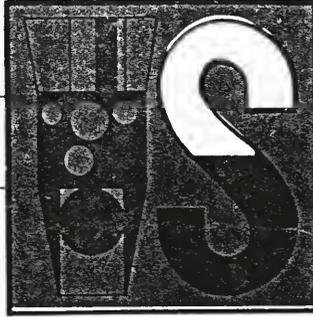


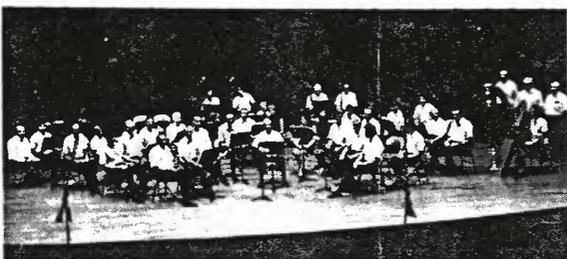
International



Volume 2, Number 1—December, 1974

# The clarinet

Clarinet  
Society



# The International Clarinet Society

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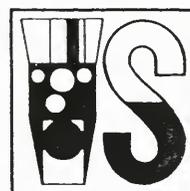
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**CORRECTION:** My apologies to Ben Armato for identifying his reed measuring device incorrectly in the May, 1974 issue of THE CLARINET (page 11). His product is called PerfectReed, not Reedual which is a reed duplicating tool. Also, I commented in my review of Armato's RECITAL CLARINETIST that it is the only solo collection which includes an unaccompanied piece. SOLOBOOK FOR CLARINET, Vol. II, edited by Alois Heine and published by N. Simrock, includes Heinrich Sutermeister's CAPRICCIO for solo clarinet.

James Gillespie

# Editorial

In the aftermath of the very successful 1974 International Clarinet Clinic and the second meeting of the International Clarinet Society we are at the beginning of a critical year for the determination of the usefulness and the scope of the Society's activities. Since August, 1973, about 700 active and student members have joined. (We remind you that renewal time is here.)

The projects of the Society are being developed by committees for the Research Library, the Sound Archives, and Publications, with technical committees for the Clarinet and the Reed & Mouthpiece. Jack Snavelly is actively promoting the Vacancy Service. This is a time of great expectations. The committees and their chairmen invite assistance of the membership; please do not wait for a personal request for your participation.

The appearance of Burnet Tuthill's list of quartets and quintets for clarinet and strings in the summer issue of the NACWPI Journal prompts congratulations to NACWPI, and an invitation for the submission to *The Clarinet* of a bibliography of articles and books on the clarinet, clarinet literature, and clarinet history published since Gerry Errante's *Selective Clarinet Bibliography* was published by Swift-Dorr in 1973.

## THE INTERNATIONAL CLARINET SOCIETY— AFTER ONE YEAR

As a graduate student researching Anton Brückner for Professor Warner at the University of Michigan, I learned that one of my major problems was in becoming too engrossed with the subject and the various sources, thereby losing sight of the actual purpose involved.

Then, during my eighth year as administrative director of the International Clarinet Clinic I found myself making the same mistake again. True, the Clinics grew a little bigger and a little better as each year progressed, but I realized that the clarinet world was missing a golden opportunity.

Therefore, while delivering introductory remarks to International Clarinet Clinic on August 6, 1974, I urged those who might be interested in taking part in the formation of a clarinet society to attend a projected organizational meeting two days later. You cannot imagine the sudden "charge" I experienced when the vast majority of those registered for the Clinic turned out at the meeting. It was a beautiful happening for everyone, from seasoned veterans of major symphonies to beginning junior high school students to professors of music in the world's highest educational institutions all having their say. The variety of subjects discussed was staggering, and before we knew it our time had practically expired; elections were held immediately. Leon Russianoff, Robert Schott, Lee Gibson and this writer were elected unanimously as officers of the newly christened "International Clarinet Society"!

Now, a year later, I'm sure none of us dreamed our ranks would have swelled to nearly 800. The Society is truly universal with international chairmen in England, Jack Brymer; Austria, Roger Salander; France, Guy de Plus; Australia, Neville Thomas and Rodney Jacobson; Canada, Avram Galper; and Mexico, Christie Lundquist. By

tracing the chronological growth of each new issue of our journal, *The Clarinet*, one can visually grasp the strength and maturity the Society has made in one year. Without publisher Schoepflin and the help of Idaho State University, as well as editor Lee Gibson, such a realized professional journal would have been an impossibility. What is needed from all of us at this time is the altruistic support needed by our editor in garnering articles of a high professional calibre. Urge well known players and teachers you know to not only join our Society but to write for the journal as well.

Robert Schott must be singled out at this point as one of the hardest working and most conscientious members of our Society. As secretary-treasurer, his boundless enthusiasm is some way transmitted to all those he meets. The first year is the toughest for any new organization, but the above mentioned men, along with Leon Russianoff, made the Society "happen" in impressive style. As they say "You've gotta believe", and it is quite apparent to me that our officers believe totally.

With the close of our first official meeting at the 1974 International Clarinet Clinic in Denver last August, the Society had clearly made several significant decisions:

The proposed constitution as found in *The Clarinet* No. 4, was unanimously adopted; the vacancy notice service was reviewed and reorganized under the new leadership of Jack Snavely; and the Society Research Library was given more definite direction being moved to Moscow, Idaho, under Cecil Gold.

As an associate organization of the International Clarinet Clinic, the Society must receive credit for allowing the Clinic to finish in the black for the first time since we changed from "National" to "International." A myriad of reasons point to this conclusion, two of the most obvious being: membership attending the Clinic, (if for no other reason than to attend the annual meeting) and the plethora of free publicity and advertisement found in *The Clarinet* and other sources. This was a welcome relief to me, since the University of Denver had made it painfully clear that the Clinic would be abruptly abandoned, in much the same manner as the National Trumpet Symposium had met its demise, were they to lose money at the 1974 Clinic.

If each member would actively ferret out one other person who might be interested in our activities and urge them to join, the membership would skyrocket to 1600! If you need a supply of our Society brochures to help in your recruiting, simply ask and you shall receive. Furthermore, there is a veritable goldmine in libraries who have plenty of purchasing funds and who are just waiting for someone to fill out a purchase request for new periodicals. By your seizing these initiatives our journal will become much more highly respected and acknowledged, and the membership could easily triple! Concerning *The Clarinet* input, we will remain deficient in reporting events of importance in the clarinet world unless members send us information. Editor Gibson welcomes with open arms news of clinics, festivals, competitions, premieres, recitals and new positions filled. (Please type these reports so that editing may be kept at a minimum.) A final word on our journal—read it; it behooves us all to know our Constitution.

We can all help the International Clarinet Society Research Library by sending chairman Cecil Gold any literature or music involving or pertaining to the clarinet. If you have a manuscript, for example, a copy of it would be a most welcome addition. We can only turn to the stellar example set by Burnet Tuthill in donating his *entire* library toward the furtherance of our Society. Incidentally, "gifts" of this nature make wonderful tax deductions.

In regard to the Clinic, there is always room for more names on our mailing list. If you know of anyone interested

in receiving our literature, please forward their names to my office. Then, too, I would personally welcome any ideas or suggestions concerning future Clinic faculties or additions or deletions to the existing Clinic format.

One needs only to review the Society brochure to gain a clearer idea of what we can further strive for in this our second year. We have a long way to go, for example, towards the research and manufacture of a more definitive clarinet. If some people get their feelings hurt in the process or feel that they have been slighted, it certainly is not intended or designed that way. An initial ethical policy stated by the Society makes it clear that we want to avoid commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry.

As a final word, allow me to extend to the entire membership a well deserved "bravo" for a most successful first year!

Dr. Ramon J. Kireilis

## The 1974 National Clarinet Competition

From over thirty tapes submitted, ten semi-finalists were asked to compete in Denver during the International Clarinet Clinic. The Competition, now in its third year, is open to all high school clarinetists. The semi-finalists included: Gary Bernstein, Joseph Bonfiglio, Liza Goldstein, Debbie Greene, Laurel Jill Hall, Jesse Johnson, David Krakaur, Lee W. Morgan, Greg Smith, and Andrew Stevens.

From the semi-final round, Hall, Krakaur, Smith, Greene and Stevens were chosen as finalists. The final round was held before an enthusiastic opening night crowd at the 1974 International Clarinet Clinic in Denver, Colorado on August 12. Judges included Guy Deplus, Avram Galper, David Weber, Yona Ettliger, Ramon Kireilis, Lee Gibson and Burnet Tuthill.

The works prepared for the final round included Weber's *Concertino* and Stravinsky's *Three Pieces*. The level of performance in the Competition is noticeably higher each succeeding year, and the competitiveness reaches a professional level. In fact, judges Leon Russianoff, Keith Stein and Elsa Ludwig-Verdehr disqualified themselves from the final round as their personal students had reached that plateau in the competition.

Runner-up certificates went to Greg Smith of Chico, California and Laurel Hall of Muskegon, Michigan. The audience became quite restless as Keith Stein announced the three winners. Third place went to Debbie Greene of Albuquerque, New Mexico; second, to David Krakaur of New York City, and the first prize was awarded to Andrew Stevens of Denver, Colorado. The winners chose top line professional clarinets donated by Norlin Music Inc., (Buffet), Selmer, Inc., and John Franks of Colorado School Music Service (Yamaha). Pianists for the week were Michele Boisseau and Barbara Elitch, both graduate assistants at the University of Denver.

Next year's Competition should be the largest and best yet with several major rules and requirement changes. The Competition will be open not only to high school players in the United States, but anyone nineteen years of age or under not yet having entered the college level. This includes the United States and all foreign countries.

Anyone interested in entering the 1975 International Clarinet Competition should submit the following by July 15, 1975.

1. Registration form.
2. \$25.00 application fee (non-refundable).
3. A monaural tape recorded in one direction only, at 7½ i.p.s., of professional quality.
4. Postage included for return of the tape.

Submitted tapes must include the following: Bergson—*Scene and Air* “Louisa de Montfort” op. 82 (Carl Fischer), and D'Ollone—*Fantasie Orientale* (Leduc)

Competitors should also be prepared to perform the above works for the semi-final round of the Competition.

More information concerning the 1975 International Clarinet Competition can be obtained from Dr. Ramon Kireilis, International Clarinet Competition, University of Denver, Denver, Colorado 80210.

## Competition Winners



The finalists in competition during the 1974 International Clarinet Society Annual Meeting in Denver.

(L. to R.) 2nd, David Krakaur; 3rd, Debbie Greene; 1st, Andrew Stevens.

## HERR PROFESSOR??? Or, How I Learned to Stop Worrying And Love the Reed

by Roger Salander

*Roger Salander was a recitalist and lecturer at the International Clarinet Clinic of 1973. While each of the annual Clarinet Clinics held at the University of Denver since 1965 has provided its own revelations and great moments, that of 1973 was remarkable for its demonstration that each of the widely divergent national schools of clarinetistry provides its own tonal concepts which may admirably serve the art of music. Upon successive nights Gervase de Peyer, Ulysse Delecluse, and Salander proved the validity of schools of an almost startling diversity. For the year of 1975-1976 Salander will be a guest artist-teacher of clarinet at the University of Southern California.*

Friends, clarinetists, countrymen! I have come to bury misconceptions, not to praise them!! Since lecturing on reed making at the 1973 International Clarinet Clinic I have

been determined to write a series of articles for *The Clarinet* on this subject. Through a combination of busyness, laziness, and indecision, they never materialized. When my most recent volume of *The Clarinet* arrived, I found myself listed as “Professor Roger Salander.” At last I had reached the epitome of undeserved respect. The moment of decision had arrived. The result is this article and those which I hope will follow it, in which I shall endeavor to examine and discuss some popular misconceptions (in my opinion) about the making and “fixing” of clarinet reeds, and attempt to pass on a few hints from practical experience which may prove helpful to someone somewhere.

To begin, I am not now, nor have I ever been “Herr Professor” anything. In reality, I am an American clarinetist, who for the past four years, has been living and performing in Vienna. I am an exponent of the Viennese School (a very definite, individualistic approach to the instrument, only slightly related to the German School) who makes all his own reeds and then plays on them. This is the norm in Vienna and not the exception. It is also the main reason I came here.

I had always been interested in this style of playing, and hoped that learning the long-lost, secret art of reed making would solve many of the problems I had encountered in my playing. I arrived in Vienna, in the quasi-religious fervor of a pilgrim, only to find everyone here complaining about their bad reeds and bad cane. The bubble seemed to be bursting, and soon I found that reed problems are universal. Eventually, I did learn to make reeds and now look back on the whole experience as very educational. Along the way, I shed most of my old misconceptions, beliefs, and equipment, and acquired a new outlook as well as many anecdotes.

So much for the background. Having arrived at the actual purpose of this article, let me begin with two quotes from famous Viennese clarinetists. Leopold Wlach, the greatest Viennese clarinetist of his time, and a reknowned maker of reeds was asked by a student to reveal some of his secrets. He replied that they were available to every one of his students. “First you must make 100,000 reeds and then you will know them all,” said the master! This was more than just cynicism, since nothing can replace experience and an open mind. Wlach’s finest pupil, Alfred Prinz, who is today’s reigning Viennese clarinet artist, gave me a knowing smile when I asked him a similar question, and replied, “The true art is not making a great reed, but playing on the reed you *have* made!” This also turned out to be more than just bizarre humor and I suggest you keep it in mind before giving your next good reed that little extra touch which ruins it.

To finally get down to brass tacks, let me say that I am constantly amazed, when reading ostensibly knowledgeable articles and books, at the incredible array of equipment suggested to the novice reed maker as absolutely necessary for the production of even one reed! When reading these suggestions over and over again, I must conclude that they are not designed for the working clarinetist. I wish to state categorically that you need a glass plate, a very sharp knife, some sandpaper (You will see soon enough what grade or assortment satisfies you most), and at least one piece of cane, NOTHING MORE!!! Here, I would like to inject one more quote, this time from Leon Russianoff. “To me” is a phrase which should be placed before everything I say. I do not wish to cast aspersions on anyone else’s work, and most emphatically wish to give my opinions as such, and not as law. No two clarinetists in Vienna make reeds exactly the same way,

yet virtually all those who are active performers make their own and are successful at it. Therefore, keep an open mind, and use logic instead of blind acceptance of anyone else's prejudices (including mine). To return to equipment, let me repeat that nothing more than the previously stated equipment is necessary for making a wonderful reed. A prerequisite is that the cane be of good quality, something we can seldom find nowadays. Should you be fixing a machine-made reed as opposed to making your own, you need only the glass plate and paper. You may wish to use other aids but they are by no means necessary. Be wary of anyone who sells equipment!

Now to some ideas about the reed itself. There is no set way to handle any situation. Anyone who suggests doing the same thing to every reed, especially before trying it, must be referring to plastic reeds. When working with an organic substance such as cane, no two pieces are alike. This has been scientifically documented time and again. Treat each piece as an individual and proceed with the utmost caution and sensitivity.

One of the most important points to keep in mind is a flat underside. This is frequently impossible to achieve with a machine-made reed, since not much can be removed without its becoming too soft. A reed which is almost useless can often be made into a very satisfactory one by simply flattening the underside. This is not difficult, and is achieved by placing the sandpaper on the glass, laying the reed on it, and lightly moving the reed either back and forth or in a circular motion. Pick the way that works best for you or use both at different times. I do this. There is no correct number of strokes. Sand until it's flat!!! You will know when to stop by trying the reed often. When it's great, you don't have to sand anymore. You can also check this by lightly marking the bottom with a pencil and observing if the marks disappear evenly. Remember, the correct number of strokes is the number required to make it play; no more, no less! Also remember never to press. Why add unevenness to that already there? Remove it instead!

Point three, a very much-discussed and misunderstood idea, is balancing. A good generalization, applicable in many cases, is that the more evenly a reed is balanced, the better it will play. Taken with a grain of salt, this is true. Remember, when finishing a reed, the greatest art is properly compensating for your mouthpiece and embouchure. Since mouthpieces as well as mouths are not absolutely exact and even in every detail, do not be surprised if a perfectly balanced reed does not satisfy you in some way. This is where science and art overlap. In general, it is a good idea to balance as much as possible before the reed becomes too soft. However, careful measurement has proven that some of my best reeds were unbalanced enough for many "experts" to have thrown away without even trying. Keep in mind that cane is eccentric. Some of the best pieces have internal quirks which result in a seemingly unbalanced reed actually playing beautifully. Conversely, don't get discouraged if you have made a beautiful-looking reed which is totally worthless. This happens to every one of us constantly! The consolation comes when you sit down (or stand up) to play a concert and everything is a joy because you have made the right reed!

I will save more detailed discussions of techniques for future articles, and so will close with more of the same (not unimportant) generalizations. REED MAKING IS NOT DIFFICULT, just a pain in the neck (from bending over your glass plate). Be wary of oversophisticated equipment, too much measuring, fixed ideas and complicated methods. Keep a light touch, an open mind, and a flat bottom!!! ■

## A REPORT OF THE SECOND ANNUAL BRITISH WOODWIND WORKSHOP

by Paul Harvey

Paul Harvey, Professor of Clarinet at the Royal Military School of Music, Kneller Hall, and at Trinity College, London, is first saxophonist of the London Saxophone Quartet, which has sponsored the British Woodwind Workshops. (Inquiries regarding the next Workshop should be addressed to Prof. Harvey at 38 Amyand Park Road, Twickenham, Middlesex, England.)

The 1974 British Woodwind Workshop was held August 27 through 31 in residence at Stockwell College of Education, Bromley. The Faculty consisted of the London Saxophone Quartet and a distinguished panel of woodwind experts, including Jerome Bunke (clarinet) from New York, Norbert Nozy (saxophone) from Belgium, Christopher Taylor and Adrian Brett (flutes), Barry Robinson (jazz saxophone) and Victor Slaymark (clarinet). Visiting lecturers were Ted Planas, who gave daily talks on the horn, bass and contrabass clarinets; Alan Hacker on early clarinets, and the distinguished composer Frank Cordell, on writing music for the Media.

A resident recording engineer, Peter Furner, was on hand throughout the course to record all the performances.

An extensive exhibition, illustrating the development of woodwind instruments from 1800 was prepared by the noted collector, Paul Sargent, and was on view in the cafeteria throughout the five days. On the other side of this room, Joe Proctor, of the Bromley Music Center, set up a fine display of music, instruments and accessories, which was a focal point of interest for everybody at the Workshop.

Each evening there was a concert, the first being a London Saxophone Quartet recital. This included the first performance of Carey Blyton's *Flying Birds Variations*, a concert version of Blyton's music for a film of the same name for the Royal Society for the Protection of Birds.

The second day finished with an informal musical evening, having a genealogical dissertation on the "Oon" family by Paul Sargent, a duet by Paul Harvey for soprano and bass saxophones entitled "Bubble and Squeak," Harvey's epic of pastoral violence, "The Tale of the Three Billy Goats Gruff and the Troll" for saxophone quartet and narrator, and the premiere of Blyton's "Mock Joplin."

On the third evening our distinguished overseas visitors shared a recital, both being accompanied by Martin Jones. In the first half Jerome Bunke gave dynamic performances of: Aria no. 1 by Elliot Schwartz, the Martinu Sonatina, *Meditazione* by Karolyi Pal, the Bernstein Sonata and the Weber Concertino. After the interval Norbert Nozy gave a brilliant alto saxophone recital, consisting of a Mule transcription of a Bach Sonata, Francois Daneels' Unaccompanied Suite, "Wheels Within Wheels" by Claude Coppens and Jean Absil's "Fantasie Caprice."

The following evening it was the turn of the students, who produced a very varied programme, including items for clarinet choir, woodwind choir, flute quartet, saxophone quartet and the Mozart Sinfonia Concertante. Tony Spencer played an unaccompanied clarinet piece I had written for him to play in the Cousins Memorial Competition at Kneller Hall, and I'm delighted to report that he later won the first prize.

The final concert was a programme of woodwind concerti with string orchestra, conducted by Christopher Gradwell. The first soloist was Robin Miller, in the Cimarosa-Benjamin Oboe Concertino. Then Hale Hambleton gave the first performance of Eric Hughes' Concerto de Camera for Clarinet and Strings; one of the finest new clarinet works I have heard for a very long time. Christopher Taylor closed the first half with the Bach B minor Flute Suite. After the interval Joanna Graham, principal bassoonist of the B.B.C. Concert Orchestra, played the Gordon Jacob Bassoon Concerto, and I followed with the Villa-Lobos Fantasia for soprano saxophone, three horns and strings. The L.S.Q. finished the concert with Pierre-Max Dubois' Concerto Grosso for saxophone quartet, strings and percussion, in which the orchestra was directed by Christopher Taylor.

So our second Woodwind Workshop came to an end; we had all learned a great deal from one another, and, I hope, made some contribution towards the woodwind scene in Britain, by demonstrating anew the beauties and fascination of these wonderful instruments and their music. ■



Dr. Gordon Jacob, the distinguished British composer, with Paul Harvey and the Kneller Hall Clarinet Choir. Photo by Gerald Style.

## CLARANALYSIS

### Editorial Comment

*Letters and questionnaires received from members are preponderantly in favor of continuing Claranalysis. A lesson to be drawn from these reactions, however, is that judgments of value should henceforth be made by a committee, when these are deemed necessary, rather than by an individual reviewer. Our newly-appointed technical committees for improvement of the state of the instrument are only now beginning their existence, and it is our expectation that these committees will submit reports to the next annual meeting of the International Clarinet Society. Meanwhile, it is clear that the first Claranalysis, in CLARINET #3 (April, 1974), has already produced improvements in the state of A clarinets used in U.S. pitch. We are encouraged to believe that the ICS can here provide a service which is otherwise unobtainable. To the extent possible, however, facts will be stated and definite judgments avoided.*

Lee Gibson

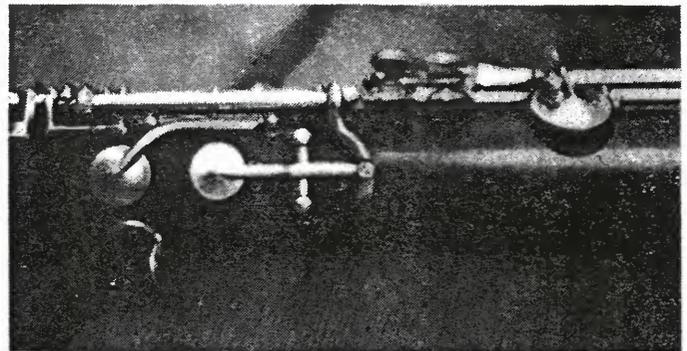
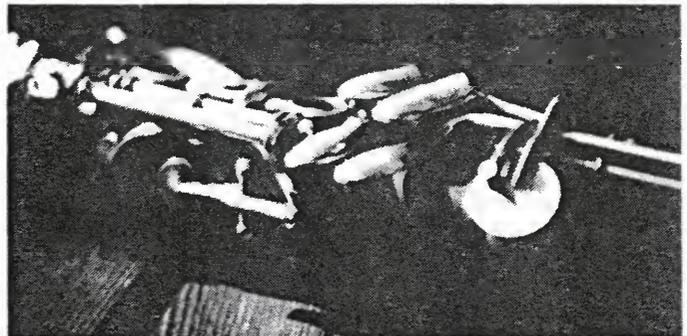
### The Boosey & Hawkes Model 1010 Soprano Clarinet

Although this instrument is made in limited numbers and may be sometimes unobtainable outside the British

Commonwealth of Nations, it is the preferred instrument of the professional in the English sphere. In a time in which the violin has been standardized for 250 years, one may consider it truly remarkable that the soprano clarinet persists in at least three drastically different manifestations, two of which appear to be alike but are not. The classical German clarinet, improved constantly by Muller, the Baermanns, the Alberts, Oehler, Uebel, Schmidt, and others, is in no way inferior in our time to the formerly ascendant Klose- Buffet clarinet which retains, with optional, not universally accepted improvements, almost the identical mechanism proposed in 1839.

The latest models of the three outstanding French makers still offer choices as to pitch and flexibility with the now unanimous preference for a cylinder near to 14.56 mm. Boosey and Hawkes acknowledges this tradition with their 2000 series instruments (about 14.75 mm.) which have been the only first-line English clarinets sold in the U.S.

Until such English virtuosi as Gervase de Peyer and Jack Brymer brought their 1010's to the U.S. very few U.S. clarinetists were aware of the existence of a radically different English instrument. Since the U.S. orchestras have priced themselves out of most of the recording industry and an increasing percentage of recordings released within the past fifteen years has been made in England, it is probably true that the 1010 is the most-recorded clarinet in the world. A discussion of its virtues or defects in performance would be merely an academic exercise; we consider here only its physical dimensions, both material and acoustical. My set was made in 1971.



1. **Mechanism**—The keys of the 1010 are harder and stronger than are those of any French clarinet currently produced in quantity. Every key is mounted upon its own through-bored shaft, as are those of a fine flute, and, like a fine flute, these will stay in playing condition with much less maintenance than will softer keys mounted upon pivot screws. This practice is in the tradition of hand craftsmanship which still pertains in the quite limited production of the best German makers such as the Wurlitzers of Berlin and Hammerschmidt of Austria. It is something to which all professional players are entitled

and, we feel certain, are willing to pay for. Another advantage which results from through-shafted keys is the ability to use a linkage of little-finger keys which provides superior mobility and action. (See Fig. 1.)

The acoustical innovation of the 1010 as made for possibly the last ten years is the application (by Geoffrey Acton of B. & H., I have been told) of a resonance vent which produces excellent pitches with the right-hand middle finger on B, F#, and high E-flat. One believes that this will eventually be available for all first-line Klose-system clarinets. (See Fig. 1)

2. **Bore**—The use of a cylinder of about 15.18 mm. is truly unprecedented elsewhere. (In every other clarinet which I have measured including the twenty 18th- and 19-century instruments of the University of Colorado collection, at least some part of the clarinet is smaller, and the average of all of 19th- and 20th-century soprano clarinets made before 1950 is about 14.88 mm. In the 1010 there are apparently no intentional departures from the cylindrical norm between the top of the mouthpiece and the usual point of departure at the lower end of the tube. One should note that a cylindrically-bored mouthpiece *must* be used with the 1010.

This review must eschew an opinion upon the performance characteristics of the 1010. But the value of such durable, through-shafted keys seems beyond discussion, and the B-F#-E flat resonance mechanism seems fully as valuable to the Klose-system (Boehm) clarinet as the F resonance mechanism is for the oboe. ■

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## Announcements To International Clarinet Society Members:

Dear Members:

I would at this time like to invite members to contribute works for our research library. These works can be in many forms. If you have written articles, books, published or in manuscript we would appreciate receiving a copy for the library. Solo works for clarinet written for you (sonatas, concerti, chamber music, etc.) which you would wish to share with members of the Society would also be appreciated. We are now receiving material for the research library and are beginning the cataloging of these works. In the near future a listing of our holdings will be made available for Society member use.

Please send all materials to:

Cecil Gold  
School of Music  
University of Idaho  
Moscow, Idaho 83843

Dear Members:

Acting as the Sound Archives Committee of the ICS we announce the establishment of the Sound Archives of the International Clarinet Society, to be maintained in conjunction with the Research Library of the ICS. The Sound Archives Committee solicits contributions of disc and tape recordings in which the clarinet is an important solo, chamber music, or ensemble instrument. Such con-

tributions are tax deductible and will be evaluated by the Sound Archives Committee.

Please send inquiries and contributions to one of the following:

Richard Gilbert  
201 E. 21st Street, #15L  
New York, N.Y. 10010  
(212) 477-6632

Rowland Schwab  
21466 Broadway  
Los Gatos, Calif. 95030  
(408) 353-1526

Frank Stachow  
Lebanon Valley College  
Annville, Pa. 17003  
(717) 867-3561 or 8751

Dear Members:

As newly appointed Chairman of the Vacancy Service of the International Clarinet Society I would like to take this opportunity to acquaint you with this service. The vacancy notice service will be limited to college teaching positions as there are other sources to advertise symphonic positions.

A member seeking a college position should inform me by letter to activate his file. The letter should include current addresses and telephone numbers. Notices of vacancies will be sent out immediately to members in the active file. The service will include notification only; members must do their own applying.

If you are leaving your position, or know of a vacancy please inform me immediately with as much information as possible. If you accept a new position, or are no longer interested in a move please write and ask to have your name taken off the active file.

In fairness to other registered members of the ICS we ask that notices of vacancies not be passed on.

Sincerely,  
Jack Snavelly  
Professor of Music  
University of Wisconsin-Milwaukee  
Milwaukee, Wisconsin 53201

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## SUMMER STUDY IN FRANCE

by Harry R. Gee

*Harry Gee, a graduate of the Curtis Institute of Music, is an Associate Professor at Indiana State University, Terre Haute, Indiana. He edits "Clarinet and Saxophone Topics" for the School Musician Director and Teacher, and is editor and arranger of many published works for the clarinet.*

During a working vacation this last summer, I spent five weeks in Paris where I studied privately with Daniel Deffayet, Professor of Saxophone at the Conservatoire National de Musique and observed some of his class lessons at the famous school. The concours (graduation examinations) held the last part of May and early June, are open to the public and they are very interesting for any

teacher or serious instrumentalist, should they be in Paris at that time of the year. I attended both the concours for saxophone and clarinet. Students from the latter class were required to perform the *Three Fantasy Pieces* by Schumann and a new composition, especially written for the concours. The piece, particularly good this year, was written by the well-known French composer, Jean Francaix. Like many of his other works which include the clarinet, *Tema con Variazioni* is written for the A clarinet. The six-minute, 45-second work is published by Max Eschig and is available from Associated Music Publishers. The clarinet students were required to memorize both this and the Schumann and they played before six judges and some 200 people.

#### An Afternoon with Guy Deplus

Guy Deplus, well-known in this country from his two appearances with the National Clarinet Clinic in Denver, has a very busy schedule in Paris. He is one of the first clarinetists at the National Opera and makes many chamber music appearances. Most of these are with the Octuor de Paris, a government subsidized group which guarantees a certain number of performances every year. In addition to his private clarinet pupils, he is one of the Professors of sight-reading at the Conservatoire National. His class, consisting of twelve students (four each of clarinet, cornet and saxophone) meets twice a week. During the class, each student spends from 15-20 minutes reading an older etude for style and ornamentation and a contemporary work for rhythmic and metric problems. Each student must play a different etude and is never allowed to stop until the end. His mistakes are pointed out and Monsieur Deplus gives some advice for a better execution. The student then plays the piece for a second time, again without stopping.

During the afternoon class which I audited, he filled me in on the requirements for the students at the conservatoire. During the first year, students are required to take solfège and analysis along with their major instrument classes. The ideal goal of the student is to pass these courses at the end of the first year in order to have more time to spend on sight-reading and for the performance requirements on their chosen instrument.

#### The 4th World Saxophone Congress

My stay in Paris was followed by a week in the southern part of France for the World Saxophone Congress. About four-hundred people from some sixteen countries spend some of their vacation time from July third through the sixth in the city of Bordeaux and at the spacious new University of Talence in the nearby countryside. This meeting, which included saxophonists, composers and other people, serious about good saxophone playing, was perhaps, the largest convention ever held for one instrument or family of instruments. The theme of the 4th World Saxophone Congress was "Les Saxophones et leur emploi—en soliste—en musique de chambre—dans l'orchestre." The use of the saxophone as a solo instrument, in chamber music and in the orchestra was planned and guided by the untiring efforts and hard work of the distinguished artist, Jean-Marie Londeix, co-President of the Association des Saxophonists de France. Monsieur Londeix, Professor at the Bordeaux Conservatory, deserves much credit for the tremendous task of hosting and planning the congress.

A well-prepared souvenir-program of 52 pages testifies to the highly charged activity of sixty different recitals and concerts featuring the saxophone. This booklet gives much information about the performers and composers as well as

the publishers of the music played. This wonderful meeting was made financially possible by the paid admission, financial support from the French saxophonists, the exhibitors and the French government. Many of the first performances were commissioned by the French Ministry of Cultural Affairs. One of the important objectives was to involve composers and encourage them to write more works for the saxophone. Music and recordings of the saxophone were available from publishers and the two largest saxophone makers displayed their latest models—the Selmer Mark 7 and the Buffet-Crampon S-1. We were all very interested in the careful research and craftsmanship displayed by these two fine companies.

The congress was honored by the presence of Marcel Mule, master teacher of a great majority of the performers. The climax of the conference was the orchestral concert on the last night in the beautiful 200-year-old Grand Theatre. An exciting concert by the Orchestre Symphonique de Bordeaux was conducted by Mr. Mule's son, Pol Mule. Each number of the concert included the saxophone. This was a real treat for all of us because one does not hear the saxophone very often with the symphony orchestra. Danile Deffayet and Jean-Marie Londeix, each performed a new concerto especially written for the congress by Alain Weber and Jacques Charpentier. The orchestra concert included the *Concerto grosso* by Roger Calmel, featuring the Def-fayet Saxophone Quartet, and two selections which included saxophone in the orchestra. These works were the *Suite Symphonique*, from the opera "Lulu," by Alban Berg and the charming *Tambourine* by Maurice Durufle.

#### Clarinetists are also Soloists

Many soloists who performed on the saxophone also play and teach the clarinet. Delegates, along with myself, who played recitals were Sydney Egan (Radio and T.V. Orchestra in Dublin, Ireland) and Paul Harvey (leader of the London Saxophone Quartet and his colleagues who double on various clarinets in and about London). Coming a long distance to perform were Peter Clinch, clarinetist and conductor from Australia and Lev Michailoff, clarinetist from Moscow, recently appointed Professor of Saxophone at the State Conservatory. Ralph Gari took time off from his busy schedule at Caesar's Palace, Las Vegas with the Nat Brandwynee Orchestra to present some interesting American Compositions.

After successful meetings in Chicago, Toronto and Bordeaux, where next? At the closing session of the congress, the multi-talented performer, composer and writer Paul Harvey invited the World Saxophone Congress to convene in London in two years. At this time the dates are not fixed, but knowing Paul's great wit and the ability of the English to organize, we can look forward to the 5th W.S.C. in the summer of 1976. ■

## Nielsen's CONCERTO FOR CLARINET: Discrepancies Between Part and Score

David S. Lewis

Dr. David S. Lewis is Associate Professor of Theory and Clarinet at Ohio University in Athens, Ohio. He is chairman of the Theory-Composition Department, Clarinetist



## Report (Part I)



# The International Clarinet Clinic

University of Denver,  
Denver, Colorado, U.S.A.,  
August 12-16, 1974

Mary Jungerman

The 1974 Clinic opened on Monday, August 12, with a record registration and a general round of greetings and reunions.

Assisted by pianist David Karp, Dr. Ramon Kireilis, Coordinator of the Clinic since 1968, presented an interesting and varied clarinet recital including the unaccompanied *Rhapsody* by Willson Osborne (pub. Peters), Eugene Bozza's *Pulcinella* and the first movement (Allegro moderato) of his *Concerto* for clarinet and Orchestra (both by Leduc), the *Zwei Stucke*, op. 34 for clarinet and piano by Egon Wellesz (pub. Universal Ed.), and Arthur Benjamin's *Le Tombeau de Ravel* (pub. Hawkes & Sons/London/Ltd.). In addition, Dr. Kireilis and Mr. Karp were joined by Jurgen de Lemos, principal cellist of the Denver Symphony Orchestra, and Mr. Avram Galper, solo clarinetist with the Toronto Symphony Orchestra.

This year there were three international contributors to the convention: Mr. Guy Deplus, renowned French performer and professor of music at the Paris Conservatory, Mr. Yona Ettlinger, international recording artist and former solo clarinetist with the Israel Philharmonic Orchestra, and Mr. Avram Galper, solo clarinetist with the Toronto Symphony Orchestra.

Mr. Deplus gave two lectures, conducted in French with Mr. Theodore Lichtmann of Denver University acting as interpreter. The first of these lectures dealt with such

subjects as choosing reeds for the Denver climate (they must be softer than for other climates), and mouthpieces. (He plays a Vandoren V360, which falls between the 5RV and the B45 measurements.) Mr. Deplus also mentioned his interest in the use of sightreading for training students. He uses avant-garde music and literature from the Paris Conservatory library for his students, and sightreading is included on every yearly exam.

In response to a question about various "schools" of clarinet playing, Mr. Deplus differentiated them as follows: "The French school is very organized—there's Paris, then all the rest! The Germans are not so centralized, therefore not so organized. The English use more vibrato and have a sound larger than the French, more flexible than the German. The U.S. has the greatest variety, forming a synthesis of the French and German schools." While discussing tone production, Mr. Deplus stressed that the air column is the most important consideration, adding that players in the U.S. are "generally better at this than the French because the French always try to play 'tres leger' (very light)". He believes that the modern generation of French players is changing, influenced by recordings and greater contact with other schools of playing. Mr. Deplus made the point that conception of a good tone is of primary importance: "If you have an idea in your ears, you'll get it—maybe by different means."

One question brought an amused response from the audience. When asked whether Vandoren sends its "reject" reeds to the U.S., the diplomatic Deplus replied: "Ce n'est pas vrai!" (That's not true!), adding that a comparison of his reeds to those of an American colleague showed that his own were "no better".

On Friday Mr. Deplus combined a discussion of 20th century music with a "master class" at which he was, by default, the only performer. Mr. Deplus has played and recorded a great deal of 20th Century music and is

associated with both the *Domaine Musical* of Pierre Boulez and the *Ars Nova* of Paris. He feels that the performer's place is not to judge the music he plays but to play it as well as possible, realizing that subjective judgments often change with time. He did mention that Mozart is much harder to play after Xenakis, for example, so the "Domaine" group will not play anything "classical" after Xenakis.

The master class dealt with the Debussy *Rhapsodie* and the Stravinsky *Three Pieces*. Mr. Deplus stressed the "simple line" in Debussy, cautioning against too aggressive and emotional an approach. He made some suggestions for practicing the harder technical passages, such as stressing the beats, and mentioned some problems in phrasing of the first main theme. In discussing the Stravinsky Mr. Deplus stressed the fact that the composer requests strict adherence to metronomic and rhythmic markings, adding that the performer has little chance to show his or her own personality in this work. His advice was to do "only what's written" in the first movement, and he reminded his listeners that "if you absolutely have to show off, you have lots of chance in the second and third movements!" He then proceeded to give a stunning performance of the third movement. In response to a question from the audience Mr. Deplus said that he does approve of performing all three movements on one instrument because Stravinsky gave the performer a choice in the score. He makes his own decision based on performing conditions—for example on the radio or if he has time, he will change clarinets, but on the stage he might not because of tuning and other practical considerations. His closing admonition was: "Never work for technique alone—technique is a means to an end. The final goal is the music."

Tuesday evening Mr. Deplus gave us an ample demonstration of this philosophy as he and pianist Theodore Lichtmann performed a breathtaking recital which included the *Solo de Concours* of Henri Rabaud (Leduc), the Saint-Saens *Sonata* (Durand), the Rondo from the *Quintet*, op. 34 for clarinet and strings by C.M. von Weber (arranged by C. Rose for clarinet and piano, pub. Robert Lienau), and world premiere performances of two pieces for solo clarinet: *Solfeggetto* by Claude Ballif, and *For Clarinet* by Marius Constant (both in manuscript). While everything was consummately performed, the solo works were especially exciting, featuring extremes of range, virtuosic passages using trills, multiphonics, large skips, and glissandi. Both were quite contemporary in style and were most impressively played by Mr. Deplus.

Yona Ettlinger, who has spent much time editing early music for clarinet, presented two interesting lectures ing with stylistic considerations in performance. He stressed the necessity of returning to the time of the stylistic period in question: "The fact that we have heard Sibelius and Brahms should not change the way we play Mozart." (Mr. Ettlinger is speaking here of intellectual and spiritual return, not necessarily the use of old instruments.) He mentioned some pieces which could be played to advantage on the clarinet, such as the Bach a minor *Sonata* for solo flute. He feels that the accompanied sonatas by Bach don't work as well. Mr. Ettlinger then enlisted the aid of a student to sightread through his transcription of a Rameau *Suite* to see whether the notation was clear, while he played the piano accompaniment.

Mr. Ettlinger's remarkable pianistic abilities were further demonstrated at his lecture on Friday, when he not only accompanied National Competition winner Andy Stevens in a transcription of a J.C. Bach piano concerto, but also made extensive use of the piano to illustrate music of various stylistic periods. Obviously a fine scholar

himself, Mr. Ettlinger feels that "the mind is the strongest part of the body," and he suggested that a player "relax actively," i.e. be alert but not tense, to achieve the best performance results. He further stressed that care should be taken to avoid breaking up phrases by harsh tonguing and he warned against immoderate speed by saying that "playing fast is a cheap way of solving musical problems. When you play too fast, what you lose is the music."

Mr. Ettlinger's love for music was apparent in his recital of Friday evening, in which he was assisted by pianist David Karp. The program included a performance of the Ettlinger transcription of the Rameau *Suite* (Boosey & Hawkes), the American premiere performance of *Monodrama* by Mordecai Seter, *Four Sonatas* by W.A. Mozart (transc. Ettlinger, manuscript), and the *Sonata* of Francis Poulenc (Chester).

Mr. Avram Galper, solo clarinetist with the Toronto Symphony Orchestra, spoke of various performance problems in his two lectures. He emphasized relaxation of the throat in tonguing, slow practice of trills to keep the fingers from becoming stiff, and long tones to improve tone quality. During part of his second lecture Mr. Galper conducted a master class on the Weber *Concertino*, in which four of the National Competition Finalists played parts of the work. He suggested changes of articulation in some places if the staccato cannot be negotiated up to tempo, and encouraged the students to "Think opera!" and play dramatically.

Mr. Galper and pianist Francisco Aybar presented a recital on Friday afternoon which included *Divertimento* for clarinet and piano by Talivaldis Kenins (Boosey and Hawkes), *Suite Hebraique* for clarinet and piano by Srul Irving Glick, (Boosey and Hawkes), and the Brahms E-flat Major *Sonata* (Cundy Bettoney). Srul Glick is a composer living in Toronto and his *Suite* is based on reminiscences of his Jewish home life. Both the Glick and the Kenins works were interesting to hear, and added diversity to an enjoyable recital.

Tone and embouchure seemed to be two of the major aspects of clarinet playing discussed during the convention, and they formed the title of the two lectures by Mr. David Weber on Monday and Thursday afternoons. Mr. Weber, who is solo clarinetist with the New York City Ballet, stressed tonal conception also, emphasizing that one never truly reaches one's goals tonally. He feels that size of the sound is largely determined by the playing situation: the size of the hall, the tonal conceptions of fellow performers in an ensemble, and, of course, the genre and orchestration of the work being played. Mr. Weber recommends long tones for improving tone quality, starting loud with decrescendo, starting soft with crescendo, and starting soft with crescendo, returning to pianissimo. Mr. Weber mentioned that he plays with a double-lip embouchure himself but that he never advises students to change because the switch is very difficult and there are many good players using each type of embouchure (single and double). In discussing auditions Mr. Weber advises: "be prepared for anything," saying that when he hears a player audition he prefers to hear beautiful slow playing.

On Wednesday night Mr. Weber, assisted by pianist Francisco Aybar, performed the *Sonate* for solo clarinet of Sigfrid Karg-Elert (pub. Wilhelm Zimmerman), the f-minor *Sonata* of Brahms, (Cundy Bettoney), *Arlequin* by Louis Cahuzac for solo clarinet (manuscript), the Wagner (or C.M. von Weber) *Adagio* for clarinet and strings, in an arrangement for clarinet and piano (pub. ?), *Phantasmas* by Alain Bernaud (ed. Rideau Rouge), and the *Fantasy Pieces* op. 73 of Robert Schumann (G. Schirmer).



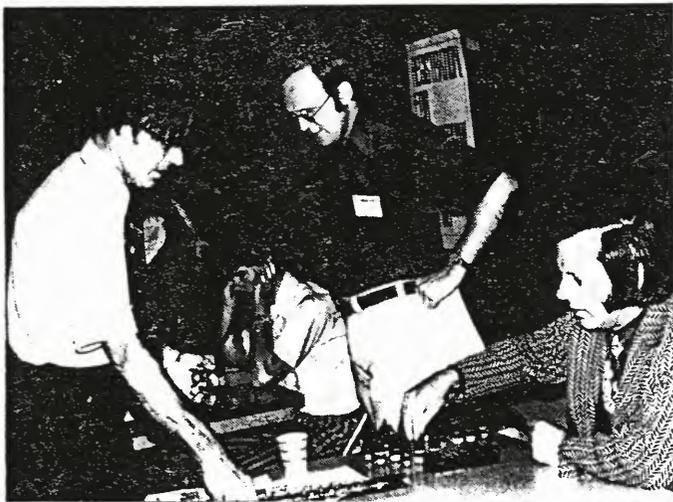
On Monday afternoon the convention was enlightened and entertained by Mr. Leon Russianoff in the first of his series of four "Russianoff Hours." In his inimitable style Mr. Russianoff alternately cajoled, scolded, praised, and threatened his listeners with his theories of teaching and playing.

Among other things Mr. Russianoff stressed the use of any available music for teaching, saying that a "method" is not necessarily the only way to achieve good results. He advises flexibility on the part of the teacher, willingness to experiment, and a certain basic emphasis on knowledge of key signatures and harmonic construction, no matter what piece is being studied. One suggestion for improved reading was to read by chords rather than by note, and to play scales, broken chords, and other basic work in the key of the piece before beginning—this counteracts the tendency of the student to overlook the key signatures.

The success of Mr. Russianoff's approach to teaching was demonstrated by the exciting performances of his student Jean Kopperud, who played the Debussy *Premiere Rhapsodie*, the *Set* of Donald Martino, a *Sonata* by Charles Ives, and sections of the Mozart *Concerto* during the sessions. Ms. Kopperud also demonstrated several of the techniques described by Mr. Russianoff.

Tuesday's session opened with a lecture by Carmine Campione professor of clarinet at the Cincinnati College Conservatory of Music and second clarinetist with the Cincinnati Symphony Orchestra. Mr. Campione discussed tools and techniques for bore and mouthpiece measurement, "undercutting" of tone holes to make the twelfths smaller for improved intonation, and techniques for teaching good breathing. On Thursday morning Mr. Campione and pianist Francisco Aybar presented a recital in which they performed the Brahms f-minor *Sonata* (Peters), *A Game of Circles* for clarinet and piano by Scott Huston (Manuscript), the Adagio of the Mozart *Concerto* Bettoney), and Paul Jean-Jean's *Brilliantes Variations sur le Carnaval de Venise* (Ed. E. Gauret). The recital was well received, and the Jean-Jean added a note of humor to the proceedings, sounding almost like a parody of a set of Paganini violin variations, but it was very well done.

Mr. Keith Stein, perhaps best known for his book *The Art of Clarinet Playing*, presented a series of four lectures on various aspects of clarinet playing. He spoke of posture at some length, emphasizing relaxation and enlisting the aid of students to demonstrate ways of beginning tones without the clenching of muscles which sometimes causes poor sound production. Mr. Stein has a way of using unusual descriptive phrases to capture the essence of his theories; for example, he spoke of "general up-ness" in posture and suggested standing in "a delicate state of imbalance" to avoid a set or "fix" in the posture. To relax the right hand he had the students rest the right thumb "lightly, like a butterfly" above and then below the thumbrest. In just a short while he was able to relax and improve the sounds of the students using these and other techniques. Mr. Stein enlisted the aid of student Ron Day to play parts of the *Chaconne* from Bach's d-minor *Sonata* for solo violin during one of his lectures. He advises playing from a violin edition, though he mentioned that there are several editions of the unaccompanied Sonatas transcribed for the clarinet. Mr. Day gave a really remarkable performance of the difficult *Chaconne*, arpeggiating the chords and bringing out the melody quite effectively. He also performed parts of the g-minor *Sonata* and Mr. Stein emphasized the importance of accurate rhythm and subdivision in good playing. As he pointed out, the Bach Sonatas are among the most musical "studies" available,



*Dr. Lee Gibson with Mouthpiece maker, Robert Borbeck.*

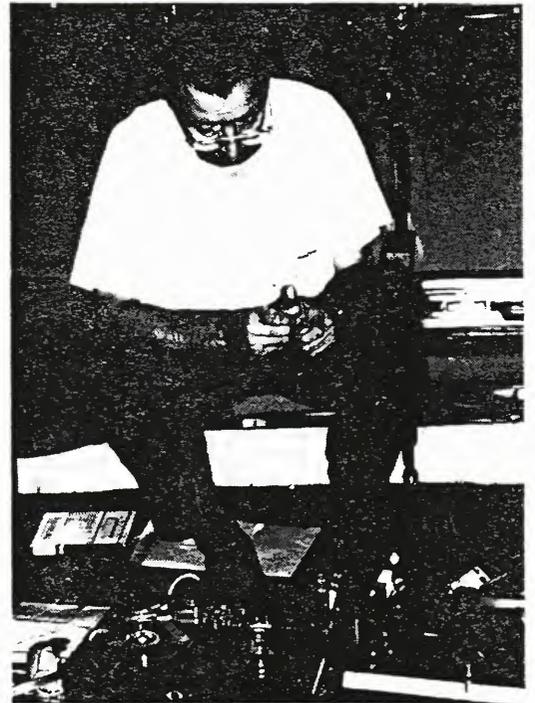


*Richard Gilbert and Burnet Tuthill.*



*Keith Stein with Avram Galper and Yona Ettlinger.*

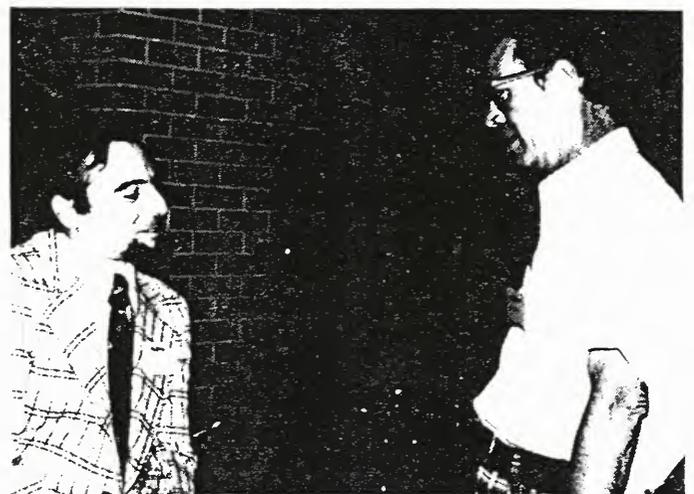
SCENES  
FROM THE  
INTERNATIONAL  
CLARINET  
CLINIC  
1975



*Concerts and lectures are recorded by Northeast region chairman, Frank Stachow.*



*Elsa Ludwig-Verdehr, Mary Jungermann, Burnet Tuthill.*



*Carmine Campione and Earl Bates.*

but he advised against performing them on recitals because of problems of endurance and technical difficulty.

Mr. Stein was assisted in one of his lectures by Mr. Ralph Strouf, founder in 1965 of the National Clarinet Clinic at the University of Denver. Mr. Strouf effectively demonstrated techniques for development of a fluent staccato in expansion and alteration of one of Reginald Kell's *17 Staccato Studies* (pub. International Music). In brief, these emphasized the regular replacement of a duple articulation by triple, quadruple, quintuple, and sextuple figures, and the avoidance of fatigue of the tongue in such concentrated drills by insertion of some mixed articulations.

One of the highlights of the week for many listeners was the recital given on Tuesday morning by Ms. Elsa Ludewig-Verdehr, who is a colleague of Mr. Stein on the Michigan State University faculty and a widely respected soloist and performer of chamber music. Ms. Ludewig-Verdehr dazzled the convention with a virtuosic and musically excellent performance of the Lutoslawski *Dance Preludes* for clarinet and piano (pub. Polskie Wydawnictwo Muzyczne), the *Sonata* for clarinet and piano of Mario Castelnuovo-Tedesco (manuscript), the solo movement "Abime des Oiseaux" from the *Quatuor pour la Fin du Temps* of Olivier Messiaen, and the *Concerto* of Jean Francaix (Polskie Wydawnictwo Muzyczne). Pianist David Karp assisted in the recital, and for the Francaix the piano reduction proved so formidable that Mr. Francisco Aybar was called upon to assist Mr. Karp! The recital was truly superb, particularly since all the pieces are extremely demanding both technically and in terms of tonal flexibility.

In her lecture following the recital entitled "After Twelve Years..." Ms. Ludewig-Verdehr listed some of the changes she has made in her playing during that period (since she has been at Michigan State). These include a switch to double lip embouchure, some adjustments in hand position, and a sophisticated half-hole technique which aids in tuning and in making large skips easily. The change to double lip provoked more questions than anything else, and there is no doubt that Ms. Verdehr has achieved the flexibility she sought in making the switch. She emphasized that the process had been a long and difficult one for her and that she feels she "did it wrong" for fully two years, thus slowing her progress. She played her recital sitting, and later explained that because of the embouchure she felt more comfortable seated. Unforlly because she had to rush back to Jackson Hole, Wyo., where she was playing in a music festival, there wasn't nearly enough time for all the questions people had for her, but she certainly left some admirers upon her departure.

Another much-appreciated guest was Mr. Mitchell Lurie, eminent recording artist and professor of music at the University of Southern California, who has been solo clarinetist with both the Pittsburgh and Chicago Symphony Orchestras. Mr. Lurie presented a lecture on Wednesday entitled "The Musical Line", in which he principally cautioned against "bulgy playing", where dynamic changes are too sudden, destroying the longer line of the phrase. He suggested compensating crescendos when going into the low register in order to hold the same dynamic level overall. He was joined by his wife Leona in demonstrating his ideas, using parts of the Hindemith *Sonata*. Mr. Lurie also spoke of breathing "traps" caused by fear of not making a phrase, hoarding air, or "rhythmic breathing" (breathing in all the rests). He advises breathing in "hidden places" so as to make the breathing as unobtrusive as possible.

On Thursday evening Mr. and Ms. Lurie gave very fine performances of the *Three Romances*, op. 94 for clarinet and piano by Robert Schumann, the Hindemith *Sonata* (Schott), and the *Variations* for clarinet and piccolo orchestra of Rossini (Sikorski). The Hindemith was especially nice, featuring some truly superb playing by both artists and a wonderful conception of sonata performance. A further treat was the performance of the *Five duets for Clarinets* by Ingolf Dahl, in which Mr. Lurie was joined by Ms. Christie Lindquist, solo clarinetist with the Mexico City National Orchestra. The duets are the last complete work by the composer before his death in 1970, and each movement is dedicated to a clarinetist friend of Mr. Dahl, including one movement each for Mr. Lurie and Ms. Lundquist. The duets have just been published by Joseph Boonin, Inc., 831 Main St., Hackensack, N.J. 07601, and the first copies arrived on the day of the recital and promptly sold out. They are wonderful pieces, and they were beautifully played.

This year's clinic was fortunate to have short presentations from Mr. Burnett Tuthill, who spoke about "The Quartets and Quintets for Clarinet" and reminisced about his early years as a clarinetist, Mr. Robert Borbeck, who gave a lecture demonstration of his clarinet mouthpieces, and Mr. Richard Gilbert, who discussed some of the historic recordings recently released by his Grenadilla Society and the forthcoming edition of book II of his *Clarinetists' Discography*. A catalogue of the new releases, featuring such clarinetists as Louis Cahuzac, Ignatius Gennusa, Ralph McLane, and Simeon Bellison, is available from Mr. Gilbert on request. (The Grenadilla Society, Box 279, N.Y.C. 10010) The *Discography*, which Mr. Gilbert hopes to have ready this fall, will be reviewed in a forthcoming issue of *The Clarinet*.

In addition to all of the lectures, recitals, and general discussion of the clarinet, the clinic was also the scene of the Annual Clarinet Society Meeting, during which several projected services of the organization were discussed. The meeting began on a pleasant note with a report from Secretary-Treasurer Robert Schott. He informed the group that the Society ended its first year in the black by \$1500.00 and that membership has grown to nearly 700 clarinetists from all over the world. Mr. Schott emphasized, however, that our healthy financial situation was partly a result of the generosity of various university music departments which helped with the expenses incurred in publishing the journal and stressed the need for enlarged advertising by music schools, publishers, and individuals in the membership.

The next order of business was a vote on the constitution. The constitution of the Society, which was printed in Vol. I, No. 4 of *The Clarinet*, was unanimously accepted at this meeting, after which general discussion of possible projects of the Society ensued. (See list of standing committees of the ICS in this issue.)

The prevailing mood of the sixty people attending the meeting seemed to be a sense of satisfaction and pride at the accomplishments of our first year and high hopes for the continued growth and success of the Society.

The 1974 International Clarinet Clinic proved to be a rewarding week for us all, and at its end we found ourselves looking forward to next summer's convention. ■

# MUSIC REVIEWS

Bruce Bullock

Francois Devienne. *Duo Concertante for Two Clarinets*, Op. 67, no. 1 (edited by Hans Steinbeck). 1965, Ludwig Doblinger, Vienna (In the U.S.: Associated Music Publishers).

Devienne (1759-1803) was a French flute and bassoon virtuoso, author of a flute method, and a composer of numerous concertos and chamber music for woodwind instruments. Mr. Steinbeck has provided source information in a preface: explaining that his edition is the only modern one available, and is based on an early edition of Preston, London ("Trois Duos concertants pour deux Clarinettes," op. 67) to be found in the British Museum.

The parts are printed separately, rather than using a score-format (the score-format being preferable, in my view). However, measure numbers are provided, so that finding one's place is not really a problem. But the twenty-eight printing errors listed in the preface are a source of irritation that must be mentioned. The publisher might have made the necessary corrections instead of leaving this task to the buyer.

J.S. Bach (arranged by J.A. Tomei). *Duo Concerto for Two B flat Clarinets and Piano*. 1974, Pro Art Publications, Inc., Westbury, L.I., New York.

This is an arrangement of the first movement of J.S. Bach's *Concerto in D Minor for Two Violins*, BWV 1043. Regrettably, Mr. Tomei does not provide this information.

The original key is maintained for the clarinets, so that the piano transcription of the orchestral part is transposed to C minor. The movement is complete, with the clarinets taking the *tutti* as well as the solo violin sections.

Mr. Tomei has produced an effective arrangement—only moderately difficult from a technical standpoint, but abounding with musical challenges of the highest order. It seems a shame to present only one movement, particularly when it lasts only four minutes. Presumably, this arrangement is intended for performance by students, and they should be made aware of the source of the arrangement and that the original piece was comprised of three movements, not one.

Vaclav Nelhybel. *Concert Etude for B flat Clarinet and Piano*. 1966, General Music Publishing Co., Inc. (sole selling agent, Boston Music Company, Boston, Mass.) Duration—circa 2½'.

*Concert Etude* begins with a moderately fast introduction of eleven bars, followed by a faster section based on the same material. Syncopation, cross-accents, rapid repeated notes and scale patterns, and fast alternation of material between clarinet and piano characterize the etude as it moves relentlessly to a dramatic finish.

Once the performers are familiar with the rhythmic and ensemble problems, the two tempo indications (♩ 166 and ♩ 200) seem much more practical with the quarter note as the beat-unit (i.e., ♩ 83 and ♩ 100).

An interesting and effective piece, the etude should prove to be an excellent encore number.

Jacques Leduc. *Dialogue for Clarinet and Piano*, op. 39 (also available with chamber orchestra). 1973, CeBeDeM, Brussels. (In the U.S.: Henri Rikan, 1316 Walnut St., Philadelphia, Pa. 19107) Duration—8'.

*Dialogue* has a three-part format (fast - slow - fast) and is played without pause. The outer sections display quick

changes of meter and register, trills, and flutter tongue (first movement). The slow middle section is in a more lyrical style and concludes with a very long cadenza that leads directly into the finale.

The range is rather high, going frequently to a high 'G' and 'A flat'. Additionally, the highly chromatic harmony and the unrewarding key signature for clarinet (two sharps) present many difficulties. The piece seems worthy of performance, however, and the chamber orchestra version (which was not available to the reviewer) might prove to be more effective than the piano reduction.

Attila Bozay. *Sorozat (Series) for Chamber Ensemble*, op. 19. Editio Musica Budapest (orchestral material on hire from Kultura, Budapest, 62, P.O. Box 149; U.S.: Boosey & Hawkes) instrumentation: flute, oboe, B flat clarinet, percussion (one performer), violin, viola, cello, bass, piano and harpsichord (one performer). Duration—12'.

This is a serially organized piece with the pointillism, rapid register changes, rhythmic complexity, and special effects that are representative of the post-Webern school. The five movements fall into an arch-form organization while another three-part grouping is related to the slow-fast Hungarian *czardas*:

- A) Lassu I (slow dance—first part of *czardas*)  
Friss (fast dance—second part of *czardas*)
- B) Interlude  
Sebes (fast dance)
- C) Lassu II

An excellent work, but very difficult, this piece will require an accomplished conductor as well as skillful players. It appears to be worth the considerable effort that would be necessary in preparation and performance.

WOODWIND ENSEMBLE MUSIC GUIDE by Himie Voxman and Lyle Merriman. The Instrumentalist Co., 1418 Lake Street, Evanston, Ill. 60204, 280 pp., 1973, \$14.

This book is the first in a planned series of bibliographies of the literature in print for wind and percussion instruments by two distinguished faculty members of the University of Iowa School of Music.

According to the Preface, the prime sources of information for the book were catalogues received from some 262 publishers throughout the world as well as supplementary material from various music information centers.

Works are listed by the composers' last names under categories based upon the number of instruments required from "Two Instruments" to "Thirteen Instruments" in addition to works for "Choirs" (flute choirs, clarinet choirs, etc.) and "Voice and Instruments." The first entry in the book is typical of the format used throughout:

## TWO INSTRUMENTS

Two Flutes, Ambrosius, H., Sonata, S & C.

No complete first names of composers are given, and an abbreviated publisher code is used ("S & C" above denotes Schott & Co. as the work's publisher). An extensive publisher address list is provided, although such a lengthy list is virtually impossible to keep current and totally accurate.

An unusual and highly laudable aspect of the GUIDE is the inclusion not only of the expected homogeneous and heterogeneous woodwind ensembles but also works for woodwinds with brass, strings, harp, guitar, percussion, tape, keyboard, and voice.

While the authors make no claim to total accuracy and completeness (for such bibliographies can *never* be), one might wonder why sources other than publishers' catalogues and music information centers were not consulted. Since no Bibliography is included in the book there is no way of knowing. Several titles were missing under the categories of woodwind quintet and woodwind trio, specifically reed trio (oboe, clarinet, and bassoon). Apparently the authors failed to consult the existing, published bibliographies of works for these two combinations. Also, the listing for woodwind choir is particularly scanty, although that for the clarinet choir is very extensive.

The rising costs incurred by publishers during the past few years is reflected in the book's somewhat prohibitive cost of \$14!

Before readers conclude that my opinion of the book is mostly negative, let me hasten to add that just the opposite is the case! I have consulted it almost every week since it arrived, and I am certain that it will become a standard reference in the field. The listings of works with voice and tape will be of particular interest to many, and the easy-to-use and well organized format will be a valuable time saver for instrumental teachers whose time is always at a premium. I have learned much from its use in just a short time, and I am confident that the book's goal to "widen the repertoire used in instruction and public performance" will indeed be attained. I look forward to the release of the second in the series dealing with solo and instructional materials.

Camilleri, Charles, *Divertimento No. 2 for clarinet (B-flat) and piano*, Novello & Co. Ltd., Borough Green, Sevenoaks, Kent (U.S. agent: Belwin-Mills), published in 1973. (16:00)

Written in 1957 for Jack Brymer, here is a work that is certainly "that rather rare bird", as Brymer terms it in his "Notes to the Performer" on the score. The uniqueness lies in the diversity of influences—"from sonata to quintet, from symphony to the better sorts of jazz..." A successful performance will require a player with jazz "built into their systems." After an upbeat, bop style first movement, the second movement settles into a Gershwin-esque blues, followed by a brilliant last movement with a cadenza. For those with the facility and interpretive know-how, here's a piece that could easily be a show stopper—or is that recital stopper? At any rate, it's worth looking into for it has few "sound-alikes" in the literature.

James Gillespie

## CLARINET AND PIANO:

Armin Kaufmann—"Schipot" for B flat Clarinet and Piano, 90. 48. Verlag Doblinger (1963); Vienna, Austria. NPI. Time 15'. Range, to Altissimo G flat. I Sehr breit—Allegro moderato; II Andante pastorale; III Allegro. Conservative writing, for the most part. The title refers to a beautiful area of Rumania, where the composer spend his childhood. Well done and effective; I recommend this one. The last movement is a little long and repetitious—a judicious cut would improve it. Medium Difficult for both Clarinet and Piano.

Friedrich Wildgams—2 *Konzert* for B flat Clarinet and Piano. (arr. from Orch. by Eugene Hartzell). Verlag Doblinger (1968). NPI. Time 18'. Range, to Alt. G sharp. I

Quodlibet (Molto vivo) II Theme with Var. (6). This has some nice things, but takes too long to say them. A plenitude of perfect 4ths, very busy, and very difficult in both parts.

William Schmidt—*Rhapsody No. 1* for B flat Clarinet & Piano (1955) Western International Music; 2859 Holt Ave., Los Angeles Cal. 90034 \$3. Time 6½'. Range, to Alt. A. Recording available. This is written in a busy, brilliant and intellectualized style. It does have a few awkward skips. Difficult.

Louis Spohr (1784-1859)—*Potpourri* for B flat Clarinet & Piano (orig. orch.), op. 80. Themes from Peter von Winter. Musica Rara (1973) \$1.50. Time, 10½'. Range, to highest C. Spohr really scraped the barrel on this one; alternately tuneful and flashy, a more trite series of empty roudades cannot be imagined. Medium Difficult.

John F. Mallord—*Five, Six, Seven* for B flat Clarinet & Piano (G. Schirmer, New York) 1967, Price \$1. Time 3½'. Range, to high F (optional). Written in a conservative melodic and harmonic idiom, these are an excellent introduction to uneven meters. The first movement (Allegro giocoso) is in 5/8 time; the second (Andantino) is in 6-8; the third movement (Allegro) is in 7-8. Technically easy.

Boris Koutzen—*Melody with Variations* (7) for B flat Clarinet (or violin) and Piano. General Music Pub. Co., N.Y. (1966) NPI Time 5'. Range, to Alt. F Sharp. Obviously, very short variations which, I feel, lie better for the violin; but more important, seem to go nowhere in particular. Only Moderately Difficult.

## PIECES FOR CLARINET ALONE

Ivstan Lang—*Monodia* for clarinet solo in B flat (1965) Editio Musica, Budapest. NPI Time 5'. Range to High A. No doubt many are already familiar with this excellent work. There are tricky rhythms, rapid wide skips, and flutter-tonguing above the staff. Difficult. Recommended.

Eugene Hartzell—*Monogue 1, Sonatina* for Clarinet solo (1957) Verlag Doblinger. NPI Time 9'. Range to High A. I Moderato; II Adagio; III Dotted Quarter equals 76. These are formal and serious; rhythm and melody are the important features. Moderately Difficult.

Yannis Joannidis—*Versi* for B flat Clarinet (1967) Edition Gerig (Hans Gerig, Cologne) NPI Time 4½'. Range to High A sharp. Of the three works for clarinet alone, this is definitely the most avant garde. Very disjunct, it calls for slap-tongue, flutter-tongue, and glissando. Very Difficult.

## ENSEMBLE OF CLARINETS:

Friedrich Neumann—*Five Pieces* for 3 B flat Clarinets (Doblinger) 1971. NPI Time 9' with repeats. These are light, well-written, with a style reminiscent of Hindemith. Playable by intermediate-level groups.

Donald Martino—7 *Canon Enigmatici* (1955) for Clarinet Quartet: 2 B flat Soprano, E flat Alto and B flat Bass. E.C. Schirmer, Boston Mass. \$2. Of the seven short canons, one is for quartet, two are for three players, and four are for two performers. Enigmatic is the word! They are very com-

plicated rhythmically, and would probably have to done with a conductor; certainly everyone would play from the score.

Rayner Brown—*Symphony for Clarinet Choir*. Western International Music Co. 1970. \$23 Time 14½'. Calls for B flat Soprano 1-2-3, E flat Alto, B flat Bass, B flat Contra (6 parts, minimum of 9 players). There are four movements: Prelude, Fugue, Scherzo and Allegro. Interesting and solidly written. Requires good players for all parts. Recording available.

Jan Hanus—*Short Story*, for B flat Clarinet and Shadow (Bass Clarinet) and Piano. General Music Pub. Co., N.Y. 1973 NPI Time 3'. Range: Options given, some clarion register in Bass Clarinet. Light and clever. The "shadow" of the title refers to the canonic treatment. Strangely enough, this seems to be an unusual combination. High intermediate or low advanced level.

Paul-Baudouin Michel—*Toreutique I* for violin, B flat clarinet and piano (1968) CeBeDeM, Brussels, NPI Time 10-11'. Range, "The highest sound possible" in several places, and sometimes with trill or flutter tongue! The work is in three movements, extremely esoteric, and extremely difficult.

Marcel Quinet—*Polyphonies* (1971) for 3 players, 8 instruments. CeBeDeM, Brussels. NPI Time 11'. Player 1: Flute, Piccolo, G Flute. Player 2: Oboe, English Horn. Player 3: B flat Clarinet, E flat Clarinet, Bass Clarinet. Each of the four movements is scored for a different instrumentation. It is well written, and has very interesting colours, although I do have reservations about flutter-tonguing in the upper register of the E flat clarinet! Medium Difficult.

Gerard Bertouille—*Woodwind Quintet* (1969) CeBeDeM, Brussels. Time 10½' NPI CeBeDeM in the U.S. is represented by Henri Rlkan, 1316 Walnut St., Philadelphia Pa. 19107. This work is in one movement, broken into sections. The writing is conventional in all respects, and is not too difficult.

Zsolt Durko—*Fire Music* (1970-1) Sextet for Flute (Piccolo and Alto Flute) Clarinet (Bass Clarinet) Piano, Violin, Viola and 'Cello. Editio Musica, Budapest (Boosey & Hawkes, agent). NPI Extremely involved rhythmically, must be conducted. There are also many problems in technique. *Abstruse*.

G.F. Handel—(arr. by Hovey and Leonard) *Sarabande and Bouree* for B flat Clarinet & Piano. Belwin-Mills, Melville N.Y. 1973 \$1. Time 3½' with repeats. Range D-D two octaves. This is a good arrangement, playable by younger students. Teachers may wish to do some editing on the articulation, and perhaps add a few ornaments according to the student's ability.

Igor Hudadoff (arr.)—*Marches, Marches, Marches* for B flat Clarinet. Pro Art Pub. Westbury, N.Y. 1974, \$1. Piano acc. is \$2. Eleven famous marches are contained herein: eight are by Sousa. The melody part is used of course, and extremes of the range are avoided. Intermediate level.

F. Schubert (arr. by Beldon Leonard)—*Who Is Sylvia?* for E flat Alto Clarinet and Piano. Belwin Mills Pub. Corp. Melville N.Y. 1973, \$1. Time 2½'. Range—Low G to A just

above the staff, although an optional 8va bassa would avoid the clarion entirely. Very pretty. Easy.

Henry Gulick

## "Going on Record"

by Richard Gilbert

### Recent Recordings of Arthur Bloom

TURNABOUT TV S 34505

JUAN ORREGO-SALAS...Sextet for Clarinet, String Quartet & Piano, op. 38

ROQUE CORDERO...Quintet for Flute, Clarinet, Violin, Cello & Piano, "The Contemporary Composer in the USA"

Orrego-Salas, born in 1919 in Santiago, Chile; the work was, according to the liner notes, commissioned by the Samuel Wechsler Foundation of New York and premiered in Tanglewood (Mass., USA) in 1954. A year later, in Chile, the composer received the Olga Cohen Award for the work.

The composition is exciting, fast moving, in a neo-romantic idiom and in four movements: 1) Sonata-Allegro; 2) Theme & Variations; 3) Scherzo; 4) Recitativo, Contrapunto e Coda. (total time 28:26) The fourth movement opens with a long, cadenza-like clarinet solo with other solos appearing midway through the movement.

Bloom's playing is superb here: clear, centered, well-rounded tone, clean articulation and technique—in the American tradition.

Cordero, born in 1917 in Panama; world premiere was in 1957 in Montevideo, Panama but the work was completed in 1949 while the composer was on a Guggenheim Fellowship. (Total time 24:15)

The Quintet is not as satisfying as the Orrego-Salas work. Bloom's tone tends to spread in his lower range on this side.

TURNABOUT TV S 34508

ROBERT PALMER...Quintet for a Clarinet, String Trio & Piano plus non-clarinet works by David Diamond & Virgil Thompson "The Contemporary Composer in the USA"

Robert Palmer, born 1915 in Syracuse, New York. This is a most refreshing and interesting work which was composed in 1952 on a commission from the Quincy (Ill.) Society of Fine Arts (the second movement Scherzo was added in 1963). The four movement premiere featured David Glazer. This is a highly recommended composition, performance and recording. Bloom's smooth, rich and lyrical tone are perfect for this work. (Total time 25:54)

TURNABOUT TV S 34506

FRIEDRICH KALKBRENNER...Grand Quintet for the Piano with Accompaniment of Clarinet, Horn, Violoncello & Bass.

LOUIS SPOHR...Quintet for Piano, Flute, Clarinet, Horn and Bassoon, Op. 52

These compositions are primarily for the piano and the accompaniment more appropriately resembles miniature orchestral accompaniments than chamber ensemble music. Each part, especially in the Kalkbrenner, is treated to an occasional melodic tidbit. Spohr's work, on the other hand, is real chamber music, at least up to the last movement where the piano takes command.

Other Recommended Recordings featuring Arthur Bloom:

MARTINO, Donald: Trio for Clarinet, Violin & Piano/CRI S-240

IMBRIE, Andrew: Dandelion Wine for Clarinet, Oboe, String Quartet & Piano/TURNABOUT TV S 34520

DRUCKMAN, Jacob: Animus III for Clarinet & Magnetic Tape NONESUCH 71252

FOSS, Lukas: Echoi for Piano, Clarinet, Cello & Percussion EPIC LC 3886.

## RECORD REVIEW

20th Century Masterworks for Clarinet. Volume I and II. Paul Drushler, Clarinet; Gordon Gibson, Gerald Lee pianists. Mark Educational Recording MMF 3344, MMF3355. 4249 Cameron Drive, Buffalo, N.Y. 14221

Both albums make up a series featuring 20th Century literature for clarinet. All works heard on the recordings are major repertoire for the serious clarinetist.

### Vol. I

Copland—Concerto

Poulenc—Sonata

Debussy—Rhapsody

### Vol. II

Hindemith—Sonata

Krenek—Suite

Milhaud—Sonatine

The above recordings will be helpful to young clarinetists beginning their study of 20th Century repertoire. While there are other recordings of these works, this reviewer welcomes the Mark Educational Recordings by Paul Drushler. Mr. Drushler is on the faculty of the Department of Music, State University College at Brockport, N.Y. One of the special features of the recordings are the fine program notes included on the back of the record album. Mr. Drushler, also includes a listing of works by each of the recorded composers which have prominent solo parts for clarinet.

I found some inconsistencies in these performances especially the recording qualities. Perhaps the recording engineer should have monitored the sound levels more closely. Mr. Drushler's performance is generally good but for some sound and pitch distortions on the recordings. Both of the recordings fill the need for the young clarinetist to hear various interpretations of his repertoire.

**Cecil Gold**  
Director, ICS Research Library

## MUSIC REVIEWS

Rathburn, Eldon, *Conversation for Two Clarinets*, Jaymar Music, Ltd., Box 3083, London 12, Ontario (Canada); (In

U.S.: Oxford University Press), copyright 1971, \$2.00

The composer of this effective little duet is active as a staff member of the Canadian National Film Board and resides in Montreal. The work is what the composer describes as a "recreation piece" and is based on an excerpt from his documentary score, "Honey Bees and Pollution." Although originally scored for harpsichord, the setting for clarinets is well done and suitable for any two instruments in the same key. Two copies in score form are provided, and the second part seems particularly appropriate for the bass clarinet since it is scored primarily in the chalumeau register. There is a balance of interest and difficulty between the parts, and players at the intermediate or advanced levels should find it useful as a study duet or as a short (1:30) recital piece. For some reason there is no tempo or metronome marking, but "Allegro moderato" would seem to be a possible indication. For a review of the recording of this work (and other Canadian clarinet pieces) see *The Clarinet*, Vol. I, No. 2.

**James Gillespie**

Arrigo, Girolamo. *Par Un Jour D'Automne...for Bass Clarinet in B-flat* (1971), G. Ricordi & Co. (In the U.S.: Belwin-Mills, 16 W. 61st St., New York, N.Y. 10023), copyright 1972, 7:00-8:00.

This avant-garde piece utilizes both treble and bass clef and is written in spatial notation. Some of the less conventional symbols are explained, but the notation should offer few surprises to anyone experienced in this idiom. The materials are extremely diverse, but particularly prominent are widely spaced, sustained "pp" pitches, rapid technical flourishes, reiterated articulations, and grace note figures.

Ricordi is to be commended for the preparation of Arrigo's score. The music's sixteen lines are printed on two exceptionally large pages which face the player and eliminate page turning during the work's performance. Extra-heavy covers are also used—no small point considering the beating scores often endure!

**James Gillespie**

**David Lewis, Guest Reviewer**

## FANTASIA BREVIS FOR CLARINET AND PIANO

*Otto Leuning; Merion Music, Inc., Theodore Presser Co., Bryn Mawr, Pa. 19010, 1937 (This edition published 1974). \$1.50. Duration: ca. 5 min., 30 sec.*

This composition holds perhaps more interest historically than it does musically. Otto Leuning has had a distinguished career as executive director of the Eastman Opera School, co-director of the Columbia-Princeton Electronic Music Center, and presently chairman of the Music Division at Bennington College. He is an important composer in the early stages of modern American music, and was one of the earliest to use magnetic tape in musical composition. His works total more than 275 and cover practically every medium.

The *Fantasia Brevis* seems to be composed according to Leuning's "acoustic harmony" principle which involves the manipulation and reinforcement of overtones. Although the composition is not difficult technically, it is musically complex, and difficult to perceive aurally. It

might be rewarding to those interested in the early clarinet works of Otto Luening.

## FIVE PIECES FOR CLARINET AND PIANO

*Leo Kraft; General Music Publishing Co., Inc., Box 267, Hastings-on-Hudson, N.Y. 10706, 1962. Total Duration: ca 8 min.*

Kraft's interest in serialism seems to be reflected in this set of pieces. The style is atonal, detached, dissonant, with wide angular leaps and frequent meter changes. The third movement, appropriately titled "Capriccio," has meter changes in nearly every measure, and even contains one section which is without bar lines. Each movement is stylized and titled: Prelude, Intermezzo, Capriccio, Fantasia, and Tarantella. The *Fantasia* is completely without bar lines, but does contain some vertical dotted lines for ensemble precision.

This is a piece which is quite demanding of both players in technique, rhythm and style. It is an interesting and challenging composition, and I recommend it to secure players who are conversant with this particular idiom.

## THREE ESSAYS FOR B FLAT CLARINET AND PIANO

*Norman Dello Joio; Edward B. Marks Music Corporation, available from Belwin-Mills, 16 W. 61st St., New York, N.Y. 10023, 1974. \$2.50. Total Duration: ca. 10 min., 30 sec.*

Although technical demands are moderate, control of the third register is essential since much of the first and third movements is written around E<sup>♯</sup> and F<sup>♯</sup>. There are no pauses or rests after the introduction of the first movement resulting in a page turn which is impossible to manipulate without a third hand. The writing in the slow second movement is particularly sensitive, with beautifully interwoven lines between the two instruments. Some technical demands are encountered in the form of sixteenth-note arpeggios (D major, G major, B major, D<sup>♯</sup> minor) at ♩ 148 and ♩ 132.

The overall style is rhythmic, lyric, tonal diatonic, with controlled dissonances, a polyphonic texture, and a clear formal structure. The tempo and meter remain mostly constant within each movement. The piano part is accessible, albeit the tenths in the third movement would require a large hand. According to the prefatory notes, "these three movements may be programmed individually or performed as a suite."

Although the materials are not particularly profound, the *Three Essays* would make good recital pieces particularly at the freshman or sophomore levels. They might also be performed by a capable high school student.

## SONATINE POUR CLARINETTE ET PIANO

*Yayoi Kitazume, edited by Gerard Billaudot; Jacques Lancelot's Collection: Classic and Modern Works for Clarinet. Editions M.R. Braun, 14 rue de l'Echiquier, Paris. (available from Theodore Presser Co.) 1971. Total duration: ca. 11 min.*

This work is cast in the traditional fast-slow-fast scheme with the final movement labeled "Rondo." The first movement utilizes all registers of the clarinet to advantage, but gets caught in the continuous repetition of its two short themes. The shorter second movement also contains a motive which becomes repetitive and seems to wander

aimlessly through an unstable harmonic pattern. Syncopation brightens up the Rondo, but again one encounters redundant melodic and rhythmic repetition.

Kitazume's *Sonatine* is not a difficult work for either instrument. The technical demands are moderate, the variety of rhythms encountered are easily comprehended, and the neo-romantic style is readily accessible. This would make a good study piece at the high school level.

The following errors must be noted: *clarinet part*: first movement—1) 7 measures after A, delete the quarter rest, 2) 17 measures after A, add 2/4 time. Second movement—1) 10 measures after H, final eighth note should probably be B<sup>♯</sup>.

*Piano part*: second movement—1) 3 measures after G, final two notes in the treble staff should be eighths, 2) 8 measures after J, add a treble clef to the upper staff.

## TRANSPARENCE POUR CLARINETTE ET METAL

*Paul-Baudouin Michel; Centre Belge de Documentation Musicale Association, Brussels, Belgium, 1971. Available in the U.S. from Henri Elkan, 1316 Walnut St., Philadelphia, Pa. 19107. Duration: ca. 6 min.*

As the title implies, this composition is written for clarinet and metal instruments—vibraphone, two triangles, and two suspended cymbals. The percussion part demands rapid changes from one instrument to another. For example, going from ♩ 60 into a faster tempo, the percussionist must discard two vibraphone mallets and pick up a brush all during a quarter rest. Later he is given one and one-half beats to discard the brush and pick-up four vibraphone mallets. Except for these rapid changes the percussion part is well written.

*Transparence* utilizes many contemporary techniques; extreme range, wide leaps, flutter tongue, asymmetrical rhythms, odd meters, rapid changes of tempo and meter, sudden changes of dynamics, etc. Some twentieth century notational symbols are utilized, but not always explained. The symbol ♩ for example is indicated, but without an explanation the performer can only guess at its meaning. (Some composers have used this to mean "highest note possible.") One can not help but wonder at the wisdom of such undefined inclusions in an exacting art.

This composition holds much interest and challenge, but should only be attempted by those willing to work out its many complexities.

## DUO PER CLARINETTO E VIOLONCELLO

*Istvan Kardos; General Music Publishing Co., Inc., Box 267, Hastings-on-Hudson, N.Y., 10706 1970. \$5.00. Duration: ca. 10-11 min.*

Here is a composition well worth investigation. Istvan Kardos, Professor at The Academy of Music in Budapest, has left us a work which is sensitive, warm, rich, and expressive. The various registers of both instruments are utilized in such a way as to produce interesting textures and full sonorities.

The clarinet part requires sensitivity in its long tones, facility in its wide leaps, and control of the upper register (up to A flat<sup>♭</sup>). Although there are several meter and tempo changes, the rhythmic figures are not problematic. There are possible intonation pitfalls due to the octave passages which occur at strategic places in the ternary form. *Duo* requires a competent cellist who is capable of reading in the bass, tenor and treble clefs, playing some awkward leaps (in the fast section), and a multitude of double stops (in the

slow section).

The Bartokish style, the opportunity for expression, and a really lovely edition are all quite appealing. This composition would enhance any recital program, and is a welcome addition to the literature.

## INCONTRI BREVI PER FLAUTO E CLARINETTO

*Rudolf Kelterborn; Barenreiter, Henrich Schutz Allee 29-37, Kassel 35, West Germany, 1967. Duration: ca. 8 min., 30 sec.*

Kelterborn is a Swiss composer and an instructor at the Music Academy in Detmold.

This composition seems to have a serial organization which centers around the intervals of a minor second and major seventh. It is sectionalized with each section well defined by rests and tempo changes.

The effects achieved are rather startling. In the slow opening section the clarinet maintains a rather steady stream of rapid cellular figures, while the flute expresses a long-note disjunct line, employing some harmonic fingerings. The second section is faster and both instruments come together more with overlapping trills, and rhythms which feature three against four, and four against five. Examples of pointillism can also be found in this section, as well as a passage which finds both instruments screaming in their extreme upper registers at a fortissimo level. In the final section there is a return to the tempo and texture of the opening, except that the flute now has a more substantial line and plays more figures with the clarinet.

*Incontri Brevi* is characterized by sensitive writing, rhythmic complexity and extremes in dynamics, range, angularity and technical demands. It is an expressive piece recommended only for mature players.

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## Record Review

*The Krein Saxophone Quartet*, Canon Records CNN4983 (2.34 postpaid U.K. only) or Cassette CNN CS4983 (2.20). Canon Records Ltd., 12 Hillside, New Barnet, EN5 1LU, England.

The Krein Saxophone Quartet (Jack Brymer, Chester Smith, Gordon Lewin, and Norman Barker) performs Francaix's *Petit Quatuor* and works by Clerisse and Krein which were composed for saxophones. Arrangements of works by Albeniz, Haydn, F. Hartley, Grovlez, Mendelssohn, Tchaikovsky, Mozart, Debussy, Schumann, and Moszkowski complete this release by a thoroughly competent and artistic ensemble which is led by Jack Brymer, soprano saxophonist who doubles as the illustrious principal clarinetist of the London Symphony.

Although the saxophone, unlike the clarinet, is almost the same instrument the world over, there are still national preferences in tone and style. English heartiness and breadth in woodwind playing may be noted in this disc. Most of the arrangements are or should soon be available, one hopes, since they will be so useful for school and occasional performances.

Lee Gibson

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## THE CLARINET EMBOUCHURE AND ATTACK

The clarinet can be a very difficult instrument. A great deal of this is due to the improper explaining of a somewhat complicated process. I shall attempt to explain the approach to the clarinet embouchure and attack that I have used successfully for both beginning and advanced students.

First, I explain the 'four basic steps of the embouchure'. In the order that I teach the, they are:

1. (and extremely important) Place very little of the bottom lip over the bottom teeth. Too much lip can cause a great deal of trouble.
2. In placing the mouthpiece on the lower lip, approximately one-fourth inch of the reed should be free from any contact with the lip. Less than this will cause stuffiness in the tone and make the high notes hard to get. More than this will cause harshness and a tendency to squeak.
3. The angle of the mouthpiece and clarinet should be approximately 45 degrees from vertical.
4. The bite on top of the mouthpiece with the upper teeth (I do not recommend double lip) should be the natural bite of the student. Some students will vary a great deal on this point, however if points 1, 2, and 3 are set properly, the upper teeth will find their proper place. I do *not* insist on any particular amount.

After these four basic points are checked and re-checked and the student is able to assume these positions with consistency, I explain the "dynamic", or what happens when playing from soft to loud. This same principle applies when playing from low to high.

Three things must be coordinated: (1) The amount of air. (2) Where the pressure is added on the reed (with the bottom teeth). (3) The amount of pressure added.

Taking a single tone, the pianissimo requires less air, the pressure point of the bottom teeth is closer to the tip of the reed and the amount of pressure is less.

To play louder, it takes more air, the pressure point of the bottom teeth is further down the reed and the amount of pressure is more.

Numbers 1 and 3 are usually easily understood, but No. 2 is always the topic of controversy. Some schools of playing maintain that the embouchure never changes, however I feel that it does. This can only be done by protruding the bottom jaw. When this happens, the teeth go down further on the reed, and, since the reed is harder there, more pressure is needed to maintain the same reed length (or pitch). More free reed is needed for playing loudly than for playing softly. By protruding the bottom jaw, the lip falls away from the reed giving the required amount of free reed. More free reed is also needed for the higher notes than for the lower notes of the same volume. Naturally, more free reed is needed when playing low E very loudly than when playing, say, high G very softly. Therefore, it is not necessarily true that high notes require more pressure than low notes. The volume of the note must be considered.

So far, we have the four basic steps in assuming the embouchure. Then follow the three steps to be coordinated in playing from soft to loud and low to high. Now comes the attack. It must be remembered that the steps already discussed about the embouchure must be set first. I suggest that use of the tip of the tongue in attacking or tonguing a

note rather than the style of tonguing where the tip is pointed downward, and the back part of the tongue strikes the reed. In using the tip of the tongue, the part of the reed that the tongue strikes and the amount of pressure of the tongue on the reed are important.

When tonguing softly, whether staccato or legato, the tongue is nearer the tip of the reed and used with *less pressure*. In attacking or tonguing louder notes, the tongue is further down on the reed and used with *more pressure*. Not only is the pressure of the bottom teeth important (embouchure), but also the amount of pressure of the tongue on the reed. As you can see, in attacking just one note, the following five things must be coordinated: (1) The amount of air. (2) Where the pressure is added on the reed (with the bottom teeth). (3) The amount of pressure added. (4) The part of the reed that the tongue strikes and, (5) The amount of pressure of the tongue on the reed.

I have found it useless to tell the student to merely practice long tones, high notes, staccato passages, etc., without explaining these steps and slowly progressing from one to the others. Needless to say, good playing comes from coordinating all these things as perfectly as possible.

**Henry Marconi,  
Pittsburgh,  
Pennsylvania**

## Contemporary Swedish Music for Clarinet

by Ronald Peter Monsen

*Ronald Monsen has degrees from the University of Wisconsin (Milwaukee), Northwestern University, and the Royal Academy of Music (London). He is presently working toward the A. Mu. D. at the University of Wisconsin (Madison), after being an Instructor of Woodwinds at Concordia College.*

The following list of compositions consists of *Chiefly* contemporary Swedish music for clarinet solo, clarinet and piano, and clarinet with one or more instruments in chamber ensembles. I have not listed standard woodwind quintets.

Many of the compositions listed are manuscript works which can be obtained from transparent originals. The manuscript works, indicated with an *ms*, are distributed through:

EHRLINGFORLAGEN  
Linnegatan 9-11  
STOCKHOLM  
Sweden

Some of the works have been published. The publishers are indicated by the following abbreviations:

ES — Edition Seucia, Stockholm  
CG — Carl Gehrman's musikforlaget, Stockholm  
MK — Musikaliska Konstforeningen, Stockholm  
NM — AB Nordiska Musikforlaget, Stockholm  
SCH — Schott & Co., Ltd., London  
SI — Ahn & Simrock, Berlin-Wiesbaden  
UE — Universal Edition, Wien

WH — Wilhelm Hansen, Musikforlag, Kopenhamn (Copenhagen)

WHS — Edition Wilhelm Hansen, Stockholm

It is hoped that this listing will serve as a useful addition to the repertory of American clarinet players.

As a rule the works have been listed by their original Swedish title. Works for solo instrument with orchestra, concertos and concertinos, have been included if a piano reduction of the score is available for performance.

### KLARINETT SOLO

Bucht, Gunnar  
Klarinettstudie-59 MK

Eklund, Hans  
4 Pezzi brevi ms

Hedwall, Lennart  
Sonatin for soloklarinett (1958) ms

Kempe, Harald  
Tre rapsodiska stycken  
for soloklarinett ms

Rosenberg, Hilding  
Sonat (1960) ES

Welander, Svea  
Preludium ms

KLARINETT och FLOJT  
Deak, Csaba  
Duosvit NM

KLARINETT och BASKLARINETT  
Lidholm, Ingvar  
Invention for klarinett  
och basklarinett ms

KLARINETT och PIANO  
Anderberg, Carl-Olof  
Fyra seriosa capricer ms

Bark, Jan  
Serenad ms

Back, Sven-Erik  
Elegy WH

Fernstrom, John  
Konsert ms

de Frumerie, Gunnar  
Konsert (1958) CG

Gafvert, Hans-Ake  
Fantasi ms

Henneberg, Albert  
Concertino for klarinett  
och strakorkester ms

Kempe, Harald  
Trikolon, serenad for  
klarinet och piano ms

Larsson, Lars-Erik  
Concertino op. 45 nr. 3 CG

Lunden, Lennart  
Canzonetta (1959) ms

<b>Mellnas, Arne</b> Konsert for klarinett och strakorkester	ms	<b>Naumann, Siegfried</b> Duo for klarinett och fagott (1948)	ms
<b>Muntzing, Arne</b> Variationer (1958)	ms	Ruoli for 2 klarinetter, basklarinet och bassetthorn	ms
<b>Nordgren, Erik</b> Klarinettkonsert	ms	<b>Nilsoon, Bo</b> Zwanzig Gruppen, for piccolo, oboe och klarinet	UE
<b>Paulson, Gustaf</b> Klarinettkonsert nr. 1 op. 100	ms	<b>Paulson, Gustaf</b> Liten serenad for flojt, oboe, klarinet och fagott op. 22	ms
Klarinettkonsert nr. w op. 104	ms	<b>Rosenberg, Hilding</b> Trio for oboe, klarinet och fagott (1927)	ms
<b>Seymer, William</b> Svit	ms	<b>Schonberg, Stig Gustav</b> Dialoger for flojt och klarinet	NM
<b>Soderlundh, Lille Bror</b> Liten svit	ms	Duo for klarinet och fagott (1959)	ms
<b>KAMMARMUSIC FOR BLASARE utan PIANO (without Piano)</b>		<b>Svensson, Sven E.</b> Sextett for flojt, oboe, klarinet, basklarinet, faggott och horn	ms
<b>Allgen, Claude</b> Fuga for trablasare (flojt, oboe, klarinet, fagott)	ms	<b>Sorenson, Torsten</b> Trio for flojt, klarinet, fagott op. 33	ms
<b>Blomdahl, Karl-Birger</b> Trio for oboe, klarinet och fagott	WHS	Trio for flojt, klarinet, eng. horn op. 19	ms
<b>Hedwall, Lennart</b> Duo for klarinet och fagott	ms	<b>Welander, Waldemar</b> Divertimento for oboe, klarinet och fagott	ms
Fem epigram for flojt och klarinet	ms	<b>Welin, Karl-Erik</b> Sermo modulatus for flojt och klarinet	ms
Trio for flojt, klarinet och fagott (1962)	ms	<b>Wieslander, Ingvar</b> Missologi, liten svit for 2 klarinetter, 2 fagotter	ms
<b>Johanson, Sven-Erik</b> Lyrisk svit for oboe, klarinet och fagott	ms	<b>KAMMARMUSIK FOR BLASARE med PIANO</b>	
<b>Kallstenius, Edvin</b> Piccolo trio seriale for flojt, eng. horn och klarinet op. 47	ms	<b>Asplund, Gustav</b> Kvartett for oboe, klarinet, fagott och piano op. 6	ms
<b>Karkoff, Maurice</b> Duo for klarinet och fagott op. 3	ms	<b>KAMMARMUSIK FOR BLASARE och STRAKAR</b>	
Trio piccolo for flojt, klarinet och faggott op. 55	ms	<b>Eklund, Hans</b> Liten serenad for violin klarinet och kontrabas	NM
<b>Lindblom, Alf</b> Kvartett for flojt, oboe, klarinet och fagott (1948)	ms	<b>Fernstrom, John</b> Liten serenad for flojt, klarinet, fagott och cello op. 73	ms
<b>Lunden, Lennart</b> Rondino for flojt, oboe, tva klarinetter och fagott	NM	<b>Hallnas, Hilding</b> Spel for tva, klarinet och viola	ms
<b>Mangs, Runar</b> Sex bagateller for flojt och klarinet	ms	<b>Kallstenius, Edvin</b> Klarinettkvintet	ms
<b>Mellnas, Arne</b> Divertimento for flojt, klarinet och fagott	ms	Lyrisk svit for flojt, saxofon (klarinet) och violoncell op. 55	ms
Vaxlingar for flojt (picc.) och klarinet (basklar.)	ms	Piccolo trio seriale for violin, klarinet och viola op. 47	ms

- Trio svagante for klarinett, horn och violoncell op. 51 ms
- Karkoff, Maurice**  
Miniatyrsvit nr. 1 for flojt, klarinett och viola op. 34 A ms
- Kempe, Harald**  
Trio senza pretese for klarinett, viola, cello ms
- Krull, Diana**  
Kvartett for tva violiner, klarinett och cello ms
- Nordgren, Erik**  
Sonatin for violin och klarinett ms
- Schonberg, Stig Gustav**  
Fem stycken for klarinett och violoncell NM
- Ullman, Bo**  
Kvartett for flojt, klarinett, viola, cello (1956) ms
- Welander, Svea**  
Sonatin i gammal stil for violin, klarinett och cello ms
- Welin, Karl-Erik**  
Nr. 3 for flojt, oboe, klarinett, basklarinett, horn, trumpet, trombone, violin, kontrabas SI
- Wiren, Dag**  
Kvartett for flojt, oboe, klarinett och violoncell op. 31. CG
- BLASARE och STRAKAR med PIANO**  
**Anderberg, Carl-Olof**  
Hexafoni for klarinett, trumpet, trombone, violin, kontrabas och piano ES
- Blomdahl, Karl-Birger**  
Trio for klarinett, cello och piano SCH
- Jacobson, J.**  
Tre stycken for klarinett, viola och piano ms\*
- Johanson, Sven-Erik**  
Trio for klarinett, cello och piano ms
- Muntzig, Arne**  
Kvartett for klarinett, viola, cello, piano ms
- Sommarmusik for klarinett, tva celli och piano ms
- Welin, Karl-Erik**  
Manzit for klarinett, cello, trombone, piano ms
- DIVERSE BESATTNINGAR**  
**Anderberg, Carl-Olof**  
"Hosten hokar", Variationer pa variationer for violin, cello, klarinett, fagott och harpa ms
- Blomdahl, Karl-Birger**  
Dans-svit nr. 2 for klarinett, violoncell och slagverk NM
- Back, Sven-Erik**  
Favola, for klarinett och 5 slagverksspelare WH
- Hambraeus, Bengt**  
Kammarmusik for sex instrument (flojt, oboe, klarinett, alt-sax, viola, combalo) ms
- Hedwall, Lennart**  
Metamorfoosi for flojt, klarinett, eng. horn, violin, cello, slagverk, xylofon ms
- Holewa, Hans**  
Concertino for klarinett, viola, horn, piano, harpa och slagverk (1960) ms
- Kvintett for klarinett, cello, trombon, slagverk och piano (1962) ms
- Liedbeck, Sixten**  
Svit for klarinettkvartett ms
- Lunden, Lennart**  
Svart lek for tva flojter, basklarinett och slagverk ms
- Rabe, Folke**  
Impromptu 1962 for basklarinett, trombon, cello, piano, slagverk
- Rytterkvist, Hans**  
Tre satirer for klarinett (basklar.) xylorimba, vibrafon, piano, cello ms
- Ullman, Bo**  
Racconto II for klarinett, cello, slagverk och piano ms
- Source: SVENSK INSTRUMENTALMUSIK FORENINGEN SVENSKA TONSATTARE STOCKHOLM SWEDEN.**

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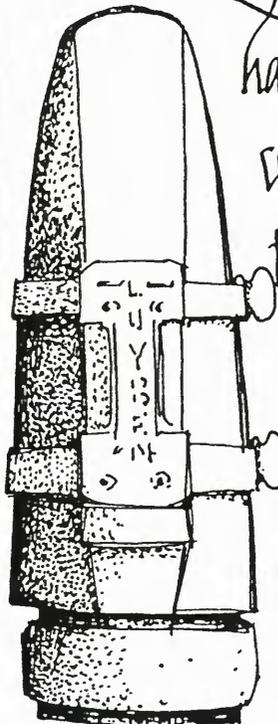
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