO AND TWO PIECES IN OLD STYLE, P. Karolyi; SCHERZETTINO, I. Mezo; THREE PIECES, J. Sari; SMALL SUITE, S. Szokolay; SUITE, L. Dubrovay.

This rather unique collection of solos was edited by Janos Kuszling and apparently first published in Hungary under the title CLARINET MUSIC FOR BEGINNERS. The present edition was released jointly in 1972 by Editio Musica, Budapest and Belwin-Mills and is certainly one of

the most attractively prepared and musically sound collections for the beginning and intermediate levels that has come to the attention of this reviewer.

Almost all of the pieces are quite short with many being arranged for the clarinet from other media—namely, those works of Bach, Handel, Schubert, Schumann, Rameau, etc. However, it is the pieces by contemporary Hungarian composers—Dubrovay, Karolyi, Mezo, Sari, and Szokolay—that are of particular interest. Apparently each is an original work for the clarinet, and, with the exception of the Dubrovay SUITE, they are well suited for young players. Due to its more modern idiom, difficult piano part, rhythmic complexities, and ensemble problems, Dubrovay's piece will interest a more advanced player. Players of all ages will find the colorful artwork very appealing and particularly appropriate for the age level of the student most likely to make use of the collection.

Let us hope that this publication comes to the attention of state committees revising contest solo lists, for there is much useful material for the beginning grade level in ALBUM FOR CLARINET. Highly recommended!

James Gillespie

30 PLUS-TRIOS FOR CLARINETS, Arranged by John Cacavas. Belwin-Mills Publishing Co., Melville, N.Y. 11746

The American composer John Cacavas has become fairly well known during the past several years through his works for band and scores for television, such as "Kojak." This collection of 32 trios published in 1973 was "scored and compiled basically for recreational playing, yet keeping in mind many of the problems confronting young players."

Published in score form, most of the pieces are one page in length. The music is in two categories: that of a "serious" nature (Mozart, Corelli, Telemann, etc.) and folk and traditional melodies ("Shenandoah," "Deep River," etc.). There is an ample variety of meters, key signatures (through four flats), and rhythmic figures to maintain interest and challenge players at the intermediate level. The melody is always the first part, and the arranger suggests that players alternate parts from piece to piece. The editing and phrasing throughout is quite meticulous, and there is more dynamic interest than is usually encountered in such collections.

Cacavas has done a commendable job in compiling a most useful set of trios.

New Unaccompanied Solos

One of the more important German publishers of contemporary clarinet music is Hans Gerig of Cologne who published three new works for unaccompanied clarinet during 1973.

Denissow, Edison. SONATA FOR CLARINET IN B-FLAT SOLO, Edition Gerig

Marbe, Myriam. INCANTATIO—SONATA FOR CLARINET SOLO, Edition Gerig

Schroeder, Hermann. SONATA FOR CLARINET SOLO (A or B-flat), Edition Gerig

Musikverlage Hans Gerig, Drususgasse 7-11, Cologne 1, West Germany (Available in the United States from MCA Music, 435 Hudson Street, New York, N.Y. 10014).

Denissow's two-movement SONATA was written in 1972, and, from the standpoint of rhythmic intricacy, has few rivals in the unaccompanied repertoire. The first movement (Lento, poco rubato) is characterized by many short, narrow-range phrases usually combined with an indication of 5/4, 7/6, 9/8, etc. above each. There are no bar

lines or meter signatures, and frequent use is made of quarter tones, trills, and flutter tonguing. The monotony of the soft, low-register scoring is broken near the middle of the movement with a loud, rhythmically accelerated section in the altissimo register. This subsides, and the movement closes much as it began. The second movement (Allegro giusto) employs irregular meter signatures (8/32, 3/16, 7/32, etc.) and changes of meter in almost every measure. Phrases are derived from reiterated pitches, extremely disjunct motives, and slurred chromatic lines. The dynamic and pitch range is wide, and the scoring is both pointillistic and ostinato-like. The work was written for Lew Mikhailow and lasts about seven minutes.

Written in 1965 for the Rumanian clarinetist Aurelian Octav Popa, the Marbe INCANTATIO "consists of various sections which, in tone color, should contrast with one another, especially when they follow one another." No meter signatures are employed, and the composer suggests in the Preface that "the indicated rhythm can be rendered according to the notation or can serve as a point of departure for rubato playing." Flutter tonguing, quarter tones, slap tonguing ("jazz effect"), and some improvisation occur from time to time. The overall effect is decidedly atonal and abstract. (Duration: c. 5:00).

Schroeder's style in his SONATA (1971) reveals a more conservative, modern idiom than is the case in the two works discussed above. Although the melodic style is atonal, it is nevertheless very melodious and rhythmically straightforward. The three movements—Moderato, Lento, Allegro—are well written for the clarinet, although suitable primarily for an advanced player. There are no quarter tones, unusual meters, or unconventional demands made upon the player. The piece comes across as a light, animated showpiece, and it should be useful as an etude or recital selection. This reviewer considers it one of the best of the newer solo pieces. (Duration: 5:30).

James Gillespie

Concerto for Clarinet with piano accompaniment (transcribed from Violin Concerto #1)—J.S. Bach, arranged by J.A. Tomei, published by Pro Art Publications, Inc./Westbury, I./New York, \$1.25.

Transcriptions such as this one from the Baroque literature may serve a good purpose in allowing a student to become familiar with a wider range of music than that originally written for his instrument, but this particular arrangement serves neither the music nor the student well. The major problem is that of phrasing and breath marks in the clarinet part, which, often as not, occur right before the last note of a phrase, between the leading tone and the tonic! This makes it difficult, if not impossible, for the student to feel the phrases accurately and hinders the development of a strong sense of phrase structure.

In addition to the phrasing problem, there is a wrong note six bars after #6 in the piano part (the F in the right hand, second beat, against an F-sharp in the clarinet line) and the writing for clarinet before #7 contains very monotonous articulation and poor breath marks.

The piano accompaniment is generally too thick and vertical sounding, with the contrapuntal aspect of the music often ignored, but Mr. Tomei does not indulge in the usual over-editing which one often finds in Baroque transcriptions; the piano part is largely free of extra articulation and dynamic markings.

One final aesthetic and visual annoyance results from the fact that the last page of the clarinet part is printed on the back cover in "shocking pink-on-white" to match the front cover. Surely this could have been spared the poor student!

It is a shame that so many transcriptions contain flaws such as these, because the music could be edited to suit the clarinet well and serve to enrich and expand the literature for students. Students could profit greatly by exposure to the musical problems presented by the music of this period, but this sort of introduction is more a hindrance than a help.

Suite for clarinet (or viola) and piano, by Halsey Stevens, copyright 1959 by C.F. Peters/373 Park Ave. South/New York/New York 10016. Four movements: Allegretto/Adagio/Bucolico, pesante/Moderato con moto. Performing time approx. 9 minutes.

This Suite, dedicated to Ingolf Dahl, is quite a nice work, using largely quartal harmonies and containing no major technical difficulties. The range is from F-sharp to g3. Notation is traditional and straightforward, with some moderately complex meters in the Bucolico movement. The Adagio and Moderato movements contain some nice lyric writing.

The clarinet part comes transposed for both B-flat and A clarinets, and a viola part is also included. This work would make a nice addition to a program, and would be great for advanced students also.

Mary Jungerman

Two's Company (1954)—duet for 2 b-flat clarinets, by Leo Kraft. Pub. Boosey & Hawkes, Lynbrook, N.Y.

I. Cheerful, II. Brisk, III. Quiet, IV. Waltz, and V. Lively

These are very nice duets, using humorous jazz or popular idioms throughout. Very good for use with students, as the range is not extreme (the highest note, in #V only, is an F3) and the technical difficulties involve primarily rhythmic accuracy up to tempo (syncopated rhythms, etc.) and a couple of tricky runs in #IV. These could also be good pieces to program on a recital for a light diversion—especially good for student recitals—great fun to play.

Karkoschka, Erhard. *Notation in New Music* (transl. from German by Ruth Koenig) New York: Praeger Publishers/111 4th Ave./N.Y., N.Y. 10003, 1974. (Fiest ed. Moeck/Celle, 1966)

This book is of great value to anyone interested in performance of new scores containing unusual notation. It is divided into four main sections:

- I. *The Essentials*—A. *The Present Situation* discusses the problems of notation in twentieth-century music and lists sources for further information. B. *Tempered Notation* discusses problems inherent in making old notation work for new music—what should notation accomplish?
- II. *Present Practice*—The most valuable section, with examples from the literature of notation classed according to *Exact*, *Frame Notation*, and *Indicative Notation*, for all different instrumental groups regarding: tempo, pitch, articulation, meter, duration, grouping, special effects, and score layout.
- III. *Examples of Musical Notation*—Reproductions of scores of various composers such as Penderecki, Mauricio Kagel, and others. (The examples are numbered and are arranged to correspond to the score examples in Part II). Notational examples of electronic music are also included.
- IV. *Index*—Names and Works (pub. information with cities of publication). Lists composer, work, instrumentation, publisher, list of examples cited by number.

A veritable encyclopedia of 20th-century notation which may become standardized and is of great value when trying to interpret unfamiliar notational symbols in new scores.

Poema for clarinet in A and piano, by Istvan Kardos (with technical revision by Gyorgy Balassa), copyright 1969 by General Music Publishing Co./414 East 75th St./New York/New York 10021 \$4.00.

This one movement work is a rhapsodic, ultra-romantic piece. It is rather difficult technically in spots, with fast runs and a range extending upward to g3. In some places the writing remains in a high tessitura for several measures, requiring a well-controlled high register.

The piece has a somewhat popularized Hungarian folk-dance flavor, but it is a bit gushy and lacks direction, especially in the middle section, where there seems to be no melody at all. *Poema* could be an interesting piece for more technically advanced students, but musically it lacks depth.

Mary Jungerman

BOOK REVIEW

Clarinet Performing Practices and Teaching in the United States and Canada, compiled and edited by Cecil V. Gold, School of Music Publications, University of Idaho, Moscow, Idaho 83843, 1973. \$5.00.

This study grew out of a desire by the author "to know what was occurring in clarinet pedagogy throughout the United States and Canada". The initial survey was undertaken in 1966 when Gold was a graduate student at the University of Nebraska, but this second edition is based on an additional survey made in 1971-72.

A questionnaire was mailed to 250 performer-teachers of the clarinet, and 162 replied. Thus, the information provided here is based on the replies of the 162 respondents to the 22 questions on the survey form.

Each question that appeared on the survey form is taken up separately with the responses tallied and, when appropriate, a short discussion by the author on the salient points on the findings and possible interpretation. The questions cover a wide range of topics, such as teachers with whom the respondents studied, brands and model of instruments, ligatures, reeds, mouthpieces, repertory used in performance and teaching, tonguing techniques, embouchure (double or single lip?), vibrato (112 use it "occasionally"), tonal concept (American, French, German) etc. Excerpts from the respondents' comments are frequently provided, and they offer some of the more interesting (and amusing) aspects of the study.

The Appendices include repertory lists provided by some of the respondents (including George Waln and Stanley Drucker), measurements of several reeds used in performance by some of the respondents, and a list of the names of those answering the survey.

Although there are few surprises in Gold's findings, there is ample information of what we have all been hearing for years. For instance: 112 teachers use the Rose ETUDES (32 and 40); 114 use a Buffet clarinet, model R-13; 127 use Vandoren reeds; only eight make their own reeds; most

preferred a medium tip opening and medium facing length; 142 use a single-lip embouchure; no one uses a vibrato "always", etc., etc.

A more careful proofreading of the text by Gold would have eliminated several misspellings and other minor inconsistencies, but, in general, the report is well designed, extremely informative, and very readable. It is somewhat disconcerting, though, that nearly one third of the "professional clarinetists and teachers" that were contacted chose not to respond to the survey. Clarinetists are fortunate to have men in the profession like Cecil Gold whose enthusiasm for and interest in the clarinet have not waned!

James Gillespie

New Music Reviews

by Henry Gulick

Note: Henry Gulick has taught clarinet at Indiana University since 1951. He holds the B.M. and M.M. (and Performer's Certificate) from Eastman. He played professionally with the Rochester Philharmonic and the San Antonio Symphony.

Charles Bochsá (1789-1856): *Theme & Variations* for b-flat Clarinet (or violin) and Harp (or piano). Edited by Frederic Robert. Galaxy Music Corp., New York. Price \$3.50 Time 5'. This is the second movement of the Grand Sonata. Typical of the era, no great originality or inspiration, but pleasant enough. The Harp (or piano) part is much more suited to the latter. Intermediate level.

Cesar Bresgen—*Studies II* for b-flat Clarinet and Piano: Book I: Easy. Verlag Doblinger (Vienna, Munich). Time 8'. There are eight short movements, or studies. Highly recommended! Clean, economical but interesting writing. Lower intermediate level.

Marcel G. Frank—*Moment Musicale* for b-flat Clarinet and Piano. U. of Miami, Fla. Sole Agent Sam Fox, 62 Cooper Square, N.Y. 10003. Price \$1.50, Time 1' 48". This is good public school educational material; it stays mostly in the clarion register, and stresses articulation. Intermediate level.

Donald Martino (1931-) *Trio* for Violin, Clarinet in A, and Piano. E.C. Schirmer, 600 Washington St., Boston Mass. Score \$5. No separate parts. Time 10'. Range to highest A. Disjunct, atonal, and the rhythmic complications are awesome. Not highly technical, but does have wide skips. Calls for slap tongue by the clarinetist, and plucked strings by the pianist. Contains special instructions as to articulation. According to my Schwann Catalog, this has been recorded. Very Difficult.

Manfred J.M. Nedbal—*Sonatine* for Bass Clarinet or Clarinet in b-flat, & Piano. Verlag Doblinger (Vienna, Munich). Time 6'. Range: to highest G#!
I Allegro Deciso II Adagio III Presto
This is a short work of moderate interest—not idiomatic for the bass clarinet (there is much writing in the upper register). I rate it as Difficult for Bass, Intermediate for Sorpano Clar.

Gerard Victory—*Three Fairy-Tales* for b flat Clarinet & Piano. A. Leduc, 175 rue St. Honore, Paris. Time 7' 20". I Beauty and the Beast, II The Sleeping Beauty, III Hop o' my Thumb.

Rhapsodic, mildly dissonant, contemporary French? After the enticing titles, I am a little disappointed in the music itself. It is not a bad work, but somehow the ideas never wholly come alive.

Music Review

Brahms, Johannes, *Quintet in B Minor, Op. 115*, arr. for clarinet and piano by Pamela Weston. Fenette Music (Selling agents: Breitkopf & Hartel, Weisbaden and London; Alexander Broude Inc., 225 W. 57th St., New York, N.Y. 10019).

This reviewer is not an authority in the subject of the various clarinet—piano reductions which have appeared since Simrock (Brahms' original publisher) printed theirs of 1892. Chances are that most clarinetists will continue to hope for the collaboration of a Juilliard or an Amadeus (quartet) or a group of qualified, ever-loving amateurs for their Opus 115 sessions. But good clarinetists have told me that a duo sonata performance can be felicitous for all concerned. Pamela Weston's version gives the clarinet part as originally composed, and the quartet's voices are sensibly integrated in a polyphonic texture which seems well suited to the piano. Printing and paper are excellent.

Lee Gibson

"Going On Record"

By Richard Gilbert

BRAHMS: Clarinet Quintet, Op. 115

Recordings by: JACK BRYMER (Prometheus Ensemble) PYE VIRTUOSO TPLS 13004, HENRI DRUART (String Quartet of the Orchestra of Paris) DECCA ARISTOCRAT 7183, OSKAR MICHALLIK (Morbitzer, Martens, Bucholz & Gunter) PHILIPS UNIVERSO 6580 057, HERBERT STAHR (Berlin Philharmonic Octet Members) PHILIPS 6500 453.

Recently, four very impressive recordings of this superior chamber work have been made. The clarinetists are all first-rate European artists whose individual styles are representative of their national origin.

The latest is Henri Druart's. With this we now have the definitive recordings of each of the three major European schools of clarinetistry. Druart representing the French school, Jack Brymer the English school with Oskar Michallik and Herbert Stahr representing the German school. The best American recording belongs to David Glazer. Europe's leading clarinetists have traditionally provided us with fine performances for their day. These include Leopold Wlach, Heinrich Geuser and Reginald Kell's version with the Busch ensemble.

The packaging of Decca's Aristocrat series suggests artistry on a high level and one is not disappointed with the performance or the engineering. As a matter of fact, all of these recordings have much in common: rich, warm

tones—in the context of their styles; sensitive styling of the musical phrase; good tempi and excellent intonation.

Interpretively, Druart's is the least profound while Michallik's and Stahr's are progressively more profound and Teutonic. Brymer's lies somewhere between these highly artistic poles. Remember, each of these recordings are outstanding and any criticism is aimed at this level.

Getting back to Druart: Stylistically he is not always the most musical. This is most apparent in the second movement. In the *Piu Lento* he allows himself to "float" above the arabesques instead of "digging in" to them. This is where Brymer, Michallik and especially Stahr excel. But in spite of this, Druart's rendition is a fine display of the French school, surpassing all that has come before.

Brymer's beautiful, rich, creamy tone ingratiate this lovely work. His tempo in the first movement is faster and more vivid than Druart's. In the second movement Brymer's approach to the *Piu Lento* makes it more mysterious and dramatic. His technique may not be as clean as Druart but he makes your blood run. Brymer's slight vibrato is nicely controlled throughout the work.

Oskar Michallik's recording was considered by this reviewer to be the finest available and this held true until Stahr's recent recording. Everything that will be said about Michallik is enhanced and further refined in Stahr's masterful performance.

Michallik's tone is dark, resonant and passionate. The string quartet is fluid and stylistic. The *Quasi sostenuto* (of the first movement) is beautifully lyric and provides a nice contrast to the rest of the movement. The second movement is full of contrast: the opening is angelic and crystalline while the *Piu Lento* is intensely rhapsodic, yet smooth and refined. The 32nd note runs for the second violin and viola, in the third movement, are generally obscured. However, this is such a good recording that any such criticism is doomed to hair-splitting.

This brings us to Stahr, without reservation the finest of all the Brahms Quintet recordings to date. He has everything going for him—tradition, tone, intonation, technique, style and a fabulous string quartet. From any point of view this has to be the most successful disc. I do not say this to negate the other schools of playing but to me, is what playing Brahms is all about.

RECORD REVIEW

Music Minus One—Laureate Series (MMO 8011), Beginning Clarinet Solos; Jerome Bunke, clarinet and Sondra Bianca, piano; Music Minus One, 43 West 61st Street, New York, N.Y. 10023.

Noel-Gallon, CANTABILE; Gustave Langenus, LULLABY; Manont Kennaway, CAPRICE; Edward McDowell, TO A WILD ROSE; Nilo Hovey and Beldon Leonard, SONG OF SPRING; Alexander Gretchanioff, SUITE MINIATURE, Op. 145 (Movements V and I); Christopher Edmunds, LAMENT; Forrest Buchtel, SERENADE; Carl Frangkiser, CAPRICIOUS IMP.

Music Minus One—Laureate Series (MMO 8012), Beginning Clarinet Solos; Harold Wright, clarinet and Harris Goldsmith, piano; Music Minus One, 43 West 61st Street, New York, N.Y. 10023.

Wolfgang A. Mozart, SERENADE FOR WINDS, K. 361—"Minuet and Trio"; Hovey-Leonard, CHANSON

MODERNE; Carl Stamitz, CONCERTO NO. 3—"Romanze"; Gustave Langenus, CHRYSALIS; Carl Baermann, ADAGIO (ETUDE NO. 24); Jaromir Weinberger, SONATINE (complete).

In recent years the Music Minus One company has turned its attention to the more serious repertoire for the clarinet, and in its new "Laureate Series Contest Solos" the aim is to feature "the choicest repertoire for the instrument as performed by the foremost players in the land and they by YOU". The two discs at the beginning level will be discussed here, and the seven others at the intermediate and advanced levels will be considered in later issues of this journal.

Perhaps a brief refresher is in order on the format of MMO recordings. The music for clarinet and piano is included on one side of the disc with the piano part only on the other side for the student to play along with. Occasionally two different versions of a particular work are included on the "piano only" side: one at a slower rehearsal tempo, the other at a performance tempo. The printed clarinet part to each of the works is also included as are suggestions on performance supplied by the artist.

The repertoire and editions used in this particular series were selected from approved lists of various state music education associations, such as those in New York, Florida, Virginia, Texas, Ohio, etc. While some may not agree that the music chosen is indeed "the very best solo literature for the instrument", it is literature that is heard very frequently at solo and ensemble contests. The edition that is supplied is identified along with the publisher's address for securing a copy of the piano part.

The commentary provided by the artists in the "Performance Guide" section should be very helpful to young students. The suggestions are both general in nature (regarding style, etc.) and, at times, somewhat detailed (on such matters as breathing, fingerings, rhythm, etc.). MMO failed to number the measures of the Weinberger SONATINE in the same manner as did Wright, so that his reference to a rhythmic problem in measure 8 of the last movement is apparently in measure 112. Wright also cautions the student to differentiate between the grace notes and appoggiaturas in the slow movement from the Stamitz CONCERTO No. 3. He explains how these ornaments are to be executed but, unfortunately, the editor of the G. Schirmer edition that is provided does not differentiate between the symbols used for the two ornaments. That is, the same sign is used for both, rather than indicating a grace note by means of a small note with a slash through the stem and an appoggiatura with the same sign without the marks through the stem. Admittedly these are minor points, but without the supervision of a competent teacher a young student could be easily confused.

The playing is very fine, and it is always a joy to hear artists such as Wright bring life to pieces that are not always rich in musical content. Both Bunke and Wright follow the published version fairly closely, although there are occasional changes in breathing places (eight-measure phrases, instead of four, etc.), minor alterations of dynamics on repetitions of phrases, and corrections to omitted articulation markings.

Given the guidance of his teacher, a young player should benefit greatly by the use of these well produced recordings.

THE VOICE OF THE INSTRUMENT—THE CLARINET (ABK 16); Jack Brymer, clarinet, with The Fidelio Quartet and David Lloyd, piano. Published by Discourses, Ltd., High Street, Royal Turnbridge Wells, Kent (England)—

available in the U.S. from Theodore Front Music Literature, 131 N. Robertson Blvd., Beverly Hills, Cal. 90211.

Program:

Side One—W.A. Mozart, ALLEGRO IN B-FLAT, K. Anh. 91 (516c) for clarinet and string quartet.
 Carl Maria von Weber, QUINTET IN B-FLAT, Op. 34, Fantasia and Rondo.
 Robert Schumann, PHANTASIESTUCKE, Op. 73, No. 1.
 Felix Mendelssohn, CONCERTPIECE NO. 2 in D MINOR, Op. 114.
 Side Two—Camille Saint-Saens, SONATA, Op. 167, Allegro animato.
 Josef Holbrooke, CLARINET QUINTET, Op. 27, Canzonet.
 Bertold Hummel, SUITE FOR SOLO CLARINET, Marche grotesque and Tarantella.
 Frederic Ernest Curzon, CLARINETTA CON MOTO.
 Malcolm Arnold, SONATINA FOR CLARINET AND PIANO (complete).
 Alec Templeton, SECOND POCKET-SIZE SONATA, Gavotte.
 Francis Poulenc, CLARINET SONATA, First movement.

Published in 1973, this disc is one in a series titled "All About Music" which has "been planned to give you not only an entertaining programme of listening but also a basic introduction to one aspect of music". Although primarily directed toward the general "music appreciation" listener, even the most experienced clarinetist will find something of interest here. Jack Brymer, considered by many to be the leading English clarinetist of the present day, has selected an extremely varied program of solo and chamber works—almost 56 minutes of music, in fact! An eight-page booklet, written by Brymer, is included with the LP, and it includes a general discussion of the clarinet, its history, and comments on the works performed.

Appearing in a recorded form for the first time are the pieces by Mozart, Hummel, Curzon, Arnold, and Templeton. Of particular musicological interest is Mozart's unfinished movement (K. Anh. 91) for clarinet and string quartet dating from 1787. Only the first four pages have been found and, although these pages are complete, it was the American musicologist Robert D. Leven who completed the remainder of the movement. This was published in 1970 by Nagels Verlag, Heinrich Schutz Allee 31, Kassel, Germany (available from Associated Music Publishers in the U.S.).

Somewhat shortened versions of the works by Weber and Mendelssohn are utilized apparently to include as many works as possible. Neither work suffers noticeably from the cuts. Thanks to modern recording techniques, Brymer plays both the clarinet and the basset horn on the CONCERTPIECE NO. 2!

Brymer's commentary in the booklet is both informal and informative—much in the manner of the oral program notes he frequently includes as a part of his recitals. For instance, Holbrooke's interest in the clarinet was prompted, at least in part, because "of the playing of his son-in-law, Reginald Kell."

While the playing on this recording may lack some of the technical polish one might hope for, there is the ever present *espressivo* and vitality that seem to be so much a part of the English style. Hail Britannia!

James Gillespie

LETTERS

The Clarinet invites letters from ICS members and readers.

Dear Dr. Gibson:

Having only recently joined the I.C.S., and having just received copies of Vol. 1, nos. 2 and 3 of the Journal, I wish to congratulate you on your efforts to further the exchange of information between clarinetists through his long needed publication. It is my sincere hope that the Journal will not only continue to exist but will expand its coverage in some of the many areas of interest to all of us.

While I found your article on the Buffet 'A' to be of great interest, I am forced to wonder if your approach is not somewhat at odds with the published guideline of non-commercialism. It is not that I am against being commercial, far from it, as I make my living selling and repairing musical instruments, but rather that I question if a commercial or biased approach of this type may possibly cancel some source(s) of support which the Society may need not only to foster its financial stability but also to develop an open mindedness toward the continued evolution of the instrument as it is being pursued on several fronts. It is my understanding that all of the major manufacturers are working on important acoustical and mechanical improvements at this time. My personal opinion is that the 'perfect' clarinet is still somewhere way down the road—if indeed ever!

It is my hope that you will someday reprint copies of Vol. 1, No. 1 of the Journal. I feel that many others, like myself, who have only recently joined the Society will want to add this copy to their library. On another but similar matter, I am wondering if it would be possible for the Society to publish (possibly in hard back) a book containing reprints of the old 'Clarinetist' magazine? Having had great personal success in selling over 100 copies of The Woodwind Anthology, as published by The Instrumentalist, I believe this would be a vary marketable item.

Among other personal projects, I am trying to develop a collection of professional and/or custom made clarinet mouthpieces. So far I have about 60. Mr. Schott has written that he thinks this would be of interest as a display for the Clinic, His reaction pleased me, of course, but this project is far from being complete. Hopefully within the year it will be expanded to 80 or 100.

Sincerely yours,
 GORBY'S MUSIC, INC.

Jerry Gorby
 Vice-President

Paragraph 2 of Jerry Gorby's letter is discussed in *Claranalysis* (this issue). Regarding a reprint of articles from the first *Clarinet*: We have at hand a complete index of that magazine prepared by ICS member Dr. Norman Heim, Professor of Music, University of Maryland, College Park, Md. 20742. There may be a question at this time as to whether enough copies of the old *Clarinet* remain available to justify its printing. Perhaps Dr. Heim could be persuaded

to prepare his own anthology either with or without sponsorship of the ICS. Please inform him and us of your thoughts.

Dear Dr. Gibson:

I read with interest and appreciation your article on the Buffet A Clarinet, as found in the May 1974 International Clarinet Society magazine.

As you mentioned in your article, Tolchin Instruments, Inc. is the parent corporation of Buffet Crampon S.A. It is with this in mind that I ask you to contact me in the future, regarding further articles about Buffet Crampon S.A. As at the beginning of 1974, Buffet Crampon S.A. is a wholly owned subsidiary of Tolchin Instruments, Inc. Also, just to keep the record straight, Mr. Heinz Weil, formerly director of Buffet Crampon, is no longer with the company. The president of Buffet Crampon since 1969 is Mr. Martin Tolchin.

It was approximately two years ago that Buffet Crampon discontinued the Evette & Schaeffer A Clarinet. Needless to say, this particular clarinet is no longer available.

Please accept the above corrections in the spirit in which they are given. That is, we are more than anxious to hear and read good things about our Buffet Clarinet. We are similarly anxious that the information disseminated to the public is accurate.

I am sure that so long as Buffet Crampon S.A. continues to produce excellence in the field of woodwind instruments, you will continue to write favorably on behalf of their products. It was a pleasure to discover the magazine of the International Clarinet Society, and I am writing to Dr. James Schoepflin to enter subscriptions for myself, here in Melville, and for Buffet Crampon S.A. in Mantes, France.

Very truly yours,

TOLCHIN INSTRUMENTS, INC.

Edgar Hausman
Vice President

Editor's Reply:

A letter of June 24, 1974, from Edgar Hausman, Vice President of Tolchin Instruments, Inc., 55 Marcus Drive, Melville, N.Y. 11746, corrects errors in the first *Claranalysis* of May, 1974. Buffet Crampon S.A. is a wholly owned subsidiary of Tolchin, and Martin Tolchin is president of Buffet. The Evette and Schaeffer clarinet in A is no longer available. We thank Mr. Hausman for these corrections and the subscriptions submitted for Buffet Crampon and himself.

A Selective Discography of Recent Music for Clarinet

F. Gerard Errante

Dr. Errante is Southeast Regional Chairman of the ICS.

Edward Applebaum	Montages cl, 'cello, pf John Gates	1968 Everest 3262
Bozay Attila	Paper Slips, Op. 5 sop. cl, 'cello Tibor Dittrich	Hungaroton LPX 11412
Milton Babbitt	Composition for Four Instruments fl, cl, vln, 'cello Stanley Drucker	1948 CRI 138
Leslie Bassett	Trio cl, vla, pf Charles Russo	1953 CRI 148
John Bavicchi	Trio No. 4, Op. 33 vl, vln, harp David Glazer	1958 CRI 138
Burton Beerman	Sensations cl & tape Phillip Rehfeldt	1969 Advance FGR-15S
Jean Binet	Petit Concert cl & str. orch. Eduard Brunner	1950 Communauté de travail DT-64-11
Allan Blank	Poem sop. cl, 'cello, harp Michael Sussman	1963 CRI SD 250
Elliot Borishansky	Two Pieces unacc. cl Phillip Rehfeldt	1964 Advance FGR-15S
Pierre Boulez	Domaines cl & orch Michel Portal	1970 Harmonia Mundi SH 6884
Ursula Burkhard	Serenade fl & cl Hans Rudolf Stalder	Electrola SME 81 105
John Cage	Sonata for Clarinet unacc. cl Phillip Rehfeldt	1933 Advance FGR-4
Louis Calabro	Environments cl & brass ens. Gunnar Schonbeck	CRI SD 260
Frank Campo	Concertino E-flat, B-flat, bass cl & pf David Atkins	1965 WIMR-7 1950 WIMR-1
Carlos Chavez	Soli I ob. cl, bsn, trpt David Atkins	1933 Crystal S812
Carlos Chavez	Soli I ob. cl, bsn, trpt Anastasio Flores	1931 Odyssey Y31534
Carlos Chavez	Soli II woodwind quintet Anastasio Flores	1961 Odyssey Y31534
Barney Childs	Barnard I cl & pf Phillip Rehfeldt	1968 Advance FGR-17S
Robert Keys Clark	Concerto for cl & orch. Jerome Bunke	Trilogy
George Crumb	Eleven Echoes of Autumn fl/alto fl, cl, vln, pf	1965 CRI SD 233
Arthur Custer	Permutations vln, cl, 'cello Gary Gray	1967 CRI SD 253
Arthur Custer	Sextet woodwind quintet & pf	1959 Serenus SRS 12024
Arthur Custer	Two Movements for Woodwind Quintet	1984 CRI SD 255
Mario Davidovsky	Synchronism No. 2 fl, cl, vln, 'cello, tape Stanley Drucker	1964 CRI SD 204
Arline Diamond	Composition for Clarinet-unacc. cl Phillip Rehfeldt	1963 Advance FGR-1
Matt Doran	Sonata cl & pf David Atkins	1961 WIMR-1
Jacob Druckman	Aminus III cl & tape Arthur Bloom	Nonesuch H-72133
John Eaton	Concert Music for Solo Clarinet William O. Smith	1961 CRI SD 286
John Eaton	Mass sop. cl, synthesizers, tape	1970 CRI SD 286
John Eaton	Vibrations fl, 2 ob, 2 cl William McColl, Michael Davenport	1966 Decca DL710165
Morton Feldman	The Viola in My Life fl, cl, vln, vla, 'cello, pf, perc Arthur Bloom	1970 CRI SD 276
Lukas Foss	Time Cycle sop. cl, 'cello, perc, pf, orch Richard Dufallo	1960 CMS 6280
Miriam Gideon	Rhymes from the Hill sop. cl, marimba, 'cello Arthur Bloom	1968 CRI SD 286
Peter Griffith	Classic for Clarinet unacc. cl Phillip Rehfeldt	1969 Advance FGR-15S
George Heusstenstamm	Tetralogue	4 clts & perc 1970 WIMR-7

Sydney Hodkinson	The Dissolution of the Serial cl./bass cl./tenor sax, pf, tape F. Gerard Errante	1967	CRI SD 292	Ezra Sims	Chamber Cantata on Chinese Poems tenor, fl. cl. vla, 'cello, hpscd Felix Viscuglia	1954	CRI SD 223
Alan Hovhaness	Saturn, Op. 243 cl. cop. pf Lawrence Sobol	1971	Poseidon 1010	William O. Smith	Five Pieces for Clarinet Alone William O. Smith	1959	Contemporary S8010
M. William Karlina	Solo Piece with Passacaglia unacc. cl Phillip Rehfeldt	1964	Advance FGR-15S	William O. Smith	Four Pieces for Clarinet, Violin, and Piano William O. Smith	1958	Contemporary S8010
Morris Knight	Refractions cl & tape David Sweetkind	1962	Golden Crest CR-4092	William O. Smith	Quartet for Clarinet, Violin, 'Cello, and Piano William O. Smith	1958	Contemporary S8010
Ernst Krenek	Monologue for Clarinet Solo Phillip Rehfeldt	1956	Advance FGR-4	William O. Smith	Suite for Violin and Clarinet William O. Smith	1952	Contemporary S7015
Ernst Krenek	Suite for clarinet and piano Paul Drushler	1955	Mark MMF3355	Robert Starr	Concerto a Tre cl, trpt, trb, str Joseph Rabbai		Desto 7135
Meyer Kupferman	Curtain Raiser fl. cl. horn, pf	1960	Serenus SRS12034	Robert Starr	Dialogues cl & pf David Glazer	1961	Desto DC 7106
Lars Eric Larsson	Concertino cl & orch. There Janssen		Philips 839 277	Karlheinz Stockhausen	Zeitmasse for Five Woodwinds fl. ob. cl. eng. hrn. bsn William Ulyate	1956	Odyssey 32 160154
Hans Ulrich Lehmann	Mosaik unacc. cl Hans Rudolf Stalder	1964	Communaute de travail CTS 50	Halsey Stevens	Concerto cl & str. orch Mitchell Lurie	1968	Crystal S851 69
Frederick Lesermann	Sonata cl & perc Mitchell Lurie	1972	Crystal S 641	Gerald Strang	Sonatina for Clarinet Alone Phillip Rehfeldt	1932	Advance FGR-17S
Witold Lutoslawski	Five Dance Preludes cl. str. harp. pf. perc Hartmut Stute	1955	Candide CE-31035	William Sydeaman	Music for Oboe and B-flat Clarinet Phillip Rehfeldt	1963	Advance FGR-17S
Elisabeth Lutyens	Wind Quintet, Op. 45		Argo RG 425	William Sydeaman	Quintet No. 2 woodwind quintet John McManus	1954	ADvance FGR-11S (rev. 1961)
Donald Martino	B. a. b. b. it. unacc. cl Phillip Rehfeldt	1968	Advance FGR-17S	Antonio Tauriello	Ilinx cl & orch James Livingston	1968	Louisville LS-701
Donald Martino	Concerto for Wind Quintet	1964	CRI SD 230	Lester Trimble	Four Fragments from the Canterbury Tales sop. cl. fl. harpsichord Charles Russo	1958	Columbia MS 6198
Donald Martino	A Set for Clarinet unacc. cl Phillip Rehfeldt	1954	Advance FGR-15S	David Ward-Steinman	Fragments From Sapphro sop. fl. cl. pf David Glazer	1965	CRI SD 238
Donald Martino	Trio vln. cl. pf Arthur Bloom	1959	CRI 240 USD	Adolph Weiss	Trio cl. vla, 'cello Kalman Bloch	1948	CRI 116
Donal Michalsky	Divertimento B-flat, alto & bass cl	1952	WIMR-7	John White	Variations for clarinet and piano	1971	Advent 5005
Edward Miller	Piece for Clarinet and Tape Phillip Rehfeldt	1967	Advance FGR-17S	Charles Whittenberg	Games for Five woodwind quintet John McManus	1968	Advance FGR-11S
K. Moszumancka-Nazar	3 Miniature cl & pf Robert Listokin		Golden Crest RE 7052	Charles Whittenberg	Three Pieces for Clarinet Solo Phillip Rehfeldt	1963	Advance FGR-4
New Music Ensemble	Free Group Improvisations sop. fl. cl. bass cl. bsn sax. trpt. pf. perc Jon Gibson, Wayne Johnson		NME 101	Durko Zsolt	A Hungarian Rhapsody 2 cl & orch Bela Kovacs, Tibor Ditrich		Hungaroton LPX 11363
Harold Owen	Chamber Music 4 B-flat clts		WIMR-7				
Robert Palmer	Quintet cl. vln. vla. 'cello, pf Arthur Bloom	1952	Turnabout TV-S-34508				
Boris Pillin	Sonata cl & pf David Atkins	1965	WIMR-1				
Gerald Plain	Showers of Blessings cl & tape Phillip Rehfeldt	1972	Advance FGR-17S				
Raoul Pleskow	3 Baguettes with Contrahass fl. cl. cbs. vibr		Ars Nova 1001				
Henri Pousseur	Madrigal III cl. vln. 'cello, perc. pf	1962	Everest 3170				
Mel Powell	Improvisation cl. vla. pf Keith Wilson	1962	CRI 227 USD				
George Rochberg	Contra Mortem et Tempus alto fl. cl. vln. pf	1965	CRI SD 231				
Ned Rorem	Water Music vln. cl. orch Larry London	1966	Desto DC 6462				
Istvan Sarkozy	Sinfonia Concertante cl & orch. Gyorgy Balassa	1962	Qualiton LPX 1297 63				
Donald Scavarda	Landscape Journey cl. pf. film, lighting John Morgan	1963	Advance FGR-5 64				
Donald Scavarda	Matrix for Clarinetist unacc. cl Phillip Rehfeldt	1962	Advance FGR-4				
Hans Schaeuble	Music for Clarinet and String Orchestra, Op. 46 Just Michaelis	1961	Turnabout TV-S-34513				
Armin Schihler	Concertino, Op. 49 cl & orch. Hans Rudolf Stalder	1956	Amadeo 6097				
William Schmidt	Rhapsody No. 1 cl & pf Dayid Atkins	1955	WIMR-1				
Eilott Schwartz	Aria Nu. 1 cl & pf Allen Blustine	1966	Advance FGR-7				
Eilott Schwartz	Four Studies for Two Clarinets John Gates, Phillip Rehfeldt	1964	Advance FGR-15S				
Eilott Schwartz	Interruptions woodwind quintet John McManus	1964	Advance FGR-15				
Seymour Shifrin	Serenade for Five Instruments ob. cl. horn. vla. pf Charles Russo	1955	CRI SD 123				
Robert Simpson	Quintet cl & str quartet Bernard Walton	1968	Unicorn UNS-214				

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CBS Recordings 51 West 52nd Street New York, N.Y. 10019	Golden Crest Records, Inc. 230 Broadway Huntington Station, N.Y. 11748	Qualiton Records Ltd. 65-37 Austin Street Rego Park, N.Y. 11374
CMS Columbia Special Products Dept. 55 Special Service Collectors' Series 2001 South Third Street Terre Haute, Indiana 47808	Harmonia Mundi c/o Apou	Serenus Corporation P.O. Box 267 Hastings-on-Hudson, N.Y. 10706
CRI Composers Recordings, Inc. 170 West 74th Street New York, N.Y. 10023	Hungaroton c/o Qualiton	Turnabout c/o Vox
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