

The clarinet

Volume 32 Number 1
December 2004



HENRI AKOKA

A black and white portrait of Mark Nuccio, a smiling man with short dark hair, wearing a white shirt and a dark bow tie. He is holding a Buffet Crampon E-flat clarinet, which is positioned diagonally across the frame from the bottom left towards the top right. The clarinet has a dark body and silver-colored keys and rings. The background is a solid dark blue.

Mark Nuccio

*Associate Principal Clarinet
Solo E^b
New York Philharmonic*



Since 1825®

www.buffet-crampon.com

the clarinet

Volume 32, Number 1

December 2004

ABOUT THE COVER...

Henri Akoka, age 30, 1942. See the article on page 59.

(Photo courtesy of Jeannette Akoka)

INDEX OF ADVERTISERS

Alea Publishing & Recording.....	21
Alexander's Wind Instrument Center.....	96
Altieri Instrument Bags	95
Ben Armato	7
Backun Musical Services.....	Inside Back Cover
Behn Mouthpieces International.....	32, 93
BG Franck Bichon.....	35
Charles Bay	53
Belgian Clarinet Academy.....	15
Bois Ligatures.....	31
Robert Borbeck.....	94
Brannen Woodwinds	63
California Institute of the Arts.....	109
Carmine Campione.....	9
CASS	5
Clarinet Classics	16
Clarinet Teaching Workshop.....	31
Conn-Selmer, Inc.....	Back Cover
Cornell University Press.....	61
Crystal Records	97
The Davie Cane Company.....	104
Jeanné, Inc.	47
Jupiter Clarinets.....	25
Lamont School of Music	13
Last Resort Music.....	95
Leblanc	112
Dan Leeson.....	56
Lomax Classic Mouthpieces.....	100
Luyben Music Co.	19
Vincent Marinelli.....	18
Michigan State University	18
Muncy Winds	56
Music Academy of the West	93
The Music Group, Inc.	Inside Front Cover
Naylor's Custom Wind Repair	52
North Carolina School of the Arts.....	101
NYU Advertising.....	23
Olivieri Reeds.....	111
Ongaku Records, Inc.	5
Patricola Fratelli SNS	108
Pomarico.....	96
Bernard Portnoy.....	68
Quodlibit, Inc.....	31
Rast Music	56
RedwineJazz.....	51
Reeds Australia.....	15
Rice University	29
L. Rossi.....	33
Sayre Woodwinds.....	46
SHALL-u-mo Publications.....	12
Tap Music Sales	101
University of Cincinnati College.....	94
University of Florida	57
University of Minnesota	91
U.S. Army Recruiting Command	2
Van Cott Information Services	92
Vandoren	58
Wichita Band Instrument Co.	46
Woodwindiana, Inc.....	7
Yamaha Corporation of America	55

Features

CLARINETFEST® 2004: WASHINGTON D.C. A Report by Eleanor Weigert and David Niethamer	38
CLARINETFEST® 2005 IN TOKYO: A ONCE IN A LIFETIME EXPERIENCE by Robert Walzel.....	48
IN MEMORIAM: JOST MICHAELS, 1922–2004 by Allan Ware.....	50
IN MEMORIAM: A TRIBUTE TO AVRAHM GALPER by Paul Globus	52
IN MEMORIAM: RONALD PHILLIPS, 98, CLARINETIST WHO TOURED THE WORLD by Melinda Bargreen.....	53
A DONOR'S GUIDE TO THE I.C.A. RESEARCH CENTER by Alan Stanek, I.C.A. Historian	54
HENRI AKOKA: THE CLARINETIST WHO PREMIERED MESSIAEN'S <i>QUARTET FOR THE END OF TIME</i> by Rebecca Rischin	59
2004 I.C.A. YOUNG ARTIST COMPETITION A Report by Michael Galván, 2004 Y.A.C. Coordinator	65
A REPORT OF THE 2004 I.C.A. HIGH SCHOOL SOLO COMPETITION by Diane Barger	66
THE 2004 I.C.A. ORCHESTRAL AUDITION COMPETITION A Report by Competition Coordinator Kathy Pope.....	68
HONOREES FOR I.C.A.'S LIFETIME ACHIEVEMENT AWARD NAMED FOR 2004 by Mitchell Estrin and David Goodman.....	70
THE 2004 CHANGCHUN INTERNATIONAL ART FESTIVAL OF CLARINET AND SAXOPHONE A Report by James Gillespie	74
THESSALONIKI STATE CONSERVATORY MASTER CLASSES, APRIL 1–5, 2004: A REPORT AND INTERVIEW WITH BELA KOVÁCS by Paula Smith-Diamandis	77
AN OUTSIDER'S VIEW by Katharine Whitelaw	79
THE CLARINET TEACHING OF KEITH STEIN — PART NINE: ARTICULATION CONTINUED by David Pino	80
I WONDER WHO THE CLARINET PLAYER WAS? — PART V by James Gillespie	84
ONE SECTION, FIVE SOLOISTS: THE MET CLARINETS FIND A PERFECT BALANCE by Anastasia Tsioulcas.....	88
2004 I.C.A. RESEARCH PRESENTATIONS ANNOUNCED A Report by Keith Koons, Chair, I.C.A. Research Presentation Committee	90

Departments

MASTER CLASS — <i>Three Pieces</i> by Igor Stravinsky by Julie DeRoche.....	4
TEACHING CLARINET by Michael Webster.....	10
CLARINOTES	20
AUDIO NOTES by William Nichols	22
CONFERENCES & WORKSHOPS	26
HISTORICALLY SPEAKING... by Deborah Check Reeves.....	30
LETTER FROM THE U.K. by Paul Harris	32
CLARINETISTS IN UNIFORM by Staff Sergeant Diana Cassar-Uhl, United States Military Academy Band.....	34
SECRETARY'S REPORT by Michèle Gingras	36
MUSICAL CHAIRS	90
REVIEWS	92
THE PRESIDENT'S MESSAGE by Michael Galván	104
RECITALS AND CONCERTS.....	105
INTERNATIONAL CLARINET ASSOCIATION BY-LAWS.....	106
THE CLARINET: INDEX TO VOLUME 31, 2003–2004.....	110

SPC Alice Park. SPC Jessica Kopp. SGT Timothy Mason. SPC Justin Paul Eller. SSG Roberta Walters. Woodwind Quintet.

PLAY WHERE BEETHOVEN DID.



Over 200 ways to be a Soldier ★ band.goarmy.com/dm/5 ★ 1-800-USA-ARMY, ext. 204

©2002. Paid for by the United States Army. All rights reserved.

AN ARMY OF ONE



U.S. ARMY

SM

Europe's always been a great place to be a great musician. Find out for yourself, as a wind player in the U.S. Army. Start by visiting us at band.goarmy.com/dm/5. For serious musicians, there's no better place.

INTERNATIONAL CLARINET ASSOCIATION

President: *Michael Galván*, School of Music, Ithaca College, Whalen Center for Music, Ithaca, NY 14850-7240, 607/274-3410 (office), 607/274-1727 (fax), E-mail: <president@clarinet.org>

Past President: *Robert Walzel*, School of Music, University of Utah, 204 David P. Gardner Hall, 1375 East Presidents Circle, Salt Lake City, UT 84112-0030, 801/273-0805 (home), 801/581-6765 (office), 801/581-5683 (fax), E-mail: <Robert.Walzel@music.utah.edu>

President-elect: *Lee Livengood*, 490 Northmont Way, Salt Lake City, UT 84103, E-mail: <president-elect@clarinet.org>

Secretary: *Kristina Belise*, School of Music, University of Akron, Akron, OH 44325-1002, 330/972-8404 (office), 330/972-6409 (fax), E-mail: <secretary@clarinet.org>

Treasurer: *Diane Barger*, School of Music, University of Nebraska-Lincoln, 120 Westbook Music Building, Lincoln, NE 68588-0100, 402/472-0582 (office), 402/472-8962 (fax), E-mail: <dbarger1@unl.edu>

Executive Director: *Rose Sperrazza*, P.O. Box 5039, Wheaton, IL 60189-5039, 630/665-3602 (phone), 630/665-3848 (fax), E-mail: <execdirector@Clarinet.org>

Editor/Publisher: *James Gillespie*, College of Music, University of North Texas, P.O. Box 311367, Denton, TX 76203-1367, 940/565-4096 (office), 940/565-2002 (fax), E-mail: <jgillesp@music.cmm.unt.edu>

Editorial Associates: *Lee Gibson*, 1226 Kendoliph, Denton, TX 76205; *Himie Voxman*, 821 N. Linn, Iowa City, IA 52245

Contributing Editor: *Joan Porter*, 400 West 43rd, Apt. 41L, New York, NY 10036

Editorial Staff: *Joseph Messenger* (Editor of Reviews), Department of Music, Iowa State University, Ames, IA 50011, 515/294-3143, E-mail: <jmesseng@iastate.edu>; *William Nichols* (Audio Review Editor), School of Music, University of Louisiana at Monroe, Monroe, LA 71209-0250, 318/342-1576 (office), 318/342-1599 (fax), E-mail: <wnichols@ulm.edu>; *Tsuneo Hirai*, 11-9 Oidecho, Nishinomiya, 662-0036 Japan; *Kalmen Opperman*, 17 West 67th Street, #1 D/S, New York, NY 10023; *Heston L. Wilson*, M.D., 1155 Akron Street, San Diego, CA 92106, E-mail: <hestonwilson@sbcglobal.net>; *Michael Webster*, Shepherd School of Music, Rice University, P.O. Box 1892, Houston, TX 77251-1892, 713/838-0420 (home), 713/838-0078 (fax), E-mail: <mwebster@rice.edu>; *Bruce Creditor*, 11 Fisher Road, Sharon, MA 02067, E-mail: <bcreditor@bso.org>; *Thomas W. Jacobsen*, 3970 Laurel Street, New Orleans, LA 70115, E-mail: <twj@mailhost.tcs.tulane.edu>; *Ronald Odridge*, D.D.S., 4710 Livingston Avenue, Bronx, NY 10471, 718/796-5080 (phone), E-mail: <parkaveperio@earthlink.net>; *Deborah Check Reeves*, Curator of Education, National Music Museum, University of South Dakota, 414 E. Clark St., Vermillion, SD 57069; phone: 605/677-5306; fax: 605/677-6995; Museum Web site: <http://www.usd.edu/smm>; Personal Web site: <http://www.usd.edu/~dreesv>; *Paul Harris*, 15, Mallard Drive, Buckingham, Bucks. MK18 1GI, U.K., E-mail: <paulharris@dsl.pipex.com>; *Diana Cassar-Uhl*, 26 Rose Hill Park, Cornwall, NY 12518

I.C.A. Research Center: SCPA, Performing Arts Library, University of Maryland, 2511 Clarice Smith Performing Arts Center, College Park, MD 20742-1630

Research Coordinator and Library Liaison: *Keith Koons*, Music Department, University of Central Florida, P.O. Box 161354, Orlando, FL 32816-1354, 407/823-5116 (phone), E-mail: <kkoons@pegasus.com>

Webmaster: *Mark Charette*, 22538 Porter Street, Novi, MI 48374, 248/344-4512 (phone), E-mail: <webmaster@clarinet.org> or <charette@snezy.org>

Historian: *Alan Stanek*, 1352 East Lewis Street, Pocatello, ID 83201-4865, 208/232-1338 (phone), 208/282-4884 (fax), E-mail: <stanalan@isu.edu>

Regional Chairpersons:

Northeast: *Michael Galván*, School of Music, Ithaca College, Ithaca, NY 14850, E-mail: <galvan@ithaca.edu>

Southeast: *Edwin Riley*, 3308 Bardwell Road, Greensboro, NC 27410, Phone 336/292-1192, E-mail: <eeriley@triad.rr.com>

North Central: *Jo Ann Polley*, Department of Music, Saint Olaf College, Northfield, MN 55057, Phone 507/646-3197, E-mail: <polley@stolaf.edu>

South Central: *Wilbur Moreland*, School of Music, University of Southern Mississippi, Hattiesburg, MS 39406-5081, Phone 601/266-6948, E-mail: <wilmore@netdoor.com>

Northwest: *Mary Kantor*, 10540 35th Avenue NE, Seattle, WA 98125, E-mail: <mikan1@mindspring.com>

Southwest: *David Etheridge*, School of Music, University of Oklahoma, Norman, OK 73069, Phone 405/325-4372, E-mail: <david-etheridge@ou.edu>

Eastern Canada: *Stan Fisher*, School of Music, Acadia University, Wolfville, Nova Scotia BOP 1X0, Canada

Central Canada: *Connie Gittlin*, School of Music, Brandon University, 270 18th St., Brandon, MB, R7A 6A9 (and) School of Music, University of Manitoba, 65 Daffoe Rd., Winnipeg, MB, R3T 2N2, Phone 204/797-3220, E-mail: <cgittlin@mts.net>

Western Canada: *Gerald N. King*, School of Music, University of Victoria, Box 1700 STN CSC, Victoria, British Columbia V8W 2Y2, Canada, Phone 250/721-7889, Fax 250/721-6597, E-mail: <gking@uvic.ca>

National Chairpersons:

Argentina: *Mariano Frogioni*, Bauness 2760 4to. B, CP: 1431, Capital Federal, Argentina

Armenia: *Alexandr G. Manukyan*, Aigestan str. 6 h. 34, Yerevan 375070, Armenia, E-mail: <Al_Manoukian@yahoo.com>

Australia: *Floyd Williams*, Queensland Conservatorium, P.O. Box 3428, Brisbane 4001, Australia; 61/7 3875 6235 (office); 61/7 3374 2392 (home); 61/733740347 (fax); E-mail: <f.williams@mailbox.gu.edu.au>

Austria: *Alfred Prinz*, 3712 Tamarron Rd., Bloomington, Indiana 47408, U.S.A. 812/334-2226

Belgium: *Guido Six*, Artanstraat 3, B-8670 Oostduinkerke, Belgium, 32/58 52 33 94 (home), 32 59 70 70 08 (office), Fax 32 58 51 02 94 (home), 32 59 51 82 19 (office), E-mail: <guido.six@sixbox.com>

Brazil: *Ricardo Dourado Freire*, SHIS QI 17 conj. 11 casa 02, 71 645-110 Brasília-DF, Brazil, 5561/248-1436 (phone), 5561/248-2869 (fax), E-mail: <freire@guarany.cpd.unb.br>

Canada: *Peter Spriggs*, The Clarinet Center, P.O. Box 159, Penticton, British Columbia V2A 6J9, Canada, Phone/Fax 250/497-8200, E-mail: <peter@pspriggs.com>

Caribbean: *Kathleen Jones*, Torrimar, Calle Toledo 14-1, Guaynabo, PR 00966-3105, Phone 787/782-4963, E-mail: <kkclarinet@hotmail.com>

Chile: *Luis Rossi*, Coquimbo 1033 #1, Santiago centro, Chile, (phone/fax) 562/222-0162, E-mail: <luis.rossi@terra.cl>

Costa Rica: *Alvaro D. Guevara-Duarte*, 300 M. Este Fabrica de Hielo, Santa Cruz-Guanacaste, Costa Rica, Central America, E-mail: <aguevara@carlari.ucr.ac.cr>

Czech Republic: *Stěpan Koutník*, K hají 37/15 165 00 Praha 6, Czech Republic, E-mail: <stepan.koutnik@post.cz>

Denmark: *Jørn Nielsen*, Kierkevaenget 10, DK-2500 Valby, Denmark, 45-36 16 69 61 (phone), E-mail: <clarinet@post3.tele.dk>

Finland: *Anna-Maija Joensuu*, Finnish Clarinet Society, Kariepkka Eskelinen, Iso Roobertinkatu 42A 16, 00120 Finland, 358-(0)500-446943 (phone), E-mail: <kariepkka.eskelinen@siba.fi>

France: *Guy Deplus*, 37 Square St. Charles, Paris, France 75012, phone 33 (0) 143406540

Germany: *Ulrich Mehrlhart*, Domholzhäuser Str. 20, D-61440 Oberursel, Germany, <www.mehrlhart.de>

Great Britain: *David Campbell*, 83, Woodward Road, London SE22 8UL, England, 44 (0) 20 8693 5696 (phone/fax), E-mail: <david@dcampbell94.freereserve.co.uk>

Greece: *Paula Smith Diamandis*, S. Petroula 5, Themi 57001, Thessaloniki, Greece, E-mail: <sdiamand@otenet.gr>

Hong Kong: *Andrew Siman*, 14B Ying Pont Building, 69-71A Peel Street, Hong Kong (011) 852 2987 9603 (phone), E-mail: <clarinet@netnavigator.com>, <www.AndrewSiman.net>

Hungary: *József Balogh*, Bécsi u. 88/90, 1/31, H-1034 Budapest, Hungary, 36 1 388 6689 (phone/fax), E-mail: <clarinet@lauder.hu>, <windland@axelero.hu>

Iceland: *Kjartan Óskarsson*, Tungata 47, IS-101, Reykjavik, Iceland, 354 552 9612 (phone), E-mail: <kjartan1@ismennt.is>

Ireland: *Tim Hanafin*, Orchestral Studies Dept., DIT, Conservatory of Music, Chatham Row, Dublin 2, Ireland, 353 1 4023577 (fax), 353 1 4023599 (home phone), E-mail: <Timothy.Hanafin@dit.ie>

Israel: *Eva Wasserman-Margolis*, Weizman 6, Apt. 3, Givatayim, Israel 55236, E-mail: <margoli@netvision.net.il>

Italy: *Luigi Magistrelli*, Via Buonarroti 6, 20010 S. Stefano Ticino (Mi), Italy, 39(0) 297 27 01 45 (phone/fax), E-mail: <lumagist@tiscali.net>

Japan: *Koichi Hamanaka*, Room 403, 1-34-2 Komagome, Toshima-ku, Tokyo 170-0003 Japan, 81-3-5976-6057 (phone/fax), E-mail: <cpncs1979@angel.ne.jp>

Korea: *Im Soo Lee*, Hanshin 2nd Apt., 108-302, Chamwondong Suhochoku, Seoul, Korea. (02) 533-6952 (phone), (02) 3476-6952 (fax), E-mail: <lmsLee@chollian.net>

Luxembourg: *Marcel Lallemand*, 11 Rue Michelshof, L-6251 Scheidgen, Luxembourg, E-mail: <mlallema@pt.lu>

Mexico: *Luis Humberto Ramos*, Calz. Guadalupe 1. Ramire No. 505-401 Col. San Bernardino, Xochimilco, Mexico D.F., 16030, 6768709 (fax), E-mail: <luislumberto@prodigy.net.mx>

Netherlands: *Nancy Wierdsma-Braithwaite*, Arie van de Heuvelstraat 10, 3981 CV, Bunnik, Netherlands, E-mail: <coane.nancy@wolmail.nl>

New Zealand: *Andrew Uren*, 26 Appleyard Crescent, Meadowbank, Auckland 5, New Zealand, 64 9 521 2663 (phone and fax).

Norway: *Håkon Stødle*, Fogd Dreyersgt. 21, 9008 Tromsø, Norway 47/77 68 63 76 (home phone), 47/77 66 05 51 (phone), Tromsø College, 47/77 61 88 99 (fax, Tromsø College), E-mail: <hakon.stodle@hito.no>

People's Republic of China: *Guang Ri Jin*, Music Department, Central National University, No. 27 Bai Shi Qiao Road, Haidian District, Beijing, People's Republic of China, 86/10-6893-3290 (phone)

Peru: *Ruben Valenzuela Alejo*, Av. Alejandro Bertello 1092, Lima, Peru 01, 564-0350 or 564-0360 (phone), (51-1) 564-4123 (fax), E-mail: <cljrp@qnet.com.pe>

Poland: *Krzysztof Klima*, os. Wysokie 10/28, 31-819 Krakow, Poland. 48 12 648 08 82 (phone), 48 12 648 08 82 (fax), E-mail: <kklima@komplit.com.pl>

Portugal: *António Saiote*, Rua 66, N. 125, 2 Dto., 4500 Espinho, Portugal, 351-2-731 0389 (phone)

Slovenia: *Jurij Jenko*, C. Na Svetje 56 A, 61215 Medvode, Slovenia. Phone 386 61 612 477

South Africa: *Edouard L. Miasnikov*, P.O. Box 249, Auckland Park, 2006, Johannesburg, South Africa, (011) 476-6652 (phone/fax)

Spain: *Jose Thomas-Perez*, Rosas de Aravaca, 82 C-1º 28023 Madrid, Spain, 705 4167 (phone)

Sweden: *Kjell-Inge Stevansson*, Erikssund, S-193 00 Sigtuna, Sweden

Switzerland: *Andreas Ramseier*, Alter Markt 6, CH-3400 Burgdorf, Switzerland

Taiwan: *Chien-Ming*, 3F, 33, Lane 120, Hsin-Min Street, Tamsui, Taipei, Taiwan 25103

Thailand: *Peter Goldberg*, 105/7 Soi Suparat, Paholyotin 14, Phayathai, Bangkok 10400 Thailand 662/61-8332 (phone) or 662/271-4256 (fax), E-mail: <pginter@loxinfo.co.th>

Uruguay: *Horst G. Prentki*, José Martí 3292 / 701, Montevideo, Uruguay 11300, 00598-2-709 32 01 (phone)

Venezuela: *Victor Salamanques*, Calle Bonpland, Res. Los Arboles, Torrec Apt. C-14D, Colinas de Bello Yonte Caracas 1050, Venezuela, E-mail: <salamanques1@cantv.net>

HONORARY MEMBERS

Betty Brockett (1936–2003)
Jack Brymer (1915–2003)
Guy Deplus, Paris, France
Stanley Drucker, New York, New York
Lee Gibson, Denton, Texas
Paul Harvey, Twickenham, Middlesex, U.K.
Stanley Hasty, Rochester, New York
Ramon Kirellis, Denver, Colorado
Mitchell Lurie, Los Angeles, California

Alfred Prinz, Bloomington, Indiana
Harry Rubin, York, Pennsylvania
James Sauer (1921–1988)
William O. Smith, Seattle, Washington
 Ralph Strouf (1926–2002)
Himie Voxman, Iowa City, Iowa
George Wain (1904–1999)
David Weber, New York, New York
Pamela Weston, Hothfield, Kent, U.K.

Commercial Advertising / General Advertising Rates

RATES & SPECIFICATIONS

The *Clarinet* is published four times a year and contains at least 48 pages printed offset on 70 lb. gloss stock. Trim size is approximately 8 1/4" x 11". All pages are printed with black ink, with 4,000 to 4,500 copies printed per issue.

DEADLINES FOR ARTICLES, ANNOUNCEMENTS, RECITAL PROGRAMS, ADVERTISEMENTS, ETC.

Sept. 1 for Dec. issue • Dec. 1 for Mar. issue • Mar. 1 for June issue • June 1 for Sept. issue

—ADVERTISING RATES—

Size	Picas	Inches	Single Issue (B/W)	Color**
Outside Cover*	46x60	7-5/8x10		\$910
Inside Cover*	46x60	7-5/8x10	\$510	\$775
Full Page	46x60	7-5/8x10	\$380	\$625
2/3 Vertical	30x60	5x10	\$290	\$500
1/2 Horizontal	46x29	7-5/8x4-3/4	\$220	\$425
1/3 Vertical	14x60	2-3/8x10	\$180	\$300
1/3 Square	30x29	5x4-3/4	\$180	\$300
1/6 Horizontal	30x13-1/2	5x2-3/8	\$110	\$205
1/6 Vertical	14x29	2-3/8x4-3/4	\$110	\$205

*First request honored.

**A high-quality color proof, which demonstrates approved color, must accompany all color submissions. If not provided, a color proof will be created at additional cost to advertiser.

NOTE: Line screen values for the magazine are 150 for black & white ads and 175 for color. If the poor quality of any ad submitted requires that it be re-typeset, additional charges may be incurred.

All new ads must be submitted in an electronic format. For more information concerning this procedure, contact Executive Director Rose Sperrazza.

THE INTERNATIONAL CLARINET ASSOCIATION

MEMBERSHIP FEES

\$25 (U.S. dollars) Student
 \$45 (U.S. dollars) Regular
 \$45 (U.S. dollars) Institutional

Payment may be made by check, money order or VISA. Make checks payable to the International Clarinet Association in U.S. dollars. Please use International Money Order or check drawn on U.S. bank. Send payment to: The International Clarinet Association, Rose Sperrazza, P.O. Box 5039, Wheaton, IL 60189-5039 U.S.A.

© Copyright 2004, INTERNATIONAL CLARINET ASSOCIATION

ISSN 0361-5553 All Rights Reserved

Published quarterly by the INTERNATIONAL CLARINET ASSOCIATION

Designed and printed by BUCHANAN VISUAL COMMUNICATIONS - Dallas, Texas U.S.A.

Views expressed by the writers and reviewers in *The Clarinet* are not necessarily those of the staff of the journal or of the International Clarinet Association

MASTER *class*

THREE PIECES

BY IGOR STRAVINSKY

by Julie DeRoche



Julie DeRoche

When Jim Gillespie asked me to write a Master Class series article, I was quite reluctant. What piece would be interesting to write about — something new and unknown, or something from the repertoire? And, what hasn't been written about already? What piece from the repertoire would I be brave enough to write about, having never really felt like I have mastered the performance of clarinet, the teaching of clarinet and certainly not the study of clarinet?

After thinking about this for a while, I realized there was a piece that I have heard

performed a great number of times by many different people — often students at our DePaul auditions (it is one of our required pieces,) and of which I have strong opinions. Knowing that I am no “expert” in the research and study of this piece, I expressed my hesitation to Jim. He said, “Julie, we don’t need research. That has been done. Just tell us how to play it!” Well, I decided to take the plunge and do just that. But I am not really telling anyone how to play it. I only am telling them how I play it — and how I teach it.

For me, any piece of music is a partnership between the composer and the performer. One must look at each and every mark indicated by the composer, every word of text, every rhythm and articulation, every dynamic and phrase indication, and carefully think about what the composer is trying to say. Interpretation is not “license” to do anything we wish. It is communication with the composer, and the performer has a true responsibility to consider the composer’s wishes.

The Stravinsky *Three Pieces* is a prime example of a work that is full of instructions that are in many cases, completely ignored by performers. Too often, I hear this piece performed with no regard for Stravinsky’s rhythmic instruction, his phrase ideas, or even his written instruction. In the guise of “free musicianship,” and because the piece is unaccompanied, performers sometimes play things that are completely incorrect. But, with careful study, attention to detail, and slow and steady practice, this piece **played as the composer intended**, is a work of complex variety and interest. Changing the piece by being too free with it only cheapens it. After all, before the piece even begins, there is a statement made that says “breath marks, accents and metronome marks should be strictly adhered to.” The more the performer strays, the worse the piece becomes.

Piece I

The mood of the first piece is soft, tranquil and introspective. The eighth note must be strictly counted and the tempo thoroughly steady. Grace notes must never be so quick that they create agitation, but they must also never interrupt basic pulse. Breath marks indicate silence and phrase separation, but also should not interrupt the basic pulse. Mood can be maintained by careful adherence to the indication of “*sempre piano*.” Shape of the phrase must stay within the soft level of the dynamic — never moving into the *mezzo* or *forte* range until the final measures.

This does not mean that the piece should be unshaped. For clarinet players, and especially for those who don’t use vibrato, one of the most useful and musically interesting ways to intensify music is to learn to subtly use dynamic shape inside a small dynamic zone, so that the listener always hears movement of note and phrase without necessarily hearing change in dynamic levels. For instance, the very first measure is a clear expressive motion to the $c\sharp$ and *diminuendo* to low $f\sharp$. But this expressive gesture, done within the *piano* dynamic, becomes more interesting to the listener because they may not actually be aware of it. It is a musical motion that creates interest because it is *not* obvious. The listener becomes aware of the piece’s mood within the overall dynamic. Stagnation is avoided by changing note shape (see Example 1).

Following that, is the upper voice statement of $g\sharp$, $f\sharp$ and $g\sharp$. Although this is still soft, its separation of range, and the use of the breath mark at that point, indicate that it is a second voice — perhaps louder, but not so much so that the listener is consciously aware of dynamic change. Also, the *tenuto* mark under the $g\sharp$ is important. This mark must be interpreted rather than ignored. To me, it is a stress mark — indicating a slight weight of air behind the

Example 1

Molto tranquillo $\text{♩} = 52$

This:



Molto tranquillo $\text{♩} = 52$

Not
This:



The Clarinet and Saxophone Society of Great Britain.

President: JACK BRYMER, O.B.E.



WHO IS CASS FOR?

CASS is for everyone with an interest in the clarinet or saxophone whether players or non-players, young or old, beginners or professionals.

WHAT DOES CASS DO?

CASS has as its aim the promotion of the clarinet and saxophone and their music. To this end it publishes a quarterly magazine, organises regular congresses and workshops, and runs an extensive music library.

THE MAGAZINE

The quarterly magazine "Clarinet and Saxophone" is free to all members. It covers all aspects of both instruments with news and reviews of concerts, recordings, music and instruments, plus profiles of leading players, historical and technical articles, and features on all styles of music. It also provides a forum for the exchange of members' ideas and questions.

In addition to the magazine CASS produces a handbook of useful information such as members' addresses, library and

magazine catalogues and other resources

There is also an instrument insurance scheme available to CASS members giving a 10% discount on policies from British Reserve.

THE CONFERENCE

A high point of CASS activities is the annual summer conference held at a different venue around the country each year, when members have an opportunity to meet, play together and participate in masterclasses and discussions. Regular features of the event are concerts and clinics given by top international soloists and ensembles from all fields of music.

Smaller workshops are mounted throughout the year as well as courses designed specifically for teachers.

THE LIBRARY

CASS members may borrow from a library which contains a large number of works for clarinet and saxophone, including some very rare material, as well as a great range of ensemble music for almost any combination of single reed instruments.

MEMBERSHIP FEES

All fees to be paid in sterling

	Subscriptions		
	UK & Eire	Europe	All others
Individual Membership	£23.00	£25.00	£30.00
Senior Citizens	£17.00	£20.00	£25.00
Students	£17.00	£20.00	£25.00
Family	£30.00	£35.00	£40.00
Commercial, professional amateur & educational	£35.00	£40.00	£45.00
Life Membership	£275.00	£300.00	£325.00

NB. Payments by standing order carry £2.00 discount

Subscription payments can be made by credit card.
We accept:

VISA, Eurocard, and MasterCard.

Membership applications and enquiries to:

The Membership Secretary
Susan Moss,
8 Garden Close
Hampton
Middlesex TW12 3EG
UK



JONATHAN COHLER

plays the most important
and least recorded 20th Century
works for the solo clarinet

"The poetry that lesser artists miss." –Gramophone
"Superhuman." –Fanfare Magazine

Order Your CDs Today!
Call 1-800-647-9509

Fax 781-863-6105

or mail a check or money order for \$15.99/CD
plus \$3.00 shipping (5% sales tax in MA only)

Make checks payable to:

Ongaku Records, Inc.

6 ROYAL CIRCLE • LEXINGTON, MA 02420

<http://www.ongaku-records.com/>

Be sure to include your name, address and phone number with order.

Also available at fine record stores.



BRAHMS
Sonata No. 2
POULENC
Sonata
SCHUMANN
Fantasy Pieces
MILHAUD
Sonatine
STRAVINSKY
Three Pieces

BRAHMS
Sonata No. 1
WEBER
Grand Duo Concertant
BÄRMANN Adagio
SARGON
Deep Ellum Nights

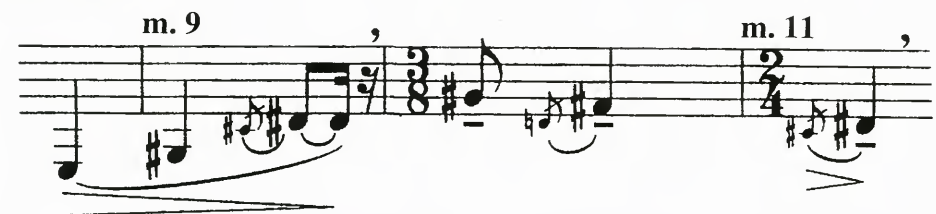


DONALD MARTINO A Set for Clarinet
OLIVIER MESSIAEN Abîme des oiseaux
WILLSON OSBORNE Rhapsody
NICOLÒ PAGANINI Moto Perpetuo
VINCENT PERSICETTI Parable for Solo Clarinet
WILLIAM O. SMITH 5 Pieces for Clarinet Alone
ERLAND VON KOCH Monolog 3
EGON WELLESZ Suite for Clarinet Solo

note for emphasis. This g# definitely is more important than the second g#. In fact, all of the *tenuto* marks in this piece are critical to the interpretation. These do not imply added length, which would alter the steady rhythmic pulse, but rather imply importance and weight.

One of the most interesting measures of the first piece is measure number 9. I have always asked myself why he chose to write the rhythm of this measure the way he did. Instead of writing a d# quarter note with a breath mark and *diminuendo*, such as he does in measure 11, he writes an eighth note, tied to a 16th, with a 16th rest and a breath mark! This is very complicated and somewhat more agitated than any other measure in the piece. I cannot say what he meant, but I can say that it is important to consider it. To me it is an indication that of all places, the rhythm should not be altered by the breath, and that the g# in measure 10 is very important — slightly less tranquil, like a moment of worry in an otherwise calm set of thoughts. I think this only because of the agitated writing of the rhythm, and because of Stravinsky's very purposeful use of rhythm. In addition, measure 9 seems to be the end of the first section of this piece (see Example 2).

Example 2



Another important note in the piece is the “a natural” in measure 12, simply because it is the highest note in the move-

ment, and is harmonically interesting after the repetitious opening. Following that, in measures 16 and 17, we have a repeated *decrescendo* under almost identical notes. This winding down of the second section is effective if the second *decrescendo* is at an even softer overall level than the first.

Following with continued attention to the details of *tenuto* marks, rhythm, etc. that are mentioned above, we arrive at the final two measures of the piece. These measures are obviously louder, **although not necessarily loud**. Many people are fooled by the “f” and do not look at the written words carefully enough. The indication is that measure 29 should be a little more loud and a little more agitated or faster. Nothing extreme is called for. The long and fading *eb* at the end fades into the distance as if the player is walking out of sight, perhaps putting the mood of the first movement to rest before taking on the task of the second.

Piece II

Slow and incredibly accurate rhythmic practice is essential to the success of Piece II. With a careful look at the rhythmic indication at the beginning of the piece, all of

eighth note pulse there are three 16th notes (most of the time!), and 16th notes are always of **equal value**. Now it seems as though there are inconsistencies in this instruction, but every time the piece deviates from this, Stravinsky clearly marks the deviations with extra explanation. Many people reading this will probably think that all of this is obvious, and in fact, it is. But I cannot tell you how many times I have heard this performed with no attention to these details.

For example, in the very first line of the piece, the pulse is quite steady for the first eight groups of triplet 16th notes. Then, there are two 16th notes in a group. Stravinsky clearly indicates at this point that the speed of the 16th notes remains equal, thereby creating a very temporary change in the pulse. For a split second, the pulse becomes two rather than three 16th notes. In other words, we should NOT stretch the two 16th notes over the “three 16th note” pulse (see Example 3).

Line two also has a clear rhythm, which is done incorrectly more often than correctly. The clarion (top line) f receives one beat at our basic pulse, the 16th-note rest following that is the start of the second beat, and the grace note *eb* is played before the “and” (second half) of two, so that the *eb* arrives precisely on the second half of the second beat, while high f lands precisely on beat three (see Example 3).

All of the other rhythmic indications in the piece are equally precise and should be evenly played over their time values — two eighth notes' worth of time for seven notes, for eight notes, for nine notes, etc. It is not hard to see the logic of Stravinsky's instruction, nor is it hard to see how clearly and precisely he has tried to show us this. In my opinion, to add *rubato* to this very

the complex writing becomes clear. The eighth note pulse becomes constant through much of the piece, for every

Example 3



Woodwindiana

*A resource for great
clarinet music and CDs:*

25 Etudes (1998) by Alfred Prinz

Very challenging and musically satisfying
advanced etudes based on passages from the
symphonic and operatic repertoire for clarinet.

\$16.50

Trio (1997) by Alfred Prinz

Quixotic humor and a flurry of notes in
three contrasting movements for
E $\flat$, B $\flat$ & Bass Clarinet.

\$15.50

Serenade, Op. 131 (1998)

by Michael Kibbe

A 16-minute set of seven dance movements for
clarinet duet; great fun and a hit with audiences.

\$16.00

"Pre-Rose" Etude Books by Randall Cunningham:

21 Chalumeau Studies (1989)

Great melodies for the young clarinetist.

\$11.50

18 Preludes (1991)

Intermediate pieces in all keys & styles.

\$12.50

15 Advanced Etudes (1990)

A challenge for late high school and
early college level.

\$13.50

Bridges to Bloomington

New CD by Trio Indiana

(James Campbell, Eli Eban, Howard Klug)

with Alfred Prinz & Mitchell Lurie.

Music by Prinz, Heiden, Uhl, Weill.

\$15.00

Élégie

CD by Howard Klug &

Andrew De Grado

Clarinet and bass clarinet pieces with piano by

Sarasate, Debussy, Phillips, Prinz, Fauré,

Schumann, Reinecke, Templeton.

\$15.00

The Clarinet Doctor Book

by Howard Klug

117 pages of performance problem-solving with
new approaches to improve technique, tone,
staccato. Annotated lists of repertoire and
a complete college curriculum.

\$35.00

VISA, MasterCard and checks (USD) accepted.

Include \$3.50 shipping for U.S. and Canada.

Foreign orders add \$6 for surface mail
or \$12 for airmail.

Woodwindiana, Inc.

P.O. Box 344

Bloomington, IN 47402-0344

ph/fax 812-323-8622

hdklug@aol.com



THE REED WIZARD PERFECTAREED

THE REED WIZARD, a sophisticated
high-tech device which quickly redesigns
commercially manufactured reeds.

"THE REED WIZARD is fantastic!"

- Ricardo Morales, Prin. Philadelphia Orchestra



Price \$225.00

add \$9.00 S&H (USA only)



Price \$200.00

add \$9.00 S&H (USA only)

PerfectaReed, an ingenious device
that takes the guesswork out of reed
adjustments. Designed to measure the
entire area of single reeds.

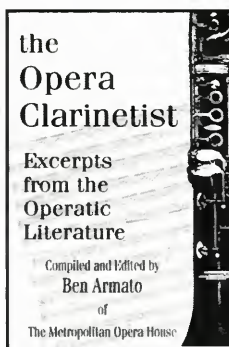
"PerfectaReed is great!"

- Andrew Simon, Prin. Hong Kong Phil.

PERFECT A REED...and BEYOND

Price \$20.00

add \$2.00 S&H (USA only)

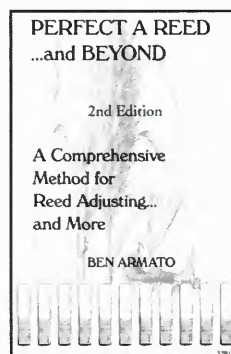


THE OPERA CLARINETIST

From the original Metropolitan Opera parts and
should be in every clarinetist's repertoire.

Price \$25.00

add \$2.00 S&H (USA only)



NY residents please include local tax.

THE REED WIZARD/PerfectaReed

P.O. BOX 594 • ARDSLEY, NY 10502

Phone 1-800-650-4743, access 02 / Fax 914-693-3336

e-mail reedwizard@optonline.net

web site www.reed-wizard.woodwind.org/

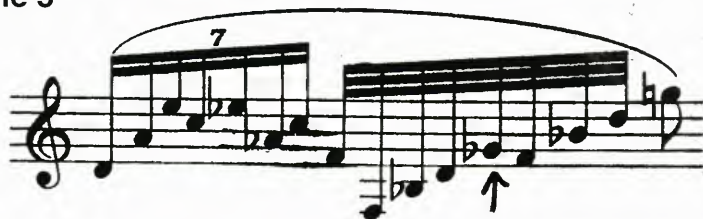
well defined rhythm is counter-productive, and does not adhere to Stravinsky's sense of his own piece. In other words, if he had wanted *rubato*, he would have written it. Instead he has gone the opposite direction and told us exactly what to do.

This certainly does not mean to play in an expressionless way. All of these slurred phrases are very exciting, and need a great use of air intensity and motion. At the beginning, I try to avoid the temptation of rushing the very first note (low d) and think of creating a *crescendo* through the middle of the range so that the high d does not get accented (see *Example 4*). Controlling the rhythm and notes with careful and slow practice, gradually increasing speed, while all the time moving the air speed so that the lines have motion and excitement, is the best way to find that compromise between interpretation and adherence to the composer's instructions. On a technical note, I do not use the two bottom side keys for throat area G $\flat$ in the technical passages (see *Example 5*), but rather use the first finger of the left hand. This seems to work in a more rhythmically solid and technically cleaner way than the side keys do.

Example 4



Example 5



The second section of Piece II has the two "separate voices" — the soft, low, and pulsating notes in contrast to the louder, more *legato*, less clipped, and more lyrical throat tone melody. To me, this hearkens back to the "two voice" idea in the first of the three pieces. Be sure to play extremely softly in the *subito pp* just before the hold, as it is the musical preparation for the final section of this piece.

The last section of Piece II (following the hold) combines elements of the first

two sections of the piece, and again, needs forward and energetic use of air, with steady 16th-note rhythm. Try to avoid shouting the high notes by moving your *crescendos* through the middle of the phrases rather than to the high g's. Control of high notes comes with a good fingering (they are different for different players, so I do not mention them here) combined with control of the air speed (not too much,) good hold of the embouchure with slightly forward motion of the jaw toward the reed rather than up into the reed, and use of the top lip in a downward direction. The higher I play, the more I control my top lip — tight against the teeth and pressing down toward the mouthpiece.

This piece ends in just the opposite way as the one before. Following a fast and somewhat furious movement, we end with a more quiet and sober sound, and only the slightest of *ritard*. I like to move rather quickly to the third piece, after changing to the B $\flat$ clarinet.

Piece III

Stravinsky's third piece can be a fun and exciting piece to perform, and not nearly as difficult as it at first appears. The style of the piece is fast and energetic, and although at first glance it looks somewhat monotonous, a closer look will show many variations in the articulation style, in the combinations of slur and tongue, and in the types of accents.

As I mentioned in the first piece, which needs dynamic variation within a soft dynamic, this piece needs dynamic variation within *forte*, as one is directed to play this piece loudly from beginning to end. The occasional "*sombre le son*" indications mean a temporary drop in the force of the dynamic, but these quickly revert to *forte* again.

Therefore, in order to achieve the energy and excitement required of the piece, it is important to use the air to constantly

group the grace notes forward to the main note, to move the 16ths to the eighth notes, to move the air forward to the accents, etc. (see *Example 6*). Also, *staccato* notes are quite short in this piece because of the tempo, and the slur before a *staccato* should be clipped fairly short to create space in front of the next *staccato* note as well as behind it. All accents should be well observed and done with the use of a burst of air rather than a hard tongue. Tonguing harder only creates rough noise. Accents come from faster air.

Take note of the differences in the types of *staccato* notes that exist in the piece. Some will be more pointed than others, and these will need more air energy along with very short length. Also take note of the differences in the mood created by either clipping or not clipping the end of slurs, and do this appropriately. Remember that the differences in the *staccato* sound come from the length of time the tongue is on or off the reed and the variety in your use of air, rather than how hard you touch the reed. Use your tongue to stop the reed and then let go of it to allow it to start again. Never "hit" the reed.

I cannot resist saying once more that slow and careful analysis of the rhythm, and "slow to fast" practice will be the most important thing you can do to be successful in this piece. As in the first two pieces, accurate rhythm is essential. Never play with *rubato* in this movement. The listener should understand the basic structure of the piece without seeing the part, and this is possible only with close attention to Stravinsky's detail. Although the pulse is not always constant, the 16th note is, and the piece makes ultimate sense because of this. In addition, he gives breath marks when they are needed; he gives indication of the subtle mood changes by changing the accents or articulation styles, or by slightly altering the dynamic. And the end of the piece is contrary to the rest of it, just as in the first two pieces. In fact, the piece is so quickly done, the end so unexpected but so correct, that it usually causes people in the audience to smile at its cleverness.

Stravinsky is a remarkable composer, and we are very lucky to have an unaccompanied piece from him. He is also a very specific and thorough composer. To me, the most interesting thing about the *Stravinsky Three Pieces* is that it always sounds most logical and exciting if we rec-

Example 6



ognize his genius and listen to him. Of course, each and every performer that chooses to play it will add a personal touch of some kind. Stravinsky leaves plenty of room for that. My hope is to add my touch to it without forgetting his. But in reality, he has already written a Master Class article. It is right there in the music. I am simply repeating what he said.

ABOUT THE WRITER...

Julie DeRoche completed her B. M. in Clarinet Performance at Northwestern University where she was a student of Robert Marcellus and Clark Brody. After graduation she remained in Chicago to develop a significant career as a clarinetist. She performs regularly with the Chicago Symphony Orchestra and can be heard on that ensemble's recordings of the Strauss

Die Frau Ohne Schatten (Barenboim), *Bruckner Symphony #0* (Solti), *Mahler Symphony #9* (Boulez), and *Boulez Notations 7* and *Stravinsky Le Sacre du printemps* (Barenboim). Since 1994 she has toured regularly with CSO in Europe, South America and the U.S., and has performed with that organization at the Ravinia Festival. In addition, she served full-time as acting second clarinetist for the 2000–2001 CSO season. She also performs with chamber, opera, and ballet orchestras; chamber ensembles; and has recorded hundreds of radio and TV commercials.

Ms. DeRoche is Clarinet Professor and Coordinator of Winds at the DePaul University School of Music in Chicago, where she has taught since 1984. Since 2002, she has also served as Director of Performance Education at the G. Leblanc Corporation, a post that she will continue to hold while at

DePaul. In 1994 she was the Conference Director of the International Clarinet Association conference. Since then she has served as Treasurer, President-elect, President and Past President of this organization. In addition, Ms. DeRoche has performed and given master classes throughout Europe and the United States.

Back Issues of The Clarinet

Back-issue order forms for *The Clarinet* may now be downloaded from the I.C.A. Web site: <www.clarinet.org>. Copies may also be requested by contacting:

James Gillespie
College of Music
University of North Texas
P.O. Box 311367
Denton, TX 76203-1367
E-mail: <jgillesp@music.cmm.unt.edu>



Campione On Clarinet

A
Complete Guide

to
Clarinet Playing

and
Instruction

by

Carmine Campione

A graduate of The Curtis Institute of Music, 37 years a clarinetist with the Cincinnati Symphony Orchestra, 40 years an Adjunct Professor of Clarinet at the College-Conservatory of Music of the University of Cincinnati, the author, Carmine Campione, has put in writing proven methods, solid concepts, and a successful system of clarinet playing and instruction - "**Campione on Clarinet**".

Although helpful for all levels of clarinet playing, this book will be especially helpful for serious students, clarinet teachers or university professors, and for aspiring or struggling professionals seeking to find some missing links in the perfecting of their craft.

"**Campione on Clarinet**" contains many pages of instructional information, techniques, drills, and a detailed method of clarinet instruction using the Rose 40 Studies for Clarinet as its base. This book will answer in simple terms and in a logical fashion many questions regarding:

- the clarinet embouchure — breathing and support — tonguing —
- the making of music — how to practice — reeds — and much more !!

"**Campione on Clarinet**" is truly a must for any individual seeking to enter the world of fine clarinet playing. For less than the price of a professional clarinet lesson, this book may be one of the best investments you can make.

To quote Donald Montanaro (Associate Principle of the Philadelphia Orchestra and Instructor of Clarinet at The Curtis Institute of Music), "**I found Carmine Campione's book on the clarinet very interesting. It clearly explains the solutions to the many problems encountered in clarinet playing. I feel certain that it will prove useful to students, as well as teachers and professionals. My congratulations on a labor of love well done!**"

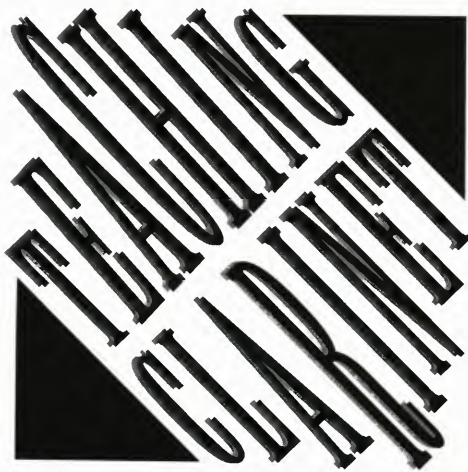


Carmine Campione

TO ORDER THIS BOOK OR TO INQUIRE ABOUT CLINICS OR MASTER CLASSES, PLEASE CONTACT:

Carmine Campione
P.O. Box 18880
Fairfield, OH USA 45018-0880
email: campioneonclarinet@goodnews.net
Phone: 513/829-3636 or toll free 866/885-3582

Price per Book	\$45.00
Shipping & Handling - per Book	5.00
Ohio Residents - add 5.5% Sales Tax	
Check out our new website:	
www.campioneonclarinet.com	



by Michael Webster



Michael Webster

BANISH THE BREAK, PART III

Twenty-seventh in a series of articles using excerpts from a clarinet method in progress by the Associate Professor of Clarinet and Ensembles at Rice University's Shepherd School of Music

Approaching fast motion back and forth across "the break" is somewhat like pitching to Barry Bonds. It may be good strategy to avoid it for a while, but eventually it will have to be confronted. The good news is that, when approached cautiously, "crossing the break" can be mastered, whereas Barry Bonds can't!

In this series of articles I have been so cautious that you will have to go back to

Example 1

L'organiste

1.

César Franck

Allegretto grazioso

Clarinet in B $\flat$

p sempre legato

Piano

p sempre legato

6

cl.

poco rall. a tempo

dim. *pp*

6

poco rall. a tempo

dim. *pp*

12

cl.

rall. dim.

12

rall. dim.

17

a tempo rall. a tempo rall. a tempo

17

a tempo rall. a tempo rall. a tempo

23

cl.

p

23

p

28

cl.

molto rall. dim.

28

molto rall. dim.

Example 1A

Example 2

The Reaper's Song from Album for the Young, Op. 68

Robert Schumann

June 2001 (Vol. 28, No. 3) and December 2001 (Vol. 29, No. 1) for my original description of leading a student into the third partial (clarion) register. "Banish the Break," parts I and II, spell out the concepts of sounding the third partial by adding the register key to various first partial notes and returning to the first partial with downward scale passages; facilitating the crossing by leaving certain fingers down on throat B $\flat$ and A; and avoiding the term "break" altogether.

Now that the student has spent significant time with strictly-controlled motion between the two registers and has gained some speed with less awkward fingering combinations, we are ready to add speed and frequency to register crossing.

As always high-quality musical examples will serve as "bait." Rather than preceding them with appropriate finger exercises, the time has come to challenge students to develop good practice habits by devising their own exercises. Pieces from *L'organiste* by César Franck have appeared in previous articles. Example 1 is one of the simplest: mostly C major with a brief excursion to E minor.

The *Allegretto grazioso* tempo requires motion, and the best way to gain speed is to devise repetitive finger exercises that are played slowly at first and then at gradually faster tempos. Suggest that students find groups of three, four or six notes within the context of the music that can be conveniently made to repeat themselves. The first and second measures of *L'organiste* offer obvious examples that appear as nos. 1 and 2 in Example 1A. Once a group has been identified, a practice sequence can be devised, for example:

Play the group slowly (Ex. 1A, no. 1 without repeat)

Play the group slowly repeating three or four times.

Play the group once, faster.

Play the group twice, faster.

Alternate between playing several repetitions at a slower tempo and playing fewer (or no) repetitions at a faster tempo.

Add rhythmic variations, such as in nos. 8–13.

Always be sure to caution the student that overpracticing repetitive finger exercises can lead to overuse injury, so short sessions with frequent breaks are essential.

These exercises should not be written down, but rather should proceed directly

Example 3

Menuet

Rameau

The musical score for Example 3, 'Menuet' by Rameau, is written for two Clarinets (1 and 2). The tempo is marked 'Moderato'. The key signature has one sharp (F#). The score includes various dynamics: *p* (piano), *cresc.* (crescendo), *mf* (mezzo-forte), and *mp* (mezzo-piano). The piece is divided into measures, with some measures containing slurs and fingerings (1, 2). The score ends with a double bar line.

Example 3A

The musical score for Example 3A shows five numbered measures (1-5) with slurs and fingerings. The key signature has one sharp (F#). The measures are: 1. G4, A4, B4, C5 (slur, fingerings 1, 2, 3, 4); 2. C5, B4, A4, G4 (slur, fingerings 4, 3, 2, 1); 3. G4, A4, B4, C5 (slur, fingerings 1, 2, 3, 4); 4. C5, B4, A4, G4 (slur, fingerings 4, 3, 2, 1); 5. G4, A4, B4, C5 (slur, fingerings 1, 2, 3, 4).

from the student's imagination to the clarinet. This is how advanced players and professionals actually practice, not with pre-programmed exercises, but with strategies that evolve directly from the music at hand. Gradually students will become more and more efficient at choosing the patterns which achieve best results in the

least amount of time. If at first they have trouble identifying critical note groups or choose groups that are not particularly efficient, give them praise for their effort and then suggest a note group that most efficiently tackles a given technical problem.

A less obvious note grouping occurs in m. 5. Here a three-note group will be more

efficient. The first three notes of the bar are the basis for no. 3. The last three notes are also a valuable group, and one could choose either group or both. Nos. 4, 5, 6 and 7 are derived from mm. 10, 14, 17, 18 and 23 respectively. Four-note patterns can undergo the rhythmic variations already mentioned for nos. 1 and 2 (namely nos. 8–13). Six-note patterns can morph into the variation of no. 3 shown in nos. 14–18. Patterns that appear as triplets in 2/4 meter may be thought of as eighth notes in 3/4 (and vice-versa) for added variety.

Because the ultimate goal is speed, choose fingerings for A and G that will add resonance while alleviating awkwardness. For A, finger nos. 1 and 2 with the entire right hand down including the pinky on the C key. No. 3 works best with three fingers down (no pinky). Use the normal fingering for A in no. 6. Throughout this article, my suggested fingerings are not the only ones available. Choice of fingerings is personal and can vary from instrument to instrument and player to player. Those offered here are my favorites and work well on virtually every make and model that I have tried.

No. 7 offers choices. The late Earl Bates (St. Louis Symphony, Indiana University), a fine performer and pedagogue, taught his students at Aspen to leave the right hand down for A and lift it for G. To this day, I think this is essentially good advice. On the other hand, many methods advocate right hand down for G as well. The choice depends on intonation more than tone quality, and I find that right hand up for G works well in moving passages especially if they go up to C, which is always a sharp note. For no. 7, however, this approach would be too awkward. Easiest is to leave the right hand down for the whole passage. If this causes G to be too flat, a viable alternative is to leave the right pinky down on the B key and lift the rest of the right hand for both G and A. In any case, don't get too fancy with resonance fingers at this point. We want to establish good fingering habits but fluidity is most important at this stage in a student's development.

All of the examples in this article are taken from keyboard music, which often has long slurs over repeated notes. This offers a subtle distinction from starting a new slur with each repeated note. The long slur implies that there is no cadential feel or tapering of the note before the repeated note.

MUSIC – RECORDINGS – BOOKS

CLARINET

www.shallumo.com

SHALL-u-mo Publications

PO Box 26824

Rochester NY 14626

Scherzo

Carl Maria von Weber

The image displays a musical score for a Clarinet in Bb and Piano. The score is divided into three systems, each containing a Clarinet part and a Piano part. The tempo is marked 'Allegretto'.

System 1 (Measures 1-5):

- Clarinet in Bb:** Measures 1-5. The melody starts with a half note G4, followed by eighth notes A4, Bb4, and A4. Measure 2 has a half note G4. Measure 3 has a half note F4. Measure 4 has a half note E4. Measure 5 has a half note D4.
- Piano:** Measures 1-5. The accompaniment consists of chords in the right hand and rests in the left hand. The chords are: G4-Bb4 (m1), G4-Bb4 (m2), F4 (m3), E4 (m4), and D4 (m5).

System 2 (Measures 6-11):

- Clarinet in Bb:** Measures 6-11. Measure 6 has a half note G4. Measure 7 has a half note F4. Measure 8 has a half note E4. Measure 9 has a half note D4. Measure 10 has a half note C4. Measure 11 has a half note B3.
- Piano:** Measures 6-11. The accompaniment consists of chords in the right hand and rests in the left hand. The chords are: G4-Bb4 (m6), G4-Bb4 (m7), F4 (m8), E4 (m9), and D4 (m10).

System 3 (Measures 12-17):

- Clarinet in Bb:** Measures 12-17. Measure 12 has a half note G4. Measure 13 has a half note F4. Measure 14 has a half note E4. Measure 15 has a half note D4. Measure 16 has a half note C4. Measure 17 has a half note B3.
- Piano:** Measures 12-17. The accompaniment consists of chords in the right hand and rests in the left hand. The chords are: G4-Bb4 (m12), G4-Bb4 (m13), F4 (m14), E4 (m15), and D4 (m16).

Students must, of course, learn to tongue the repeated note, but in the smoothest possible way.

Measure 2 of *The Reaper's Song* (see Example 2) offers an excellent introduction to grace notes. Because the grace note is a repeated note, the tongue and finger move independently rather than having to be coordinated. The tongue moves first, followed quickly by the finger. The long slur encourages the tongue to stay light. As in Example 1, we are primarily in C major, so all of the exercises in example 1A are helpful. New groups of 3, 4 and 6 notes may also be found, especially in mm. 1 and 13. The eighth note motion is actually very similar in speed to example 1, but it feels faster because of the compound meter.

The importance of G# in determining left-hand position and finger action cannot be overemphasized. Long-time readers of this column may recall that I introduce the G# key to beginners in their first lesson as being the guide for shaping the index finger properly. In approaching m. 4 of the Rameau *Minuet* (see Example 3), the index finger is already touching the g# key while playing A. The finger straightens a

*Acoustics Paganini
would have envied.*

Superior acoustics abound in the University of Denver's **Robert and Judi Newman Center for the Performing Arts**. Numerous practice rooms and spacious rehearsal halls set new standards in music education. Combine our new, technologically-advanced building with the dedicated, personal teaching of our faculty and you'll get a learning experience unequalled anywhere.



THE ROBERT AND JUDY
NEWMAN
CENTER
UNIVERSITY OF DENVER



UNIVERSITY OF DENVER
LAMONT
SCHOOL OF MUSIC

Where one can aspire to be.TM

2344 East Iliff Avenue
Denver, CO 80208
303.871.6973
www.du.edu/lamont



Abby Raymond,
Clarinet Faculty

Example 5

L'organiste 24.

César Franck

The musical score for Example 5, L'organiste No. 24 by César Franck, is presented for Clarinet in Bb and Piano. The score is divided into six systems. The first system is marked 'Allegretto' and 'f sempre legato'. The second system is marked 'Allegretto' and 'f sempre legato'. The third system is marked 'poco rall.' and 'a tempo'. The fourth system is marked 'poco rall.' and 'a tempo'. The fifth system is marked 'poco rit.' and 'a tempo'. The sixth system is marked 'poco rall.' and 'a tempo'. The score includes various musical notations such as dynamics (f, p, pp, cresc., dim.), articulation (legato), and tempo markings (Allegretto, poco rall., a tempo, poco rit.).

bit for G# and then flicks the A key for the mordent by curving and straightening quickly. The index finger attains the most curved of its three basic positions in order to release the G# key while fingering F#. The wrist remains free and mobile but does not initiate any of this activity!

Nos. 1 and 2 of Example 3A do not actually cross registers but are so important that they should be isolated for special practice. No. 3 derives from the last three notes of m. 5 and the downbeat of m. 6, an important note grouping that might be overlooked. Similarly, no. 4 is the last three notes of m. 11 and the downbeat of m. 12. The wider intervals of m. 2, 15 and 19 should also be practiced as shown in no. 5. The appropriate number of right-hand fingers may remain down: two for passages with E and one for passages with F. Adapt the rhythmic variations of Example 1A, nos. 8–18 to all of the exercises given in Examples 3A, 5A, 6A, and 7A. Isn't it amazing how beautiful a simple, two-voice piece can be!

The Weber *Scherzo* (see Example 4) offers some real speed. The last three notes of m. 1 and downbeat of m. 2 should receive isolated practice. If the index finger is properly positioned, the student will be zooming through this passage in short order.

L'organiste No. 24 (see Example 5) adds two complexities: C# and A#. One could choose any pinky fingering for the first two bars, but the speed of the slow waltz tempo encourages alternating left and right pinkies for C# and B in m. 2. I prefer C# with the right and B with the left because there is no D# involved (even though D# is in the key signature), although the opposite fingering (C# left, B right) can also be accomplished smoothly. Other than the pinkies, the right hand can remain down for three full bars, but must lift for F# to avoid flatness. Once lifted, leave the right hand up for m. 4. These choices are reflected in Example 5A where nos. 1 and 2 are played with the right hand down and no. 3 with the right hand up. The A# in m. 19 dictates a new approach for no. 4. A# (Bb) is the weakest note on the clarinet, the most in need of a resonance fingering. In my experience, the best combination of speed and resonance is gained by adding the third (ring) left-hand finger to the covered right hand. This is awkward at first but can be done

Example 5A



fluently with practice. With the right hand down, it is very important not to allow the second left hand finger to be down. The result is intolerably flat.

Professional players make a wide variety of choices for all of these resonance fingerings, but the intermediate student shouldn't be burdened with too many choices.

In a nutshell:

G: open (a pinky key may stay down for stability) or right hand down.

G# and A open or right hand down (any number of fingers)

A# (Bb) open or right hand down with left third (ring) finger.

In general:

If there is only one register change, use open fingerings.

For alternation between registers, use a resonance fingering that also facilitates finger technique.

No. 5 of Example 5A works best with open fingerings with the right pinky down on the C# key or with the whole right hand down including the C# key. We don't try to add the left-hand third finger for A# because it makes G# too flat and is too awkward to lift for G# only. The addition of F# in no. 6 makes the open right hand approach preferable. Nos. 7 and 8 reflect nos. 5 and 6: pinky down for both, right

Belgian Clarinet Academy

July 3–9, 2005

Enjoy the beaches, the chocolate and the beverages
in the Heart of Europe



Robert Spring
Professor of Clarinet
Arizona State University
Clarinet Virtuoso



Robert Walzel
Director, School of Music
University of Utah
Master Pedagogue



Eddy Vanoosthuyse
Principal Clarinet,
Flemish Radio Orchestra
Professor of Clarinet,
Lemmens Institute in Leuven and
Royal Conservatory in Ghent

Study clarinet with three of the world's respected pedagogues in beautiful
Ostend, Belgium

Live and learn for a week by the beauty of the beaches of the North Sea

Tuition, \$400 USD

Application deadline, April 15, 2005

Tuition covers all class study, private lessons, housing in guest homes, and daily lunch. Daily study includes private lessons with all three professors, master class instruction, solo and ensemble recital performances, classes on reed making and adjusting, orchestral performing, and audition success.

For more information, please check our Web page
<<http://www.conservatoriummoostende.org/>>

or e-mail:

Robert Spring <Robert.Spring@asu.edu> or Guido Six <guido.six@sixbros.com>

Reed Talk

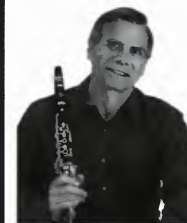
with **Mike Beare**
Manager, Reeds Australia



The Test of Time

Many people regard Reeds Australia as a relatively young company, and they might be surprised to learn that we have now been making quality reeds for over 12 years.

During this time, our reeds have been improved and refined, and they continue to grow in popularity worldwide. It is also very satisfying to hear from musicians who have been using our reeds for many years. One such musician is **F. Gerard Errante**, who has been playing on *Vintage* clarinet reeds exclusively since they first came out in 1992. Dr Errante is a US-based clarinetist of international stature, who specialises in contemporary repertoire. He wrote to us recently, explaining his long-term love affair with these reeds:



"Vintage reeds produce a warm, focused, full-bodied tone quality. The response is excellent throughout the entire range of the instrument and at the widest of dynamic levels. An added plus is that the

reeds are very consistent and once broken in, they last longer than any other reed I have played. They allow me more time to spend on producing music and far less in the eternal quest for the perfect reed."

Reeds Australia

www.reedsaus.com.au



Vintage *Vintage XL* *Studio Plus*

"Made from the world's finest cane!"

**AVAILABLE AT LEADING
MUSIC STORES**

Email: info@reedsaus.com.au
PO Box 327, Stepney, South Australia 5069

sounding fingering for each exercise. In nos. 1 and 2, the third left-hand finger and right hand can remain down. For maximum speed, no. 3 needs the normal fingering, but here the favored fingering works better than any other resonance fingering. The same is true of no. 4, but here the option of using the third side key is available. Encourage students to use side B $\flat$ to the extent that the size of their hands allows.

The easiest way to play no. 5 is to finger the right hand as though it were playing C-D-E $\flat$ in quarter notes while lifting the entire left hand for G. The easiest way to play no. 6 is with a normal B $\flat$, but I actually use the side fingering. It sounds better and is only a little more difficult. Again, hand size will dictate whether this is feasible for any given student. For nos. 7 and 8, leave the right hand and left ring finger down — without the C key for no. 7, with the C key for no. 8. Even this simple early piece shows Mozart's genius with its six-bar phrases created by repetition and variation.

The 16th notes of Bach's *Polonaise* (see Example 7) provide our biggest speed challenge. Example 7A, nos. 1–4 can all be practiced with the favored fingering or with right-hand and left index finger down, which allows a little more speed. No. 5 is different because of the F. Try the favored fingering at slow speeds and revert to normal B $\flat$ for faster tempos.

As always, great repertoire from a variety of musical styles will absorb the student's attention. Learning to create one's own exercises stimulates the imagination and can even make technical work fun. The duet form or very simple piano accompaniments give the immediate satisfaction of producing a finished musical product. We are lucky to have programs like Smart Music when accompanists are not available, but these accompaniments allow an intermediate pianist to supply live partnership easily. We can approach connecting the registers with joy and confidence, knowing that the challenge is much less formidable than pitching to Barry Bonds!

WEBSTER'S WEB

Your comments and questions are valuable to the clarinet community. Please contact Webster's Web at <mwebster@rice.edu> or Michael Webster, Rice University, Shepherd School of Music — MS 532, P.O. Box 1892, Houston, TX 77521-1892; tel; 713-348-3602; fax: 713-348-5317; Web site: <www.ruf.rice.edu/~mwebster>.

I received an interesting letter from Greg Barrett, who incidentally has just done a very effective arrangement of Sibelius' *En Saga* for flute, clarinet, and string

quintet published by Breitkopf & Härtel/Musica Rara. Greg writes:

I have been enjoying all of the very musical installments of your teaching series in *The Clarinet*. Your recent article, focusing on the tongue, spurred me to write to you. In your reading/research have you come across any studies about tonguing speed? For years I have been thinking about getting together with someone who understands the function of the tongue and tonguing speed ability. Just as sprinters have a higher percentage of fast twitch muscle fiber in their legs than a distance runner, I have always wondered if similar issues are at play in determining a clarinetist's maximum tonguing speed? Have you looked into this? If not, any idea of who might be a good person for me to contact to discuss this?

My answer:

Your note comes on the heels of a conversation a couple of days ago with my cousin's daughter, who was a member of the British Olympic rowing team at the Sydney Olympics. At one point she said, "I don't have a fast twitch muscle in my body!" And of course that is what one expects of an endurance athlete. I myself must have predominantly slow twitch muscles because I was never outstanding at team sports, although I loved them and wanted to be, but I found a niche in my 30s and 40s as a competitive long distance runner. My tonguing speed is not particularly fast, and that is probably no coincidence.

Meanwhile, my wife (Leone Buyse) has a flute student who — get this — doesn't double tongue! Why? Because he can single tongue 16th notes at MM=160 for extended periods of time!! He is also an avid skier and tennis player. I'd bet a lot that he has lots of fast twitch muscles.

I don't know of any studies on this. Whereas anyone can improve tonguing speed with appropriate exercises, it is obvious that each of us has been dealt a speed limit and that varies a great deal. Another speed issue that is not so often mentioned because it is less important is speed of trills and tremolos. These are the only clarinet techniques that require repeated use of the same finger(s) and also seem to have variations from player to player. For example, I have a current student whose finger techni-

Example 7 **Polonaise** **Johann Sebastian Bach**

The musical score for Example 7, 'Polonaise' by Johann Sebastian Bach, is presented for two clarinets (Cl. 1 and Cl. 2). The tempo is marked 'Moderato'. The key signature has one flat (B-flat). The score includes dynamics such as *f* (forte), *p* (piano), and *dim.* (diminuendo). The piece consists of measures 1 through 17, with repeat signs and first/second endings indicated. The notation includes various musical symbols like notes, rests, and slurs.

Vincent Marinelli

Expert Woodwind Service—
"for experts and amateurs alike"

P

urveyor of Fine Buffet, Selmer
and Leblanc Clarinets, Flutes,
and Keilwerth Saxophones

S

ales and Repairs

Domestic and Imported Cases

D

iscounted Prices, Selected New Clarinets
Pre-owned Clarinets when Available
Student through Professional Instruments, clarinet barrels,
mouthpieces, Vandoren reeds

3612 Silverside Rd.
Wilmington, Delaware 19810
www.expertwoodwindservice.com

For appointments - 302.479.0373
Phone Orders - 800.396.1585
Monday through Friday, 9 to 5
Saturday, 10 to 2

que is sensational except for trills, which are not. I am guessing that he is in the slow twitch category. His tonguing is like mine — fine for the demands of standard rep — e.g. the Scherzo from *Midsummernight's Dream*, but not something to wow audiences with virtuoso display.

This could be studied! All it would require is a friendly sports physician taking muscle biopsies from a variety of clarinetists with various maximum tonguing speeds. It could be a blind study so that the doc wouldn't know which subjects were the fast or slow tonguers. I'd be very surprised if there weren't a correlation. It would be a perfect topic for a DMA dissertation. Are there any readers and/or physicians who would like to take on this project?

Coincidentally, Greg and I shared a suite at ClarinetFest., and his mode of transportation around the campus was a collapsible bicycle that he brought with him on the airplane — a great way to get a workout, stay in shape, and use those slow twitch muscles!

Relative to another clarinetist/physician collaboration, Del Hungerford will report on her study of tongue and throat activity in the March issue of *The Clarinet*. I am eagerly awaiting her report.

Michigan State University School of Music

Woodwind Area is pleased to announce the appointment of

Caroline Hartig



Caroline Hartig joined MSU after serving as professor of clarinet at Ball State University. An acclaimed clarinet soloist and chamber musician throughout the United States, Canada, and Europe, she has appeared with orchestras and ensembles in major concert halls, including Carnegie Hall, where she made her solo debut in 1994. Hartig can be heard on the CD *Dancing Solo*, featuring the solo and chamber clarinet works of composer Libby Larsen. Her most recent CD, *Clarinet Brillante*, (Centaur Records) was honored by the American Record Guide as a "Critics' Choice."

She joins the MSU Woodwind Area Faculty:

Jan Eberle, associate professor of oboe
James Forger, director of the School of Music, professor of saxophone
Michael Kroth, assistant professor of bassoon
Elsa Ludwig-Verdehr, professor of clarinet
Joseph Lulloff, professor of saxophone
Richard Sherman, woodwind area chair, professor of flute



SCHOOL OF
MUSIC
COLLEGE OF ARTS & LETTERS

For information on programs
and auditions, contact:

John Martin, Director of Admissions
School of Music
East Lansing, MI 48824 - 1043
(517) 355-2140
admissions@music.msu.edu

www.music.msu.edu

Your Professional Career Begins Here!

MICHIGAN STATE
UNIVERSITY

The Source *for* CLARINET MUSIC

Luyben *Music*

*Over 50 years of
fast
dependable
service.*

*Expansive
inventory of
music
from publishers
world-wide*

*Classical - Jazz
Pop - Sacred*

Solos and Ensembles

*Music for
ALL
Instruments*

**4318 Main Street
Kansas City, MO. 64111-1897
phone: 816-753-7111
fax: 816-753-6879**

recorded order line: 800-2-LUYBEN
(800-258-9236 for credit card orders only)

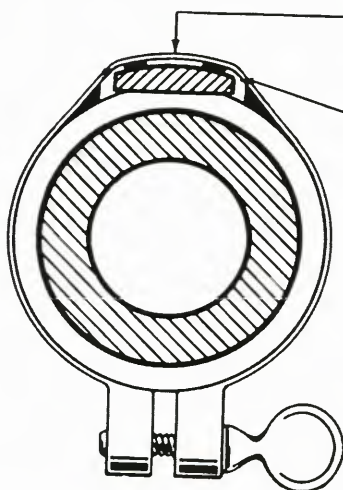
Your order will be recorded - please have all information ready

email: order@luybenmusic.com

Clarinet Catalog available at: www.luybenmusic.com

~also~

Home of the world famous Luyben Soundpost Ligature.



- Vertical Pressure
- Exclusive side shoulders*
- Will not distort or crush reed fibers nor warp mouthpiece as do metal ligatures
- Top and bottom straps are spaced wider apart and work independently of each other. (Helps regulate and control reed opening).
- Sound posts are scientifically designed to give equal pressure and full reed vibration.
- Tighten screws firmly to desired tension. (Very important).
- Available in Black, Clear and Colors.
- Cap included

**Visit our Website
www.luybenmusic.com**



2005 Kingsville International Competition

The 2005 Kingsville International Competitions will be held April 7–9, 2005, on the campus of Texas A&M University-Kingsville, in Kingsville, Texas. There are junior and senior divisions in the following categories: bowed instruments, non-bowed instruments and piano. The entry deadline is January 19, 2005. For more information, contact Kingsville International Competitions, P.O. Box 2873, Station 1, Kingsville, TX 78363; Web site: <KingsvilleMusic.com>; e-mail: <youngperf@hotmail.com>.

Yamaha Announces Winners of Prestigious National Young Performing Artist Awards

Talented young artists from across the country were honored recently as Yamaha Corporation of America, Band & Orchestral Division, announced the winners of the 2004 Yamaha Young Performing Artist (YYPA) program. The program goes hand-in-hand with the Bands of America (BOA) Summer Symposium and serves as its kick-off concert. Both BOA and Yamaha's Education Department maintain corporate offices in Indianapolis.

This year's national awards concert was held Monday evening, June 21 at Braden Auditorium on the campus of Illinois State University in Normal, IL. Winners were guests of Yamaha for a weekend of rehearsals, master classes, special awards concerts and social events.

The YYPA program is designed to provide early career recognition for outstanding young musicians in the United States. Hundreds of applicants, ages 16–21, apply annually and undergo a rigorous taped audition process for a panel of national celebrity musicians. The 2004 winners join a total of more than 150 others who have earned the distinction since the program's inception in 1989. Many have received scholarships to prestigious universities and conservatories, or are playing professionally with major jazz groups and top symphony orchestras. Clarinetist Richard

Hawkins, a 1990 winner, has performed with the Washington Symphony Orchestra and is currently principal clarinetist in the Philadelphia Ballet Orchestra, while 1990 saxophone winner Walter Blanding has recorded an album, performed on "The Tonight Show" and been hired for Wynton Marsalis' band. In addition, 1994 saxophone winner Kenneth Tse studied under world-renowned saxophonist Eugene Rousseau, released four critically acclaimed CDs, has been signed as a Yamaha Artist and is a professor of saxophone at the University of Iowa.

The 2004 winners are:

Kris Becker, Piano, Altamont, IL, Graduate, University of Illinois

Adam Bhatia, Trumpet, Long Beach, CA, UCLA

Jasmine Choi, Flute, Philadelphia, PA, The Curtis Institute of Music

Michael Dease, Trombone, Augusta, GA, The Juilliard School

Jack Cozen Harel, Oboe, San Francisco, CA, San Francisco Conservatory of Music

Pamela Harris, Horn, Fairbanks, AK, University of Alaska, Fairbanks

Christopher Hopkins, Cello, Fairbanks, AK, The Juilliard School

Stephen Page, Saxophone, Stuart, FL, University of Minnesota

Matt Prendergast, Marimba, Boston, MA, Boston Conservatory

Anna Marie Wytko, Saxophone, Tempe, AZ, Graduate, University of Minnesota

"Now in its 16th year, Yamaha's Young Performing Artist program brings together dedicated and talented musicians from across the country," says John Wittmann, manager, Education, Yamaha's Band & Orchestral Division. "The talent level of these musicians is off the charts, and they all proved that during the national awards concert in the standing ovation performances they gave."

For more information about the Yamaha Young Performing Artists Program, write Yamaha Corporation of America, Band & Orchestral Division, 39 West Jackson Place, Suite 150, Indianapolis, IN 46225; call (317) 524-6270; e-mail: <jwittmann@yamaha.com>; or visit <www.yamaha.com/band>. [No clarinetists were selected for this year's competition. Ed.]



Back Row (L to R): Christopher Hopkins, Matt Prendergast, Adam Bhatia, Stephen Page, Kris Becker, Jack Cozen Harel, Michael Dease

Front Row (L to R): Linda Mark (accompanist), Pamela Harris, Anna Marie Wytko, Jasmine Choi, Eugene Rousseau (featured artist)



Risei Kitazume at home in his study, December 2000

Risei Kitazume, 1916–2004

Risei Kitazume, honorary president of the Japan Clarinet Society (JCS), died of pancreas cancer June 30, 2004, at the age of 88. Born April 28, 1916, in Tokyo, he studied clarinet at the Tokyo Music School, now called Tokyo Geidai, and became a professional shortly after the end of World War II. As the top symphony and chamber music player, he has strongly influenced almost all the clarinetists of Japan. He was also an experienced educator and a good writer. He became the first president of JCS when it was founded in 1979. He is survived by a daughter and a son, both composers.

The Clarinet PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside North America is 7–10 days.

Leblanc Joins Conn-Selmer

Conn-Selmer, Inc. a division of Steinway Musical Instruments, Inc. announced the completion of the purchase of the G. Leblanc Corporation of Kenosha, Wisconsin. Leblanc is a manufacturer of high quality band instruments and sells products under the Leblanc, Noblet, Vito, Holton, Martin and Yanagisawa brand names.

John Stoner, President of Conn-Selmer, commented, "Leblanc products will enhance our position in the woodwind category and the company's globally recognized brands will strengthen our overall presence in both the U.S. and abroad. On behalf of the entire Conn-Selmer team, I would like to welcome the employees of G. Leblanc to the Conn-Selmer family. This transaction affords us a tremendous opportunity to become a better supplier to our customers and a more significant entity in our industry."

Leon Pascucci will continue as president of Leblanc, Inc., and will be working with Stoner in assuring a smooth integration. Pascucci said, "Leblanc has a long history, with French roots tracing back to 1750. The business has been in my family

for nearly 60 years, so my primary concern was to ensure its continuation. I'm thrilled that Leblanc will become part of a company with the reputation of Steinway Musical Instruments. Also, I'm pleased that Leblanc will maintain a strong manufacturing presence in Kenosha."

The company has already combined its sales forces and consolidated some marketing and operations positions. "With the emergence of Chinese manufacturing and instruments showing up on the shelves of mass merchandisers, you have to be nimble to succeed," Stoner noted. "As we go forward, we are considering a number of options to help our dealers compete more effectively in this challenging environment."

Conn-Selmer band instruments and accessories are sold through a network of dealers and distributors throughout the world. Visit <www.conn-selmer.com> for additional information. Conn-Selmer, Inc., the largest manufacturer of band and orchestral instruments and accessories in the United States, is a subsidiary of Steinway Musical Instruments, Inc. To contact Conn-Selmer, write to P.O. Box 310, Elkhart, IN 46515-0310 U.S.A.



*Announcing
our newest publication.....*

Wolfgang Gabriel

Etudes

*for the Bass Clarinet
Vol. 1 and 2, Op. 85*

*with introduction and
preparatory exercises by
Michael Davenport*

order from our secure online catalogue

www.bassclarinet.org



or contact us by mail at
3701 Tacoma Ave. S.
Tacoma, WA 98418 USA

BASS CLARINET LIBRARY

we offer a growing catalogue of
high quality published music
and recordings
for all bass clarinetists –
students, teachers & performers

original music
& transcriptions

for

solo bass clarinet
bass clarinet duet
soprano-bass clarinet duo & trio
bass clarinet & piano

*Bach, Beethoven, Mozart, Vivaldi,
Gabriel, Haydn, Rachmaninoff,
and more*

AUDIO NOTES

by William Nichols

As a (very) young clarinet student and record collector in the early 1960s, my first encounter with Béla Bartók's *Contrasts* came in the way of a recording by Stanley Drucker, Robert Mann and Leonid Hambro on the Bartók Records label. This music and performance was a revelation, and the LP has long been a treasured disc in my collection.

While catching up on some excessively overdue reading this past summer, I discovered (over a year after the fact) that this classic recording of the *Contrasts* on the original Bartók Records label is available on compact disc. Vinyl LP pressings are also available, and I believe have been continuously so, even though catalogue listings disappeared in the late 1980s with (what was thought to be) the demise of the LP. (Curiously the Schwann catalogue continued to include Bartók Records in their price and address list to 1995.) Bartók Records is not only a recording company, but is in great part a concern which is involved in the preparation of corrected editions of Bartók's compositions and the publication of books by and about Béla Bartók. The driving force behind this effort is the composer's son and recording engineer Peter Bartók. The repertoire of this small, but significant company which produced recordings from 1949 through 1969, includes not only music of Bartók, but other music ranging from the Renaissance, the 18th, 19th and 20th century, Hungarian folk song, and cimbalom music.

This recording was made in the late 1950s, before the then New York Philharmonic clarinetist Stanley Drucker assumed the principal position in that orchestra in 1960. The disc is Drucker's earliest celebrated recording, which preceded a long line of important solo and chamber music releases and a remarkable career. (There was an early recording on CRI of Milton Babbitt's *Composition for 4 Instruments*, which may have preceded the Bar-

tók. The dates of both these recordings are fuzzy.) In those days, when available recordings of clarinet music were skimpy in number and often mediocre in quality, this Bartók was a stellar release which influenced young clarinetists of that generation who were fortunate enough to find a copy.

Mr. Drucker's collaborators are the founding and longtime first violinist of the Juilliard Quartet, Robert Mann, and a fixture in New York's musical life for decades and staff pianist of the New York Philharmonic, Leonid Hambro. This performance bristles with virtuosity. It is brisk and brusque in a straightforward, no-nonsense manner, which minimizes the degrees of tempo changes between sections. There is always a sense of pushing forward, perhaps too much so for some later interpreters of this piece, who might wish the lines to have a bit more time to breathe. This rendition is, on average, well over two minutes shorter than three recordings at hand; ones by David Shifrin, Gellért Tihanyi, and a fine recently available one by Harold Wright. (Watch for a review of this disc in the next issue.) Drucker's facile skills are displayed here including his famous rapid staccato articulation in the first-movement cadenza. This is indeed an exciting performance for the ages.

The original vinyl disc contains Robert Mann's performance of Bartók's *Sonata for Solo Violin*, and to the digital disc is added the piano suite *Out of Doors*, performed by Hambro, which was recorded in 1950 in the 57th Street apartment, which was the Bartók family's last New York residence. Many of the Bartók Records releases were (and still are) highly regarded as some of the finest sounding monaural recordings available. While the three selections contained on this disc were recorded in three different venues to varying degrees of success, the *Contrasts* sound is excellent, with a quite effective sense of presence, balance and space. The recording delivers an engaging listening experience missing from many modern releases.

For our readers who are listening to and purchasing LPs, the availability of both compact disc and vinyl formats invites a comparison, and Peter Bartók was gracious to furnish me with both. The recently received LP is somewhat thin sounding, and upon first hearing did not have the sonic impact which I remembered. Indeed a return to my early copy produced a firmer bass in the piano and a smoother top, and the realization that the fresh copy is a later pressing on lighter vinyl. The superiority of a more rigid disc is clearly evident in this instance. (Used vinyl collectors be aware that an original pressing in good condition is a rare find, and may be of significant value.) The good news (to my surprise) is that the compact disc has a warmer, sweeter sound than the fresh LP copy, and is virtually identical to my vintage copy. No apologies needed here for this 1950s monaural sound!

While my library is not in short supply of Bartók's trio (and certainly not wanting to be without the 1940 Szigeti, Goodman version with the composer at the piano), this is the desert island classic *Contrasts* recording.

The recording is Bartók Records BR 1916 (catalogue number 916 in LP format), and is available at P.O. Box 399, Homosassa, FL, 34487, U.S.A. The Web site is: <www.bartokrecords.com>, e-mail: <bartok@atlantic.net>.

* * * * *

Strongly recommended is a new release of songs by composer/clarinetist Beth Wiemann from Albany Records entitled **Why Performers Wear Black**. There are, in addition to 18 songs, two pieces for solo bass clarinet. Of further interest to clarinetists is that six of the songs are scored with clarinet: a cycle for soprano, clarinet and piano, *Four Ambitions* (texts by Lola Haskins and from which comes the CD title song), *A Fixture* for soprano and clarinet (text by May Swensen), and the most extended single piece on the disc (at a mere 6:18), *Poem and Postlude Revisited*

for soprano, bass clarinet and electronic sounds (with two texts, one by Lisa Steinman, the other anonymous).

The two stars of this most successful release is indeed the music of Beth Wiemann, and the stunning performances of soprano Susan Narucki. This music is representative of the best tradition of 20th-century American art songs. The composer is an accomplished and skilled crafter of music which is imbued with imagination, beauty and wit, cast in a language which is contemporary, sophisticated, often angular, and always interesting. These songs have a 20th-century edge and exhibit vocal lyricism of the 19th century. A few songs, in their treatment of the text and abrupt conclusion, are for these ears, somewhat reminiscent of Ives, certainly a seminal figure of the American art song. The works for the most part come from a collection entitled *Simple Songs* composed from 1990 through 2001, and are settings of short poems from many writers, including Wallace Stevens, William Carlos Williams, and Emily Dickinson.

The other "star" mentioned above is the remarkable soprano Susan Narucki. A singer with an international career who is

an award-winning recording artist, she possesses a rich, full and beautifully colored voice, which she uses in service of the composer and poet. She delivers text with convincing rhythm and notably clear diction. The voice is smooth, never strained, and pitch accuracy and intonation is never in doubt. These works, some of which are truly difficult to perform, are presented here with the vocal ease of a Schubert or Fauré song.

At the piano throughout this program is Christopher Oldfather, a keyboard artist of considerable accomplishment who is highly regarded as a performer of 20th-century music, and who is a member of Boston's Collage New Music and Parnassus in New York. He has performed internationally as an ensemble player, soloist and accompanist, and delivers impeccable and sensitive playing in collaboration with Ms. Narucki.

The remaining member of the cast of performers is indeed the composer. Beth Wiemann is a professor at the University of Maine where she teaches composition and clarinet. She is an accomplished clarinetist who produces a dark and woody sound, and exhibits impressive facility and control as both a soprano and bass player.

Waver, the first of two studies for solo bass clarinet presented here, is a five-minute and 45-second piece which, while contemplative in character and somewhat atmospheric, maintains rhythmic pulse, never languishing. There is an organic sense of rhythmic and dynamic shape to the piece. Wiemann makes extensive and effective use of trills, tremolos, and "harmonic" trills, or what some call timbral trills, an element which is particularly effective in the quiet altissimo writing near the conclusion. *Waver* is a very well-conceived piece which holds attention throughout, and while difficult, is certainly a programming possibility for any accomplished recitalist. This can also be said of *Rustle*, a two-minute up-tempo piece, consisting of fast scale patterns, rapid leaps, and a hint of jazz (the cool variety) — great fun. Wiemann's impressive facility on the bass instrument is well demonstrated here. The remaining use of bass clarinet on the disc, is in the *Poem and Postlude Revisited*, a strikingly effective piece with soprano and electronic sounds. The electronic material is fascinating and is logically utilized within the texture and relationship with the two live performers. Wiemann's bass clar-



NEW YORK
UNIVERSITY

THE STEINHARDT
SCHOOL OF EDUCATION

DEPARTMENT OF MUSIC
AND PERFORMING ARTS PROFESSIONS

No Institution Prepares Performers for the 21st Century Like NYU

Study music in the heart of New York City, the world's center and heartbeat for the performing arts.

MUSIC PERFORMANCE • B.MUS. • M.A. • PH.D.

SELECTED FACULTY

Clarinet

Stanley Drucker
David Krakauer
Esther Lamneck

Saxophone

Paul Cohen

Woodwind Ensembles in Residence

New Hudson Saxophone Quartet
Quintet of the Americas

Scholarships and fellowships are available.

To learn more about music performance,
e-mail Program Director Dr. Esther Lamneck at esther.lamneck@nyu.edu,
or visit www.education.nyu.edu/musicperformance1

New York University is an affirmative action/equal opportunity institution.



inet sounds particularly rich and full in this setting. The works for soprano and clarinet (noted in the opening paragraph) are skillful and satisfying settings of the writer's texts, and performed here with total commitment and panache. The *Four Ambitions* is a very attractive over-eight-minute cycle, an appropriate and fresh selection for a vocal or clarinet recital. The program booklet indicates that all these pieces are published by the American Composers Alliance.

The music heard here, except for *Poem and Postlude Revisited*, was recorded in 2003 in the highly regarded recital hall at SUNY-Purchase, a venue which has yielded many fine recordings, and one which is sought out by producers, engineers and performers. This disc is yet another example of fine balance, clarity and most importantly a warm, natural timbre. The richness of Ms. Narucki's voice is beautifully captured, and the piano sound is solid and quite resonant. It is a first-rate recording in all regards.

Program notes and texts are provided (English only). The disc is ALBANY RECORDS Troy 675, and can be found at larger retailers, or from Albany Records U.S. (and Albany Records U.K.), Web site: <www.albanyrecords.com>. Highly recommended to any lover of good music in general, and 20th-century art songs in particular.

* * * * *

Bridge Records has furnished a 2003 release offering five works of Milton Babbitt, composed from 1978 to 2003. Two of the selections are scored for clarinet, and the earliest work on the disc is *My Ends Are My Beginnings* for solo clarinet (bass clarinet).

The clarinetist here, in a fresh recording from 2002, is Allen Blustine, for whom the piece was composed. This three-section 16-minute piece has been around for over 25 years and has been programmed by several clarinetists known to this writer. Blustine has long been identified with this work and is a prominent clarinetist in the new music scene in New York. He is a member of the New York Chamber Soloists, the Festival Winds, and New York's venerable new music group, Speculum Musicae. He has performed with many traditional ensembles including the New York Phil, the City Ballet Orchestra, the Chamber Music Society of Lincoln Center, the Orpheus Chamber Orchestra, and has served as

principal clarinetist of the Japan Philharmonic. Recordings (a few made under the name Anand Devendra) include works by Joan Tower, John Ferrito, Donald Martino, Max Schubel and David Stock, as well as Milton Babbitt, with whom Mr. Blustine has had a long association.

My Ends Are My Beginnings receives a clean and committed performance from the soloist, including the bass clarinet middle movement. Blustine's control, resonant sound, and facility is impressive. As a listener and player, this work is a hard nut to crack. A highly organized piece (a la Babbitt), it is pointillistic, makes extreme dynamic demands, and is probably going to find sincere appreciation only at the hands of the most hard core contemporary players and listeners. The recorded sound is very natural in its reverberation and timbre. The subtleties of the clarinetist's skills are effectively captured.

The disc opens with the fascinating five-minute *Quatrains* of 1993 for soprano and two clarinets, a setting of a poem by John Hollander. The vocalist is Tony Arnold and the clarinetists, known to many of our readers, are husband and wife Charles Neidich and Ayako Oshima. The vocal demands required of this piece are not for the faint of heart. Tony Arnold is an award-winning gifted singer of contemporary vocal music, who, with her colleagues, delivers a totally convincing performance. Babbitt has conjured up clarinet writing which is striking — at times highly contrapuntal and creating a trio of lines which are both boldly and sometimes delicately dissonant. The recording ambiance is reverberant, and the interplay of clarinets and the voice is sonically wonderful to experience. This is a piece rich in detail and interest.

The remaining works on this release are: *Manifold Music* (1995) for organ, with Gregory D'Agostino; *Soli e Duettini* (1989) performed by duo guitarists William Anderson and Oren Fader; and *Swan Song No. 1* (2003) for six players performed by the Cygnus Ensemble conducted by Jeffrey Milarsky.

This disc presents topnotch performances in excellent sound of music by one of America's most influential composers and teachers. Recommended to the adventuresome listener. The release is on BRIDGE RECORDS 9135, and can be found at large retail outlets and is distributed by Albany Music International.

The Bridge Web site is: <www.BridgeRecords.com>.

* * * * *

In conclusion: It was the intent of this writer to devote a major portion of this issue's Audio Notes to a new "audiophile" release of the Mozart *Clarinet Concerto*. This will not be, but following are some brief comments.

The British audio firm Musical Fidelity has released a disc (actually two discs) which is largely directed and marketed to the audiophile community. This lavish production is available as a multi-layered (or hybrid) SACD which presents this performance in four permutations: an SACD layer contains a two-channel version using the Direct Stream Digital process (DSD), and a second version is heard which is a conversion to DSD from an analogue master tape; another layer contains a down sampled version of the DSD master converted to the common compact disc PCM format, and a second version which is the analogue master converted to the PCM format. In addition to this SACD disc, a pure analogue 180 gram vinyl LP is available, which is perhaps the only analogue recording of this work to be commercially produced in nearly 25 years, and anticipated by this writer as a welcome event. The purpose of all this wealth of choice is ostensibly to let those interested listeners hear the differences, as subtle as they may be, among these recording formats.

The performing forces are clarinetist Antony Michaelson, playing on a standard range instrument, with the Michaelangelo (sic?) Chamber Orchestra conducted by Robert Bailey. This British ensemble and soloist were recorded in London's Henry Wood Hall in November of 2003.

In short, the result is disappointing. The performance from soloist and ensemble is less than stellar, with problems regarding intonation and precision, as well as some rhythmic inaccuracy. The performance lacks in part those polished well-shaped and executed phrases critical to Mozart playing. Mr. Michaelson's tone quality will not entice many listeners with its sweetness and warmth.

Additionally the sound, while generally good, is not exceptional, and to my surprise the recording (digital and analogue versions) contains a few curious pitch-dipping technical anomalies. While I have a few observations regarding the different recording formats, discussing them here is

like prioritizing those infamous *Titanic* deck chairs. (Readers are encouraged to watch for a March issue review of another recently released SACD recording of the Mozart masterpiece.)

The Musical Fidelity recordings are MFSACD 017 (digital disc), and MFV 017 (vinyl LP). They are available in the U.S. through the audio magazine *Stereophile*. See the August 2004 issue (Vol. 27, No. 8) for an extensive article regarding this recording. The Web site is: <www.stereophile.com>. *Caveat emptor!*

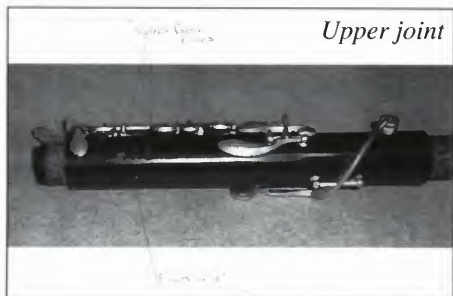
Good listening!

Visit the
**INTERNATIONAL
CLARINET
ASSOCIATION**
on the World Wide Web:
www.clarinet.org

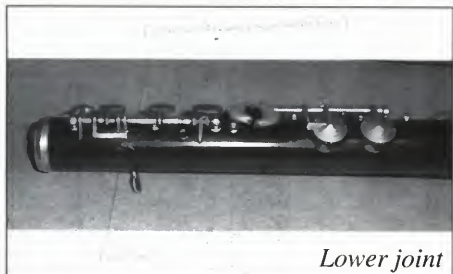
CORRECTION

On page 60 in the article "The Fabulous Sid Phillips" in the September 2004 issue, in the photo caption at the top of the page, the date should be 1961, not 1981. On page 64, the captions to the two photos of Sid Phillips' clarinet were mistakenly reversed. The photos are reprinted correctly below. We apologize for these errors and for any confusion they may have caused. Ed.

Upper joint



Lower joint



Clarinet Artists Know About Thumb Pain First Hand.



The Jupiter thumb rest, although preset to the standard position, is adjustable up and down to better fit hand size or finger length.

Jupiter student clarinets feature an adjustable thumb rest with strap attachment and neck strap. This addresses a growing concern among teachers and physicians about problems with hand ailments resulting from students supporting clarinets totally on their thumb.



The Jupiter thumb rest features a strap hook eyelet and each instrument comes with an adjustable neck strap.

The neck strap lessens the weight on a student's thumb and promotes correct hand and finger positioning, embouchure and posture.

Just as heightened awareness of cause and effect resulted in bicycle helmet usage becoming standard for youngsters, so too has knowledge of cause and effect resulted in the development of these Jupiter models.

Jupiter's adjustable thumb rest can be raised or lowered to accommodate a player's hand size and finger length, which further reduces strain on the wrist, known to contribute to ailments such as carpal tunnel syndrome. Leading hand surgeons have authored articles on this subject*. ***Students, not yet fully developed as adults, who practice or play for periods of more than one hour at a time become increasingly vulnerable*** as they continue on in their musical careers.

*Let's help young artists avoid medical problems.
Recommend beginning clarinetists start on instruments
having adjustable thumb rests and neck straps.*

JUPITER
www.jupitermusic.com

* *The Clarinet*, February/March 1992
* *The Clarinet*, July/August 1998

Conferences & Workshops

VII FESTIVAL DE CLARINETE, CONSERVATORIO DE MUSICA DE PUERTO RICO

by Kathleen Jones

The *Conservatorio de Música de Puerto Rico* celebrated its seventh clarinet festival (*VII Festival de Clarinete*) January 29–February 1, 2004, at the Conservatory. This year's invited artist-teachers were Luis Rossi and Russell Harlow. On Thursday, January 29, Prof. Rossi opened the Festival with a master class, working with students Liza Narario, Carmen Collazo and Glorilyvet Sánchez, playing works by Kees Vlak, Mendelssohn and Debussy, respectively.

He then offered a lecture about his Rossi clarinets, giving the students the opportunity to try out his finely crafted instruments. The beautiful, prototype C-clarinet was quickly chosen for purchase by the second clarinetist in the Puerto Rico Symphony, Emmanuel Díaz.

During the lunch hour, video tapes from Puerto Rico's Casals Museum were played, of concerts played by Robert Marcellus and Harold Wright (the Brahms Trio and Ravel's *Introduction and Allegro*). After lunch Russell Harlow heard Freddie Ramos, Jeanny López and Jonathan Alcántara playing works of Lefèvre, Hindemith and Copland, and then coached the Clarion Clarinet Quintet in Paul Harvey's *Fantasia* and the Kovács arrangement of Mozart's *Fantasia*.

On Friday, Prof. Harlow offered the first master class with Zayra Maldonado, Luis Flores and Emely Medina playing works by Lefevre, Saint-Saëns and Sutermeister. Harlow gave a fascinating lecture at 11 a.m. titled "Sound and the Great Clarinetists of the 20th Century," which included photos and audio of the greats of the 1900s. The research was impressive and inspirational.

After more lunch-time videos from the Casals Museum, Prof. Rossi heard José Luis Rodríguez, Miguel Hernández and Noel Marcano in works of Danzi, Brahms and Martinů, concluding the class with coaching of the Chalumeau Clarinet Quintet playing Piazzola and Monti.



(l to r) back: Miguel Hernández, Jonathan Alcántara, Kathleen Jones, Luis Rossi, Russell Harlow; front: José Luis Rodríguez, Jeanny López, Glori Sánchez

On Saturday Prof. Rossi offered a demonstration of his clarinets at Puerto Rico's largest and finest music store, Villa Music. Enthusiasm for these fine clarinets was high.

On Sunday the Festival came to a rousing conclusion with the 11 a.m. "Family Concert" in our *Sala Jesús María Sanroma*. Luis Rossi opened the program with two works written for him — *Soloneiron* (1980) for solo clarinet, by Gerardo Gandini, followed by the Guastavino *Sonata for Clarinet and Piano*. Prof. Harlow concluded the program with the Debussy *Rhapsody* and the Brahms *Sonata No. 1*, accompanied by Prof. Rafael Sueiras. It was an inspiring finish to an inspiring four days.

EASTERN KENTUCKY UNIVERSITY CLARINET FESTIVAL

The fourth Eastern Kentucky University Clarinet Festival, hosted by Connie Rhoades, associate professor of clarinet at Eastern Kentucky University, and the ECU Clarinet Studio, was held on Saturday, April 17, 2004. Attended by middle school, high school, and college-aged clarinetists, the ECU Clarinet Festival featured David Etheridge, professor of clarinet at the University of Oklahoma, and Andrea Cheeseman, assistant professor of clarinet at Delta State University.

The Festival began with a host recital by Connie Rhoades which included *Half Moon at Checkerboard Mesa* for clarinet and CD by Phillip Bimstein, *Capriccio for Solo Clarinet in A* by Heinrich Sutermeister, *Lamb of God* by Twila Paris/Culpeper, and *alt.music.ballistix* for clarinet and CD by Nikola Resanovic.

Following the first clarinet choir rehearsal, the participants attended an outstanding reed master class given by David Etheridge. During the master class, Etheridge discussed how to listen, diagnose, and adjust reeds so that they both respond and sound better. The students received much useful information from Etheridge.

After lunch, the participants attended a recital given by Andrea Cheeseman. The recital began with Witold Lutoslawski's *Dance Preludes* in which Cheeseman demonstrated wonderful contrasts in dynamics and style. *A Set for Clarinet* by Donald Martino was followed by Weber's *Concerto No. 2 in E^b Major* which brought the recital to an exciting conclusion. Following another clarinet choir rehearsal, David Etheridge performed a recital which included a variety of works. The recital began with a beautiful rendition of *Sonata in D Major* by Nino Rota. In the next selection, the Adagio and Rondo movements from Mozart's *Concerto for Clarinet*, Etheridge demonstrated the extremely soft dynamics which are possible on the clarinet as well as the technical virtuosity required to play the third movement. He



Connie Rhoades, David Etheridge, Andrea Cheeseman

concluded his recital with Leonard Bernstein's *Sonata*.

The Festival ended late Saturday afternoon with a clarinet choir recital which included a performance of the participant's clarinet choir and the ECU Clarinet Choir. The ECU Clarinet Studio is looking forward to hosting the fifth ECU Clarinet Festival which is scheduled for April 23, 2005. For more information, please contact Connie Rhoades at (859)622-1342 or <connie.rhoades@eku.edu>.

"CLARINET SUMMIT 2004" DREW CLARINETISTS FROM AROUND THE WORLD TO GOSHEN COLLEGE

by John Gaulty

On Sunday, June 20, 2004, 22 advanced clarinetists from across the U.S. and a few foreign countries arrived in Goshen, Indiana, to participate in "Clarinet Summit 2004" at Goshen College's wonderful new Music Center. This week-long event featured master clarinet teacher Kalmen Opperman from New York City, and three of his students: world-renowned Emmy and Grammy award-winning virtuoso Richard Stoltzman, Joel Rubin, a clarinetist-scholar from Cornell University, and John Gaulty, professor of clarinet at Goshen College. Gaulty, who has served as director of several of these "Summits," describes the event as an intensive study of the clarinet and its technical and musical challenges. The "Summit" has been held at different locations over the past several years, in-

cluding Boston and Indianapolis. This past year's Summit was unique in that it featured several presentations on the klezmer style of clarinet playing by renowned klezmer artist and scholar, Joel Rubin.

The 22 students accepted by audition to participate in this event came from across the United States, Mexico, Italy and Ukraine. They ranged in age from 16 to 76 and included advanced high school and college students, clarinet teachers and professors, professional performers, and advanced avocational players. They hailed from near and far. Participant Katie Sanders, a native of Goshen, Indiana, attends DePauw University. Quintin Hedrick, a very talented high school junior from Gary, Indiana, also participated. Students from farther away included Ukrainian-born clarinetist Alexander Bedenko, a student at the prestigious Curtis Institute of Music in Philadelphia, and Paolo Dorio, an Italian native who is currently performing in a professional orchestra in Mexico. The avocational clarinetists included a retired airline pilot, Gaylon Whaley, and a retired high school principal, Bill Shepherd, from Alabama.

The participants attended intensive daily study and repertoire sessions. Mr. Opperman, the octogenarian and patriarch of the "Summit" who Mr. Stoltzman claims "...rescued me from the trash heap of clarinet players over 37 years ago," led daily sessions on virtually every aspect of refined clarinet playing, relying heavily on his published *Daily Studies for the Clarinet* (M. Baron Co.), his new *Velocity Studies*, and two brand new volumes entitled *The Kalmen Opperman Repertoire Collection* (all published by Carl Fischer). In addition to his sessions on reed-making,

mouthpieces, and barrels, Kal also conducted daily clarinet choir sessions that often ran late into the evening, leaving many of the younger participants wondering where he gets all of his seemingly endless energy. Mr. Stoltzman presented very interesting sessions on many of the new works he has commissioned, premiered, and, in many cases, recorded, including concerti by Stephen Hartke and Finnish composer Rautavaara. Dr. Rubin led daily sessions on the popular klezmer style of clarinet playing, relying heavily on his books and CDs published by Schott. Dr. Gaulty, who began his studies with Mr. Opperman in 1987 while completing his doctoral studies at Columbia University, conducted several sessions on Opperman's unique and specific approaches to good hand position, embouchure formation (including an extensive examination of the double lip embouchure), tone production, intervals and staccato. Gaulty, who is in his second year at Goshen College after having taught at both the University of Indianapolis and Butler University, has offered clarinet master classes in Latvia and Singapore and performed at the International Clarinet Association's "Clarinet-Fest. 2001" in New Orleans.

A final concert wrapped up the week and included performances of two of Mr. Opperman's recently released (by M. Baron Co.) set of 10 transcriptions of music by Bach for clarinet, viola and cello. Stoltzman and Gaulty performed the transcriptions dedicated to them with outstanding Goshen College string students Katie Yoder (viola), and Andrew Histan (cello). As has become a tradition at these "Summits," Mr. Stoltzman then performed a breath-takingly beautiful rendition of *Un Seul*, a piece for solo clarinet written by Opperman (published by Carl Fischer) and dedicated to Mr. Stoltzman. The treacherous *pianissimo* altissimo F# that ends this introspective work evaporated imperceptibly into thin air, a tribute to Stoltzman's impeccable tonal control, and, by the way, Mr. Opperman's penchant for challenging clarinetists to do the impossible! Joel Rubin then delivered a soulful klezmer solo that captivated all present. The final concert closed with Opperman taking the participants' clarinet choir through their paces with repertoire ranging from an intimate setting of *Danny Boy*, to a clever transcription of Debussy's *Golliwog's Cakewalk* by Paul Turapine, a

long-time student of Mr. Opperman, to a blazingly fast and cleanly executed rendition of *Flight of the Bumble Bee* arranged by Mr. Opperman. All "Summit" faculty joined in for the choir performance, including Graulty and Stoltzman playing the large auxiliary clarinets (contra and alto) — the "heavy artillery" as Kal so affectionately and appropriately refers to them! In an effort to promote opportunities for talented young clarinetists to continue their training at the college level, donations were accepted at the final concert for the establishment of a new Kalmen Opperman Clarinet Scholarship Fund at Goshen College.

2004 BELGIAN CLARINET ACADEMY

A Report by Jana Starling

In the beautiful coastal town of Oostende, Belgium, the Belgian Clarinet Academy presented its eighth annual clarinet workshop, July 4–10, 2004, hosting 23 students from Belgium, Holland, France, Australia, Canada and the U.S. Guido Six, the event's host, created an ideal forum for clarinetists of different ages, levels, and nationalities to hone their playing, to hear extraordinary performances, and, above all, to learn from one other. This year's outstanding faculty included Robert Walzel and Robert Spring from the U.S. and Belgium's own Eddy Vanoos-thuyse. The workshop was also much more than an excellent study opportunity. Quaint cobblestone streets, historic landmarks, fine chocolates, and the Belgian people offered a rich cultural experience.

Throughout the week, participants studied privately with each faculty member, rehearsed in small ensembles, and attended master classes discussing reed making, jazz improvisation, career development, and contemporary clarinet techniques. The busy week was brought to a grand finish with two student/faculty public recitals featuring solos, chamber music, and a large clarinet choir, followed by a festive barbecue for the participants, host families and organizers involved in making the workshop such a success.

When seeking a summer workshop that is welcoming and inspiring, yet intimate enough for individual musical attention, this event is an excellent choice.



Belgian Clarinet Academy faculty and participants

ARIA INTERNATIONAL

The third season of ARIA International Academy's clarinet program featured a faculty of seven distinguished clarinetists during the course of four weeks at Ball State University in Muncie, IN. Ken Grant, Gary Gray, Caroline Hartig, Stanley Hasty, Charles Neidich, Ayako Oshima and Michael Webster offered seminars, master classes, and two private lessons per week to each participant. The students represented a cross section of college-aged clarinetists from all over the U.S. and also from abroad. The students thrived on the intensity of being

immersed in clarinet studies for four weeks and upon the variety of ideas presented by the diverse faculty.

ARIA director Mihai Tetel is already planning next summer's program, which will add official chamber music coachings during a season that will run from June 20 through July 16 or 23. Ball State's eagerly-awaited new state-of-the-art music building will be available in 2005 for many of ARIA's activities. For more information, contact ARIA's Web site: <www.bsu.edu/music/aria> or Prof. Mihai Tetel, Ball State University School of Music, Muncie, IN, 47306, USA. Tel: 765-286-8937; e-mail: <mdtetel@bsu.edu>.



Gary Gray with ARIA Academy students

Rice University

The Shepherd School of Music

Robert Yekovich, Dean

Clarinet Faculty

Michael Webster



Michael Webster is Associate Professor of Clarinet and Ensembles at Rice University's Shepherd School of Music and Artistic Director of the Houston Youth Symphony. Described by the Boston Globe as "a virtuoso of burgeoning prominence," Michael Webster has collaborated with the Chamber Music Society of Lincoln Center Yo-Yo Ma, and the Tokyo, Cleveland, Muir, Ying, Leontovich, and Chester String Quartets. As a soloist, he has appeared with numerous orchestras, including the Philadelphia Orchestra and the Boston Pops, has served as the principal clarinetist of the Rochester Philharmonic Orchestra and the San Francisco Symphony, and performed at many of North America's finest chamber music festivals.

Dr. Webster's recital career began at Town Hall in 1968 and he has since performed in all of New York City's major concert halls, across the United States, and in Canada, South America, Japan, and New Zealand. He has been Music Director of the Society for Chamber Music in Rochester, Music Director of Chamber Music Ann Arbor, and Associate Professor of Clarinet at the Eastman School of Music, from which he earned three degrees. Dr. Webster's original compositions and transcriptions are published by G. Schirmer and the International Music Company.

Highly regarded as a pedagogue, he is a member of the editorial staff of The Clarinet magazine, contributing a regular column entitled "Teaching Clarinet." Former students include:

Steve Williamson, *Principal Clarinet, Metropolitan Opera Orchestra*
Alan Kay, *Orpheus Chamber Orchestra, faculty, The Juilliard School*
William Helmers, *Milwaukee Symphony*
Lee Livengood, *Utah Symphony*
John Friedrich, *Syracuse Symphony*
Song Tu, *Guangzhou Symphony Orchestra*

Recently appointed former students:

Laura Barbieri, *Houston Grand Opera Orchestra*
Patricia Dilutis, *Buffalo Philharmonic Orchestra*

Woodwind Faculty

FLUTE

Leone Buyse

OBOE

Robert Atherholt

BASSOON

Benjamin Kamins

HORN

William Ver Meulen

With a dedicated
faculty of gifted artists,
extraordinary student
ensembles, beautiful
facilities, and an
affordable education
from one of America's
premiere universities,
The Shepherd School
of Music creates an
environment for
musical and intellectual
growth that is critical
to professional success.



For admission and scholarship information please contact: Matthew Loden, Director of Music Admissions,
The Shepherd School of Music, Rice University Post Office Box 1892 Houston, Texas 77251
713-348-4854 www.rice.edu/music Rice University is an EO/AA institution.

"Historically Speaking" is a feature of The Clarinet offered in response to numerous inquiries received by the editorial staff about clarinets. Most of the information will be based on sources available at the National Music Museum located on The University of South Dakota campus in Vermillion. Please send your e-mail inquiries to Deborah Check Reeves at <dreeves@usd.edu>.

One of the most engaging instruments in the 500-some clarinet collection of Sir Nicholas Shackleton in Cambridge, England, is a contrabass clarinet. This clarinet was made by the G. H. Hüller Woodwind Instrument Factory of Schöneck, the Vogtland, in the German state of Saxony. The Vogtland is one of seven regions in Saxony which is located near the present-day Czech Republic border. A detailed history of the Hüller firm can be found in Janet Lein's article in the 1999 issue of *The Double Reed* (Lein, Janet, "Bassoon Makers of the Vogtland: Adler, Hüller, Mönnig," *The Double Reed — Journal Issue*, Vol. 22, No. 2, pp. 11–22). By the time this contrabass was made in 1939, the firm's founder, Gottlob Hermann, had passed away and five of his sons had become partners. At this time, Hüller was making



the full range of woodwinds. Starting in 1921, this included saxophone production which became a highly lucrative venture. Gottlob Hermann had started his own workshop in 1878 in his hometown of Hermsgrün, but in 1892 moved the short distance to Schöneck where he achieved the title of master craftsman in 1893. In Schöneck the firm survived two world wars, the socialization of the German Democratic Republic, and the re-privatization of manufacturing after the fall of the Berlin Wall in 1989. Hüller woodwind instruments ceased production by the end of 1991, although under socialist rule, Hüller stopped making clarinets in 1967.

The Hüller contrabass clarinet is made in five sections: two-piece neck, top joint, bottom joint, and bell. Made from grenadilla or other hard blackwood, it has 13 German silver keys, seven plateau keys (or finger plates), and German silver neck and bell. It makes use of the Simple System of fingering with an independent $g\sharp$ key, only two right-hand side keys, and two independent non-automatic register keys (see Photo I: Register Keys). Its approximately 261 cm length and 28.5 mm bore is pictured in Photo II: Full. Anthony Baines illustrates this instrument in his book (Baines, Anthony, *Woodwind Instruments and their History*, revised ed. New York: W. W. Norton and Company, 1962). According to Baines, at that time the instrument was owned by R. Temple Savage, "Covent Garden's wizard of the bass clarinet" (p. 131). Used regularly by Savage, as well as its current owner, it plays remarkably well throughout its entire range.

The bell of the instrument is decoratively engraved, as can be seen in Photo III: Bell. In the middle of the leaves and geometric patterns is a banner which contains the signature: G. H. HÜLLER/ Holzblasinstrumentenfabrik/Schöneck I./Vogtl. Near the end of the bell at the bottom of the engraving is stamped: 1939 /flying



Photo I: Register Keys



Photo II: Full



Photo III: Bell

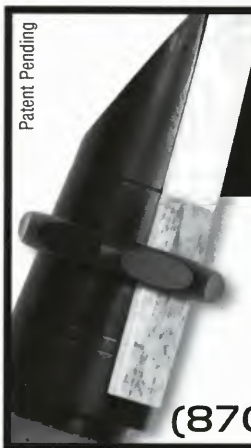


Photo IV: Insignia

eagle carrying a swastika]/38298 (*see Photo IV: Insignia*). The first number is the date and the second number is the serial number. This particular eagle design is an insignia that was used by the German Luftwaffe. The Luftwaffe was formed in 1935 in defiance of the Treaty of Versailles. After its attack on Poland, war was declared on Germany by England and France in the autumn of 1939. The Luftwaffe, made up of not only the German airforce, but also of ground and naval units, became an important factor in World War II. The insignia stamped on

this contrabass clarinet indicates that the instrument was to be used by the *Luftwaffenmusikkorps*. The clarinet has two separate necks, one for concert playing and one that is angled for marching. This made the instrument versatile and ideally suited to the demands of a military band. Like their American counterparts, later in World War II many German musical instrument manufacturers turned to armaments production. Hüller was no exception. Production of musical instruments would begin anew after the war under socialist organization.

Patent Pending



Achieve Superb Tonal Quality



- 1st Non-Screw Ligature of its type
- Studio engineered to attain the highest standard of tonal quality
- Provides optimum reed vibration
- Ligature does not slip or stretch
- Sizes for Clarinet & Saxophone

(870) 424-5781 • www.boisligatures.com

INDIANA UNIVERSITY SCHOOL OF MUSIC

Clarinet Teaching Workshop

June 6 to 10, 2005

Diagnose and fix just about any clarinet playing problem!

Better & Faster Tonguing, Understand the Embouchure, Develop your Tone, Teach Musicality, Figure out Reeds, Maintain and Repair your Instruments, Structure your Practicing. Also, Survey Equipment and Teaching Materials for Beginners, Review Literature. Participate in Clarinet Ensembles, Rhythm Training, and Individual Solo Playing.

HOWARD KLUG



FACULTY

Howard Klug, *Professor of Clarinet, Indiana University*

Harvey Hermann, *Woodwinds Assistant (32 years), University of Illinois Bands*

Paula Beck Corley, *Instructor of Clarinet, Mars Hill College (NC) and author of "So You Want to Play the Clarinet!"*

Randy Salman, *Professor of Clarinet and Saxophone, DePauw University and Jazz Educator*

INFORMATION

Tuition: \$500

Write to the Office of Special Programs,
Indiana University School of Music,
Bloomington, IN 47405

Phone: 812.855-6025

Fax: 812.855-9847

E-Mail: musicsp@indiana.edu

www.indiana.edu

A fancy thumb rest may save your thumb nail but this can save your career

FHRED®

The patented support that attaches to your thumbrest and rests on your chair



For Clarinet, Bass Horn, Soprano Sax, Oboe, English Horn, Oboe d'Amore, Bass Oboe

Priced from \$28.99

Teacher discounts on student models

SAX-ON™

lets this kid play Bari - now think what it will do for you



For Alto, Tenor, Bari Sax and Bass Clarinet

Quodlibet® Inc.

<http://www.quodlibet.com>
10% discounts for online orders

Visa, MasterCard, Discover
1-800-59-FHRED

e-mail fhred@quodlibet.com

Tel: (303) 779-3083 Fax: (303) 779-4571
P.O. Box 3780 Englewood, CO 80155-3780

Quodlibet and FHRED are registered trademarks and SAX-ON is a trademark of Quodlibet Inc.



Letter From The U.K.

by Paul Harris

In the world of the Compact Disc, British clarinet concertos seem to be having something of a field day at the moment. Following hot on the heels of Ian Scott's recent disc comes a further, and dazzling, compilation of (mostly re-issued) concertos. A five-disc set includes those of Stanford, Finzi and both the Arnold concertos (played by Emma Johnson) and the Horowitz *Concertante* (played by Ian Scott). Various concertos for flute, oboe and bassoon complete this fascinating set. Altogether there are 18 works included (the set is called **My England** and is on the

Resonance label — CDRSB 505). Anyone wishing to acquaint themselves with some delightful music from Lambert to Fogg, Vaughan Williams to Blake and Rawsthorne to Gunning will find this quite a treasure trove. I am reminded of a story told to me by my clarinet teacher, John Davies, of a clarinet concerto that was so nearly written — and would surely have become a very important work — but in the event, was to remain just an enthusiastic young player's dream. In the early 1960s John paid Michael Tippett a visit to his home in deepest Wiltshire. He had been granted an audience with the great man and his mission was to persuade the composer to write him a concerto. Iain Hamilton had done so some years earlier (and Alexander Goehr and Leopold Spinner, among others, had also written works for John). John was somewhat taken aback at the explicitness of the more suggestive sculptures and carvings adorning the entrance hall but was soon cheerfully received by Tippett, reclining on a favorite chaise longue. He didn't dismiss the idea — as a 23-year-old he had written a concerto for flute, oboe, horn and strings and in 1953 came his wonderful *Piano Concerto*, but pressure of work was always going to militate against a new concerto and inevitably it never materialized. What a misfortune for the repertoire!

A week or two back I popped into the Selmer Clarinet Summer School, which was being held at Stowe — a beautiful 18th-century mansion (now a school), happily only a few minutes drive from where I live. I arrived as Colin Lawson was giving a master class. Readers are bound to know that Colin has recently been appointed the next Director of the Royal College of Music in London, yet another position of great importance filled by a wind player (the oboist George Caird and the trumpeter John Wallace are respectively Principals of

the Birmingham Conservatoire and the Royal Scottish Academy of Music). Colin was talking, with his deep knowledge and authority, on the interpretation of Mozart to a very able young clarinet player. On returning home I listened to all my (many) recordings of the slow movement and re-read David Etheridge's fascinating book. The truth is, Mozart's magical music will forever cause musical thinkers to continue their search for the most exquisite shaping and meaning, for it will never reveal its ultimate secrets. This is the reason for its enduring attraction. Players in hundreds of years time will still be seeking the perfect performance. (Or let's hope so anyway.)

Readers will be aware that rarely will one of my "letters" fail to mention something about Sir Malcolm Arnold! By the time you read this article my new biography of Malcolm (*Malcolm Arnold: Rogue Genius*) will be published. The book's launch is to be celebrated by an all-Arnold concert at the Royal Festival Hall in two weeks' time, and Julian Bliss is playing the *Second Concerto* as part of the program. I have done my best to provide the cadenza and feel very humbled (and somewhat daunted) to join the list of previous cadenza-writers for this wonderful work. Benny Goodman's own is short but full of the kind of rapid jazz-inspired shapes only he could produce. There are distinguished cadenzas, amongst others, by Christopher Palmer (for Thea King's powerful recording), Richard Rodney Bennett (for Michael Collins' trenchant reading) while Emma Johnson writes her own. In working on the cadenza I discovered a very strong link between the melodic material of the first and last movements and have tried to show this by a process of the one transforming itself into the other. It was fascinating to discover this, though not a surprise as Sir Malcolm's compositional thinking is always economical and very tightly argued. I shall report on the concert in the next issue. Also on the topic of Arnold, I recently made an arrangement, for clarinet choir, of his *Overture for Wind Octet*. It was given its first performance in Washington, D.C. a few weeks ago by a visiting British Clarinet Choir (led by John Mackenzie) and, judging by the applause I hear on the recording, went down very well!

I have also just completed a mystery piece for a big clarinet exhibition taking place in Berlin next month being organized by Karl Leister. I shall reveal all next issue!

BEHN MOUTHPIECES INTERNATIONAL

Handcrafted Mouthpieces
& Custom Refacing
by BRADFORD BEHN

Superior Quality

Since 1992



670 Eleventh Avenue
Salt Lake City, UT 84103
Toll-free 888-264-4788
bradbehn@hotmail.com
www.clarinetmouthpiece.com



The C clarinet you've been waiting for is here



" Rossi's design has produced a C clarinet that feels like a Bb, is beautifully in tune and offers that quality of sound one hopes for in the Berlioz Symphonie Fantastique. I highly recommend it."

Kathleen Jones

Principal, Orquesta Sinfónica de Puerto Rico

" This new clarinet is a gem of impeccable intonation. The tone quality is dark, rich and full and the instrument has a fluidity to it that I have never before encountered on a C clarinet. With the advent of the Rossi C clarinet it is hard to go on without one!"

Jonathan Cohler

Soloist, Recording Artist, Conductor

L. Rossi Coquimbo 1033 #1, Santiago, Chile. Fax (562) 222 0162 www.rossiclarinet.cl

Greetings from West Point! As we close out yet another fabulous summer concert season here at West Point, I am happy to report that I received lots of great news from my colleagues in some of the other services' special bands. I extend a very gracious thanks to MUI Cindy Wolverton, from the United States Navy Band in Washington, D.C. and MSgt Scott Richardson, from the United States Air Force Academy Band in Colorado Springs.

The week of June 7, 2004, was particularly noteworthy for the clarinetists in the Washington, D.C. area special bands. Once the news was released on Saturday, June 5 that former president Ronald Reagan had passed away, the city began massive preparations for a state funeral. While full honors funerals are nothing new for military musicians (hundreds of them are performed each year at Arlington National Cemetery), a state funeral for a former president had not taken place in the nation's capital for more than 30 years.

On Wednesday, June 9, Reagan's body was flown from California to Washington, D.C. The U.S. Air Force Band performed an arrival ceremony at Andrews Air Force base. Meanwhile, a funeral procession was being assembled near the Ellipse which consisted of the U.S. Army Band, the U.S. Marine Band, and the U.S. Navy Band, along with several platoons of troops from each branch of the armed forces, and various dignitaries. With a heat index of over 100 degrees, we lined up and waited. Finally, the motorcade arrived and the casket was transferred from a hearse to a horse-drawn caisson. The procession began and we made our way down Constitution Avenue toward the U.S. Capitol. The streets were lined with spectators waving American flags and applauding the bands. Upon arriving at the Capitol, the flag-draped casket was carried up the steps and into the building while the U.S. Army Band played *Battle Hymn of the Republic*.

The casket remained in the rotunda of the Capitol until Friday, June 11, when it was time for the funeral service at the National Cathedral. The U.S. Navy Band played the Navy hymn *Eternal Father, Strong to Save* as the casket was brought down the Capitol steps and into the hearse. At the cathedral, the U.S. Coast Guard Band played an arrival ceremony. Music for the funeral service itself was provided by the U.S. Marine Orchestra. When the



by Staff Sergeant Diana Cassar-Uhl,
United States Military Academy Band

casket was brought out of the cathedral, the U.S. Coast Guard Band played *God Bless America*. Then it was back to Andrews Air Force base for the departure ceremony, where the U.S. Air Force Band stood on the tarmac and played *Going Home* (melody from the slow movement of Dvorák's *New World Symphony*) as the casket was loaded onto the plane and transported to its final destination, California.

This was obviously a very busy week for all military musicians in the D.C. area. Even with all the last-minute rehearsals and schedule changes, it proved to be an extremely rewarding experience for all involved. For a clarinetist in uniform, it was truly an honor to be a part of history.

The United States Air Force Academy Band, like the Military Academy Band at West Point, the Naval Academy Band at Annapolis, and the Coast Guard Band (which is attached to the U.S. Coast Guard Academy but is also the only band in the Coast Guard), misses out on being part of all the "action" in the Military District of Washington, but keeps a busy schedule as a special/premier band in spite of being located elsewhere. The band is much smaller than the USAF Band in Washington, D.C., with 72 musicians comprising 11 different performing groups. Groups that include the clarinet are a traditional woodwind quintet, the Rampart Winds, and clarinet quartet, the Solar Winds. There is also a unique group, which is a standard woodwind quintet with percussion, called the Academy Winds. All of these groups do outstanding work and are great fun to perform with. Each program is very entertaining and includes a mix of traditional works, patriotic pieces and lighter, more popular music as well. Additionally, the Air Force Academy Band has a fine arts series which typically features two band musicians in recital at a time. The small groups tour twice a year, for about a week

each. The concert band tours twice a year, as well for a week and a half. The musical groups travel around Colorado as well as across the entire country.

Some of the band's recent performances include Frank Ticheli's *Blue Shades*, featuring TSgt Heike Gazetti in the extended jazz clarinet solo at the work's climax. The Concert Band toured Colorado in October. The Rampart Winds, which toured eastern Colorado in September, performed a very ambitious program, including the Nielsen *Quintet* and Ravel's *Le Tombeau de Couperin* (which definitely has some difficult clarinet parts!). MSgt Richardson enjoys his work as clarinetist in that group. One of the section's newest members, TSgt Ani Berberian, performed a solo with the quintet by Hungarian composer Leo Weiner, his *Two Pieces*.

The clarinet quartet, Solar Winds, performed in Wisconsin in November. The program included Alfred Uhl's *Divertimento*, an arrangement of Gershwin's *Piano Preludes*, and an arrangement of Chopin's *Minute Waltz*. The Academy Winds (woodwind quintet plus percussion) visited Michigan in November and played selections from *Carmen*, "Simple Gifts" from Copland's *Appalachian Spring* and an arrangement of Morton Gould's *American Salute*.

For the fine arts series, MSgt Richardson shared a recital with the band's newest French hornist, TSgt Ken Soper. They performed three of Max Bruch's *Eight Pieces* for clarinet, viola and piano, the Mendelssohn *Concertpiece No. 2*, Schumann's *Fantasy Pieces*, Paul Jeanjean's *Carnival of Venice* and Henry Wolking's *Trane's Thang*. *Trane's Thang* was written in June 2004 for Robert Walzel to perform at the ClarinetFest® and features a number of John Coltrane's tunes. MSgt Richardson presented the second performance of this piece.

TSgt Ani Berberian will also be performing a recital in January. She will present *Sonata No. 2* of François Devienne, *Bucolique* by Eugène Bozza and *Folk Songs* by Eric Mandat. Additionally, TSgt Heike Gazetti will be performing a recital in March, featuring "Abyss of the Birds" from Messiaen's *Quartet for the End of Time* and the Horowitz *Sonatina*.

In Connecticut, MUC Thomas Labadorf of the United States Coast Guard Band performed the premiere of Andrzej Anweiler's *Capriccio for Clarinet & Orchestra* with the Connecticut Virtuosi Chamber Orchestra. Here at West Point, our clarinetists have kept busy as well. Staff Sergeant Sam Kaestner was the featured soloist in Bernstein's *Prelude, Fugue, and Riffs* in August, just one week after opening the band's performance of Gershwin's *Rhapsody in Blue* with that famous glissando. Sergeant First Class Christopher Jones was also featured as a soloist with the band this past summer, and presented a recital of clarinet, voice, and piano music in September. His program included Stravinsky's *Three Pieces*, Jeanjean's *Carnival of Venice*, and the quintessential favorite work for clarinetists to perform when they find a worthy soprano, Schu-

bert's *Shepherd on the Rock*. The clarinet section of the West Point Band collaborated in a recital in October, which showcased a favorite clarinet feature, *Mono-chrome* by Peter Schickele (P.D.Q. Bach).

Several of our nation's special bands will be involved in the upcoming inaugural parade and accompanying inaugural celebrations in January. Surely, our clarinetists in uniform will keep busy in other venues, as well, and I'd love to share the news here in this column. Please keep the letters and e-mails coming. It's great to know you are all reading and enjoying this contribution to the magazine!

BACK ISSUES

Back-issue order forms for *The Clarinet* may now be downloaded from the I.C.A. Web site: <www.clarinet.org>. Copies may also be requested by contacting:

James Gillespie
College of Music
University of North Texas
P.O. Box 311367
Denton, TX 76203-1367
E-mail: <jgillesp@music.cmm.unt.edu>

Amendment to "Bass Clarinet for Dummies." September 2004

by Edward Palanker

When I was at ClarinetFest® this past summer I tried several new mouthpieces that I would like to recommend. First, the Clark Fobes C* should be CF — my mistake. I liked his RR even better. (<www.clarkfobes.com>) The Michael Lomax #2 facing played well for me too, and he has several other facings, but that's the one I liked. (<www.lomaxclassic.com>). My favorite was David McClune's refacing of the Selmer C*. He calls that the K facing. I'm actually trying one out now. (<www.mcclunemouthpiece.com>). He will sell one that he purchased or reface one that you have.



**No Ordinary
Stocking
Stuffers**

Pouches

Straps

Ligatures

Swabs

BG USA
866.4BG.USA1
www.bg-usa.net

FRANCE

Secretary's Report

by Michèle Gingras

The I.C.A. General Meeting took place at the University of Maryland on Thursday, July 22 at 1:15 p.m. Various topics were discussed:

Introduction by President Bob Walzel

Bob welcomed the membership to the meeting and introduced officers as they each made their presentations:

Membership Report (Rose Sperrazza)

This year's membership increased from 3,477 last year to 3,664 this year. Online registrations and Internet surfing are main reasons for this. Our new Web site will be up by press time, and will include many improvements. An I.C.A. Web site Task Force was created to help with developing the Web site further.

Gerry Errante announced that the I.C.A. Adopt-a-Member program is being resurrected (see page 70 of the June issue). The program was created for members whose countries' currencies were not easily converted into U.S. dollars, or for people who simply did not have the funds. We have a few donors right now, but more people are encouraged to become supporters. The interaction between donors and recipients has been wonderful. Questions about the program should be addressed either to Gerry Errante or Rose Sperrazza.

Treasurer's Report (Kelly Burke)

The treasury remains healthy and stable this year. We are using an outside accounting firm who has been wonderful for us. The main change for this year is that we converted our volunteers who receive an honorarium to actual employees of the organization. The outside firm helps tremendously in making sure everything is up-to-date with tax laws and other details. Kelly will be finishing her term on September 1, 2004.

Secretary's Report (Michèle Gingras)

The I.C.A. Board meets at least twice yearly. The Board met in January 2004, at the University of Maryland, in part to visit the conference location and attend to various details related to the conference. We met for many hours, and we discussed the following points: We asked Gerry Errante to coordinate the newly reinstated Adopt-a-Member program, which he kindly accepted. The Board appreciates Gerry's vision, efforts, enthusiasm, dedication, and initiative with this program.

We revised the I.C.A. administrative structure to make communication more effective within clarinet communities at the national and international levels. Instead of Regional Chairs, we now have International Liaisons: Luann Muller for North America, Guido Six for Europe and the Mediterranean, and Marino Calva for South America.

The I.C.A. has a new Web site. The Secretary would like to invite I.C.A. members who have ideas on how to continue to improve the site to come forward and share their ideas with Rose Sperrazza or any Board members.

We continued to discuss site proposals for future conferences. After reviewing proposals and visiting various sites, the Board chose Atlanta for 2006 and Vancouver for 2007. ClarinetFest® 2005 will be held in Tokyo, Japan, a most exciting location. Please read Julie DeRoche's remarks about her visit to Japan in the June issue of *The Clarinet*. Bob Walzel's article on how to most conveniently travel to the conference site in Japan appears elsewhere in this issue. This will be a fascinating conference, as we will get to learn about the Japanese clarinet perspective, as well as hear clarinetists we might not have the opportunity to hear otherwise. The Board hopes to see you July 20–24 2005, in Tokyo, Japan.

Election procedures were changed this year. I.C.A. members were invited to cast their vote during the General Meeting.

The Election Nominating Committee included: Julie DeRoche, Chair; Marguerite Baker, Kathy Pope, Doug Storey and Bob Spring.

The election results are: President-elect: Lee Livengood; Secretary: Kristina Belisle; Treasurer: Diane Cawein-Barger. Congratulations to the newly elected officers!

Unfortunately, the I.C.A. cannot provide recordings of conference events any longer because of new copyright laws.

The Secretary thanked the membership for filling out conference surveys last year. Comments were very helpful in addressing various issues related to the conference. She invited the membership to fill out a new survey this year. Two lucky winners from survey participants will receive a free one-year I.C.A. membership. This year's winners are Larry Paikin and Cynthia Maurer.

The Secretary invited I.C.A. members who are interested in becoming more involved with the I.C.A. to come forward and share their ideas or let us know of their interest. There are various ways in which members can participate in making our association more effective. Please contact the President via e-mail with ideas and proposals (see page 3 for e-mail addresses).

As this is the end of her term, the Secretary thanked her colleagues on the I.C.A. Board for their amazing expertise and two years of great work. Michèle Gingras looks forward to continuing her association with the I.C.A. in various ways in the future.

Speaker from Japan

At the General Meeting, Kaihoko Masatake (Vice-President of the Japanese Clarinet Society) said a few words about the conference in Japan next year. The conference site is about 30 minutes west of Tokyo, and it is easily accessible via public transportation. Mr. Masatake extended a warm invitation to I.C.A. members to attend and to take advantage of tourist attractions. Bob Walzel introduced Kazuko Hamanaka and Koichi Hamanaka as the sponsors and main organizers of ClarinetFest® 2005. It will be held at the Tama Center, which is a wonderful arts center in a city center (mall) with the train station about two minutes away.

Election Procedures (Julie DeRoche, Past-President)

Julie DeRoche explained the I.C.A. new election procedures. She invited members to vote on site if they had not already sent their ballot via mail. The cutoff date was during the General Meeting, on July 22, 2004. We promise, no hanging chads!

Young Artist Competition (Michael Galván, President-Elect)

Forty-six recordings (entries) were received and reviewed in Ithaca, NY. Entries came from all over the world, including Portugal, Hungary, Japan, Canada, Taiwan, Mexico, Venezuela and throughout the U.S. Some of those 46 became new I.C.A. members. A slightly higher entry fee helped in generating a bit more revenue for the I.C.A. This, paired with the very generous donations of the clarinet manufacturers, is helping to have the competition pay for itself. This year's clarinet is given by the Selmer Corporation. The level of artistry of this year's competition was outstanding. Winners of all competitions are announced elsewhere in this issue. Awards were presented on the evening of July 23, 2004, at the University of Maryland.

Orchestral Competition

Kathy Pope coordinated the 2004 Orchestral Competition. There were 19 entries. Four countries were represented: U.S.A. (13 different States), Hungary, Spain and China. From the 19 recordings received, six were selected to compete in the semi-final round at ClarinetFest. 2004.

High School Competition

Diane Barger coordinated the 2004 High School Competition. The Competition received 17 applications — 16 U.S. applicants, and one from Israel. Six performers (from the U.S.) were chosen to participate in the semi-finals. We are grateful to Greg Smith Mouthpieces, and to Ben Armato for supplying prizes for this competition.

Journal Report (Jim Gillespie, Editor)

Jim Gillespie gave an overview of upcoming articles, and described ongoing article series. Jim asked the membership to send more student and faculty recital programs. The master class series gets a little harder to keep going every year. Jim would appreciate suggestions from people

who have names of individuals who might be interested in writing master class articles for the magazine. Also, he invited the membership to send photos (preferably prints) from the conference for the magazine's summary conference report. Jim asked everyone to address any membership issues to Rose Sperrazza instead of the editor to maximize efficiency. Dr. Heston Wilson's medical column is in need of questions and topic suggestions from readers about medical issues related to clarinet playing. Jim thanked the magazine's regular staff for making the publication an excellent journal. Bob Walzel thanked Jim Gillespie for publishing one of the very finest journals in the profession.

Action item: The membership was asked to vote to bestow honorary membership to three individuals. This is the highest award given by the I.C.A. Three people were nominated and were voted in separately.

Gerry Errante was voted in as Honorary Member 2005 by I.C.A. membership.

Jim Gillespie was voted in as Honorary Member for 2005 by I.C.A. membership.

Karl Leister was voted in as Honorary Member for 2005 by I.C.A. membership.

Stanley Drucker and David Weber are Honorary Members for 2004.

Bob Walzel announced I.C.A. ClarinetFest sites for 2006 (Atlanta), and 2007 (Vancouver).

The I.C.A. Board created two Task Forces to expand the role of membership and the decision-making process and vision: the Web site Task Force and the Pot-Pourri Task Force. The Pot-Pourri Task Force will take an in-depth look at issues related to choosing performers.

Bob thanked Mark Charette for his many years of efforts and help in bringing I.C.A. members together online.

I.C.A. Commissioning Project

Composer Michael Dauherty (Professor at the University of Michigan) was commissioned by the Board of Directors to write a piece for clarinet and wind band (including a version with piano). The premiere will be in New York City at Carnegie Hall at the CBDNA Convention, which is the most prestigious band event. Michael Wayne will be the soloist with the University of Michigan Symphony Band. University of Michigan alum Michael Wayne (Kansas City Symphony Orchestra) is a long-time I.C.A. activist; in 1998 he was the second-place winner of the Young Artist Competition in Columbus, and in 2000 he won the Orchestra Competition in Norman, Oklahoma. To help recover some of the copying costs (the music will be available as rental), the I.C.A. partnered with several universities: Arizona State University, San Houston State University, Texas Christian University, Texas Tech University, Towson University, University of Kentucky, University of Michigan, University of Utah, University of Houston, and Concordia College in Minnesota. Bob thanked Bob Spring who started our commissioning project.

Bob thanked everyone for filling out survey forms, which will eventually help the Board better serve the membership.

In closing, President Walzel noted the extraordinary accomplishment of this Board, and expressed his appreciation to his colleagues Julie DeRoche, Bud Rubin, Rose Sperrazza, Michèle Gingras, Kelly Burke and Michael Galván. Bob thanked all competition coordinators, as well as the membership, for helping to make the conference a successful event, and noted that the I.C.A. is not just a conference, a magazine or a Web site — it is people.

Ballots were passed for Board election.

Asked for questions or new business (no questions).

Adjourned @ 2:04 p.m.

The Clarinet PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside North America is 7–10 days.

CLARINETFEST 2004: WASHINGTON,® D.C.

*A Report by Eleanor Weigert
and David Niethamer*

On Wednesday morning, July 21st, David Krakauer of Klezmer Madness! kicked off ClarinetFest 2004 at the University of Maryland, in the concert key of B^b. Hundreds of clarinetists from around the globe gathered to enjoy more than 40 performances, master classes, competitions, research proposals, and clarinet choirs, not to mention some free reeds. Each of the five days offered such a wide variety of events — there was truly something for everyone.

WEDNESDAY

Krakauer's incredible agility and enthusiasm were a real treat at 10 a.m. His group, Klezmer Madness!, has a modern set-up that includes drum set and electric guitar in addition to clarinet, accordion and double bass. This gave way to a dynamic blend of traditional and modern klezmer aesthetics that was high-powered and virtually seamless. Immediately next on the program was a lovely showcase of Wash-

ington, D.C. military clarinetists. Each of the military musicians was dressed in full uniform and performed with excellent blending and intonation. Within this recital the audience heard a variety of musical genres, concluding with the *Histoire du Tango* by Astor Piazzolla. In the Dekelbourn Concert Hall at noon, prize-winning French clarinetist Dominique Vidal gave a dazzling performance that these authors were unfortunately not able to attend.

At one o'clock, during the first round of the Orchestral Audition Competition, was an interesting and well-attended lecture presentation by Wayne Rapier titled "Marcel Tabuteau's Unspoken Lessons." Mr. Rapier is a former student of legendary oboist Marcel Tabuteau and was able to describe Tabuteau's numerical approach to phrasing, the demands he had of his students and fellow musicians, and of himself as a person. As part of the presentation Rapier played samples of Harold Wright as an excellent example of Tabuteau's phrasing. After the presentation and during the rest of the conference Rapier represented Boston Records which features CDs of Harold Wright, Ricardo Morales and Donald Montanaro.

"The Maryland Connection" recital was next in the Dekelbourn Concert Hall, featuring Edward Palanker, Ed Walters, David Jones and Marguerite Baker. The program had some interesting lesser-known pieces for clarinet and piano by Robert Gibson, William Bolcom, Steven Wasson and others. Ending the program was *Goethe-Lieder* by Luigi Dallapiccola featuring mezzo-soprano Patricia Green. Between three and four o'clock was one of four I.C.A. Research Presentations and a shared recital with David Pino and the British Clarinet Ensemble.

Dekelbourn Concert Hall was packed on Wednesday night for the concert featuring Paquito D'Rivera, his pianist Alon Yavnai, and the Airmen of Note from the U.S. Air Force Band. The Airmen opened with a few tunes of their own, displaying their tight ensemble, fine attention to balance, and a full dynamic range from the most delicate soft sounds to the most ear-splitting *forte*. Paquito D'Rivera then joined the band, and the concert moved to a new high level. D'Rivera has the ability to play breathtaking and technically flawless solos, but the technique is in service of the solo — never just to show off for its own sake. He produces a beautiful sound on his rosewood Rossi clarinets, and demonstrated the ability to use the microphone to enhance his sound and expression rather than simply to make everything loud. D'Rivera also performed a few tunes with just his pianist, for which he turned off the amplification altogether. Their unanimity of expression and ensemble was a marvel to hear, and brought roars of approval from the audience.

THURSDAY

The first Potpourri Recital took place in the Conference Center Auditorium at 8 a.m. on Thursday. Pity the poor performer who has to play at that hour! Eggs, toast, coffee, and ... Bernstein? The *Sonata* was a friendly start to the morning as played by Janice Minor and colleague Eric Ruple. *Tres Payasadas (Burlesques)* by Jack De-



I.C.A. Board members: (l to r) Robert Walzel (at podium), Michael Galván, Kelly Burke, Michèle Gingras and Julie DeRoche



The British Clarinet Ensemble, Christopher Hine, conductor

lano, for clarinet and cello, (Patricia Card, clarinet, Scott Card, cello) were also enjoyable pieces. The real highlight of this concert was the performance by Peter Wright and Elizabeth Kirkpatrick of *The Charlie Effect* by James Scott Balentine and *Analogues* by Nikola Resanovic. *The Charlie Effect* is a witty composition of short fragments skillfully woven together for clarinet, bass clarinet, and piano. It is available from the composer. The title *Analogues* refers to the synthesizers of the 1960s and '70s, with movement titles reflecting various devices associated with those synthesizers. The performance was skillful and interesting on many levels. During one particular virtuosic flourish of arpeggios in *Analogues*, one couldn't help but chuckle at the relation to Peter Wright's hobby of riding roller coasters — it was too perfect! The program ended with two compositions in a jazz-pop inspired style by clarinetist-composer Kyle Coughlin. The recital was a very pleasant way to start the day.

Eddie Palanker, in addition to his fine performances at this ClarinetFest., gave a lecture/Q&A called "Bass Clarinet for Dummies." His advice was practical and friendly. There was valuable buying advice, and a discussion of intonation issues in that context — what to check and how. According to Palanker's own description he plays "an old Selmer" — "It wasn't old when I bought it. It aged with the player." He gave a very useful approach to embouchure, posture while playing, and the angle of the neck, including a discussion of various makers' neck angle and some after-market possibilities. Also discussed was the idea of "voicing" the various registers, especially the differences between soprano and bass clarinet in those registers. The idea of practicing slow 12ths as a way of creating the proper voicing of the upper register was presented. Throughout, Palanker entertained questions from the attendees.

Up next was Strata, a clarinet, violin piano trio featuring Nathan Williams who

performed a sensitive and delightful program with the particularly interesting premiered piece *Seven Glances at a Mirage* by Jonathan M. Leshnoff. The piece was dynamic and mysterious — somewhat reminiscent of Muczynski. Right after the performance, the parts for the piece were available from Luyben's music, which was another highlight of the conference — being able to buy the scores for the pieces



Colin Bradbury

you enjoyed! After Strata came the I.C.A. Board Recital. Michèle Gingras, Robert Walzel, James Gillespie, Rose Sperrazza and Michael Galván all played outstanding jazz- or klezmer-influenced pieces. The piece *Trane's Thang* by Henry Wolking was especially fun to hear. It's a free, sassy jazz tribute to John Coltrane that made great use of the clarinet to use a deep rich sound, which Robert Walzel did quite well.

The High School Solo Competition took place on Thursday at the same time as the master class "Fundamentals of Fine Clarinet Playing" by Carmine Campione. This year the competition required the Osborne *Rhapsody for Clarinet* and a lesser known technical piece by Kalliwoda titled *Theme and Variations*. There were five finalists who were selected to compete



The Quarteto de Clarinete d Caracas



David Gould and Laurent Sultan at the Vandoren booth



Kazuko Hamanaka Nitomiya and Koichi Hamanaka

at the conference this year, and it was interesting and entertaining to hear five unique interpretations from such talented young musicians.

At 2:30, the feature recital was Swiss clarinetist Fabio DiCasola. DiCasola is the professor of clarinet at the Music Conservatory of Zurich-Winterthur and principal clarinet of the Winterthur Orchestra. He is also a First-Prize winner of the CIEM International Music Competition in Geneva. His program consisted of *Romance de Buenos Aires* by Mario Broeders (biographical information and publisher information in the program would be welcome) and the *Sonata in D Minor*, Op. 121, for violin and piano by Robert Schumann, transcribed for clarinet. DiCasola plays with a very large dynamic range, and a beautiful sound. He brought out all the drama in the music in both works. The Schumann creates many problems for the clarinetist based on the differences in character of the registers of the two instruments. DiCasola adapted the music to the sound of the clarinet successfully without compromising Schumann's musical intent



Ti Huang

in the original. His incredibly agile articulation also made the music seem idiomatic to the clarinet, in spite of the differences in style of articulation between the original



The Senzoku Gakuen College Clarinet Choir, Masatake Kaihoko, conductor



David Krakauer and Klezmer Madness!

violin and the transcription for clarinet. It would be great to hear more of Mr. DiCasola at future festivals.

Unfortunately, the scheduling made it impossible to hear all of the rest of the afternoon's performances in their entirety. Crystal Reinoso's research presentation on Brazilian Choro started before the end of the DiCasola recital, but if you were quick you could hear the last performance through the door, and go into the lecture room for Timothy Phillips' interesting lecture about Schubert's *Shepherd on the Rock*. Phillips presented a lot of interesting information about the source of the poetry and the soprano for whom Schubert wrote this masterpiece.

Over in the Conference Center Auditorium at 3:30 was an informal chat with the clarinetists of the National Symphony Orchestra. Here clarinetists Loren Kitt, William Wright and Larry Bocaner gave an informative and insightful discussion on playing in a modern orchestra, their thoughts on composers, conductors (with a few impersonations!), and general issues that surround the orchestral clarinetist. The keyword in this event was "informal" which made all the difference; it was a pretty unique experience to hear the clarinetists of the NSO telling anecdotes and stories about conductors and concert halls from around the world. Afterwards they gave a chamber recital with pieces by Mozart and Peter Schickele arranged for clarinet trio.

Hustling on to the Capitol Woodwind Quintet, one of the highlights was their performance of Bizet's *Carmen Suite No. 1*, transcribed by their bassoonist, Truman Harris. This music is ideal for wind quintet

because of the prominence of woodwinds in the original orchestration. Truman Harris' transcription is well balanced, and maintains the character of the original music very successfully. The performance was also successful in this regard. There was excellent balance among the players in spite of the usual wind quintet difficulty of balancing the unique colors of five very diverse instruments. Only very occasionally did the horn dominate the proceedings, and that was due mostly to the very live acoustic of Dekelboun Concert Hall. This concert was shared with Viva Klezmer! led by clarinetist Gene Kavadlo. This group is always very entertaining. They drew their audience into the performance with audience participation, which was a fun way to close out the afternoon.

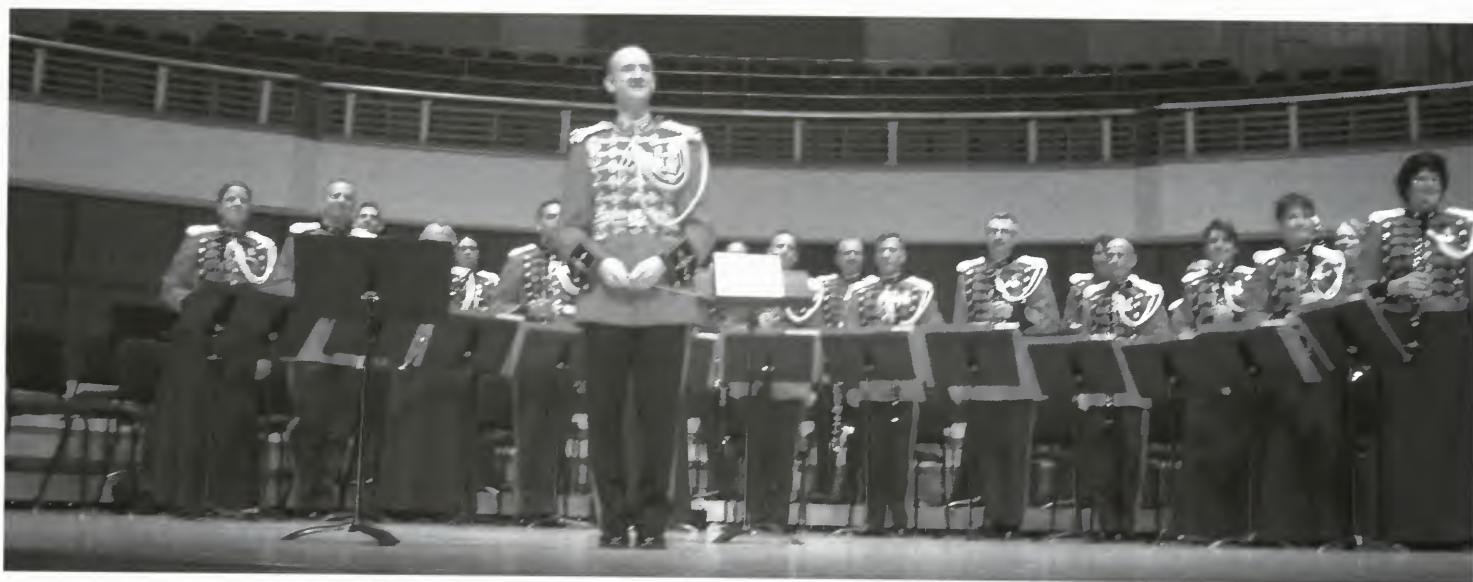


Winners in the I.C.A. Research Presentations: (l to r) Nicolas del Grazia (first prize) and E. Michael Richards (second prize)

The evening brought on the much anticipated Clarinet Concerto performances with the U.S. Army Orchestra. The first half began with clarinetists Dennis Strawley and Michael Knight performing the *Concert Piece No. 1*, Op. 112 by Felix Mendelssohn, which was very strong, put-together, and an excellent opener to that night's concert. Next was bass clarinetist Alain Billard performing *Mit Ausdruck* (meaning "With Expression") by Bruno Mantovani. The piece was intense, very violent, suspense-filled, with a long build that spanned across the piece which called



Lobby displays prepared by the I.C.A. Research Center



The United States Marine Band Clarinet Choir, Captain Jason K. Fettig, conductor



Vin Novara, Manager of the I.C.A. Research Center, and Bonnie Jo Dopp, Curator of Special Collections in Performing Arts

for contemporary techniques like slap-tonguing, strong technical facility and a kind of lyricism that Billard executed well. Ending the first half of the concert was an earth-shattering performance of the Nielsen *Clarinet Concerto* by Ricardo Morales. His silky facility and rich creativity gave the Nielsen so much dimension, you could hear a sigh of enjoyment from the audience after Morales' fifth curtain call. His performance was beautiful and flawless. From the audience one could see microphones lowered to the stage, however no recordings of that performance were sold at the conference.

Flemish clarinetist Eddy Vanoosthuyse performed the U.S. premiere of *The Circle of Nature — Nine Seasons* for clarinet, cello and orchestra by Dirk Brossé. Before the performance, composer and Maestro Brossé explained that the evening's perfor-

mance would be of three movements (Summer, Autumn, Winter) out of nine. The Summer movement was a sparkling blend of styles with a sort of jazzy rhythmic section. Autumn was more ponderous, giving the image of a landscape that moved into a waltz section and back again to a more nostalgic one. Lastly, Winter evoked a fierce, existential, lamenting, and for lack of a better word, cold sensation, which was incredible. The end of the movement slowly melted towards a brilliant spring. Having glanced at the night's program beforehand and seen names like Larry Combs and Ricardo Morales, the

audience might not have given this piece very much thought. The very fact that Eddy Vanoosthuyse was able to dazzle the audience on this extraordinary piece of music is highly commendable. Bravo. Ending the concert, Larry Combs played an immaculate performance of Aaron Copland's *Concerto for Clarinet*. Combs has been principal clarinetist of the Chicago Symphony Orchestra since 1978, and a faculty member at DePaul School of Music since 1981. His rendition of the *Concerto's* cadenza was perfectly set, and the last few pages drove the piece home to roaring applause.



The Webster Trio: Michael Webster, Robert Moeling and Leone Buyse

FRIDAY

Friday morning, between the Potpourri Recital at 8 a.m., the I.C.A. Research Proposals and the Orchestral Audition finals, there was so much to do and see! In the Conference Center Building the exhibition of vendors took up two floors of rooms; particularly busy stands were Luyben's Music and the Backun tables of bells and barrels. At any given time while the exhibition was open, there were dozens of people sorting through files of books, piles of barrels, or just chatting with each other. There was even a local repairman giving free small repairs. Unfortunately though, if you were looking for equipment the best time to shop was on the first day, before all the good stuff was purchased. Even so, free reeds were available throughout the conference from various vendors such as Gonzalez.

Bob Spring and Scott Wright put on an entertaining recital and clinic titled "Extreme Clarinet," which featured extended techniques such as double and triple tonguing, circular breathing, and basically everything but playing the clarinet while standing on your head. They provided their own program notes that included exercises on how to learn these techniques. Particularly memorable was the *Black Dog Rhapsody for Clarinet* by Scott McAllister which is, as Scott Wright said, "The closest clarinet players can get to being a rock star." Another especially interesting piece was for unaccompanied clarinet called *SubtrainS "O" StrataS fears* and *Pruned Danish* for clarinet and percussion (with apologies to Carl Nielsen) both by Eric Mandat. The first piece sounds very ethnic, using quarter tones, multiphonics and all the "extreme" techniques. The last piece was a very humorous parody on the Nielsen *Clarinet Concerto*, which sounded like a lounge-music version of the original tune.

The next Feature Recital starred the *Cuarteto de Clarinetes de Caracas*. Their performance was a good demonstration of the range of the clarinet, very graceful, festive and upbeat. The real stars of the show were the auxiliary clarinetists, the E^b and bass clarinetists, who were featured in many of the pieces. At the end, Paquito D'Rivera made a surprise appearance and jammed with the quartet in an encore. Following that concert was Karel Dohnal and mezzo-soprano Patricia Green. They



Young Artist Competition winners with Selmer representative Stéphane Gentil presenting the first-prize winner a new Selmer clarinet.

performed with very nice blending and a mixed program that included Martinu, Olah, Janáček and a sonata by Miloslav Istan. With the "Extreme Clarinet" master class fresh in mind, it wasn't a shock to hear Henri Bok demonstrating modern techniques on the bass clarinet at the shared recital with Justo Sanz. Each had a unique jazzy sound, and the way Bok wailed on the bass clarinet is not something you hear every day. Bok also encouraged the audience to attend what he hopes to be the first international bass clarinet convention in Holland.

At the same time as the I.C.A. Young Artist Competition Finals was Charles West's master class "Taking the Voodoo Out of Reed-Making." In this event West

whittled down the seemingly complex process of reed making to a handful of understandable maxims. The first thing he explained is that bad cane will make bad reeds! Secondly, he said there are only two problems with reeds: mechanical problems or organic problems. He then went on to explaining his process of curing reeds, little tricks to quickly identify the kind of cane you have, and some dimensions of thicknesses that usually work well at various points on the reed. In addition to talking about reed-making equipment, he answered questions along the way and demonstrated the entire process by making a reed for a member of the audience.

After that event there was just enough time to grab a coffee and a seat for the



On the way to the Wolf Trap concert presented by the National Symphony Orchestra



President Robert Walzel presenting Marguerite Baker, ClarinetFest Artistic Director, an award of appreciation

master class with Ricardo Morales. The two lucky young clarinetists who played in the master class were both the winners of the Orchestral Excerpt Competition and University of Michigan alumni. Morales began by explaining that there are two versions of playing excerpts: in an orchestra, or in an audition. In an audition, said Morales, the rhythm must be constant and the dynamics exaggerated. Many excerpts were covered over the course of the master class, much to the delight of the college students in the audience, and after about 45 minutes Morales called the event to a close.

For the conference attendees who still had some steam to burn, there was a recital at 4 p.m. featuring the Eastern Kentucky



Clarinetist MUC James Logan (U.S. Navy Band), Susanne Powers and Sonya Hayes, violins, David Quick, viola, Doug Poplin, cello

University Clarinet Choir, and at 4:30 the University of Florida Clarinet Ensemble. Both clarinet choirs performed a wide variety of works, from an arrangement of Bach's *Jesu, Joy of Man's Desiring* to a world premiered piece by Paul Richards titled *A Butterfly Coughs in Africa*.

The main event of Friday evening was jazz clarinetist Don Byron with his band consisting of trumpet, piano, bass, congas and drums. Byron began his set with a solo improvisation, showcasing his unique voice as a clarinetist whose musical background is all over the map. Despite the fact that this concert was underappreciated, the part of the audience that enjoys real jazz (not just jazz-influenced classical music) was treated by Byron's performance at the conference.

SATURDAY

Four straight days of all clarinet-related concerts and still there was a fair amount of people awake and eager to hear the 8 a.m. potpourri recital on Saturday. Perhaps the fact that the program included three premiers, a piece that called for a narrator/dancer, and another piece called *Moonflowers, Baby!* (by Meyer Kupferman) is what piqued their curiosity. Of interest was the piece "*La Sonnambula*" *Fantasia* by Domenico Mirco that can only be found in a library in Italy, as it is not yet published for the U.S. It had a very pleasant, sweet introduction into a Rossini-esque theme and variations which Diane Cawein Barger performed very nicely. The last and most memorable piece on the program was *My Aunt Gives Me a Clarinet Lesson* composed by Mark Phillips, featuring clarinetist Rebecca Rischin. This piece is a dramatic chamber piece for clarinet, percussion, and narrator/dancer about a young clarinetist who fantasizes about zoo animals while her aunt is trying to give her a lesson. To say the least, the piece was memorable, and though a bit odd at times, it includes a nice jazz section where the clarinetist can really wail. Whatever it was, it was entertaining.

After that in the Conference Center was the discussion "Playing Clarinet in a Washington, D.C. Military Band" which had a panel of two clarinetists from all five D.C. bands. This discussion and Q&A session was packed with interesting information about the audition process, salary,



William Nichols, Eugene Kavadlo and Edward Palanker taking a break!

pros, cons and lifestyle of the average clarinetist in the bands. The bulk of what was discussed was advice for the auditions. The best quote was "Our primary mission is music" as the bands try to promote good relations with European countries when they are on tour. While this discussion was taking place, there was another recital featuring the ClarinetFest. 2005 hosts from Japan with a fantastic duet by Hidemi Mikai called *Duo Capriccioso*.

The shared recital at noon featured the Webster Trio, Colin Bradbury, and a performance of the John Ireland *Trio* by clarinetist and instrument maker Stephen Fox. The Webster Trio played a suite of *Slavonic Dances* arranged by clarinetist Michael Webster. The performance was spirited and technically superb. The Ireland *Trio* is a real find. Stephen Fox kindly sent me an article outlining the history of the piece, which indicates that an edition will be published soon. When it is published, it will be an excellent addition to the chamber music repertoire for clarinet. Fox's performance, on his own clarinets, was appropriately expressive, with beautiful tone, accurate intonation, and good blend with the cello. This recital closed with "The Victorian Clarinet Tradition," performed by Colin Bradbury. Each piece was prefaced with engaging and informative commentary from Mr. Bradbury. The performances were stylishly good natured, as you would expect from this repertoire.

Unfortunately David Weber was unable to attend the conference due to illness, so a few calls were made and the 1 p.m. event title was changed from "Chat With David Weber" to "Chat About David Weber." This year Mr. Weber was awarded Honorary Membership in the I.C.A. The discussion was led by a former student who reminisced over Weber's performance in the New York Philharmonic, his tough-love style of teaching, and some personal anecdotes. If you raced back to the Dekelboum Concert Hall you would have caught most of the shared recital with Arthur Campbell and Wei-leng Chen at 2 p.m. Both clarinetists performed dramatic unaccompanied pieces for clarinet and tape or clarinet and synthesizer.

A real gem of the Saturday events was the 4 p.m. Impromptu Session with David Krakauer. Krakauer, who opened the conference on Wednesday morning, gave a very intelligent and refreshingly sincere



Masaharu Yamamoto, Yasue Sawamura, Hidemi Mikai

discussion about what musicianship means to him and his discovery of klezmer music. He had a lot of insightful things to say. For example, he described trills as "emotional saturation" and explained how klezmer is more like baroque music and less like jazz. "Get off the page." "Connect to what you hear." "Try music you're not used to." and "Find what you love and go for that." This was the flavor of the discussion and a real pleasure to hear from such a talented performer.

The final evening concert of the conference was held at 8 p.m. at Wolf Trap featuring National Symphony Orchestra principal clarinetist Loren Kitt and NSO principal bassoonist Susan Heinemann with the National Symphony Orchestra. The program began with the piece that has the most famous clarinet solo — *Rhapsody in Blue* by George Gershwin, featuring young pianist Ian Parker. Up next was the *Duett-Concertino* for clarinet and bassoon by Richard Strauss. The duet itself was lovely and elegant, going into a waltz section that reminded the listener of Strauss' other works. Kitt and Heinemann both played with great musicianship and sensitivity to each other; the musical line was always flourishing. In the second half, the NSO played Mendelssohn's "Italian" *Symphony No. 4 in A Major*, and concluded with a spectacular performance of Gershwin's *An American in Paris*. Wolf Trap, as a venue, was very comfortable and a nice change of pace

with the picnic-friendly option of sitting on the lawn.

SUNDAY

The final day of the concert was dedicated mostly to the performances of the High School, Collegiate and I.C.A. Conference clarinet choirs. These choirs rehearsed around 5 p.m. each day of the conference in the University of Maryland rehearsal and concert halls. The High School choir, conducted by Edward Palanker, played a piece by David Uber that featured soloist Dagmar Van Engen. Similarly the Collegiate choir played a piece by Howard J. Buss for solo E^b clarinet (Jared Davis) and B^b clarinet (David Neithamer) titled *Prelude and Dance*, with Charles West as conductor. The piece had some very catchy segments played with incredible ease by the soloists. Lastly, the large Conference Choir performed an arrangement of Schubert's *Symphony No. 5 in B^b major*, under the direction of Illinois clarinet choir legend Harvey Hermann. And the final concert of ClarinetFest. 2004 was the United States Marine Band Clarinet Choir playing arrangements of works from Mozart to John Williams. Their encore was a very well-played selection from the movie *Harry Potter and the Sorcerer's Stone*.

What a success this year's ClarinetFest. was! The events were varied and plentiful, and the range of styles and countries represented were countless. All



*****ALL SORTS***
of RARE and vintage winds,
especially saxes, clarinets
& flutes.**

**New or fully restored in
our own workshop.**

Wichita Band Instrument Co.
2525 East Douglas, Wichita, KS 67211
orders (800) 835-3006
Info (316) 684-0291
FAX (316) 684-6858
E-Mail: wbic@wichitaband.com

visit our web site:
www.wichitaband.com

*****since 1953!*****

SAYRE WOODWINDS

Mouthpieces



- Handcrafted
- Mass Produced
- Hard Rubber
- 14kt Gold Facing
- Refacing
- Adjustment
- Repair of Broken Mouthpieces

Accessories Clarinet Repair

22 W. St. Charles Road
Lombard, IL 60148

630-916-1525

in all, ClarinetFest® 2004 was a wonderful meeting ground for clarinet enthusiasts, all thanks to the I.C.A. officers Robert Walzel, Michael Galván, Michèle Gingras, Kelly Burke, Julie DeRoche, Rose Sperrazza, and particularly to Artistic Director Marguerite Baker. Stay tuned for information on ClarinetFest® 2005, to be held in Japan!

ABOUT THE WRITERS...

Eleanor Weigert is currently a sophomore at the University of Michigan, studying with Professor Fred Ormand. She is a native of Alexandria, Virginia, and a former student of Kenneth Lee.

David Niethamer, formerly principal clarinetist of the Richmond Symphony Orchestra, teaches at the University of Richmond and Virginia Commonwealth University and conducts the Wind Ensemble at the University of Richmond.

CLARINETFEST® 2004: AN OUTSIDER'S VIEW

by Gail Wein

The clarinet I played on as a child now illuminates a living room, enjoying a much more productive life as a table lamp. Even though it had been years since I put down my own licorice stick, it was hard to stay away from ClarinetFest® 2004, a five-day congregation of single-reed enthusiasts in July at Clarice Smith Performing Arts Center, just outside Washington, D.C.

The official conference of the International Clarinet Association, a gathering of 1,000 professionals, scholars, students, amateurs and exhibitors, has been an annual occurrence for over three decades. This year's meeting happened to be within earshot of the largest concentration of clarinet music housed in any library. The I.C.A. Research Center resides at the University of Maryland Performing Arts Library, boasting over 7,000 scores in its collection which are available on loan to all I.C.A. members.

This celebration of the clarinet was played out in many forms, but most obviously in concerts. Lots of concerts. Solo recitals, chamber concerts, klezmer extravaganzas, jazz jams — the clarinet is a versatile instrument and often blurs across genre boundaries. Dozens of recitals, several college and professional clarinet choir concerts, master classes, and seminars on topics such as "Taking the Voodoo out of Reedmaking" and "Extreme Clarinet" permeated the five-day schedule. Most fascinating was the 90-piece I.C.A. Clarinet Choir, performing Schubert's *Symphony No. 5*. It is guaranteed one will never hear this many clarinets play together again — until next year's I.C.A. conference in Tokyo.

Just one example of the insider's view was proven during Paquito D'Rivera's performance with the Airmen of Note, the big band jazz ensemble of the U.S. Air Force Band. D'Rivera's entrance on stage clutching his rosewood clarinet prompted murmurs from the crowd; most instantly recognized the brand of his instrument, a Rossi. And, indeed, Luis Rossi, designer of this handcrafted clarinet, was in the audience, shyly grinning at the recognition.

D'Rivera admitted it was nerve-racking to play for an entire audience of clarinetists, an opinion shared by some of the other performers at the conference. Perhaps that's one reason why so much new music, arrangements and premieres are performed at these meetings; it must be a special challenge to play standard repertoire for an insider audience who knows every note.

Like any other group of people keen on their craft, clarinet players tend to be obsessed. Reeds are a constant source of anxiety, and many conversations swirled around mouthpieces, ligatures and barrels. More than 50 exhibitors were on hand to fuel these obsessions, displaying and selling instruments, accessories, and reeds as well as sheet music and CDs.

And, like many people involved in a niche hobby or profession, many come back year after year, some for decades, enjoying the camaraderie of those who fully understand the difference between a Bundy and a Buffet, how hard it is to play a high G in tune, and the multiple legal uses of cigarette rolling paper.

ABOUT THE WRITER...

Gail Wein is a producer for National Public Radio's classical music program Performance Today and a music critic for *The Washington Post*.

- Buffet clarinets
- reeds & reed tools
- accessories
- sheet music
- clarinet repairs

Jeanné Inc.
Professional service and expertise
for all your clarinet needs

New Product

Jeanné Clarinet Stand

Injection molded rubber of the highest quality is used in the manufacture of the Jeanné clarinet peg. Our new design gives you the safest and most secure support for your instrument. The heavy steel base provides maximum stability. The base holds 1 - 2 pegs.



Jeanné ReedGauge

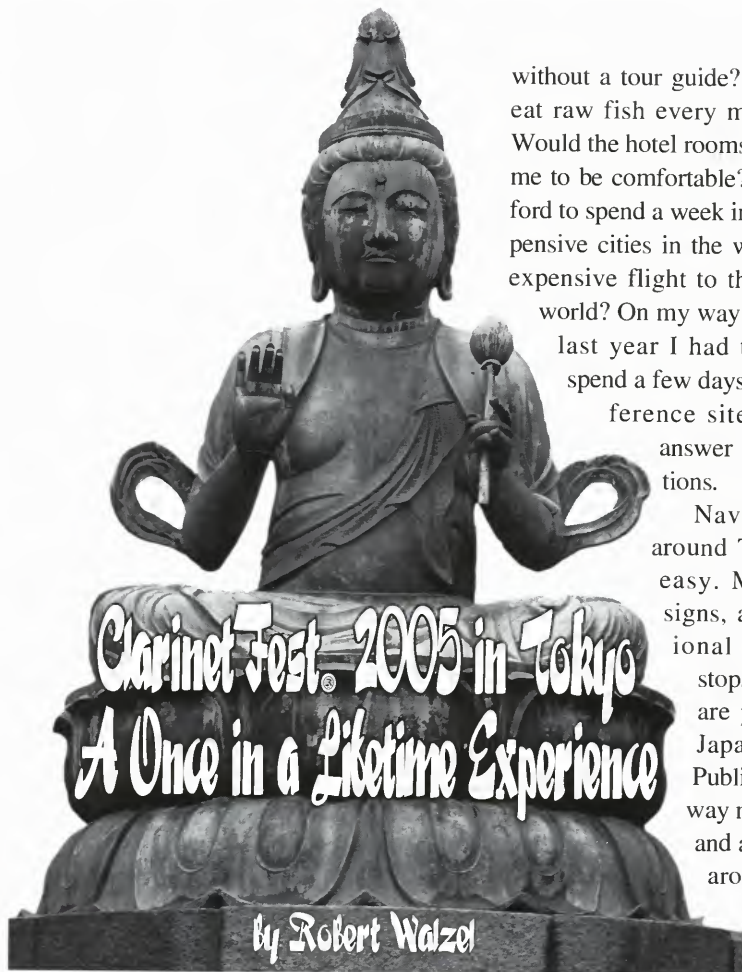
The Jeanné ReedGauge allows you to measure all points on the reed vamp for accurate adjustments. A movable table, where the reed is placed, is easily locked in place at any position along the reed vamp. After a quick adjustment, the reed can be checked again at precisely the same point. A heavy, solid aluminum base provides maximum stability.



Extensive inventory of solo, chamber and pedagogical material for all reed instruments

Online Catalog available at www.jeanne-inc.com

PO Box 49564 Blaine, Minnesota 55449 www.jeanne-inc.com
(800) 831-7691 (763) 754-6000 (fax) mail@jeanne-inc.com



without a tour guide? 3) Would I have to eat raw fish every meal for a week? 4) Would the hotel rooms be large enough for me to be comfortable? 5) How could I afford to spend a week in one of the most expensive cities in the world, much less the expensive flight to the other side of the world? On my way to perform in China last year I had the opportunity to spend a few days in Japan at the conference site to see if I could answer some of these questions.

Navigating one's way around Tokyo is relatively easy. Most of the street signs, as well as instructional signs in subway stops and train stations, are printed in English, Japanese and Chinese. Published train and subway maps are easy to use and allowed me to move around the city easily without a guide or translator. Upon arriving at Narita

International Airport I was able to purchase a train ticket to Shinjuku Station where I then purchased a subway ticket on the Keio Line taking me directly to the Tama Center, the location for all ClarinetFest® 2005 events. In both stations there were information booths with English speaking attendants that were most helpful and very polite. Carrying my clarinets and pulling one rolling piece of luggage was easy and I had no trouble maneuvering through train doors or subway turnstiles.

After exiting the Tama Center train station all that remained was a short one-block walk up to the Keio Plaza Hotel Tama, the primary hotel serving ClarinetFest® 2005 attendees. For those of you who don't prefer the adventure of trains and subways, my understanding is that the conference hosts are arranging bus shuttles to take conference attendees from Narita, which is on the East side of Tokyo, to Tama City, which is on the west side of town. I made several trips into Tokyo proper from Tama City and never had any trouble finding the tourist attractions and other places I wanted to go. In fact, I found that navigating Tokyo was much easier than getting around some European cities I have visited!

Among the things I enjoy most about traveling are the culinary adventures waiting to be discovered. For those of you who have never experienced much of Japanese cuisine, or only know your local sushi bar or Japanese chain restaurant, Tokyo presents a sea of endless epicurean delight. I never knew about gourmet sake. Very special!!! The Tama Center is a large plaza, much like an outdoor mall. It includes a wide range of restaurants from outstanding eastern food to American fast food, and almost everything in between. The prices in Tama Center are noticeably lower than at eating establishments in the center of Tokyo.

The Keio Plaza Hotel Tama is located immediately on the main plaza about half way between the train station and the Parthenon Tama, the facility where the conference events will take place. The hotel is modern and comfortable in every way, and is rated in the 4-star category. The conference hosts have worked to negotiate a reasonable price for those attending ClarinetFest®. There will also be several lower priced housing options that will be conveniently accessible via bus or the Keio train line. The hotel staff at the Keio Plaza Hotel Tama is fluent in English and understands the needs and concerns of international travelers. One of the unexpected treats at the Tama Center was a very nice view in the distance of Mount Fuji, arguably the most enduring icon of the Japanese landscape to the western world.

Financing a trip overseas always takes careful planning. Keep in mind that attending professional conferences like ClarinetFest® can be tax deductible, which helps defray the overall financial impact it may have on the pocket book. Obtaining a published travel guide for Japan (Fodors, Frommers, etc.) can also provide helpful tips on saving money for your trip. ClarinetFest® can be the starting point of a once in a lifetime opportunity to visit Japan. Whether it be a trip to the golden city of Kyoto, taking a bullet train to Hiroshima, or spending a few extra days exploring Tokyo, ClarinetFest® 2005 offers I.C.A. members something beyond a wonderful clarinet experience.

The members of the Japan Clarinet Society are planning a memorable event for the I.C.A. this coming July. On behalf of the association, we hope to see you there!

When the I.C.A. Board of Directors first announced that ClarinetFest® 2005 would be held in Tokyo, Japan, we received a number of comments of concern that several obstacles would prevent significant numbers of North and South American as well as European members from attending. Whereas ClarinetFest's outside of North America have always drawn fewer members than those in locations closer to home for us Yanks, conferences outside of North America allow the I.C.A. the opportunity to serve clarinet communities across the globe. They have made our organization more "international" and have provided our members opportunities to experience parts of the world that they may not otherwise have been able to enjoy. Through the generosity of the Japan Clarinet Society, the I.C.A. offers you a unique and wonderful opportunity this coming summer.

Some of the concerns I had initially about traveling to Tokyo for ClarinetFest® included: 1) How could I manage getting around Tokyo not being able to speak or read the language? 2) Could I manage getting from the airport to the conference site

ClarinetFest® 2005 in TAMA Tokyo, Japan • July 20–24, 2005



ClarinetFest® 2005 TAMA, TOKYO

The International Clarinet Association (I.C.A.) and the Japan Clarinet Society (JCS) are pleased to invite you to the ClarinetFest® 2005 TAMA, Tokyo in Japan. This is the very first I.C.A. conference held in Asia. Lots of Asian and Japanese people are looking forward to this conference with great expectation.

Tama City is located in the urban district on the outskirts of Tokyo and only a 30-minute trip by train from downtown Tokyo. This is an excellent opportunity for I.C.A. members and their families to enjoy a Clarinet Festival as well as other musical and cultural resources at the same time. Don't miss it! Please mark July 20–24, 2005, on your calendar and register for ClarinetFest® 2005 TAMA, Tokyo.

We enjoyed versatile programs and beautiful surroundings at ClarinetFest® 2004 at the University of Maryland this summer. We are now

organizing a series of new and exciting programs for the next summer. We have introduced two new aspects as follows: Asian taste and concerts for all music lovers as well as clarinet lovers. The Asian taste includes performances by Asian players and music by Asian composers. We also plan to introduce newly-invented ceramic clarinets by a Japanese company. We will have a concert by this instrument and an exhibition as well. Performances for all music lovers include symphonic bands, orchestras, period instrument groups, jazz bands and chamber music groups. We will also have programs such as exhibitions, clarinet choir concerts, master courses and clarinet competitions.

The ClarinetFest® 2005 TAMA, Tokyo will surely give you an unforgettable musical experience and the opportunities to visit charming Japanese towns as well. We also have a trip planned to Mt. Fuji, Disney Land Tokyo, Kyoto, downtown Tokyo and Aichi Expo 2005. The Aichi Expo 2005 will take place at Seto City in Aichi prefecture. It will be a two-hour trip from Tokyo by Shin-Kansen (bullet train). There you can meet traditional Japanese cultures.

The preliminary list of guest artists includes: Larry Combs, Ricardo Morales, Charles Neidich, Michel Arrignon, Philippe Cuper, Claude Faucomprez, Romain Guyot, Alessandro Carbonare, Wenzel Fuchs, Eiji Kitamura and Buddy DeFranco.

Accommodations will be available in Tama City and the neighboring cities at the rate of U.S. \$60–\$120 per night including breakfast. You can book accommodations from the ClarinetFest® Web site. All major credit cards are accepted.

Registration fee for ClarinetFest® 2005 TAMA:

	Ordinary registration	Early registration (before April 10, 2005)
Regular (five days)	18,000 Japanese Yen	16,200 Japanese Yen
Student (under 18 years old)	6,000 Japanese Yen	5,400 Japanese Yen
Daily pass	4,500 Japanese Yen	4,050 Japanese Yen
Student daily pass	1,500 Japanese Yen	1,350 Japanese Yen



All attendees, with the exception of non-clarinet playing companions, must be members of the I.C.A.

For the latest information and registration for ClarinetFest® 2005 TAMA, Tokyo, please visit <http://www.cl-fest2005.jp/>. You can pay the registration fee with all major credit cards.

For more information please contact JCS at e-mail: <cla2005-tyk@umin.ac.jp>.



IN Memoriam

**JOST MICHAELS,
1922–2004**

by Allan Ware

Jost Michaels, clarinetist, pianist, conductor, writer, editor and arranger, died on June 21, 2004, at the age of 82.

Jost Michaels was a “total” musician. He studied violin as a child. He played piano and clarinet on a world-class level and was one of the few ever to receive a double professorship in both instruments in Germany at the *Nordwestdeutsche Musikakademie-Hochschule für Musik* in Detmold. He was the former Solo Clarinetist of the North German Radio Orchestra in Hamburg. His wind ensembles from Detmold toured the world. During the 1950s and ’60s he recorded extensively on both piano and clarinet with the leading string quartets and orchestras. He published articles and lectured. He was avidly interested in the works of lesser-known composers and edited a vast library of pieces for the clarinet.

I had the privilege of studying with Professor Michaels in Detmold from 1980 to 1981 and worked with him on the Boehm-System version of his legendary *Systematic of Clarinet Fingering Technique*.

Jost Michaels, in his own clarinet and piano playing, was uncompromising in his quest for excellence. He championed the unknown and neglected because he believed that it is impossible to understand the greatness of masterpieces without a thorough knowledge of the other works of a period, and of those composers who have been relegated to stand in the shadows of the masters.

The clarinet classes at the *Hochschule* were also uncompromising. And strict. His standards are carried on by his former students who teach and sit in major orchestras all over the world. His most famous line about modern clarinetists was discussed in my portrait of him in *The Clarinet* (4/1984) in which he said, “Clarinetists are obsessed with technique and tone. Over the years many have come to me and said,



Jost Michaels

(photo: Allan Ware)

‘Help me, please, with this or that technical problem.’ Not one ever came to me and said, ‘Help me Professor Michaels, my playing is so boring,’ but that was the problem most of them had.”

Jost Michaels taught in a way that went far beyond clarinet playing as just tone and technique. He taught each student to use their own sound and abilities to get to the heart of, and express a composition’s emotional content. He was insistent on players knowing the whole piece and not just the clarinet part, and knowing about the composers as people. I saw him come close to throwing a student out of the classroom from ignorance of whether or not a composer had written *Lieder*. A prerequisite for any lesson was to know the piano part inside and out, as he accompanied most lessons himself and had little patience for wrong tones or entrances. “I think you had better take another look at this, Herr — !”

Also expected was that every student listen to as many other lessons as possible. There was big trouble if you missed another student’s lesson on the same piece on which you were working. I made the mistake — only once — of leaving a recital because there were no more clarinet pieces featured.

“Herr Ware, you have to know the whole literature as a musician. It is not like the post office where someone comes to one window and asks about string quartets. You can’t just say, ‘Sorry, this is the clarinet window — for questions about

string quartets you have to go to window number five.”

His weekly repertoire class was a high point of the week in Detmold and a definite requirement for all of his students. It was seldom about clarinet repertoire, but more on the structure and writing style of composers. In these wonderful classes he sat at the piano, glancing infrequently at the miniature score, playing symphonies from Brahms and Beethoven. His mastery of the piano allowed him to be able to comment on what he was playing — guiding us — showing subtleties in context — all the while playing flawlessly.

Jost Michael said his approach to music was “pre-war.” He felt that before (and during) World War II people needed music in their lives. After the war and into modern times, he felt that people were spoiled by the abundance of material goods and had lost their deeper need for musical experiences in their lives. He felt impatient with the modern trend, especially from clarinetists, of just practicing technique and working on tone quality detached from musical compositions.

“Most clarinets see interpreting music this way: Their boss gives them the job of showing some strangers around the large building in which they work. The first thing they do is to go out and buy some running shoes (after trying out 40 pair to find the right ones) and then start jogging to get in shape. They go to a fitness studio and lift weights, so that they will be physically prepared for the task of showing

people around their building. What they forget is to study the building, its shape, its history and what is unique about it, which is, in the end, what is going to be most important to the people wanting to experience the building."

In other words, clarinetists tend to practice too much on the wrong aspects of music making. They play the same repertoire because it shows off the kind of practicing they do well. He bemoaned the fact that many clarinetists are not in a position to play and interpret pieces well that they do not know, and are dependent on recordings to learn new music.

"A concert is like a masquerade party where each instrument comes in a different costume. Unfortunately, clarinetists always tend to wear the same costume to every party."

At the end of his teaching career Jost Michaels packed the clarinet away and dedicated himself to research and writing. Near the end of his life he published two works of importance (which are waiting on my desk for translation). A short treatise on "The Dilemma in Modern Musical Education" concerns the need for restructuring musical education to meet pure artistic

needs and increasing the students' ability to interpret unknown (unrecorded) works. His last work was a major treatise on Brahms' use of the clarinet, a new approach to evaluating Brahms' relationship to the clarinet (even before his friendship with Mühlfeld).

I have experienced the magic of his mindset. I came to him obsessed with tone and technique. I was stymied. He gave me confidence in my ability to interpret on my own terms. He awakened the musician that was sleeping in me.

Jost Michaels, A Short Biography

Born on February 25, 1922, in Hamburg to the Judge Dr. Walter Michaels and Frau Prof. Ilse Fromm-Michaels, pianist and composer.

1940 Abitur (High School) Studies in piano and theory with his mother, clarinet lessons with "Kammervirtuose" Richard Gräfe and violin lessons with Prof. Eva Hauptmann.

1942 First Clarinetist in the City Orchestra of Göttingen

1945 Solo-Clarinetist in the North German Radio Symphony Orchestra in Hamburg

1950 Named as Professor at the *Norwest-deutsche Musikakademie* in Detmold for clarinet, piano and wind ensemble.

Soloist as clarinetist with orchestra with more than 30 different concertos with such conductors as Paul Hindemith, Hans Schmidt-Isserstedt, Ferdinand Leitner and Gerd Albrecht.

Chamber music concerts with Gaspar Cassado and Luigio Dallapiccola as well as leading string quartets such as the Strub, Stross, Koeckert, Loewengut, Parrenin, Amadeus, Allegri, Vegh, Melos, Benthien and Endree Quartets.

Founder and director of the *Detmolder Bläsersextett* and the *Detmolder Bläserkreis* Trio concerts with Detlev Kraus, piano, and Klaus Storck, cello.

Concert tours in all European countries, the Near and Far East, South America and North and South Africa.

Guest conductor of the *Leipziger Gewandhaus-Orchester*, the *Hamburg Sinfoniker* and various orchestras in Finland.

Recordings with Vox, Deutsche Grammophon and Teldec, among others.

On the jury at international music competitions in Munich, Geneva, Paris, Brussels and Budapest.



Ignatius Gennusa
1920-2003

Former principal clarinet Baltimore, Chicago, NBC symphony orchestras. Student of Daniel Bonade, and known for his incredible sound. This mouthpiece is a copy of his Chedeville.

Contact: RedwineJazz, LLC
1642 Cliff Drive
Edgewater, MD 21037 USA
(410) 798-8251 (phone)
(410) 798-9362 (fax)
clarinet@RedwineJazz.com
www.RedwineJazz.com

REDWINEJAZZ

Catering to the
discriminating professional clarinetist
and

Proud makers of the

Gennusa "Excellente" Mouthpiece

Our B-flat mouthpiece combines tradition, professional experience and years of experimentation with state-of-the-art technology. The "Excellente" clarinet mouthpiece is designed to give both the professional artist and the apprentice comfort, ease of playing, beauty of tone and clean staccato attacks.

Innovative features are:

- Flexible-use mouthpiece played by noted classical and jazz performers internationally
- Tapered bore to give the professional clarinetist superior intonation in all registers
- Blanks fabricated to exact specifications with precision technology
- Every mouthpiece is meticulously hand-finished

Professional Models:

- GE (close), GE* (medium).....\$ 95 and GE** (open)
- Zinner (A-frame and H-frame)\$125

Student model:

- The "Excellente" (plastic for affordability)....\$ 45

Canyes

Xilema

unusual

...find out what the buzz is all about

Be sure to visit www.RedwineJazz.com for more information about *Canyes Xilema* and other preferred products for discriminating professional clarinetists worldwide!



Ben and Leslie Redwine

The passing of Avrahm Galper leaves a great many clarinetists tearful. At the same time, we are thankful for having known this most generous, perspicacious and warm-hearted of musicians.

I always considered it a privilege that the man I first knew as “Mr. Galper” allowed me, once I had attained professional status and grew into adulthood, to call him “Abe.” Not that he demanded the “Mr.” form of address. It was just that here was an individual whom everyone looked up to — an extraordinarily fine first-chair player and revered teacher who reigned at the top of his game for decades.

The details of Mr. Galper’s long and distinguished career are impressive: student of Frederic Thurston and Simeon Bellison in London and New York respectively, principal clarinetist with the Toronto Symphony Orchestra for 30 years, principal positions with the Palestine Opera Company, the Israel Philharmonic, the CBC Symphony, the Toronto Philharmonic and the Canadian Opera Company.

For many years, he taught at the Music Faculty of the University of Toronto and the Glenn Gould Professional School at the Royal Conservatory of Music in Toronto. He was a clarinet consultant to the Claude Watson School of Arts in Toronto, and taught and gave master classes at Indiana University in Bloomington as well as overseas in Beijing and Shanghai. James Campbell, the well-known soloist, recording artist and teacher, and Michael Rusinek, the highly regarded principal clarinetist with the Pittsburgh Symphony Orchestra, are just two of the many top players of today who got their grounding as clarinetists at the Galper atelier.

And yet what one remembers about Abe Galper, apart from his pure and natural approach to the clarinet showing the

Memoriam

A Tribute to Avrahm Galper

by Paul Globus



Abe Galper and his wife of 56 years, Charna, in their home in Toronto on June 28, 2004.

(photo by Paul Globus)

epitome of intelligent execution and control, was his gentleness and sincerity. To know him was really to love him. He found something to appreciate and to like in almost everyone, and the genuine feelings of acceptance and respect that he pro-

jected onto others were reflected back upon the man himself. Even when he criticized he would do it with gentleness — and an impish grin that spoke volumes about his underlying modesty.

The clarinet exercise books and methods, the transcriptions, the inventive devices like the “tone enhancers” and the special register key vent — none of this was the work of a retired person who was past his prime. I therefore submit to you that Abe Galper was not 82 years old when he passed away on August 11, 2004. He was but 42 with 40 years’ experience and in full possession of all the curiosity and open-mindedness that the younger age implies. This is a remarkable accomplishment and perhaps his greatest lesson to us all. For he died young while delaying the inevitable as long as possible.

~Where my craft meets your art~

Larry Naylor, NAPBIRT Master Clinician

in suburban Denver, CO USA — toll-free 866.761.4759

Quality repairs and immersion restorations
for the discriminating clarinetist

Please visit me at ...

www.naylors-woodwind-repair.com

IN

Memoriam

Ronald Phillips, 98, Clarinetist Who Toured World

by Melinda Bargreen, Seattle Times music critic

Ronald Phillips, the mainstay of the Seattle Symphony's clarinet section for 56 years until his 1983 retirement, died at age 98 Sunday (Aug. 1) in Arizona after a brief period of ill health.

Mr. Phillips, a highly regarded clarinetist who once played the famous opening solo in *Rhapsody in Blue* with composer George Gershwin conducting, had a near-perfect memory of decades of Seattle musical history, from the Roaring '20s through the turn of the millennium. The Gershwin concert was in Seattle's old Civic Auditorium in 1936, and the clarinetist remembered every detail. He later recalled Gershwin saying, "Boot it out. It's a big place."

Mr. Phillips also remembered playing in the outdoor Seattle *Aida* in 1927, possibly the first uncut performance of the Verdi classic in the Pacific Northwest. "There were no mikes," remembered Mr. Phillips in a later interview. "They were all out in the open. The staging was quite beautiful. I recall that at the beginning of Act 2, a full moon came up over Lake Washington."

Mr. Phillips received an accolade from the great Sir Thomas Beecham, the maestro who issued a famous warning against Seattle becoming an "aesthetic dustbin." Beecham, who conducted some of the finest orchestras and soloists of his day, praised Mr. Phillips after one of his performances.

Mr. Phillips' colleagues also regarded him highly. Symphony clarinetist Larey McDaniel said at the time of Mr. Phillips' retirement that "the best musical education I ever had was playing alongside him."

Ron Simon, a 43-year veteran of the orchestra's double-bass section, calls Mr. Phillips "one of a kind. He was a mainstay of the orchestra and a model for how a professional musician should behave. They threw the mold away when he was made."

Mr. Phillips, who was born in Lac du Flambeau, Wis., came with his family to Seattle in 1909. Raised in a musical family, he and his two sisters began music instruction early. He was 5 when his father started him on clarinet lessons, and both sisters accompanied him on the piano. He graduated from Lincoln High School, already well on his way to a career as a community orchestra player and dance-band musician in ballrooms, hotels and theaters all over the area.

Mr. Phillips married a musician with the same surname, Gladys Phillips, who was the pianist for the Seattle Symphony and also among those who played in the Gershwin concert. The two were happily married until her death 42 years later. In 1980, Mr. Phillips married Lillian Rigler, a painter and designer, who preceded him in death by a year.

Mr. Phillips played all the members of the clarinet family, from the smallest to the largest, including the basset horn, plus all the saxophones and flutes. He toured with dance legend Martha Graham and performed in the Far East as a guest artist with the Los Angeles Philharmonic. He studied the clarinet in Paris, where he refined the French sound that stayed with him throughout his career.

The clarinetist was wooed by several orchestras, but he said he was happy to remain in Seattle because that's where all his friends were.

Always stylishly dressed, the handsome Mr. Phillips was a well-known figure across Seattle society, known and loved by students and socialites alike. At the University of Washington, he taught in the School of Music for 30 years. He also was a fixture on the golf courses, continuing to enjoy golfing until rheumatism in his hip forced him to stop only a few years ago.

At age 78, he received *Golf Magazine's* "Age Shooter Certificate" for playing the Bellingham Golf Course in 76 strokes,

thus "shooting his age." A friend and long-time neighbor, Al Elliott, recalls, "He considered it one of his proudest achievements. He even wore a 'Shot His Age' lapel button."

Mr. Phillips kept his fabulous historical memory to the end, even when his short-term memory began to desert him.

A well-known practical joker, Mr. Phillips sometimes provided unexpected sound effects during family concerts. During a performance of "Pop Goes the Weasel," for example, he once set off a confetti-filled firecracker at the appropriate moment.

His final performance as soloist with the Seattle Symphony was in March 1983, when he played the Mozart *Clarinet Concerto* with Gerard Schwarz conducting. Schwarz's predecessor as Seattle Symphony music director, the late Rainer Miedel, attended that concert only a few weeks before his death and commended Mr. Phillips on a beautiful performance.

Mr. Phillips is survived by his two sisters, Marjorie Gregorie and Rosamond Bargelt, both of Surprise, Arizona.

Copyright © 2004 *The Seattle Times Company*. Originally printed August 7, 2004. Used with permission.

CONSISTENTLY DEPENDABLE ACCESSORIES

When Your Artistry Demands The Best

**MOUTHPIECES
LIGATURES • REEDS
CLARINETS
ADJUSTABLE THUMB RESTS
MPCE. & TEETH CUSHIONS
IMPROVED-ANGLE BASS
CLARINET NECKS
SPECIAL KEYS**

Brochure on Request

**Bay-Gale
Woodwind Products**

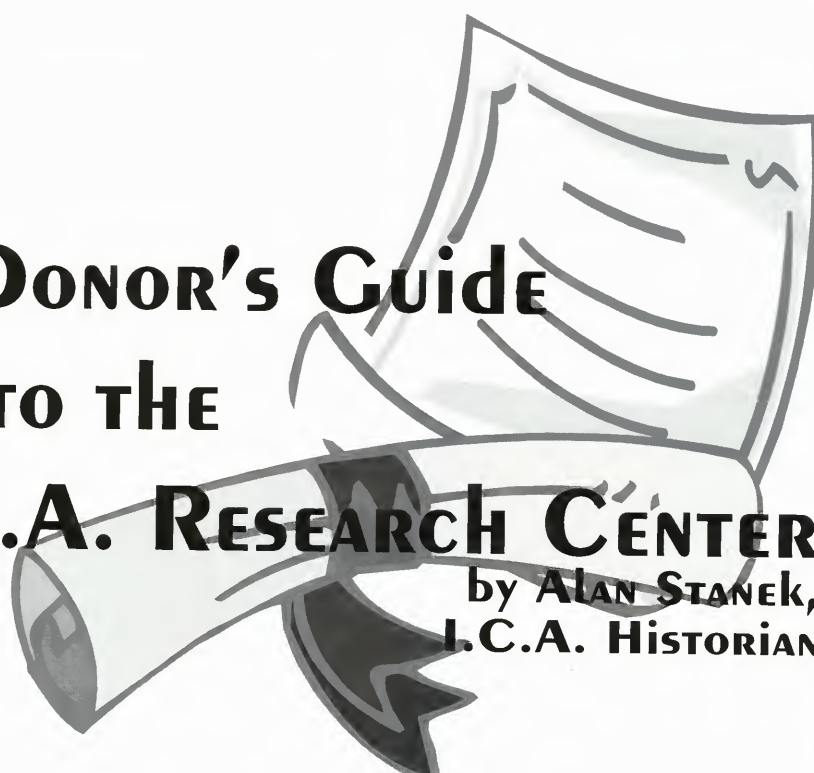
**P.O. Box 3935-C
Westlake Village, CA 91359
(805) 497-8161**

During the 2004 ClarinetFest®, I.C.A. participants were invited to meet with Bonnie Jo Dopp and Vincent Novara to peruse the newly housed collection. Now located in the Clarice Smith Performing Arts Center of the University of Maryland, our special collection is the farsighted result of its first librarian, Cecil Gold. Using the Burnet C. Tuthill music library as the original basis, Gold founded the I.C.S. Library at the University of Idaho shortly after our founding in 1974. After moving himself and the library to the University of Akron in 1976, the library was finally located at the University of Maryland in 1979. Norman Heim served for many years as Research Coordinator and I.C.S. liaison until his retirement. Keith Koons is our current Research Coordinator and I.C.A. liaison. The contents of a very nice brochure, distributed at the conference, are included here to inform the general membership of the many wonderful aspects of this collection and request assistance in adding to the collection, especially those items that may enhance future scholarship and general member knowledge about the clarinet and its history, performance/performers, music/composers, etc.

A DONOR'S GUIDE TO THE INTERNATIONAL CLARINET ASSOCIATION RESEARCH CENTER

Though the score collection is the largest component of the I.C.A. Research Center, we also collect materials on individual clarinetists. We hold resources on the life and work of Daniel Bonade, on Jerry Pierce's teaching studio, and Daniel Leeson's wind group, for example.

Identifying other clarinetists whose careers should be documented is one way I.C.A. members can assist the growth of the I.C.A. Research Center. If you can recommend a clarinetist we should contact, or believe your own personal papers or materials on clarinet history and performance should have a home at the University of Maryland, please let us know. We in Special Collections in Performing Arts at the Michelle Smith Performing Arts Library will be happy to assist your participation in preserving clarinet heritage.



A DONOR'S GUIDE TO THE I.C.A. RESEARCH CENTER

by **ALAN STANEK,**
I.C.A. HISTORIAN

Q. Besides music, what does an individual I.C.A. member have to give to the Research Center?

A. I.C.A. history, clarinet history, music industry history, and personal history. That's what people come looking for and that's what we preserve for their use. Tax-deductible monetary donations help us care for these materials.

WHAT WE SEEK

Papers

Letters, memos, notes, diaries, manuscripts, journals, lectures, speeches, lesson books, day books, certificates: any documents that reflect your association with the I.C.A. and your professional life.

Scores

New clarinet scores, out-of-print editions, historical collections, manuscripts: particularly non-standard works and compositions of members.

Recordings

Any audio or video media in any format.

Money

Outright cash gifts, matching grant funds, endowments, and naming opportunities. We encourage planned giving.

Periodicals

Wind magazines, journals, and newsletters.

Books

Volumes on clarinet history, biography, reference, methods.

Photographs

I.C.A. history, personalities, instruments. Photos must include names, dates, and places.

Interviews

Recorded interviews related to clarinet history and people. Oral histories of teachers and performers are requested. Contact Alan Stanek, I.C.A. Historian, for further information.

Scrapbooks

Clippings, programs, ClarinetFest® program booklets, photos.

Information

Biographical and ensemble subject files.

For further information contact:

Vincent J. Novara
I.C.A. Research Center
Michelle Smith Performing Arts Library
2511 Clarice Smith Performing Arts
Center
University of Maryland
College Park, MD 20742-1630
Phone: (301) 405-9220
Fax: (301) 314-7170
E-mail: <vnovara@umd.edu>
<<http://www.lib.umd.edu/PAL/SCPA/ICA/icacinfo.html>>



The best choice—Yamaha. Why? We have world class designers, state-of-the-art manufacturing techniques and are committed to producing the industry's most consistent, superior-sounding instruments available. Just three of the many reasons Yamaha is unparalleled in providing artists with the world's premier line of musical instruments.

BIL JACKSON PLAYS YAMAHA.

"The 'sublime ecstasy of perfect recognition' best describes my reaction upon first playing the new 'G' series clarinets. Bravo Yamaha!"

—Bil Jackson, Principal Clarinet, Colorado Symphony



PO Box 1274, Boone, NC 28607 USA
 FAX 1(828)963-8990
 See Our Web Specials
www.muncywinds.com

Visit Our
New Web
 Site For
 Fantastic
 Savings!

muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com
muncywinds.com



Free Catalog!
 Call 1(800)333-6415



THE
 MOZART
 FORGERIES



A Caper Novel for the Serious Mozart Afficionado

DANIEL N. LEESON



Dear Colleagues and Friends

This book is a work of fiction written by a clarinet player for clarinet players. The subject is a caper about the manuscripts of two important works, namely, the Mozart concerto K. 622, and the Mozart quintet, K. 581.

The author respectfully suggests that you will find it to be a particularly good and valuable read. Thank you - Dan Leeson

For synopsis, reviews, e-mail info, and ordering see:

www.leesonbooks.com

**Contacts for
 The Clarinet:**

Send all articles, recital programs, orders for back issues, announcements and any other non-commercial items intended for publication in *The Clarinet* to:

James Gillespie, Editor/Publisher
 College of Music, University of North Texas
 P.O. Box 311367
 Denton, Texas 76203-1367
 E-mail: <jgillesp@music.cmm.unt.edu>

Send all printed materials (music, books, etc.) intended for review in *The Clarinet* to:

Joseph Messenger, Editor of Reviews
 Department of Music, Iowa State University
 Ames, Iowa 50011
 E-mail: <jmesseng@iastate.edu>

Send all recordings intended for review in *The Clarinet* to:

William Nichols, Audio Review Editor
 School of Music, University of Louisiana at Monroe
 Monroe, Louisiana 71209-0250
 E-mail: <wnichols@ulm.edu>

Send all inquiries about advertising, notices of change of address, inquiries about I.C.A. membership, missing issues, etc., to:

Rose Sperrazza, Executive Director
 P.O. Box 5039
 Wheaton, Illinois 60189-5039
 E-mail: <execdirector@clarinet.org>

Fred Rast
 Mouthpieces

Exceptional Custom
 Hand-Finished
 Mouthpieces

WWW.RASTMUSIC.COM
 831.338.3159
mpcmaker@yahoo.com

Also available at International Musical Suppliers
www.intlmusicalsuppliers.com - 800.762.1116



UNIVERSITY OF
FLORIDA

College of Fine Arts
School of Music

≈ Proudly Presents ≈

KARL LEISTER

Solo Clarinetist Berlin Philharmonic (1959-1993)

Vandoren
PARIS



HERBERT
WURLITZER
NEUSTADT/A.
MADE IN GERMANY
www.wurlitzerclarinets.com

Schedule of Events

MARCH 6, 2005 — 4:00 p.m.

Brahms Quintet with the Leipzig String Quartet
University Auditorium

MARCH 8, 2005 — 6:00 p.m.

Solo Recital
University Auditorium

MARCH 9, 2005 — 7:30 p.m.

Soloist with the UF Wind Symphony
2005 American Bandmasters Association Conference
Curtis M. Phillips Center for the Performing Arts

MARCH 10, 2005 — 11:00 a.m. & 2:00 p.m.

Clarinet Masterclasses
University Auditorium

For more information visit: www.arts.ufl.edu/music/clarinet

Elegant Performance

Introducing new leather ligatures for a unique look and spectacular sound.



Made of high quality genuine leather, carefully and skillfully sewn in the hand-crafted tradition, to work in complete harmony with the reed and mouthpiece.

Leather, a living material, gives an ideal combination of rigidity and flexibility. Its elasticity absorbs the higher harmonics which often cause a sound to be "bright" or "harsh". It also comes into contact with a larger surface area of the mouthpiece, creating a more focused, compact sound.

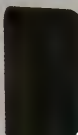


Three interchangeable pressure plates to subtly modify your sound. (patent pending).

An easy-fit Velcro® system makes changing the plates easy while contributing to the flexibility of the entire ligature.



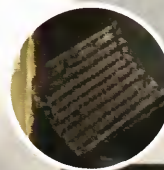
- **Metal plate** – a more colorful and compact sound. The combination of a metal plate and a flexible ligature offers the player the best sonic qualities of both materials.



- **Smooth leather plate** – made from the same leather as the ligature, it creates a focused, compact sound that is slightly darker.



- **"Supple" smooth leather plate** – made from a more supple leather, it gives a rounder, more ample sound.



The single screw on top of the ligature, in silver-plated bronze for Bb Clarinet or gold-gilded for Alto saxophone, tightens the ligature evenly and precisely.



The leather ligature is supplied with a **wooden support** in order to help it maintain its shape when not in use.



Vandoren®
PARIS

DANSR U.S. importer and distributor • 2209 W. North Ave, Chicago, IL 60647 • 888-707-4455

© 2004 Vandoren SAS. www.vandoren.com
Illustrations: J.C. Paris 340 282 136 - Copyright Vandoren - (642) - 03/04

HENRI AKOKA:



The Clarinetist Who Premiered Messiaen's *Quartet for the End of Time*

by Rebecca Rischin

Henri Akoka, age 35, 1947

(Courtesy of Jeannette Akoka)

The premiere of Olivier Messiaen's *Quartet for the End of Time* on 15 January 1941 at -4 degrees Fahrenheit in Stalag VIII A, a Nazi prison camp in Silesia (then Germany), has been called one of the great stories of 20th-century music. A less well-known story is the life of the premiere's clarinetist, Henri Akoka. Akoka, a witty, self-educated French Jew of Algerian descent, managed to escape from the prison camp, survive the war, and go on to a distinguished career as an orchestral clarinetist in France.

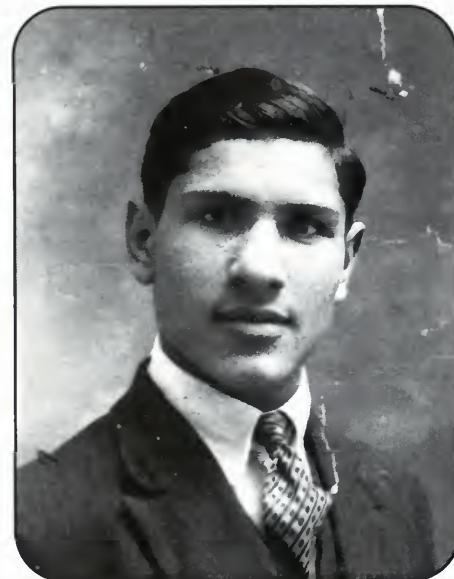
Born on 23 June 1912 in Palikao, Algeria, into a musical family, Henri Akoka was the second of six children. His father, Abraham, a self-taught trumpeter, moved his family to Ponthierry, France in 1926 in

the hopes that his children would become professional musicians. There, Abraham Akoka, together with Henri, who had already begun to study the clarinet, and his older brother Joseph, who played the tuba, earned money playing in a band associated with the "Leroy" wall-paper factory where they were employed. Only 14, Henri also found work playing for silent films, where live musicians were often used. At the encouragement of his teacher, Monsieur Briançon, a clarinetist in the *Garde Républicaine*, the premier French military band, Henri auditioned for the Paris Conservatory, where he received the *premier prix* in clarinet in June 1935. Two years later, he entered the *Orchestre Symphonique de la Radio-diffusion de Stras-*

bourg, where he played for *les déjeuners concerts* (noon concerts). Soon after he joined the Paris-based *Orchestre National de la Radio*. But the outbreak of war interrupted his tenure. In 1939, Akoka was mobilized and sent to play in a *théâtre aux armées*, a military orchestra at the citadel of Vauban near Verdun.

There, in Verdun, Akoka met Olivier Messiaen, who had been drafted into the French army and put to work as an orderly, and cellist Etienne Pasquier, who had been mobilized on 3 September 1939. Pasquier recalled that it was not at Stalag VIII A that the *Quartet for the End of Time* began, but at Verdun, where Messiaen, prodded by Akoka, began writing his famous "Abyss of the Birds" ("*Abîme des oiseaux*") for unaccompanied clarinet. But Akoka had not even had the chance to read Messiaen's composition, when on 10 May 1940 Germany launched a *Blitzkrieg* against Belgium, Luxembourg and the Netherlands, forcing the three musicians to flee. On 20 June, before they could reach their destination, they were captured by the Germans and sent on an arduous 43-mile march to the vicinity of Nancy. With gratitude, Pasquier recalled how Akoka encouraged him to persevere during this long hike, supporting him during his spells of exhaustion:

This is a man who was completely loyal and kind to me. He was younger; he was more robust, and he helped me walk for miles and miles. I probably owe him my life because, when the Germans imprisoned us,



Henri Akoka, age 16, 1928

(Note: figure 7 from the book)
(Courtesy of Jeannette Akoka)



Henri Akoka, age 18, playing the clarinet at the Paris Conservatory, 1930
(Courtesy of Jeannette Akoka)

they sent us in the direction of Nancy. There were 70 kilometers [approximately 43.5 miles] to do by foot. We had nothing to eat. I would walk, and from time to time, I would collapse from hunger. But Akoka would lift me up and would guide me until I was self-sufficient again. He never once abandoned me [...] This was a man with a big heart, who played very well.

It was only after their march to the open field near Nancy, where the Germans quartered their prisoners before transporting them to the prison camp in Germany, that Akoka first played the “Abyss of the Birds.” While Akoka played and Messiaen listened, Pasquier, who had been unable to bring his cello with him, assumed the function of the “music stand”:

It’s in this open field that Akoka sight-read the piece for the first time. I was the “music stand,” that is to say, I held the score for him. He would grumble from time to time, as he found that the composer gave him difficult things to do. “I’ll never be able to play it,” he would say. “Yes, yes you will, you’ll see,” Messiaen would answer.

Akoka had a delicious sense of humor, and, as son Philippe recalled, Henri often spoke in a coded language. “Now, I’m going to practice my clarinet,” for example, meant, “Now, I’m going to take a nap.”

This candidly casual attitude toward practicing is also evident in Pasquier’s description of Akoka’s reading of “Abyss of the Birds,” in which Akoka “grumbled” from time to time about the piece’s difficulties. If, even today, with the extraordinary technical demands of contemporary music, the *Quartet for the End of Time* is considered an extremely difficult work, at that time, when technical standards were lower and Messiaen’s style so original, it surely must have seemed far more so, making Akoka’s frustrations perfectly understandable.

What is certain is that Akoka’s playing style had an enormous influence on Mes-

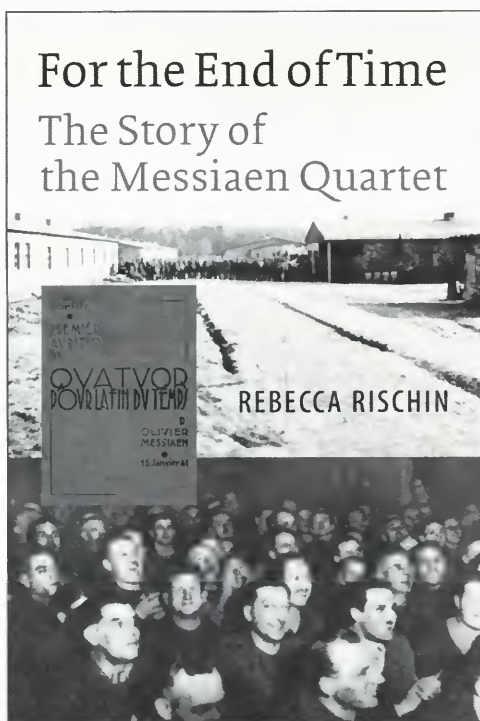
siaen’s future musical preferences. Like his teacher at the Paris Conservatory, Auguste Périer, Akoka played a Couesnon clarinet and a Couesnon mouthpiece with a Périer facing. No doubt due both to the mark of his clarinets and mouthpiece as well as to his own concept, Akoka played with a brighter, thinner, more “metallic” sound than that of modern-day clarinetists, typical of the French school at the time. The memory of this brighter sound and that of André Vacellier, the clarinetist who performed the *Quartet* at the 1941 Paris premiere and on its first recording, subsequently influenced the way Messiaen preferred clarinetists to play his composition. In 1963, when Guy Deplus, renowned former professor of clarinet at the Paris Conservatory, made his first recording of the *Quartet* under Messiaen’s supervision, the composer asked Deplus to make some changes in dynamics in “Abyss of the Birds” to compensate for the difference in timbre between his sound and that of Akoka and Vacellier. Deplus explained:

Messiaen retained Akoka’s particular sound in his mind. And when he worked with our quartet, he was taken aback, because my sound was different. For example, in “Abyss of the Birds,” when the theme from the beginning returns in the low register of the clarinet [see where the theme returns on a low F $\sharp$, marked, as in the beginning, “*Lent, expressif et triste*”—“Slow, expressive and



Henri Akoka, age 18, seated at the piano, at the Paris Conservatory, 1930
(Courtesy of Jeannette Akoka)

“Moving, astonishing, challenging, and funny”*



“The clarinetist Rebecca Rischin has written a captivating book . . . Her research dispels several long-cherished myths about the 1941 première.”

—*The New Yorker*

“The quartet emerges as a surprisingly hopeful work, due not in small part to the astounding optimism of all of the musicians involved. This readable book is full of fresh insights into the world of the enigmatic Messiaen and into how a piece of music can empower individuals to transcend the most dire conditions . . . Highly recommended. All levels.”

—*Choice*

“This is a splendid book full of human interest stories: the kindly German officer who facilitated the rehearsals and the performance; the strange life of Le Boulair; the adventures of the characterful Akoka, who survived despite being Jewish and even escaped from the camp with his clarinet. It is all here.”

—*Classic Record Collector*

For the End of Time *The Story of the Messiaen Quartet* **Rebecca Rischin**

“A tale full of warmth and humanity that is, if anything, far more remarkable than the composer’s careful selection of anecdotes. By turns moving, astonishing, challenging and funny, it is a story that deserves to be heard.”

—*BBC Music Magazine*

“Offers a wealth of new information about the circumstances under which the quartet was created. Based on original interviews with the performers, witnesses to the premiere, and documents from the prison camp, this first comprehensive history of the quartet’s composition and premiere held my interest from beginning to end . . . *For the End of Time* touches on many things: faith, friendship, creativity, grace in a time of despair, and the uncommon human alliances that wartime engenders.”

—*Chamber Music*

“The clarification of the order of composition of the movements is just one of the minor but cumulatively significant ways in which Rischin modifies the widely accepted account of the events at Stalag VIIIA. . . . *For the End of Time* . . . is a thorough and readable piece of investigative journalism, which clarifies some important points about the Quartet’s genesis.”

—*Times Literary Supplement*

“Rebecca Rischin has written a fascinating book . . . an extremely valuable (and uniquely detailed) record of reminiscences by those who were involved in the first performance of the *Quatuor pour la fin du Temps* on 15 January 1941.”

—*The Musical Times*

\$28.95 cloth

At bookstores, or call 1-800-666-2211

Cornell University Press



www.cornellpress.cornell.edu



Henri Akoka, age 30, in Marseilles with his sister-in-law, 1942
(Courtesy of Jeannette Akoka)



Henri Akoka, age 25, 1937
(Courtesy of Jeannette Akoka)

sad”], it’s marked *piano*, but Messiaen said to me: “No. With you, it needs to be louder.” Because sounds are darker now, so they project less. Even when Akoka played *piano*, he projected. With me it was different. And so Messiaen asked me to play *mezzo-forte* here rather than *piano*.

Michel Arrignon, Deplus’s successor at the Paris Conservatory, recalled that Messiaen made a similar modification in dynamics in the same passage of “Abyss of the Birds” when his group, the *Quatuor Olivier Messiaen*, made its first recording of the *Quartet* under the composer’s supervision.

On 25 June 1940, five days after Messiaen, Pasquier and Akoka had been captured, an armistice between France and Germany took effect. After being quartered for approximately three weeks in the open field near Nancy where Akoka read “Abyss of the Birds” for the first time, the musicians were transferred to Stalag VIII A, a German prison camp for prisoners of

war of enlisted rank located on 12-acre lot in the town of Görlitz-Moys in Silesia, Germany. There, with the assistance of the German officers, who were sympathetic to the composer’s needs, Messiaen was provided with pencils, erasers and manuscript paper, and the musicians were provided with instruments to perform the *Quartet for the End of Time*.

Before rehearsals for the *Quartet* began, however, the spirited Akoka prepared to escape. In September 1940, he and two other prisoners fled the camp. They had traversed nearly 350 miles and were nearing the Czechoslovakian frontier when, one week after their departure, they were caught. In his usual manner, Akoka attempted to win over the German officers with his talent and wit, claimed the violinist Jean Le Boulair, who premiered the *Quartet* with Messiaen, Pasquier and Akoka in Stalag VIII A:

I don’t know how he managed to do it, but Akoka found a way to es-

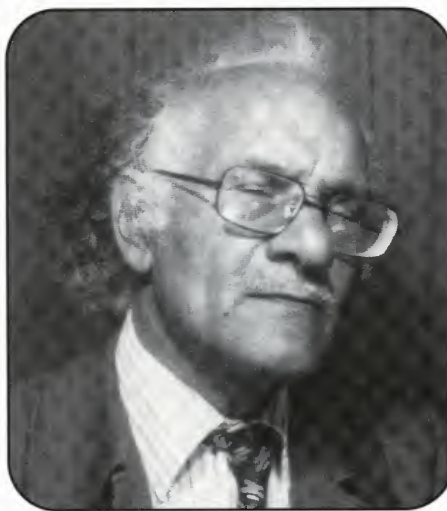
cape with his clarinet. He had lost half his clothes but not his clarinet. And I think that, when he was caught, he was brought to the office of the camp commandant and managed to charm him with this clarinet, playing the solo from *Pré aux Clercs*. And not once did he lose his instrument.

“Being Jewish, Henri was risking a lot,” said Henri’s brother, Lucien Akoka. “Many Jews who were caught would disappear; no doubt, they were sent to concentration camps.” Akoka’s determination to escape reflected an unwavering resolve. “This was a man who knew how to make decisions,” said Lucien. Akoka also had a rebellious streak in his character that impelled him to break rules, which were, to him, simply a symbol of the despised *status quo*. “Akoka was a revolutionary. He was a Trotskyist,” said Etienne Pasquier. “He would say, ‘We can succeed only if we’re in permanent revolution.’”

Naturally, Henri's revolutionary ideas conflicted directly with those of the religiously and politically conservative Messiaen. "Henri would try to persuade people. He would try to rally people to his cause," said his sister, Yvonne. Yet, surprisingly, the pious composer who rarely raised his voice was enchanted by this outspoken revolutionary. Lucien attributed Messiaen's fondness for his brother to Henri's unique spirit and wit as well as to his obvious musicianship. Henri, said Philippe, "had such charisma, such personality, that no one could remain indifferent to what he said." Moreover, he was extremely cultivated, a quality, which, in combination with his radical political views, made him a compelling conversationalist. Virtually self-educated, leaving school at the age of 14 to work as a professional musician, Henri was a great reader of Joyce and could recite Shakespeare from memory — in English, noted Philippe. Though he had only a *certificat d'études* (a French diploma that one gets at age 14), Henri knew Montaigne, Rabelais, and all the classics, said Lucien. Messiaen was captivated, confirmed Pasquier: "Akoka was Jewish, but he was not religious. Nevertheless, he and Messiaen, the absolute Catholic, were very good friends." Recalling a statement by Messiaen, Pasquier explained why:

It's funny. Akoka, who believed in revolution, who believed in humanity, and Messiaen, who believed in God, were very good friends... because Messiaen would say: "You see, both of us have faith; it's just not the same kind."

Several months after the premiere of the *Quartet for the End of Time* in Stalag VIII A on 15 January 1941, Akoka made his second escape attempt. This time he succeeded, jumping from a wagon carrying prisoners of war who had been transferred to Dinan, a town in the French province of Brittany. On leaping from the train, with his clarinet under his arm, Henri fell onto a riverbank, fainting from the shock of the fall and injuring his hand as well. Two railway switchmen discovering him lying unconscious on the riverbank brought him to a doctor who bandaged his wounds. The doctor hid him in his home, at the risk of his own life, for more than a month, restored him to health, and succeeded in getting him to the Free Zone.



Henri Akoka, age 63, 1975

(Courtesy of Yvonne Akoka)

(Note: figure 29 from the book)

Utilizing a false certificate of baptism, the clarinetist managed to pass the Line of Demarcation illegally and to reach the city of Marseilles in the Free Zone, where the Paris-based *Orchestre National de Radio*, in which he had been playing immediately prior to his mobilization, had relocated due to the German Occupation. Henri rejoined his orchestra in the Free Zone, where he managed to live in relative tranquility until 1943. In 1943, following the suppression of the Line of Demarcation and the total occupation of France, Paris-based orchestras that had fled to the Free Zone were forced to return to Paris. Henri, his sister Yvonne, and his brother Pierre, obtained false identity cards, Yvonne under the name Angéli, and Henri and Pierre under the name Auriol. The three siblings continued to live in Paris under false names until the Liberation. In the orchestra, Henri actually retained his real name and went unreported, "no doubt due to his [charming] personality," claims his sister-in-law Antoinette. Other Jewish musicians in the orchestra were less fortunate.

Following the end of the war, Henri Akoka, along with his siblings Pierre and Yvonne, shed his false identity and joined his brothers, all of whom had survived. In 1945, Henri Akoka met Jeannette Chevalier, a pharmaceutical student in Paris. She married him in 1947, giving birth to two children, Geneviève ("Gigi") in 1950, and Philippe in 1952. In 1946, Henri won the post of assistant principal clarinet in the *Orchestre Philharmonique de Radio France*.

After the premiere in Stalag VIII A, Henri Akoka never played the *Quartet for the End of Time* again, apparently because the *Orchestre Philharmonique* demanded musical exclusivity of its members. In 1971 he retired from the orchestra and began working with his wife at her pharmacy in Paris. Then, in 1975, he was diagnosed with cancer.

Henri Akoka died on 22 November 1975 at the age of 63. Remembered for his captivating personality and for his beautiful clarinet playing, he was called "the Kreisler of the clarinet," by his colleagues in the *Orchestre Philharmonique*. "When he played his clarinet," said his brother Lucien, "he would reach a truly remarkable level of sensitivity."

In her book, "*C'est sûrement un juif*," dit Papa (Paris: Editions Lescaret, n.d.), Antoinette Angéli-Akoka eloquently captures the essence of Henri's charm:

Self-taught, he has a burning desire to know everything: all subjects interest him. Shorter than Georges and Pierre, very thin, always shabbily dressed, he is incredibly absent-minded and yet can devote total attention to a subject that interests him. One could not call him handsome, with his frizzy hair, his large nose, his small, deep-set eyes, his

BRANNEN WOODWINDS

Expert Repairing Our Specialty
Over 45 Years Experience

8:30–4:30 Tuesday, Thursday & Friday
908 Hinman Avenue
Evanston, IL 60202
(847) 866-7576

sunken cheeks. One searches in vain for a complimentary trait...But he doesn't care, because, in spite of his unattractive appearance, he knows that he has a sort of indefinable personal charm: a gaiety that nothing can change, a sense of humor that enables him to capture the tiniest shred of beauty or comfort in the most hopeless situation. He could make a stone laugh, and when one laughs, however unhappy one may be, one is virtually redeemed.

For Olivier Messiaen, Henri's death was also a great loss. On 5 December 1975 Messiaen wrote a letter of condolence to Jeannette Akoka in tribute to the man and musician who had inspired the composition of his *Quartet for the End of Time*. The letter reads:

I was stunned and grief-stricken to learn of the death of my friend, Henri Akoka. I loved him and respected him very much, as a man, as a friend, and as a musician. We were together in Stalag VIII A in Görlitz (Silesia), and it is he who played the clarinet at the premiere of my *Quartet for the End of Time* in the very same Stalag. Subsequently, he often played my works, notably in the *Orchestre Philharmonique* [de Radio France]. He was a charming, profoundly intelligent human being, and a genuine artist. We lose a lot in losing him, and it is with my complete musical admiration and all of my affection that I offer you my condolences.

With my respectful and fond regards,
Olivier Messiaen

* Adapted from: Rischin, Rebecca. *For the End of Time: The Story of the Messiaen Quartet*. Ithaca, NY: Cornell University Press, 2003.

ABOUT THE WRITER...

Rebecca Rischin is associate professor of clarinet at Ohio University in Athens, where she received the 2002 College of Fine Arts Outstanding Teacher Award. Her book, *For the End of Time: The Story of the Messiaen Quartet*, has received critical acclaim in the *The New Yorker*, *BBC Music Magazine*, *Chamber Music*, *Publisher's Weekly*, *Booklist*, *The Instrumentalist* and *The Musical Times*.

International Clarinet Association 2005 Young Artist Competition

Eligibility: The competition is open to all clarinetists who shall not have reached the age of 27 by Jan. 1, 2006, and are not currently under major artist management.

Application: Send materials postmarked no later than Monday, April 18, 2005 to:

2005 I.C.A. Young Artist Competition

Lee Livengood, Coordinator

490 Northmont Way

Salt Lake City, UT 84103

Phone: 801-531-7176; e-mail: <melleefone@aol.com>

Contest Rules

1. **Application fee:** \$50 U.S. All applicants must be members of the I.C.A., and must provide proof of membership. **Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee.** Make amount payable to the I.C.A. in U.S. currency. This fee is non-refundable.
2. Please provide a good quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Each selection, including individual movements, should be ID coded as tracks. Audio cassettes, recorded on one side only, will be accepted, however, please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only performances of entire works or movements should be submitted.

André Messager, *Solo de Concours*

Igor Stravinsky, *Three Pieces for Clarinet Solo*

Ludwig Spohr, *Concerto No. 1 in c minor*, Op. 26 (play mvt. III only)

3. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
4. Both the private teacher, if any, and the contestant attest, in a **separate written and signed statement**, that the recording is the playing of the contestant and has been not been edited.
5. A **summer address, telephone number, and e-mail address** (all if possible) should be provided.

Please note that no application form is required.

Judging

Judging of tapes will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R, cassette or box. There should be no speaking on the recording, such as announcing of compositions.

Preliminary judging will be by taped audition. Semifinalists will be chosen by committee. Letters of notification will be mailed by Monday, May 23, 2005. **Semi-final and final rounds will be held at the ClarinetFest 2005, to be held in Tokyo, Japan, July 2005. Repertoire will consist of the works listed above.**

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all semifinalists and finalists. All semifinalists will receive free registration at ClarinetFest 2005. Travel expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned unless a stamped, addressed envelope is provided. (Use U.S. postage or International Postal Coupon.)

Prizes

First Prize - A new clarinet and \$2,000 U.S.

Second Prize - \$1,500 U.S.

Third Prize - \$1,000 U.S.

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

The final rounds of the 2004 I.C.A. Young Artist Competition were held as a part of ClarinetFest. 2004 on July 22–23 in College Park, Maryland. The winners of the competition were announced and awarded their prizes at the I.C.A. awards presentations ceremony on Friday night. For First Place, \$2,000 and a new clarinet went to Michael Byerly from the U.S.A. Second Place, \$1,500, went to Ricardo Alves from Portugal, and Jerry Chai from the U.S.A. won Third Place and \$1,000. Joao Pedro Dos Santos from Portugal and Robert Spady from Canada were also finalists.

The competitors in the semi-final round also included Carmen Borregales (Venezuela), Ana Catalina Ramirez Castrillo (Costa Rica), Brian Gnojek (U.S.A.), Matthew Nelson (U.S.A.), Bálaazs Romy (Hungary), Adrian Sandi (Costa Rica) and Eileen Walsh (U.S.A.).

Mr. Byerly, from Aloha, Oregon, graduated from the University of Washington, where his teacher was William McColl. He will begin his Master of Music degree this year at the University of Southern California. Mr. Alves is from Gondomar, Portugal, and graduated from *Escola Superior de Música e das Artes do Espectáculo do Porto*, studying with António Saiote. He is pursuing a Master of Music degree at the *Universidade de Aveiro* and working in the *Escola Profissional de Vianado Castelo* and in the *Orquestra de Câmara de Coimbra*. Mr. Chai graduated from The Juilliard School and was a student of Ricardo Morales. He lives in Leonia, New Jersey.

Nearly 50 aspiring clarinetists from around the world submitted CDs to enter the Young Artist Competition. The repertoire for both the recorded and live rounds consisted of the François Devienne *Deuxième Sonate*, the Bohuslav Martinů *Sonatina* and the Donald Martino *A Set for Clarinet*.

The 12 semi-finalists who competed at ClarinetFest® were chosen through a blind screening process in Ithaca, New York. From the 12, five finalists were advanced to the final round.

At each stage of the competition the I.C.A. was served by the talents, professionalism, and time of clarinetists who volunteered to serve as judges. Richard Faria from Ithaca College judged the CD round with the Y.A.C. Coordinator. John Cipolla from Western Kentucky University, Lee Livengood from the Utah Sym-

2004 I.C.A. YOUNG ARTIST COMPETITION

A Report by Michael Galván,
2004 Y.A.C. Coordinator

phony Orchestra and Joseph Eller from Kennesaw State University judged the semi-final round. Linda Bartley of the University of Wisconsin–Madison, Gregory Barrett of Northern Illinois University, Eric Mandat of Southern Illinois University Carbondale, Istvan Vargas of the Franz Liszt Music Academy and Eddy Vanoosthuyse of the Flemish Radio Orchestra were the judges for the final round. Clinton Adams and Linda Monson were the ClarinetFest® staff accompanists for the

competition. The I.C.A. is indebted to all of these professionals.

The Young Artist Competition is supported in part by gifts from clarinet manufacturers Conn-Selmer, G. Leblanc, The Music Group Buffet-Crampon, Luis Rossi and Yamaha of America. Conn-Selmer provided the clarinet awarded for the 2004 competition. The I.C.A. is very grateful for the continuing support from these fine sponsors. Congratulations to all involved in Y.A.C. 2004!



Semi-finalists and judges. First row: Lee Livengood, John Cipolla, Joseph Eller, Ana Ramirez; Second row: Brian Gnojek, Bálaazs Romy, Matthew Nelson, Michael Byerly, Robert Spady; Third row: Carmen Borregales, Joao Santos, Eileen Walsh, Jerry Chai; Fourth row: Ricardo Alves, Adrian Sandi



YAC winners and judges. Eddy Vanoosthuyse, Ricardo Alves, Michael Byerly, Jerry Chai, Eric Mandat, Linda Bartley, Istvan Varga, Gregory Barrett

A Report of the 2004 I.C.A. High School Solo Competition

by Diane Barger

Early in the month of April, talented clarinetists from Israel (1), Uzbekistan (1) and the United States (15) submitted recordings of Johann Wenzel Kalliwoda's *Introduction und Variationen*, Op. 128 and Willson Osborne's *Rhapsody* for the 2004 High School Solo Competition sponsored by the International Clarinet Association. Emilio Borghesan (Tashkent, Uzbekistan and CT, U.S.A.), Georgiy Borisov (MI, U.S.A.), Daniel Goldman (KY, U.S.A.), Jonathan Jones (TX, U.S.A.), Natalie Parker (SC, U.S.A.), and Peter Thompson (NY, U.S.A.) were invited to perform in the final round of competition at the ClarinetFest in College Park, Maryland. (Daniel Goldman withdrew two weeks before the final round of competition as he was offered the unique opportunity to perform under the baton of maestro Zubin Mehta in Israel during the same time period as ClarinetFest.) The first-round judges, Allison Storochuk (clarinet professor, Southwest Missouri State University) and Michael Lomax (mouthpiece artist and principal clarinetist of the Springfield Symphony in Missouri), carefully reviewed each recording and offered written evaluations for each contestant. During the final round of competition, the students performed for the following panel of judges: Karen Dannessa (clarinet professor, Clarion University of Pennsylvania), Tod Kerstetter (clarinet professor, Kansas State University), Julia Mahan (U.S. Army Field Band) and Chuck Willett ("President's Own" U.S. Marine Band).

Prize Winners

First-prize winner Georgiy Borisov was born in Tashkent, the capital of Uzbekistan, in a family of musicians on January

24, 1986. At the age of 6 he entered the V.A. Uspensky Republic Special Musical School in the clarinet studio of his father, Sergey Antoshkin. Georgiy often participated in school, embassy and city recitals, as well as the 1998 and 1999 Tashkent Jazz Festival. In demand as a young performer in his country, Georgiy played in the President Quintet of Uzbekistan in 2000 and recorded for the Uzbek musical radio in 2001.

After performing in June of 2002 with the Chamber Orchestra "Soloists of Uzbekistan," Georgiy attended the Interlochen Summer Camp in northern Michigan, where he studied with Daniel Silver. Later



Georgiy Borisov, Jonathan Jones, Natalie Parker



Front Row: Peter Thompson, Georgiy Borisov, Jonathan Jones, Natalie Parker, Emilio Borghesan. Back Row: Tod Kerstetter, Matt Van Hoose, Jack Mahan, Karen Dannessa, Chuck Willett, Mr. Parker

that year he became laureate of the International Festival in Moscow where he performed in a master class with Eugene Petrov, clarinet professor of the Moscow Conservatory. Georgiy moved back to Michigan in the fall of 2003 and entered the clarinet studio of Nathan Williams at the Interlochen Arts Academy where he is currently enjoying his final year of high school.

Among his numerous awards include the first and second prizes in the Republic Competition in Uzbekistan (2003 and 2002, respectively), first prize in the Pre-college Division of the 2004 Kingsville Competitions in Texas and first place in the 2004 Andreas Makris Competition. Regarding his experience at the 2004 ClarinetFest, Georgiy states, "It was great to be one of the six finalists in the High School Solo Competition. Also, I was glad to have an opportunity to hear many professional clarinetists who performed at the festival."

A South Carolina native born on January 27, 1988, second-prize winner Natalie Parker began taking private clarinet lessons in the fourth grade with Kathy Woods. This past summer, Natalie began studying with Bob Chest. As a student at Bob Jones Academy, Natalie plays principal clarinet in the symphonic wind band and symphony orchestra. Since the sixth grade she has earned prominent positions in the South Carolina All-State Band and participated in the All-State Orchestra since 9th grade. Currently, she is principal clarinet in the Greenville County Youth Orchestra.

Natalie competed in the 2001 MTNA Junior Soloists division, placing first at the state level and second at the regional level. As a competitor in the 2003 MTNA Senior Soloists division, she was awarded an honorable mention. In the summer of 2003,

Natalie attended the South Carolina Governor's School for the Arts and Humanities Honors and received the Callie S. Rainey Award for Excellence and Achievement. In the spring of 2004 she won the woodwind division of the Bob Jones Academy Orchestral Soloist competition and later performed the third movement of Carl Maria von Weber's *Concerto No. 2* with the orchestra. Natalie received a scholarship to attend the 2004 Brevard Music Center for the six-week summer high school program.

In her free time, Natalie enjoys swimming, reading, participating in volleyball, playing with her chocolate lab and listening to music. Her goals for this year include maintaining her 4.0 GPA and working diligently to grow as a musician. Natalie looks forward to attending college where she will major in clarinet performance.

Born in Dallas, Texas, on August 22, 1986, third-prize winner Jonathan Jones began playing the clarinet at the end of the fifth grade. He studied with Ricky Reeves of the Dallas Wind Symphony from the summer of 1997 to the summer of 2002 and currently studies with Paul Garner of the Dallas Symphony Orchestra.

Jonathan recently completed his third-consecutive year as principal clarinet in the Greater Dallas Youth Orchestra. Among Jonathan's numerous competition successes are the following: winner of the 2002 Texas Tech Band Camp Concerto Competition; First Place in the Wind Division of the 2003 Juanita Miller State Youth Competition and First Place prizes at the 2003 Texas Tech Clarinet Symposium High School Competition and the 2003 Oklahoma Clarinet Symposium Young Artist Competition; and First Place in the Greater Dallas Youth Orchestra's 2004 Concerto Competition. Most recently Jonathan completed a very successful European tour of Germany, Poland and the Czech Republic with the GDYO.

Jonathan graduated as a Best Southwest Scholar and in the top 10% of his class from Duncanville High School in the spring of 2004. He was a member of the National Honor Society, Spanish National Honor Society and the Band Council. Jonathan is an Eagle Scout and enjoyed high-adventure camping this past summer at Philmont Scout Ranch in New Mexico. In his free time, he enjoys bodybuilding and

INTERNATIONAL CLARINET ASSOCIATION 2005 HIGH SCHOOL SOLO COMPETITION

Eligibility: Competition participants must be 18 years old or younger as of June 30, 2005.

Application: Send materials postmarked no later than Monday, April 18, 2005 to:

2005 I.C.A. High School Solo Competition

Diane Barger, Coordinator

School of Music

University of Nebraska-Lincoln

120 Westbrook Music Building

Lincoln, Nebraska 68588-0100

Phone: (402) 472-0582; Fax: (402) 472-8962

e-mail: <hsc@clarinet.org>

Contest Rules

- I. **Application fee:** \$50 U.S. **All applicants must be members of the I.C.A.** and must provide proof of membership. **Non-members wishing to apply may join the I.C.A. by including the appropriate membership fee with their contest application fee.** Make amount payable to the I.C.A. in U.S. currency. This fee is non-refundable.
- II. **Recording Instructions:** Please provide a good quality recording on compact disk (CD-R) containing the following repertoire in the exact order listed. Each selection should be ID coded as tracks. Audio cassettes, recorded on one side only, will be accepted, however, please be aware that the quality of the recording will influence the judges. Recordings should not be edited and only performances of entire works should be submitted. (Please do not record variations or sections of works separately.)
 1. **Carl Maria von Weber, *Concertino*, Op. 26 (Any edition will be accepted.)**
 2. **Henri Rabaud, *Solo de Concours*, Op. 10 (Any edition will be accepted.)**
- III. A photocopy of the contestant's **driver's license, passport or birth certificate** as proof of age.
- IV. Both the private teacher, if any, and the contestant attest, in a separate **written and signed statement**, that the recording is the playing of the contestant and has not been edited.
- V. **A summer address, telephone number and e-mail address** (all if possible) should be provided.

Please note that no application form is required.

Judging

Judging of recordings will be conducted with no knowledge of the contestant. Do not include any identification on the CD-R, cassette, or box. There should be no speaking on the recording, such as announcing of compositions.

Preliminary judging will be by taped audition. Finalists will be chosen by committee. Letters of notification will be mailed by Monday, May 23, 2005. **Final round will be held at the ClarinetFest. 2005, to be held in Tokyo, Japan, July 2005.** Repertoire will consist of the works listed above. Memorization for the final round of competition is not required.

Past first-prize winners are not eligible to compete. All contestants will accept the decision of the judges as final. The I.C.A. will provide a pianist for all finalists. All finalists will receive free registration at ClarinetFest. 2005. Travel and other expenses will be the responsibility of the contestant.

All recordings will become the property of the I.C.A. and will not be returned unless a self-addressed, stamped envelope is provided. (Use U.S. postage or International Postal Coupon.)

Prizes

First Prize—\$1,000 • Second Prize—\$750 • Third Prize—\$500

The I.C.A. assumes no tax liability that competition winners may incur through receiving prize money. Individuals are responsible for investigating applicable tax laws and reporting prize winnings to requisite government agencies.

playing racquetball. This fall Jonathan plans to pursue a clarinet performance degree under the direction of Paul Garner at Southern Methodist University.

Final Comments

The judges at each level of competition were quite impressed with the level of artistry among the participants and offered the following comments:

"Judging the competition was a highlight of the convention for me! As a university professor, I particularly enjoyed hearing high school playing of this level. I find it motivating to be reminded that there are, indeed, young students out there who not only possess great finger technique, but also have developed a strong understanding of style and interpretation." (Tod Kerstetter)

"It was exciting to hear young talented players and to witness the high level of performance achievement in high school students. They all showed great promise and performed well." (Karen Dannessa)

"I was truly impressed by the level of proficiency shown by all of the contestants; not only in specific areas like technique, tone or articulation, but also in the overall presentation and artistry that each player was able to bring to their performance." (Chuck Willett)

A final word of gratitude is offered to Michael Lomax and Morrie Backun who generously awarded gifts of mouthpieces for the winners (Lomax) and an engraved bell and barrel for the first and second-place winners (Backun).

The 2004 A.C.A. Orchestral Audition Competition

A Report by Competition Coordinator Kathy Pope

The International Clarinet Association's Orchestral Audition Competition was held July 21 and 23 at the University of Maryland during ClarinetFest® 2004. The required music for the competition included the following excerpts:

- **Mendelssohn, *Midsummer Night's Dream***
Scherzo—Beginning to m. 48
- **Respighi, *Pines of Rome***
Mvt. III—Solo: Rehearsal 13 to end
- **Berlioz, *Symphonie Fantastique***
Mvt. II—Rehearsal 35 to Tempo I (18 measures)
Mvt. II—Rehearsal 43 to Rehearsal 44
Mvt. IV—two measures before Rehearsal 56 to six measures before Rehearsal 57
- **Borodin, *Polovetsian Dances***
Mvt. I—Beginning to Rehearsal B
Dance of the Wild Men (#17) —
18 measures after Rehearsal B to Rehearsal C

- **Rimsky-Korsakov, *Scheherazade***
Mvt. II—Cadenza: Rehearsal F to Rehearsal G
Mvt. III—five measures before Rehearsal A to Rehearsal A
Mvt. III—Pick-up to Rehearsal G through first measure of Rehearsal H
Mvt. I—Rehearsal I to Rehearsal K
- **Tchaikovsky, *Symphony #4***
Mvt. I—Solo at *meno mosso*, first six measures only (mm. 115–120)
Mvt. III—Measures 13–17 after *meno mosso* (mm. 145–149)
Mvt. III—Rehearsal E first three measures only; and Rehearsal F first nine measures only

There were 19 entries in the recorded preliminary round of the competition which was judged by Robert Walzel, Director of the School of Music at the University of Utah, and Kathy Pope, professor of clarinet at the University of Utah and principal clarinetist for Ballet West.

From the 19 preliminary entries six were invited to participate in the semifinal round at ClarinetFest®. These six included Blake Arrington (U.S.A.), Andre Dya-



The
B. Portnoy
DES ARTISTES

**Clarinet
Mouthpiece**
Custom-Designed

Through years of experience in performing, Portnoy has developed a Mouthpiece used by leading Clarinetists. For **uniformity, sound, intonation, and response**, it is unequaled. All mouthpieces may look alike, but Portnoy has the sensitivity in construction which makes his the most outstanding.

Facings: BP1 Close • BP02 Personal • BP3 Open

Write for Free Illustrated Brochure

B. Portnoy Clarinet Accessories

P.O. Box 1066 • Larkspur, CA 94939

Email: BPORTNOY@WEBTV.NET

Tel: (415) 927-0482 • Fax: (415) 927-1498

Also available through Harris Teller, Inc. and Barclay Music



Semi-finalists (l to r): Melanie Yamada, Alejandro Lozada, Andre Dyachenko, Harry Ong, Angie Gaver, Blake Arrington

chenko (Ukraine), Angie Gaver (U.S.A.), Alejandro Lozada (Venezuela), Harry Ong (U.S.A.) and Melanie Yamada (U.S.A.).

Blake Arrington recently completed his M.M. in Clarinet Performance from the University of North Texas where he studied with John Scott. Andre Dyachenko is currently working on his M.M. in Clarinet Performance at the University of Minnesota studying with Burt Hara. He has also studied with Fred Ormand, Richard Hawkins and Valeriy Altukhov. Angie Gaver received her B.F.A. from the University of South Dakota studying with Deborah Check Reeves. She received her M.M. in Clarinet Performance at the University of North Texas studying with James Gillespie. Alejandro Lozada is currently a D.M.A. candidate at the University of Nebraska studying with Diane Cawein-Barger. He received his M.M. in Clarinet Performance from Michigan State University studying with Elsa Ludewig-Verdehr and his B.M. in Clarinet Performance from the University of Florida studying with

Richard Handcock. Harry Ong graduated from the University of Michigan with a B.M. in Clarinet Performance studying with Fred Ormand. He currently holds a position with the "President's Own" United States Marine Band. Melanie Yamada is finishing her B.M. in Clarinet Performance at the University of Michigan studying with Fred Ormand.

The semifinal round, which took place on July 21st, was judged by Raphael Sanders, professor of clarinet at the Crane School of Music, Mitchell Estrin, professor of clarinet at the University of Florida, and David Jones, principal clarinetist of the Kennedy Center Opera House Orchestra. From the six semifinalists two were selected to continue on to the final round. The two finalists were Melanie Yamada and Andre Dyachenko with Alejandro Lozada being chosen as an alternate.

The final round was held on July 23rd, and the judges were Larry Combs, principal clarinetist of the Chicago Symphony, Lee Livengood, bass clarinetist of the Utah

Symphony, and Eddy Vanoosthuysse, principal clarinetist of the Flemish Radio Orchestra and professor of clarinet at the Royal Conservatory in Gent. The judges chose Andre Dyachenko as the first-place winner and Melanie Yamada as the runner-up.

As the first-prize winner, Andre received a custom Greg Smith mouthpiece, a Reed Wizard from Ben Armato and a check for \$1,000 from the I.C.A. As the runner-up Melanie received a custom Greg Smith mouthpiece and a PerfectaReed from Ben Armato. Both Andre and Melanie were invited to play in Ricardo Morales' master class, which took place on July 23rd.

The I.C.A. gratefully acknowledges Ben Armato and Greg Smith for their generous contributions to the competition.

Contacts for *The Clarinet*:

Send all articles, recital programs, orders for back issues, announcements and any other non-commercial items intended for publication in *The Clarinet* to:

James Gillespie, Editor/Publisher
College of Music, University of North Texas
P.O. Box 311367
Denton, Texas 76203-1367
E-mail: <jgillesp@music.cmm.unt.edu>

Send all printed materials (music, books, etc.) intended for review in *The Clarinet* to:

Joseph Messenger, Editor of Reviews
Department of Music, Iowa State University
Ames, Iowa 50011
E-mail: <jmessenger@iastate.edu>

Send all recordings intended for review in *The Clarinet* to:

William Nichols, Audio Review Editor
School of Music, University of Louisiana at Monroe
Monroe, Louisiana 71209-0250
E-mail: <wnichals@ulm.edu>

Send all inquiries about advertising, notices of change of address, inquiries about I.C.A. membership, missing issues, etc., to:

Rose Sperrazza, Executive Director
P.O. Box 5039
Wheaton, Illinois 60189-5039
E-mail: <execdirector@clarinet.org>



Jury for the final round (l to r): Lee Livengood, Larry Combs and Eddy Vanoosthuysse

Honorees for I.C.A.'s Lifetime Achievement Award Named for 2004

Stanley Drucker by Mitchell Estrin



Stanley Drucker

(photo © Steve J. Sherman)

He has been hailed by critics as “the Paganini of the clarinet,” “a prince among clarinetists,” and “the New York Philharmonic’s peerless clarinetist.” “The audience acclaimed him as if he were the wonder of the age,” wrote Harriet Johnson in the *New York Post*.

Stanley Drucker was born on February 4, 1929, in Brooklyn, New York. After receiving a clarinet for his 10th birthday from his father, he began clarinet studies with Leon Russianoff, his principal teacher. He attended the High School of Music and Art in New York City and the Curtis Institute where he studied with Bernard Portnoy. His illustrious professional career began in 1945 at the age of 16, when he auditioned for conductor Fabian Sevitsky and was appointed principal clarinetist of the Indianapolis Symphony. At the audition, he performed excerpts from the *New World Symphony*, *Capriccio Espagnol*, *Kamarinskaya*, *Scheherazade*,

Les Preludes, and the *Second Hungarian Rhapsody*. Subsequent principal clarinet appointments followed at age 17 with the Adolf Busch Chamber Players and at age 18 with the Buffalo Philharmonic, William Steinberg, conductor.

In February 1948, Stanley was invited to audition for Bruno Walter for the position of assistant principal/E♭ clarinetist of the New York Philharmonic. The audition took place in Carnegie Hall, and among the distinguished committee assembled to listen were Maestro Walter, John Wummer (principal flute), John Corigliano Sr. (concertmaster), and Leonard Rose (principal cello). Stanley performed excerpts from *Galanta Dances*, *Scheherazade*, *Francesca di Rimini*, *Der Freischütz*, and *Tannhauser Overture* with Dr. Walter playing the piano. At the conclusion of the audition, 19-year-old Stanley Drucker became the youngest member of the New York Philharmonic. Bruno Walter told Stanley, “I think you will make a very valuable member of the organization.” Walter’s words were prophetic as today, 56 years later, with more than 150 solo appearances and 9,000 concerts performed with the orchestra, Stanley Drucker is still a valuable member of the New York Philharmonic! In 1960, Stanley was appointed principal clarinetist of the New York Philharmonic by Music Director Leonard Bernstein.

Philharmonic career milestones include recordings with Leonard Bernstein of the Debussy *Rhapsody* (1966), Nielsen *Clarinet Concerto* (1968), and Copland *Clarinet Concerto* (1991). Stanley also performed the world premieres of commissioned clarinet concerti by John Corigliano (1977) and William Bolcom (1992). His extensive discography of solo, chamber, and orchestral repertoire includes the Bartók *Contrasts* (Drucker’s first solo recording in 1953), **Music for Clarinet and Piano** (1964), Corigliano *Clarinet Concerto* (1982), Mozart *Quintet*, K.581 (1999), **Drucker Plays Brahms** (2002) and hun-

dreds of orchestral recordings with the New York Philharmonic.

As a pedagogue, Stanley served on the faculty of The Juilliard School from 1968–1998. His list of former students includes Laura Ardan, Franklin Cohen, Mitchell Estrin, Anita Gariott, Jean Kopperud, Esther Lamneck, Ted Lane and William Powell. He is well-known as the editor of many musical publications, most notably a series of volumes of orchestral excerpts for the International Music Company.

Stanley is one of the few living orchestral musicians whose biography appears in the *New Grove Dictionary of Music and Musicians*. On two occasions, his solo recordings have received Grammy Award nominations for the Corigliano *Clarinet Concerto* in 1982 and Copland *Clarinet Concerto* in 1992. In addition, he was honored in 1998 as the *Musical America* “Instrumentalist of the Year.”

The hallmark of Stanley Drucker’s performances is consummate artistry. His playing is noted for richness of tone, flawless technique, impeccable rhythm, immeasurable dynamic range, articulation that is faster than humanly possible (all single tongued!), and an altissimo range that defies the acoustics of the clarinet. His clarinet wizardry is well-known throughout musical circles, but it is his indomitable spirit — his heart, soul, and imagination — that is the most special quality of his artistry.

Married for 48 years to fellow clarinetist Naomi Lewis Drucker, the couple has often performed and recorded together, including concert tours of Europe and Japan. Their list of recordings includes the Krommer *Concerto for Two Clarinets* (1998), Poulenc *Sonata for Two Clarinets* (1997), and the Schocker *Sonata for Two Clarinets* (1999). Daughter Rosanne is a country singer/songwriter and son Leon (named after Leon Russianoff, but better known as Lee Rocker), is bassist of the rockabilly band the Stray Cats.

It is interesting to note, especially in this age of equipment mania, that Stanley has performed his entire career on the same mouthpiece. He purchased his legendary Lelandais secondhand in 1948 for six dollars. Through the years, and due to normal wear and tear, the facing was touched up a couple of times by Everett Matson. Except for the teeth marks on the beak, the mouth-

piece remains basically the same as when it was purchased. The facing can be characterized as long with a close tip opening.

Looking at Stanley Drucker's incredible career, lifetime of achievements, and his many significant contributions to our musical society, it is befitting that the I.C.A. recognizes Mr. Drucker by awarding him a 2004 Lifetime Achievement

Award. Stanley continues his miraculous career, and will begin his 57th season with the New York Philharmonic in September 2004. Highlights of the upcoming season include the release of a CD with Naomi featuring the chamber music of Peter Schickele, two international tours with the New York Philharmonic, and a solo concert tour in Japan.

A Beautiful Sound: David Weber at 90

by David Goodman



David Weber, May 2004

(photo by David Goodman)

On December 22, 2003, a remarkable gathering took place just outside New York City. Clarinetists from many of the top orchestras around the country — and some who just love to play — came together to celebrate the 90th birthday of a man who has been central in their musical lives. David Weber beamed as he was surrounded by more than 30 of his protégés, colleagues and friends, including Ricardo Morales, Don Montanero, Todd Levy, Jon Manasse, Robert Dilutis, Jessica Phillips, Dan Gilbert, Lawrence Sobol and others. It was a fitting tribute to a musical guru whose dedication to his

students has been matched by their dedication to him.

As Weber embarks on his tenth decade, the accolades continue to come in. In July, the International Clarinet Association bestowed him with a Lifetime Achievement Award. After a recent lesson (yes, he still teaches), he shows me the letter from the I.C.A. with pride. "I guess I did OK. People seem to think that what I had to offer was useful," he says with a twinkle, an understated summation of a lifetime immersed in performing and teaching.

"David Weber is a direct link to the legendary clarinetists of our history," says Stanley Drucker, principal clarinet with the New York Philharmonic and a former colleague of Weber's at The Juilliard School of Music. And that is exactly what Weber has shared so generously with his students and audiences.

A Teacher's Teacher

I was 17 when I showed up for my first lesson with David Weber. It was 1977, and I had been sent to Weber by my previous teacher, Lawrence Sobol, who studied with Weber in the early 1960s. I recall entering Mr. Weber's spacious Upper West Side apartment in New York City. As I took my seat in a chair, I faced a wall with signed photos of Leonard Bernstein, Leopold Stokowski and Arturo Toscanini. I imagined each of the great conductors sternly observing my lesson, adding the requisite gravitas to the words of the clarinet guru whose wisdom I had sought out. I was both inspired and intimidated.

"The most important thing," began Mr. Weber, a trim, elegant, mustachioed man, "is to have a beautiful sound." With that, he would bring his clarinet to his lips and demonstrate. All my learning flowed from hearing the rich, mellifluous sound that filled every corner of the room. As Weber would implore me, "If you don't have a voice, you can't sing."

For me and many others, David Weber's most enduring contribution to the

clarinet world has been his teaching. "You would have to count him among the giants of the twentieth century as performers go," says Todd Levy, a student of Weber's who is now principal clarinet in the Milwaukee Symphony and the Santa Fe Opera. "But the other part of his legacy is really his teaching and his students. Not only was he a great performer, but he has the added distinction of having been able to pass on a lot of what he learned to several generations of people. It is a very specific way of playing that has been passed on from one person to another. It's like storytelling. Without it, that whole style of playing is lost."

Jazz clarinetist Kenny Davern tells his story of falling under the spell of the Weber sound. It was the late 1950s, and Davern was going to his saxophone lesson with Joe Napoleon in a third floor studio on West 48th St. He recounts, "I would stop under any pretext on the second floor because I heard this magnificent clarinet sound. I'd stand in the hallway just to hear him play. So I finally got up enough nerve to ask him for lessons. I wanted to know how you get that sound, and the incredible staccato he has. I asked him how you get that ray of sunlight between each note."

Davern adds, "What sets him apart is that he can play what he preaches. He can demonstrate how you should sound. So by listening and trying to duplicate it, you replicate that beautiful sound."

A Lesson With the Master

Studies with Weber are notoriously rigorous. "A lesson was like a training session for the Olympics," chuckles Lawrence Sobol, a soloist and teacher who, like many of Weber's students, has remained a lifelong friend. "He was extremely generous with his time, and he made every lesson so thoroughly organized that it became ingrained as the model practice session."

The rigors of a Weber lesson could take a toll. Clarinet soloist Jon Manasse began studying with Weber at age 11. "My father



Signed portrait of Leonard Bernstein, inscribed: "For my dear old friend Dave Weber, with affection and admiration, Leonard Bernstein, 1974"

(David Weber collection)

managed to convince Weber to see me as a consultation," he recalls. "I showed up with a saxophone. It was the worst thing I could have done. Mr. Weber growled, 'Make a lamp out of it!' In the initial consultation, he asked me to play a C scale. He began shouting, 'Hold the note out, hold the note out!' So I did, and I passed out. When I came to, he gave me a glass of water and said, 'Feeling better? Well good. Let's take it from here.'"

Manasse, who is now principal clarinetist with the American Ballet Theater, says that Weber became "like a second father to me. He not only gave me the skills and the interest to play, but when I came of a certain level and age, he also gave me the opportunity to perform professionally with him as a sub in the New York City Ballet. That was the start. From there, other people heard me and hired me."

I remember as a high school student how Weber would pepper me with seemingly tangential questions. A mentor in the old fashioned sense, he tempered his austere teaching style with grandfatherly concern. "Do you have a girlfriend?" he would say, interrupting my scales. He wanted to know about my life, what I was planning for my future. "You must be a romantic," he beseeched with a twinkle in his eye. "You cannot play music well until you know what love is."

I recently asked Weber why he did this. He traces it to his first teacher, Roy Schmidt (*see sidebar*). "He treated me not only as a student, but as a friend. He gave me all kinds of advice, not only about clarinet." Weber continues, "If a student comes to me, it's a responsibility. He is putting his trust in me to teach him something."

"He laid out a set of rules for being a musician, an artist, and a gentleman," says David Gould, the Vandoren artistic advisor in New York, who studied with Weber in the 1990s.

Weber was unusual in his insistence that students should be exposed to many teachers. "I don't know many other teachers who after a few years, said, 'OK, now go study with Jacques Lancelot to get what he called 'a second opinion,'" says Gould. "By doing that to me, he changed my life forever. He introduced me to the whole country and culture of France. I spent three years studying there, and met many of his friends, including Bernard Vandoren."

Weber has also passed on to his students the wisdom gleaned from making mistakes. He openly disagreed with powerful conductors such as Bruno Walter and Fritz Reiner. His reputation as a cheeky musician cost him professionally. Hence his advice to his students: "You have to be like I wasn't. You've gotta have big ears and a small mouth."

The pursuit of beautiful tone has been Weber's lifelong passion. As we sit next to a bookcase containing nearly a century of recordings, music and books — with the legendary conductors still peering at us from the opposite wall — I asked him at a recent lesson to describe this sound, and how one develops it. "You have to have a concept of what a beautiful sound is," he insists. "You have to hear it before you can do it."

Weber explains his warm-ups: "Take one note, play that note, start inaudibly with a nice attack, and expand." He swells out his arms, "Get it bigger and bigger, smooooooth, without deviation. A beautiful sound has to have projection. You have to drive it from your diaphragm. Think of colors: it's got to be gold, silver, blue velvet. You have to reach out and touch it. When you are playing, think of all these things, and find a position where you will get the sound you want."

Ricardo Morales, principal clarinetist with the Philadelphia Orchestra, took some lessons with Weber to experience first-

hand his famous approach to playing. "You can develop technical assurance with many people, but the important thing that is really important nowadays that nobody talks about — except the 'old school' guys — is the tonal development. I only took three lessons with him, and they lasted for me forever." Morales told me later at ClarinetFest. 2004 that he has adopted Weber's long tone exercises as his daily warm-up.

Morales muses, "He has such a wealth of information and he is so generous. You go there, and you come out with a million things to learn and read. It's like going through a candy store of love and wealth for the instrument."

David Gould reflects, "His legacy is that Weber school of a fine sound and smooth playing with elegance in style and interpretation."

I ask David Weber his own view of his legacy. He pauses to consider it, then says with a satisfied smile, "I gave a good lesson."

The David Weber Story

David Weber was born in 1913 in Vilnius, Lithuania, and emigrated with his family to Detroit at the age of nine. He spoke no English and struggled in school. When he was 11, Weber was recruited to play clarinet in the local Jewish Center band. The band director was an oboe player who taught Weber to play clarinet with a double-lip embouchure, like an oboe. It turned out to be a fortuitous accident, as Weber became one of the pre-eminent double-lip players known for his gorgeous sound.

The young Weber was not a model student. "I didn't practice," he tells me as we sit in his New York apartment in late May. "My mother got after me and said, 'You've got to practice. We can't send you to college, and this clarinet is going to be your lifeline.' So I struggled along halfheartedly under the threat of a broomstick."

When he was in high school, Weber heard some other student clarinetists who were better than him. It galvanized the young musical slacker. "I worked! At the next exam, I got to be solo clarinet. It was very inspiring: the better I got, the more people were interested in me."

As the young Weber improved, he went in search of a better clarinet teacher. He found it in Roy Schmidt, the principal clarinetist of the Detroit Symphony. "He was a terrific clarinetist technically, and he had a



David Weber's colleagues and students gather to celebrate his 90th birthday, December 2003. From left to right: Margarita Csonka Montanaro, Larry Sobol, Donald Montanaro, Ricardo Morales, Robert Dilutis, Jonathan Watkins, Ron Odrich, Josh Kovacs, Mrs. Dorothy Weber, Harold Shachner, David Weber, Stu Hirsch, Ron Rubin, Jessica Phillips, Fred Weiner, Marion Weiner, Todd Levy, Mark Jacobi, Greg Raden, Ron Franklyn, Pat Takahashi, Bill Blayney, Jon Manasse, Patti Niemi, Sasha Potamkin, Mark Kasten.

(photo courtesy Todd Levy)

wonderful sound," recalls Weber. More than that, Schmidt took Weber under his wing, taking him to concerts and giving him advice. "I followed him around like a puppy dog."

Then tragedy struck. One day, Weber arrived for a lesson to find the door to Schmidt's apartment open, and a man sitting inside. "He said, 'You can't come in.' I said 'Why not?' He said, 'Your teacher committed suicide.'" Weber suddenly pauses and tears stream down his face. "Even now at 90," he says, removing his glasses and dabbing his eyes, "I still cry when I think of that tragic moment. You can't imagine what it did to me. I just stood there. I couldn't believe it. This man did everything for me. He talked to me. He inspired me. He showed me how to take the hard knocks. And I lost him. I didn't know what to do."

In 1933, Weber was given a private audition with Ossip Gabrilowitsch, the great pianist and conductor of the Detroit Symphony. Gabrilowitsch was impressed with the young player, and helped get him a scholarship to study in New York with Simeon Bellison, then the principal clarinetist with the New York Philharmonic. "Bellison taught me music. He was an angel — a wonderful man." Weber went on to study with Daniel Bonade, and developed a close — albeit competitive — relationship with another of Bonade's students, Ralph McLane.

Ensnared in New York, Weber's career took off. In 1938, he auditioned for Arturo Toscanini, who hired him on the

spot to play E $\flat$ clarinet in the NBC Symphony. He went on to play assistant principal clarinet in the New York Philharmonic in 1943–1944 alongside Bellison, which included playing in the historic debut of a young conductor named Leonard Bernstein on November 14, 1943. He became principal clarinetist for the CBS Symphony Orchestra from 1946–1952, and then assumed the same position in the Symphony of the Air (the successor to the NBC Symphony) under Leopold Stokowski. In 1964, he became principal clarinetist in the New York City Ballet Orchestra

until his retirement from performing in 1986. During that time he was also on the faculty of Juilliard and Columbia Teacher's College. [See also "An Interview With David Weber," *The Clarinet*, the cover article in Vol. 28, No. 2 (March 2001). Ed.]

ABOUT THE WRITER...

David Goodman (<davgood@adelphia.net>) is a clarinetist and writer living in Vermont. His most recent book is *The Exception to the Rulers* (Hyperion).



David Weber teaching Brooklyn College student Ayah Rifai in his New York apartment, May 2004.

(photo by David Goodman)

The 2004 Changchun International Art Festival of Clarinet and Saxophone

August 20–24, 2004

A Report by James Gillespie

Changchun, China is located in the northeast province of Jilin north of North Korea and is famous for its automobile manufacturing and as the home of the largest university in China. Its sizable population of more than six million was increased in August even more with 1,200 visiting clarinet and saxophone teachers and students from all over China and South Korea during a five-day festival which featured master classes and recitals by clarinet and saxophone performers and teachers from all over the world.

The organizing committee consisted of Feng Boyang, Chairman and President of the Jilin College of the Arts, Michael Galván, Honorary Chairman and President of the I.C.A., Tao Chunxiao, Chairman of the Organizing Committee and Chairman of the Chinese Clarinet Association and Tie Bai, Director, who was largely responsible for the day-to-day operation of the Festival.

The international array of performers and teachers included Luigi Magistrelli (Italy), Eva Wasserman-Margolis (Israel), Joung-Wuk Lee (Chairman of the Korean Clarinet Society), Koichi Hamanaka (Japan), James Gillespie (U.S.A.), Kenneth



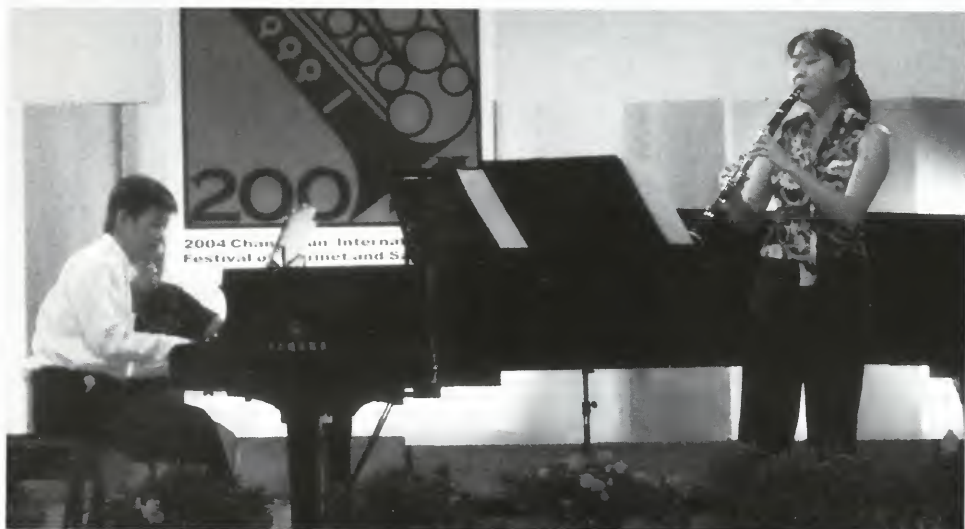
No. 1: Pianist Hae Chung Kim and Festival Director Tie Bai



No. 3: Eva Wasserman-Margolis and Luigi Magistrelli (pianist Hae Chung Kim)



No. 2: Pascual Martinez Forteza



No. 4: Ixi Chen, clarinet, Hong-jun Ren, piano



No. 5: Student clarinet quartet from the Central University of Nationalities



No. 6: Steven Harlos and Heejeong Lucia Kye



No. 7: Wang Tianju

Tse (U.S.A.), Jonathan Cohler (U.S.A.), Kwang-Ho Oh (Korea), Heejeong Lucia Kye (Korea), Marie-Bernadette Charrier (France), Rollin' Phones (Saxophone quar-



No. 8: Opening ceremonies outside the concert hall

tet from Sweden), David Wright (U.S.A.), Kazuko Hamanaka-Ninomiya (Japan), Ixi Chen (U.S.A.), Sung Jun Kim (Korea), Michel Pellegrino (France), Nathan Williams (U.S.A.), Pascual Martinez Forteza (U.S.A.), Robert Riseling (Canada), Henri Bok (The Netherlands), The Seoul Saxophone Quartet (Korea), Lee Shyen (China), Li Chang Yun (China), Jin Guangri (China), Jin Xiuji (Taiwan), Zhao Daguan (China), Ronald van Spaendonck (Belgium), Dong Dejun (China) and Jin Dongri (China).

The two principal pianists for the week were Hae Chung Kim, a staff accompanist at Hope University in California, and Steven Harlos, Coordinator of Piano and Collaborative Piano at the University of North Texas and the pianist for the Dallas Symphony.

An exhibition area was provided in the lobby of the concert hall where several international companies, especially clarinet and saxophone makers from China, were represented.

Most days began with well-attended master classes at a venue away from the concert hall where concerts took place on an almost non-stop schedule during the afternoons and evenings. Performances ranged from 10- to 15-minute student duos and ensembles to full-length recitals by the featured artists.

The Festival opened to an overflowing, enthusiastic audience with an "Ensemble of One Hundred Clarinets," conducted by Joung Wuk Lee, comprised of students from the Central Conservatory of Nationalities, Shenyang Conservatory of Music, the Jilin Academy of Arts, the Academy



No. 9: Clarinet choir from the School of Music of the Beijing Central University of Nationalities, directed by Guangri Jin. Guest conductor, Zhang-xu Lee

of Art—Yanbian University, and the Conservatory of Arts in Seoul. Festival Director Tie Bai then demonstrated why he is considered one of China's leading clarinetists with excellent performances of works by Bitsch and Cavallini (see photo No. 1).

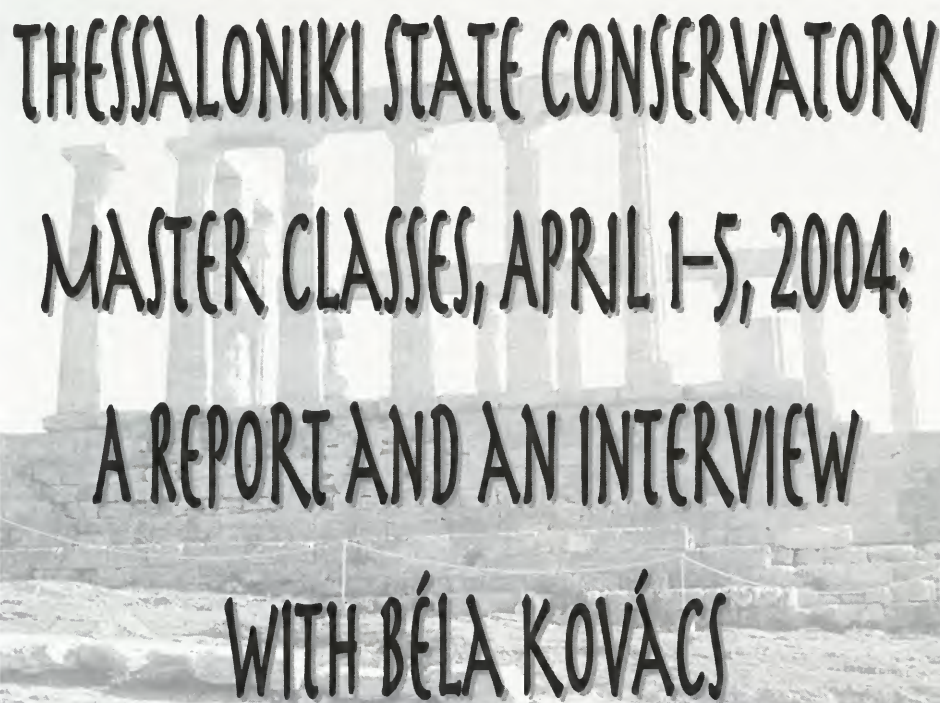
While it was not possible to hear every recital and performance (and with apologies to those performers and ensembles not mentioned here), among the highlights for this writer during the week was Pascual Martinez Forteza's recital of works by Spanish composer/clarinetist Miguel Yuste, Kovács' *Hommage a M. de Falla* and standards by Françaix, Widor and Lovreglio. As the newest member of the clarinet section of the New York Philharmonic, his technical polish and musicality were a joy to hear (see photo No. 2). Michael Galván's performance of Paul Harvey's *Three Gershwin Etudes* was an audience favorite, and the duo recital by Eva Wasserman-Margolis and Luigi Magistrelli included some beautifully played, unusual repertoire from their new duo CD (*2 Clarinets & Piano*) as well as solos by each of them (see photo No. 3). Henri Bok's solo bass clarinet recital convinced this writer that a program for solo bass clarinet (with no piano) could indeed hold an audience's attention, but it takes the skill and dramatic flair of a Henri Bok to do it! The Cincinnati Symphony's second clarinetist, Ixi Chen (see photo No. 4), played with great passion and expression, and who can forget the exotic colors and effect of the *Concerto for Erhu and Saxophone* by Er Quan Ying Yue performed by

Feng Yu-guo, Erhu (a single-string Chinese folk instrument), soprano saxophonist Zhao Da Guang and an orchestra of Chinese folk instruments from the Jilin Academy of Arts conducted by Yong-ze Yang? A student clarinet quartet from the Central University of Nationalities performed a quartet version of Piazzolla's *Histoire du tango* that rivalled any performance of it that I have ever heard by the most seasoned professional quartets (see photo No. 5). Michele Pellegrino's adaptation for clarinet and piano of Piazzolla's flute etudes was very skilfully arranged and played. This writer's premiere of Steven Harlos' *Sonata benniana* (with a big tip of the hat to Benny Goodman) seemed to be well received and was a delight to prepare and perform with the composer. The German-trained Heejeong Lucia Kye (principal clarinet in the Euro-Asian Philharmonic Orchestra) was a sensation on an evening recital of works by Denissow, Françaix and Brahms (see photo No. 6). The two professional saxophone quartets — The Seoul Saxophone Quartet and the four ladies from Sweden, the Rollin' Phones — were polished, poised and very entertaining. Robert Riseling continued programming new works with two clever pieces for clarinet and piano by Béla Kovács, *Ich Begrüssen Sie, Herr Johann Strauss* and *After You, Mr. Gershwin*. Special mention must be made of Nathan Williams' impressive technical command of works by McAllister, Bermel and Bassi, and Kenneth Tse (saxophone professor at the University of Iowa) included on his recital a very appealing *Sonata for Alto Sax-*

ophone and Piano by John Cheetham that was written for him. Sijun Chen, a student at the Central Conservatory of Music, was spectacular in his performance of *Clarinetics* (for solo clarinet) by Scott Davies. France's Marie-Bernadette Charrier's recital of cutting edge saxophone works was remarkable as was the surprisingly sophisticated jazz tenor saxophone of 14-year-old Wang Tianju who played with a recorded track (see photo No. 7).

Special commendation must be paid to Professor Jin Xiujie and Professor Zhao Da Guang, both faculty members of the Jilin College of the Arts, for the important role they played in making this event the success that it was, and the attention to detail and service by Ding Ning, the manager of the Changchun Overseas Chinese Hotel where everyone stayed during the week, was world-class.

This writer's lasting memory of this event will be the overwhelming enthusiasm and eagerness to learn demonstrated by all the students and teachers who attended the Festival. For instance, every shred of information and advice offered by the visiting artists in master classes and in more informal settings was valued, meticulously noted and carefully documented for future use. One came away being very impressed with the very high standard of students' performances and by the dedicated, quality teaching that is taking place throughout China and South Korea. There is no doubt that in the future more and more internationally recognized clarinetists and saxophonists will come from these countries.



THESSALONIKI STATE CONSERVATORY

MASTER CLASSES, APRIL 1-5, 2004:

A REPORT AND AN INTERVIEW

WITH BÉLA KOVÁCS

by Paula Smith-Diamandis

Mr. Kovács and Mr. Lakatos were warmly received in their opening concert. They then proceeded to “Wow” the audience with their outstanding and technical performances. The program began with the Beethoven, *Trio*, Op. 11 played with clarinet, bassoon and piano. Mr. Kovács was a huge hit with his own arrangement of the Paul Jeanjean, *Il Carnevale di Venezia* where he exhibited his superb tone, rapid technique and humor. The program finished with Béla Kovács’ own trio for clarinet, bassoon and piano, *Salute Signore Rossini* which he composed especially for the Thessaloniki concert.

The concert was followed with four days of master classes where participants and listeners alike gained much in knowledge and in inspiration.

AN INTERVIEW WITH BÉLA KOVÁCS

PS: When did you begin your musical studies?

BK: I began learning piano when I was 6 years old. My father was Director of the Music School in my home town of Ta-

yabánya, West Hungary. Later, I decided that I wanted to play the oboe, but the school did not have an oboe for me to play. An oboe was ordered, but in the meantime I found an old clarinet lying around and started playing on that. Needless to say, by the time the new oboe arrived I had discovered that the clarinet was what I really wanted to play. At age 13, I began studying clarinet but also continued in my piano studies.

PS: Did your piano studies work well with studying clarinet?

BK: For me, the piano helped me to develop as a clarinetist. Since I had already played piano for several years, the clarinet seemed easy. I could play many of the melodies which I already knew from the piano on the clarinet right away. I would recommend piano study for clarinet students.

PS: Who was your first teacher?

BK: My first teacher was Mr. Dobos. He was the solo clarinet player in the State Opera of Budapest. At my first lesson we discovered that I had perfect pitch. He asked me to play an open G. I informed him that the resulting note, which he insisted on calling G, was cer-

tainly not a G but an F. (I did not know then about instruments pitched in B^b.)

After two years at the conservatory in my hometown, I had to play for examinations. At that time the professors from the Franz Liszt Academy came to my father’s new school to see how it was doing. (In the old days we did not have auditions with 20 or so clarinet players showing up. In those days the professors themselves traveled around and visited different areas and villages searching for talented students.) Four people from my school were accepted for the Franz Liszt Academy at that time, including myself. One of these young students later became solo horn for the Radio Symphony of Hanover and another was to play clarinet in the Hungarian State Philharmonic Orchestra.

PS: Who influenced you most in your young years?

BK: My father was an enormous influence, of course. He was also a high school music teacher. We had a piano in our home and we played a lot of music.

PS: Who were your teachers?

BK: Mr. Dobos was my first clarinet teacher and George Balassa was my professor at the Franz Liszt Academy. Then there was just one clarinet teacher at the Academy.

PS: Where have you worked during your career?

BK: In 1956 I won the audition for a position in the State Opera of Budapest. I was 19 years old. I worked there as principal clarinet for 25 years.

PS: What were your favorite operas?

BK: I love Puccini and Verdi, but my all-time favorite is Richard Strauss’ *Der Rosenkavalier*.

PS: What have you done other than your opera playing?

BK: During my years at the Opera, I also did a lot of solo work and chamber music.

PS: Tell me more about your work with Chamber Music.

BK: From 1962–1972 I was a founding member of the Hungarian Woodwind Quintet. The quintet won many awards. It received 2nd Prize in the International



Béla Kovács, Paula Smith-Diamandis and student Barbara Venetikidou

Chamber Music Competition in Geneva in 1962 and 1st Prize in the International Competition in Budapest three years later, in 1965. I have performed and toured with the Kodály String Quartet and the Bartók String Quartet.

PS: I understand that you have made numerous recordings.

BK: My first chamber work to be recorded was the Bartók *Contrasts*. I was fortunate to work with violinist George Pauk and pianist Peter Frankl. Both are excellent musicians. I have recorded the Bartók on three different occasions.

PS: What are your special favorites of the chamber music repertoire?

BK: Among my favorites are the Schubert *Octet in F* and, of course, the Mozart, Brahms and Weber quintets. I am also particularly fond of the Glinka *Trio Pathétique* and the Brahms, Op 40. I have made two recordings of each of these pieces. We used to record on the old LP records with the hiss in the background. Now the modern CDs are much better.

PS: I am a great fan of your book of *Hommages*. When did you start writing and arranging and what inspired you to write?

BK: I started writing about 10 years ago. I don't really know what inspired me, but one day I was practicing at the Conservatory and playing around with the Strauss *Der Rosenkavalier*, which I really love. One of my students heard me playing and asked me if I would

write it out for him. After that, I went on to write the *Hommage to Bach*. People kept asking me to write more and more until I came up with my nine *Hommages*. I have also made a CD recording of the *Hommages*. I felt that *Der Rosenkavalier* just did not seem quite right without the rhythmic background, so I wrote it again with a piano accompaniment as *Ich begrüße Sie, Herr Johann Strauss!* I then made an arrangement of the *Carnival of Venice*, the one which I played here in Thessaloniki, but did it in a very "different" way. I have worked some on Klezmer music. The result of that was *Shalom alekhem von Feidman*.

PS: What are you doing currently?

BK: Since 1975 I have been a professor at the Franz Liszt Academy in Budapest and from 1988 I have also been teach-

ing in the Music University in Graz, Austria. Over the past few years I have been composing and arranging quite a lot for clarinet. Recently, I was a member of the jury for the Nielsen Competition and had the privilege of working with some very outstanding clarinetists such as Sabine Meyer, Charles Neidich, Michel Arrignon, Kjell-Inge Stevenson, three very distinguished musicians from Denmark, plus Hans Deinzer, who was Sabine Meyer's teacher.

PS: You are using several of your arrangements for clarinet ensembles with the students here at the master classes. The Scott Joplin arrangements they rehearsed this morning sounded very good indeed.

BK: Yes, and the students are playing them very well.

PS: What are you planning for the future?

BK: *The students have been playing a lot of Greek music for me and giving me CDs. Now I am thinking of writing a Greek piece. [He then went to the piano and played a little example of what he had in mind.] I look forward to hearing the final result.*

PS: Now, for the usual question. What clarinet do you play?

BK: I play a Buffet Prestige with a Viotto mouthpiece (German). I play on Steyer reeds and use whatever ligature I happen to find in my closet.



Béla Kovács with the ensemble from the master class. Prof. George Kazikos is standing in the back.

PS: What do you like about your mouthpiece?

BK: I find that the original French sound is not the right sound for me personally. I do play a Boehm clarinet but I want to have a German sound. I think the mix of a French clarinet and a German mouthpiece is a good solution. Hungary is a small country and we try to get the best from France, Germany, the U.S.A. and everywhere.

* * * * *

Béla Kovács was born January 5, 1937, in the city of Yatabánya in West Hungary. From 1950–1956, he studied at the Franz Liszt Academy in Budapest. From 1956 he began a 25-year career as principal clarinetist in the State Opera of Budapest. From 1962–1972 he was a member of the Hungarian Wind Quintet.

He has toured as a soloist from Africa to Japan and has made numerous records, CDs and radio recordings. From 1975 he has taught at the Franz Liszt Academy and from 1988 in the University in Graz, Austria.

Mr. Kovács is married with two children. His wife was a prima ballerina of the State Ballet of Budapest for 30 years.

List of awards: Franz Liszt Award (1967); Merit Award (1972); Special Artistic Achievement (1978); Kossuth Award (1988); Bartók–Pasztory (2003)

***Publications:** *Scales for Everyday Study* (1981)

Learning Clarinet, Volume I (1983)

Learning Clarinet, Volume II (1986)

Hommages for Solo Clarinet (1994)

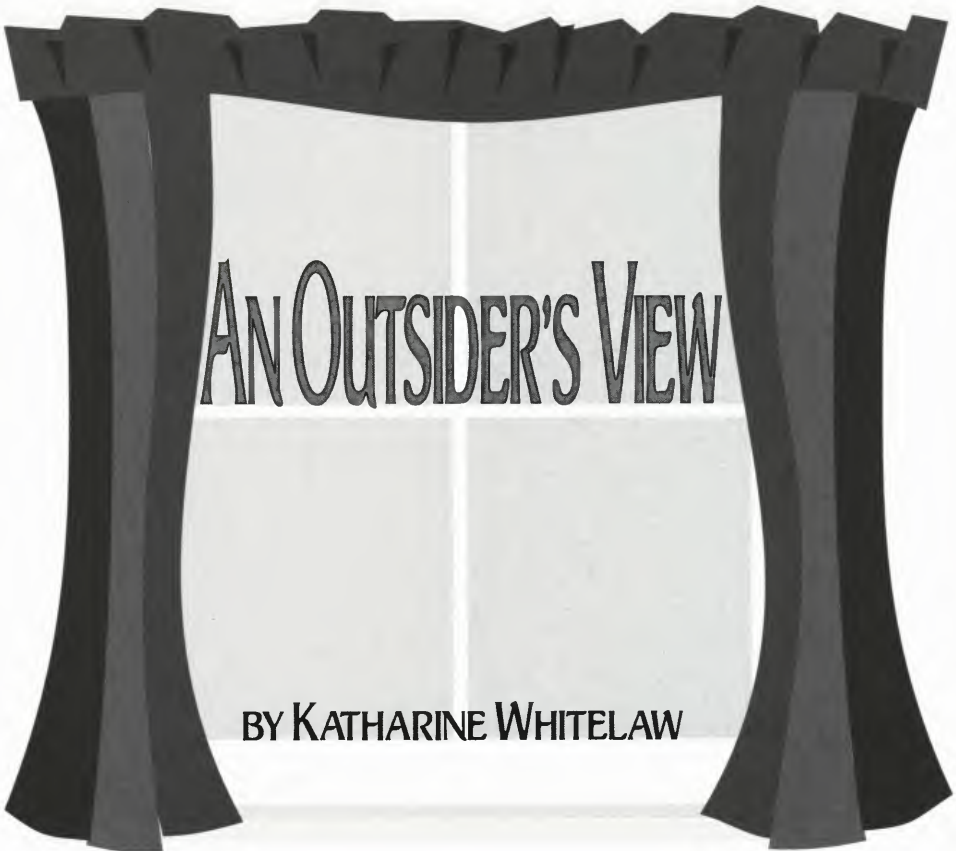
***Compact Disc:**

Béla Kovács Plays His Compositions for Clarinet Solo — Hommages Á,
KBKMI

*Available from Edition Darok, Th.-Adorno-Str. 22, D-51377 Leverkusen, Germany; E-mail: <edition.darok@usa.net>

ABOUT THE WRITER...

Paula Smith-Diamandis is assistant principal and Eb clarinetist in the Thessaloniki State Symphony Orchestra in Thessaloniki, Greece, professor of clarinet at the State Conservatory in Thessaloniki and the I.C.A. Chairperson for Greece.



AN OUTSIDER'S VIEW

BY KATHARINE WHITELAW

“Wow! Did you see that amazing ad on page 37 of this issue of *The Clarinet*?” Funny my husband should ask. I don’t play clarinet, yet he finds it hard to believe I don’t read *The Clarinet* magazine.

In our household, when *The Clarinet* arrives in the mail, most of my husband’s activity stops. Potatoes boil over and the microwave beeps in vain. Laundry will sit neglected for hours if the magazine comes on a Saturday. He says he’s going downstairs to practice but I don’t hear any music for 45 minutes. I’ve come to accept this phenomenon. It’s a good thing I don’t read *The Clarinet*. Somebody has to cook dinner and get that laundry out of the dryer.

Last December, when my husband and his friend Ed Yadzinski were visiting for the first time in two years, they were not three minutes into conversation when Ed said he hadn’t gotten his December issue of *The Clarinet* yet. “Oh yes,” agreed my husband, “I was going to ask you if you had received yours. OK, so it’s not just my copy, it must have been delayed a day by holiday mail.” Both were relieved. “Just think,” I said with a smile, “it will be even more exciting when it comes because you had to wait a couple extra days!” Neither of them found this encouraging or amus-

ing. I guess I don’t understand, because I don’t read *The Clarinet*.

My husband reads everything in every issue. The CD reviews, the recital programs, the articles on festivals, the news about who got what job, the musical analyses, and the advertisements. If I want to irritate my dear clarinetist husband, I just flip through the magazine to a page I know he hasn’t read yet. “Oh look, it’s so-and-so who we heard last summer, see?” He’s at my side in a flash. “But I haven’t gotten that far yet! Have you really gotten that far?” Of course I haven’t. I don’t read *The Clarinet*.

You clarinetists are a wonderful bunch, really. I consider myself very fortunate to have gotten the best in this breed for a spouse. Of course, I did feel a moment of panic when I went to my first ClarinetFest® one summer and realized that there were 700 participants, presumably all of whom play clarinet and read *The Clarinet*! I resisted the urge to run and was rewarded with wonderful concerts, master classes, lectures and conversations with clarinetists. And when the next issue of *The Clarinet* arrived in the mail, it was fun to recognize so many of the names and faces. But then again, I don’t read *The Clarinet*, right?

Readers of previous issues of *The Clarinet* will know that this is the ninth part of a series of articles based on materials from which Keith Stein (Professor of Clarinet at Michigan State University from 1934 to 1975) planned to create a how-to book for those who had no access to a clarinet teacher. I have attempted to put those materials into prose form, and a little fuller explanation of the circumstances surrounding that endeavor is given in Part One in the Volume 29, No. 4 (September 2002) issue of the magazine.

At this point in the series we are continuing to deal with Stein's materials related to the large subject of articulation.

Pure Breath Attack

There are delicate occasions when breath attack unaided by the tongue is desirable. Before practicing actual examples, renew the idea of arriving at playing posture without getting set as outlined under the earlier section (Part One of this series of articles) called "Relaxation, Posture and Body Balance." First, bring the clarinet up to near playing position several times with-

In Coming Issues...

"Industry Profiles" on Guy

Chadash, Thomas Ridenour
and Luyben Music Co.

"Master Class" article

by James Rae

Fiber Optic Scope

Research Report

by Del Hungerford

"Multimedia Music for
the Clarinet"

by Mary Alice Durhan

"Fitness Counts!"

by Anne Thurmond

THE CLARINET TEACHING OF KEITH STEIN

by David Pino

Part Nine: Articulation continued

out alerting hands, embouchure or breath and without actually playing. Next, follow through, blowing a single tone without becoming set in any of the playing components. Expect tone to begin instantly with no time-lag in speaking. Any such delay in response means that some part of the playing self — lips, throat, tongue — has become set despite good intentions. Realize that a tone's beginning can be sharpened to enter instantly but the degree of success is dependent upon the extent to which the player "lets go" and does not "pre-prepare" the entrance. Keep the throat open and do not pinch in lips or overly gush the breath to help make the entrance instant and clean. When able to do this, proceed to apply it to the following excerpts:

Example 1

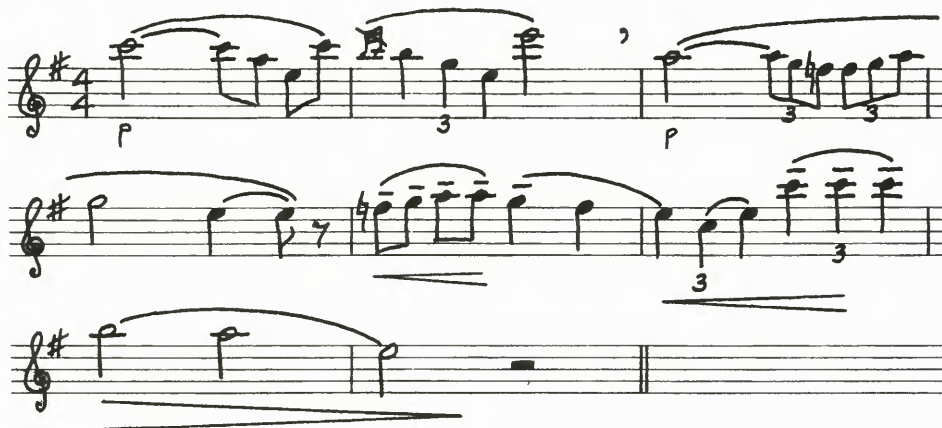
Tschaikowsky, *Symphony No. 6*
Adagio molto



In the following Moussorgsky example, use pure breath entrances to begin bars 1, 2 and 3. The second F-natural in bar 3 requires a tongue touch to enter. Tongue the first five tones in bar 5; tones 2, 4, 5 and 6 in bar 6; and the opening tone in bar 7.

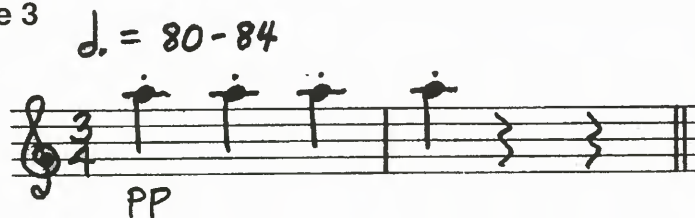
Example 2

Moussorgsky, *Night on Bald Mountain*
Slowly



The following example, from Beethoven's *Fifth* (the Scherzo) is a very delicate, exposed solo which is afforded best speaking and security in *pianissimo* intensity when the first tone enters with pure breath and is closed with the tongue. The remaining three tones are executed with conventional articulation.

Example 3

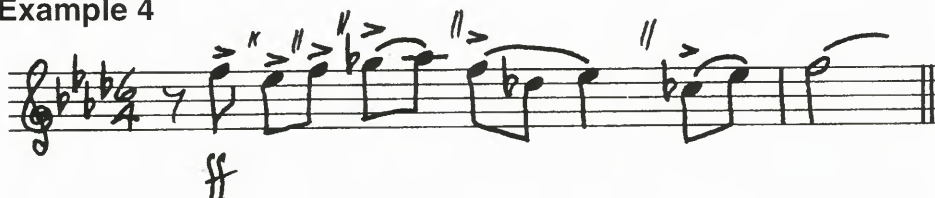


Accented Attacks

Accented entrances call for a sudden rush of breath timed with more "whip" in the tongue's back-off from the reed. Caution: Guard against throat closure and pinching at the reed just prior to the accented tone. To do either of those creates pressure build-up, causing uncontrolled explosiveness in the attack. Also, do not press in on the reed prior to the tongue back-off as a supposed means of giving additional impetus to the entrance.

An unwritten rule regarding accents is to create a space just before each accent by shortening the note preceding the accented tone. Try this in the following excerpt from the *Eighteen Etudes* by Paul Jeanjean, No. 1 ("lent et expressif"), published by Alfred Music Company:

Example 4



Sharpening the Attack

Clean attack, generally speaking, results from the slightest amount of tongue contacting the thin under-edge of the reed, no more than an imaginary pencil line somewhere on the tongue, touching a second imaginary pencil line up on the reed surface. However, a finely aligned timing between breath attack and tongue removal from the reed will allow further point, or crispness, to the attack. To make the most of the next three exercises, think of these symbols:

H = Tone either started or stopped by breath means only

T = Tone stopped by tongue only

H and T vertically together = combination of breath and tongue to start or stop tone.

In the first exercise, begin tone by pure breath means; stop by tongue alone. Do this exercise, as well as the next two, on any repeated pitch.

Example 5



And so on, faster and faster. The last several tones represent a converging of breath attack with tongue. Caution: Maintain an open wind channel; keep the tongue weightless without pressing in, clutch-wise, on the reed prior to each back-off.

In the second exercise, practice the foregoing pattern with a combination of breath and tongue, attacking followed by pure breath controlled release at the tonal endings.

Example 6



Boston Records

Presents
three new releases:

BR1064CD

Ricardo Morales

Philadelphia Orchestra

Principal Clarinetist

Plays works by: Messager, Widor,
Cahuzac, Poulenc, Chausson,
St.-Saëns, Bozza and Debussy.

BR1065CD

Donald Montanara

Philadelphia Orchestra Associate

Principal Clarinetist

Plays;

Brahms Trio

[with Cello and Piano],

Mozart Trio

[with Viola and Piano] and

four Bruch Songs [with Cello].

BR1066CD

Harold Wright

Boston Symphony Orchestra

Solo Clarinetist (1970-1993)

Plays works by: Mozart, Bruch,
Schumann, Busoni, Tomasi,
Bartok and Bozza.

CD Selections - U.S. \$16. each
plus \$2.50 each for shipping
Send check, Visa or Master Card
information to:

Boston Records

80 Island Creek Road

Duxbury, MA 02332

Phone: (781) 934-0411

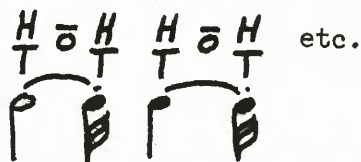
FAX: (781) 934-9017

E-mail: Boston.recs@verizon.net

Web page: www.bostonrecords.com

In the third exercise, use breath and tongue combination for both attack and release.

Example 7



Meaningful Articulation

Appropriate application of mixed slur and tongue combinations lends meaning, clarity, and facility to musical ideas. Varying the articulation of repeated melodic lines increases interest. Well conceived articulative groupings add distinct ornamental touches to basic musical lines, as does border lace to a tablecloth or filigree to a locket. Most importantly, well applied articulation logically sorts out the music, giving it the intended meaning and emphasis. Articulation at its best melds naturally into the lines as an inherent part of the music itself.

The following simple formula can be understood quickly and implemented by

all, including the youngest clarinetist. Any elaborate articulative combinations can be reduced readily to basic simplicity by this device. The clarinetist is equally able, with understanding of this formula, to create articulation patterns himself. Final choice in formulating articulation should always be guided by expressiveness, facility, and natural adaptation to any given passage.

Three-Point Articulation Formula

Any articulation combination can be constructed or analyzed from three elements which will be termed (1) all slur, (2) slurred couplets, and (3) separately articulated (tongued) tones.

(1) all slur — Defined as three or more tones, of any time values, grouped under the same slur. Here is an example:

Example 8



(2) slurred couplet — Two different pitches under the same slur:

Example 9



(3) tongued — Any separately articulated tone or sequence of them irrespective of time values:

Example 10



The following famous excerpt from a clarinet solo in Rimsky-Korsakov's *Capriccio Espagnol* has been analyzed according to the three-point formula:

Example 11



Note: In the above example the trills may classify arbitrarily as No. 1 in our formula, because at least three slurred tones are grouped within its confines.

WANTED:

More recital and concert programs for the "Recitals & Concerts" section!

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, P.O. Box 311367, College of Music, University of North Texas, Denton, TX 76203-1367. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.). For student recitals, only solo degree recital programs (junior, senior, master's, doctoral) will be listed.

Practice Material Exercising the Three-Point Formula

Practice the following three exercises with a whispered breath prior to actual playing in sound. Approximate tongue action (without the clarinet) with the tongue touching behind the front teeth.

Example 12

Style No. 1:



Style No. 2:



Style No. 3:



Additional practice on our articulation formula can be achieved by using a couple of Klosé exercises (from "22 Exercises on Low Tones," in the *Complete Method for Clarinet, Part Two*, by H. E. Klosé, published by Carl Fischer), specifically Nos. 10 and 11. Play these two exercises in each of the three articulation styles; the fourth time, play the articulation as marked. Observe that the fourth playing (as marked) is simply a combination of the three basic styles.

In Exercise No. 11, modify each triplet figure into one slurred couplet followed by a single tongued tone. This will serve as a substitution for the usual No. 2 style. Also note that the fourth playing classifies nearly as the No. 1 style, though differing slightly.

* * * * *

In our tenth installment in this series, we will continue with Stein's materials on articulation.

ABOUT THE WRITER...

David Pino is professor of clarinet in the School of Music at Texas State University—San Marcos. He studied clarinet with Keith Stein for 15 years, and is the author of the book *The Clarinet and Clarinet Playing* (Scribner's 1980 and Dover 1998). He has performed and toured with the David Pino Chamber Ensemble (clarinet, strings and piano), and is a former Secretary of the International Clarinet Society.



THE place for Exceptional Clarinet repair

Play testing and set-ups by Houston Symphony Clarinetist,
Bass Clarinetist, Richard Nunemaker

Houston 713-426-3663
www.FlemingRepair.com

IMPROVE INTONATION, TONE QUALITY & RESPONSE.

AccuBore Clarinet

Tuning Barrels



Original ribbed design produces a brighter and more brilliant quality of sound.



Dark heavy wall design has more mass than the original ribbed design. There is more focus and solidity on short tube notes, 12th firmly in tune, brightness and harshness in upper register greatly reduced, response is smooth and even throughout entire range.



Eddie Daniels - Produces a rich, warm sound. Fully centered with a pitch controlled tone.

AccuBore™ Clarinet products are made from a specially developed anodized aluminum / bronze alloy which provides stable, consistent size and shape of bore and bell. This material will not chip, crack, break or warp and is not affected by temperature, humidity or condensation. Priced very reasonably compared to wood barrels and bells, all of the attributes of the AccuBore™ line allow more freedom in playing choices.



DEG MUSIC PRODUCTS, INC.
LAKE GENEVA, WI USA
800.558.9416 • info@degmusic.com



by James Gillespie

THE HOLLYWOOD CLARINETISTS, PART IV: EMILY BERNSTEIN

“A Clear and Profoundly Moving Voice”

One would be hard pressed to name a film score in recent years that has caused more “buzz” among clarinetists than Steven Spielberg’s *The Terminal* with music composed and conducted by John Williams and the marvelous playing of clarinetist Emily Bernstein. The movie was released during the summer of 2004 and stars Tom Hanks and Catherine Zeta-Jones.

Director Spielberg (himself a clarinetist in high school) speaks about the plot and the score: “*The Terminal* is a romantic adventure of the human spirit. While Viktor Navorski (Tom Hanks) may be a man without a country, he is not a man without a score, written with love and a sense of Krakozhian humor by maestro John Wil-

liams. Viktor’s theme is performed by clarinetist Emily Bernstein, who gives Viktor a clear and profoundly moving voice throughout his journey within the confines of an international terminal while he waits for the visa that could finally get him into New York City and the American dream.”



Emily Bernstein

(photo by Diane Alancraig)

(Excerpt from the liner notes of the soundtrack compact disc, *The Terminal*, Decca Records-B0002924-02. By the way, all the orchestra musicians are listed on the liner notes, including “Clarinet solos: Emily Bernstein.”)

“Brilliantly played”

John Williams relates that “In scoring the Steven Spielberg film *The Terminal*, one of my objectives was to try to create an atmosphere that suggested the fictional country of Krakozhia, which was created by the writer of the story and described as being somewhere in Eastern Europe. The clarinet, with all of its varied links to the region, seemed the perfect medium to musically establish a geographic connection, perhaps even subconsciously, for the viewers of the film.

“Emily Bernstein has brilliantly played for me on many soundtracks for quite a few years and as I wrote the clarinet music for *Terminal*, I imagined Emily’s performance as I went along writing.”

California Native

Emily Bernstein is a native Californian who grew up in the San Fernando Valley in Canoga Park, now called West Hills. “Neither of my parents was a musician. In the mid ’60s my dad noticed that I liked to sing and that I had a good singing voice, and he said, ‘it’s time for music lessons.’ So, they got me a guitar, and a guitar teacher who came to the house and taught me folk songs, chords, guitar tablature, etc.” Later she studied classical guitar with a graduate student at Cal State University at Northridge.

“When I was about 11 or 12, I decided that I wanted to play with other kids...I wanted to play an instrument so that I could be in the band. I actually tried to play the trombone — about as far away from the guitar as you can get! But I was really too small, so the teacher suggested that I play the clarinet, and I took to it right away.” Later she studied privately with John Setar, a woodwind player, with whom she also studied flute and saxophone. In addition, she studied for two years with Jim Kanter while she was in high school.

Stanford and Eastman

Although she started at Stanford University as an English Literature major, she



Emily Bernstein and John Williams

(photo courtesy of David Weiss <www.davidweissgallery.com>)

eventually completed a Bachelor of Arts degree (With Honors) in music and English Literature in 1979. During her first year she studied clarinet with David Breeden (Principal, San Francisco Symphony and Opera), then with Rosario Mazzeo the following two years, although he was not affiliated with Stanford. "I had a friend who was also studying with Mr. Mazzeo, and we use to drive down [to Carmel] together. So, it would be 100 miles down, take a lesson, and then 100 miles back. We did that every Wednesday, so I always made sure I didn't have any afternoon classes on Wednesday." During her senior year, Stanford granted her retroactive credit for her lessons with Mazzeo so that she could complete the music degree. After her junior year her friend with whom she had been travelling to Carmel for lessons graduated, and she no longer had transportation. So, she contacted Alan Balter, who was teaching at the San Francisco Conservatory who was doing mostly conducting. "I took occasional lessons with him when I was a senior, and I took the train up to the city. So, it was kind of an unusual, patchwork education for an undergraduate. It was a unique opportunity to experience three teachers who had a great deal to offer. I learned a lot

from all three of them... I did yearly recitals and I played first clarinet in the Stanford Symphony from my freshman year all the way through until I graduated. There was a rich musical life there, and the orchestra was quite good."

During her graduate work at Eastman, she was a graduate assistant to Stanley Hasty and she completed the M. M. in 1981. She also played frequently with the Rochester Philharmonic as an extra clarinet.

From 1982–1984 she was second clarinet and $E\flat$ clarinet with the *Orquesta Sinfonica de Xalapa* in the state of Veracruz, Mexico.

Hobbies

"I love reading. I do a lot of reading, and I love my Border Collies and we've done some work with sheep herding... Lately I've been learning about wine, and I have a little collection...It's hard to keep up hobbies with an around-the-clock schedule."

Teaching

"Teaching is important to me. I've been teaching continuously since I was about 15 years old. I've always had students." She presently teaches about six students. "I

prefer the younger kids. My students are mainly junior high and high school." And although she has been offered teaching positions at colleges in the Los Angeles area and has done some college-level teaching, she "prefers teaching pre-college-age students... I love preparing them for the youth orchestra auditions and their school auditions." When asked about the influences in her approach to pedagogy, she said that she will "often harken back to my very first teacher [John Setar] because he was so thorough, so grounded in basics."

She teaches at the Mancini Institute and has taught at Occidental College, Pasadena City College (After School Conservatory) and the University of Veracruz.

Early Years in the Studios

Although she didn't recall the first film she played on, she does remember recording background music for Disney rides as some of her first studio work. "I did several of those over the years."

Bass Clarinet and Doubling

She studied bass clarinet on her own when she returned to Los Angeles from Mexico and "went right into the pit at Opera Pacific and played *Romeo and Juliet* on bass clarinet. It was a trial by fire and I just jumped right in. I learned to really love it, too." She emphasizes that "to be a successful freelancer in Los Angeles, you have to be very good at the bass clarinet...it's not something you can just pick up and be okay on, you have to really play the bass clarinet... And I would say that I've played a lot more bass clarinet in the studios than $E\flat$ clarinet. A lot of times what they do is put the $E\flat$ parts in the first clarinet book and the bass clarinet part in the second or third books."

500 Motion Pictures!

With more than 500 films to her credit over a 20-year career, she played mostly in the section. "It's only been in the last couple of years that I've been playing more first clarinet culminating with this movie [*The Terminal*]."

John Williams' Movies

Emily has played on all the John Williams movies scored in Los Angeles since *Jurassic Park* and as principal clarinet on the last three. "The first thing I did for him



Emily Bernstein at the recording session

(photo courtesy of David Weiss <www.davidweissgallery.com>)

as principal clarinet was a really exciting concert at the Shrine Auditorium where there was a celebration of the 20th anniversary of the movie *E.T.* We did a live performance on the stage of the Shrine Auditorium of the entire underscore while the movie was playing. They took out the tracks that had music... They also had a reunion of the stars of the movie and it was a huge event. That was my first experience [as principal for John Williams], and it was very memorable. There are some amazing clarinet parts in *E.T.* that were played beautifully by Dominick Fera in the original release. A re-released Collectors Edition of *E.T.* is available on DVD where you can choose to hear our live performance while watching the film. It was a very special event."

The Terminal

"The night before the recording sessions were to begin I had a call from the librarian who said, 'J.W. has something he wants you to see ahead of time.' I said, 'Great.' I'm really happy to see anything ahead of time because his music is very difficult and it's hard to go in and sightread it. I looked at the cue and I knew there was something very special about it. You don't see something marked 'cadenza' in film music. I had never seen it before. And not just a cadenza but a sort of *Hungarian Rhapsody* style cadenza. It was even more

remarkable that the cue was for the End Credits [the credits that scroll after the film is finished] which has only music, no dialogue or sound effects. At a certain point while the credits are scrolling it would be just a clarinet playing a cadenza. I've never heard anything like that before. So I sat down and started practicing it as if it were a concerto. I decided I would play it as if it were the *Hungarian Rhapsody* or a Weber concerto and trusted that if John had changes or wanted me to do anything differently he would tell me."

"We were scheduled for four days of recording sessions, and of course the orchestra didn't know anything special was going on. At noon on the second day John said, 'Pull out the End Credits,' and they actually passed out the parts right then and...we played it. And the orchestra was stunned. Nobody had ever heard anything like this on a film date. Here I am, playing this cadenza and the orchestra comes in — it feels like I'm playing a concerto — but I'm just sitting in my seat in the woodwind section. When the reading was over the orchestra was incredulous. Spielberg ran out of the sound booth and was just beside himself. He told me, 'You're definitely going to be credited in the movie' [name listed in the closing credits]. Then I think we recorded it four times and that was that — one read-through and four takes. I just played it the way I thought it should go

and John never made any changes. He never asked me to do anything differently.

"My friend Gary Bovyer, who was playing second clarinet, turned to me when it was over and said, 'You know that because this is in a Spielberg film more people are going to hear this than any symphony recording. I'm afraid your days of being anonymous are over.'"

Spielberg keeps a video record of all the scoring sessions that John Williams does for his films with his own personal camera. "He came back to the woodwind section and filmed me for one entire take. He was very fascinated with the whole thing — extremely enthusiastic and very supportive."

"I've had a lot of people call me and tell me that they're hoping that he [Williams] will release it as a concerto. Eddie Daniels and Buddy DeFranco called me. There's been a tremendous amount of attention."

On the soundtrack CD, the film's End Credits are the first track, titled "The Tale of Viktor Navorski." One section of this deserves special mention because of the scoring that calls for an accordion (played by Guy Klusevnek) to be doubled in unison with the solo clarinet line in a very florid, arpeggiated passage. "It's just amazing," Emily recalls. "Those two parts in the End Credits where we play in unison were done with him sitting at the opposite end of the room from me. When you hear it on the soundtrack it's absolutely perfectly together. The sound of the two instruments together is like a third instrument. It produces this synergy. This is part of John Williams' genius."

John Williams recounts that, "When the day of recording arrived Emily did as she always does, she excelled. For a composer, Emily belongs to that rare group of performers who can bring even more to the music than the writer of it might have thought was there. It delights me that this wonderful woman may receive some of the recognition that is certainly her due."²²

* * * * *

Recent Movies with Emily Bernstein as principal clarinet:

The Terminal, John Williams
The Notebook, Aaron Zigman
Raising Helen, John Debney
Bruce Almighty, John Debney
Lizzy McGuire, Cliff Eidelman

Catch Me If You Can, John Williams
Far From Heaven, Elmer Bernstein
Minority Report, John Williams
Divine Secrets of the Ya Ya Sisterhood
America's Sweethearts, James Newton

Howard
Hollywood Homicide

Other Movies:

Finding Nemo
Perfect Storm
Troy
What Women Want
Polar Express
Pearl Harbor
Princess Diaries
Monsters Inc
Toy Story 1 and 2
Bug's Life
All three *Jurassic Park* movies
Schindler's List
Patriot Games
A.I.

Road to Perdition
Charlie's Angels 1 and 2
Stuart Little
Matrix
Matrix Reloaded
Matrix Revolution
Pirates of the Caribbean
Angels in America

Television Series:

JAG, Steve Bramson
First Monday, Bruce Broughton
Taken, Laura Carpmann



"The orchestra was stunned."

(photo courtesy of David Weiss <www.davidweissgallery.com>)

Orchestra Experience:

Los Angeles Opera, 1994–present: Principal Clarinet

Pasadena Symphony, 1995–present: Principal Clarinet

Pacific Symphony, 1986–1994: Associate Principal Clarinet

Opera Pacific, 1987–1994: Principal Clarinet

Peter Britt Music and Arts Festival, 1983–1993: Principal Clarinet

Orquesta Sinfonica de Xalapa, Mexico, 1982–1984: Second Clarinet and E $\flat$ clarinet

Chamber Ensembles:

XTET, 1994–Present

Camerata Pacifica, 1992–2002

Equipment:

B $\flat$ clarinet: Buffet Vintage

A clarinet: Buffet RC

E $\flat$ clarinet: Buffet RC Prestige

Bass clarinet: Buffet RC Prestige

E $\flat$ contralto clarinet: Selmer Series 10 (Rosewood)

B $\flat$ contrabass clarinet (low C, metal): Leblanc

Mouthpiece: Marked only as "MENC G8." "It's a very old mouthpiece, perhaps a precursor to the Kaspar, but older than Kaspar mouthpieces — same blank."

Reeds: Vandoren V12s, 3 1/2 (Vandoren reeds on all the clarinets)

Ligature: Rovner

END NOTES

¹ Excerpt from a letter to the writer dated August 16, 2004.

² *ibid.*

The writer wishes to acknowledge the cooperation of Emily Bernstein in the preparation of this article derived largely from an interview with her on July 29, 2004.



(l to r) Music contractor Sandy De Crescent, Emily Bernstein and Steven Spielberg
(photo courtesy of David Weiss <www.davidweissgallery.com>)



One Section, Five Soloists:

The MET Clarinets Find a Perfect Balance

by Anastasia Tsioulcas

The clarinetists of the Metropolitan Opera Orchestra (more familiarly known as the MET) perform in one of the country's most acclaimed orchestras. Admired for their performances not just in the opera pit, these musicians have earned a reputation as stellar orchestral and chamber music players as well. Clearly, all that time spent together in the pit's small confines has made its mark: in speaking with them after one of the first rehearsals of the 2004–05 season, it's clear that not only do these five players respect each other's talents and experience, but that they also enjoy each other's company tremendously, evident from their constant joking and ribbing of each other.

They form a diverse group: the newest member, 25-year-old principal Anthony McGill, a graduate of the Curtis Institute, just joined the orchestra this season. Prior to the MET he was associate principal of the Cincinnati Symphony and has spent many summers playing at Marlboro. Another newcomer is Stephen Williamson, who was appointed principal clarinetist last December. A graduate of the Eastman School of Music and The Juilliard School, Williamson studied under Kenneth Grant and Charles Neidich and was also a Fulbright Scholar in Berlin at the *Hochschule für Musik*. Jessica Phillips, who plays second clarinet and E $\flat$ clarinet, came to the orchestra in 2001 after graduating from the double degree program at Columbia University's Barnard College and Manhattan School of Music where she was a student of David Weber and Ricardo Morales. Phillips freelanced in New York City before her appointment to the MET. Bass

clarinetist Jim Ognibene has been with the orchestra for 19 years. His teachers include Robert Marcellus, Earl Bates, Anthony Gigliotti, and on the bass clarinet, Al Zetzer and Larry Bocaner. After graduating from Indiana University he played in the "President's Own" Marine Band in Washington, D.C., and the Charlotte Symphony. The section's font of institutional knowledge, associate musician Mitchell Weiss, has performed with the MET for more than 30 years. Mitch received his Bachelor and Master degrees from the Eastman School of Music and was a student of Stanley Hasty, Mitchell Lurie and Leon Russianoff.

Weiss says that the most important preparation he had for the MET was playing under Leopold Stokowski in the American Symphony Orchestra. "He stressed sound," Weiss recalls, "and he had a wonderful ability to enhance the sound by bringing out all the different colors of the orchestra. I found that whole feeling again at the MET—the great sounds of the orchestra and the great vocal sounds creating an incredible experience with great sound complexity."

Phillips points out that much of the operatic repertoire affords the clarinet section a great deal of prominence within the orchestra. "We just played Wagner's *Ring* cycle last season," she notes. "*Götterdämmerung*, for example, is six hours long—but it goes by like that," she says, snapping her fingers, "because all of the clarinet parts are unbelievably beautiful and fun to play. Toward the beginning of the third act there is a wonderful clarinet trio which accompanies the Rhine maidens, and throughout the entire *Ring* there are amaz-

ing bass clarinet solos. It was an incredible experience to be a part of." During the MET season, there are seven shows a week, thus the need for two principal players, and Phillips, Ognibene and Weiss fill out the section depending on the instrumentation of the operas, so there's plenty of opportunity to learn new repertoire and face new challenges.

Another MET benefit is the opera's often-unusual instrumentation. Williamson says, "There's a big offstage solo part for the tarogato in Wagner's *Tristan und Isolde*. The basset horn is very, very prominent in opera repertoire. You find the C clarinet all the time in Strauss, Rossini and Verdi, and the E $\flat$ and D clarinet come up as well. They're different beasts, and you have to spend a lot of time with them. What's also so interesting about the C clarinet is that even if it's in the third clarinet chair, it's usually the most prominent solo voice in the Strauss operas. So everyone in the section has great opportunities. We have to have a cohesiveness of sound, but everybody also has something soloistic to contribute."

The musicians point out that the MET also gives them opportunities to play outside of the opera as well. Under Levine, the orchestra has instituted both an orchestral and a chamber music series at Carnegie Hall; this season alone brings concert performances of Mahler's *Das Lied von der Erde*, Gershwin's *American in Paris*, Edgar Varèse's *Ameriques*, Elliot Carter's *Variations for Orchestra*, and Dvorák's *Eighth Symphony*, as well as chamber music by Dallapiccola, Berg, Ligeti, Schubert and Schoenberg.

They all agree that the biggest difference between playing in a symphony and the opera is accompanying the singers onstage. "But," says Phillips, "when we get the opportunity to play chamber music or orchestral concerts together, it is such a wonderful experience because of the way in which our colleagues are used to listening to each other."

Williamson agrees. "Anything can happen on the stage," he observes. "So everybody's ears are on fire." Ognibene interjects, "It's pretty rare that something goes wrong, but a singer can get lost or miss a beat. Then the orchestra has to make a split-second decision about what to do. Sometimes, it's absolutely amazing: a singer misses a measure, and the entire orchestra sounds like an old vinyl record



Members of the Metropolitan Opera Orchestra clarinet section posing on the Plaza of Lincoln Center (l to r): Jessica Phillips, Steve Williamson, Jim Ognibene, Mitch Weiss, Anthony McGill
(photo by Dan Corelli)

when the needle jumps; everybody is together one measure later.”

Ognibene also says that being in the MET orchestra teaches another skill. “Operas are lengthy. You have to pace yourself, and you have to be as focused in the fifth or sixth hour as you are during the overture.” Williamson says that the music itself provides the gateway to overcoming playing fatigue. “A lot of times, even if you’re in that ninth inning of an opera and you’re extremely tired, if you just open yourself up to what’s going on around you in the pit and on the stage, all of a sudden you’re invigorated again. You’re able to just go to another level of music making. It’s fabulous.”

McGill says the operatic art form itself helps create performance energy. “In opera,” he enthuses, “there’s always this external thing happening — the story, the production, the dramatic force, the musical force — that’s happening up on stage and driving everything forward.” When we speak, McGill has just had his first two MET rehearsals, but already his new home has cast its spell. “I loved being in the Cincinnati Symphony Orchestra so much, but I have to say that these first MET readings were heavenly — I love opera. One of the best experiences I ever had was driving in the car and hearing Ricardo [Morales, the former MET principal who recently was named principal clarinet of the Philadel-

phia Orchestra] play the solo from Puccini’s *Tosca*. It was one of the most beautiful things I’d ever heard. Opera can just catch you — that’s why there are so many opera addicts.”

Of course it wouldn’t be an interview with five clarinetists if we didn’t get down to equipment. Williamson plays Selmer Signature clarinets, Pyne mouthpieces, a Bonade ligature and Vandoren reeds. McGill uses Buffet clarinets, a Hawkins mouthpiece and Vandoren reeds. Phillips plays Selmer Recital clarinets, a Recital E $\flat$ and a Selmer D clarinet. She uses Pyne mouthpieces on all of her instruments, BG ligatures, and Rico Grand Concert Select reeds. Ognibene plays on a Selmer bass clarinet and Selmer Recital clarinets. He uses Johnston, Vandoren and Pyne mouthpieces and Vandoren reeds. Weiss uses Buffet clarinets, a Buffet bass clarinet, and a Selmer basset horn and plays a Vandoren mouthpiece with Vandoren reeds.

They all agree that playing in the MET is an immensely fulfilling experience. “I wouldn’t find greater joy than preparing this music,” Williamson reflects. “Once you have that first moment of being in the pit and hearing the singers, you’re just itching for the next time to do it again.” The MET is also broadcast live on the radio every Saturday afternoon during the season. Check out <www.metopera.org> for the season schedule.

ABOUT THE WRITER...

Anastasia Tsioulcas is a New York City-based critic and journalist specializing in classical music and opera. She is the classical music columnist for *Billboard Magazine*, and contributes regularly to such magazines, radio programs and Web sites as *O*, *The Oprah Magazine*, *Time Out New York Magazine*, WNYC-FM’s “Sound-check”; and ClassicsToday.com.

Contacts for The Clarinet:

Send all articles, recital programs, orders for back issues, announcements and any other non-commercial items intended for publication in *The Clarinet* to:

James Gillespie, Editor/Publisher

College of Music, University of North Texas

P.O. Box 311367

Denton, Texas 76203-1367

E-mail: <jgillesp@music.cmm.unt.edu>

Send all printed materials (music, books, etc.) intended for review in *The Clarinet* to:

Joseph Messenger, Editor of Reviews

Department of Music, Iowa State University

Ames, Iowa 50011

E-mail: <jmesseng@iastate.edu>

Send all recordings intended for review in *The Clarinet* to:

William Nichols, Audio Review Editor

School of Music, University of Louisiana at Monroe

Monroe, Louisiana 71209-0250

E-mail: <wnichols@ulm.edu>

Send all inquiries about advertising, notices of change of address, inquiries about I.C.A. membership, missing issues, etc., to:

Rose Sperrazza, Executive Director

P.O. Box 5039

Wheaton, Illinois 60189-5039

E-mail: <execdirector@clarinet.org>

2004 I.C.A. Research Presentations Announced

*A Report by Keith Koons,
Chair, I.C.A. Research
Presentation Committee*

Six proposals were chosen out of 18 submissions for the 2004 I.C.A. Research Presentations at this year's ClarinetFest. The six presenters and their topics were Tamara Raatz, "The Exploration of Timbre as a Compositional Device in Oliver Messiaen's "Abime des Oiseaux" from *The Quartet for the End of Time*"; E. Michael Richards, "The Clarinet Music of Akira Nishimura: Hidden Orders of Tradition Meet the New Clarinet"; Crystal Hearne Reinoso, "Brazilian Choro: New Programming Possibilities and an Alternative Approach to Improvisation for Clarinetists"; Timothy S. Phillips, "The Longing Voice: Schubert's *Der Hirt auf dem Felsen*"; Nicolas del Grazia, "Rediscovering Castelnuovo-Tedesco's *Pastorale and Rondo for Clarinet, Violin, Cello and Piano*, Op. 185"; and Hild Peersen, "The Forgotten Swedish Master: Franz Berwald's Contribution to the Clarinet Repertoire."

Two presenters were chosen to receive the cash prizes made available by the I.C.A. First prize, consisting of \$500 and an article in *The Clarinet*, was awarded to Nicolas del Grazia. Second prize, consisting of \$300, was awarded to E. Michael Richards. Congratulations to both of the prizewinners, as well as the other excellent presentations.

Appreciation is expressed to John Cippola, Spencer Pitfield and Patrick Warfield, who served as judges for the presentations. The I.C.A. Research Presentation Committee is chaired by Keith Koons and includes Lawrence McDonald, Dennis Nygren, Pamela Poulin and Himie Voxman.

Abstracts and additional material from the presentations will be posted on the I.C.A. Web site under the Research heading. Clarinet enthusiasts who were not able to attend in person are encouraged to view the materials from this year's presentations as well those from previous years. Although there will be no similar research presentations at the 2005 ClarinetFest., they will resume in 2006.

MUSICAL CHAIRS

Rose Sperrazza
Northeastern Illinois
University
Chicago, Illinois

Rose Sperrazza has been appointed assistant professor of clarinet at Northeastern Illinois University. She previously served on the faculty of Harper College, and as a graduate teaching assistant at University of Wisconsin-Madison, and Akron University.



Rose Sperrazza

Sperrazza holds the Bachelor of Music degree in clarinet performance from DePaul University, the Master of Music degree in clarinet from the University of Akron, and the Doctor of Musical Arts degree from the University of Wisconsin-Madison. Her primary teachers include William R. Gasbarro, Larry Combs, David Bell and Linda Bartley.

Sperrazza's teaching duties at Northeastern include the following courses: Applied Clarinet, Woodwind Methods, Instrumental Ensemble, and Musical Experience. Additionally, she will be assisting in the coordination and development of the woodwind department.

As a performer, Sperrazza's experience spans the genres of solo, chamber and orchestral playing. She has appeared with the Harper Chamber Winds, the Opus Three Woodwind Trio and the Madison Symphony Orchestra. She has been a featured soloist with the Salt Creek Sinfonietta and gives regular recitals and performances in the Chicago metropolitan area. Her playing has been featured on Wisconsin Public Radio's "Sunday Afternoon Live from the Elvehjem" and WORT-FM's "Other Voices."

In addition to performing and teaching, she holds the position of Executive Director of the International Clarinet Association. She resides with her husband in Wheaton, Illinois, where she also maintains a private clarinet studio of high school students.

George Stoffan
Southern Utah University
Cedar City, Utah

George Stoffan was appointed to the faculty of Southern Utah University in August 2004. He served as principal clarinetist and concertmaster of the United States Air Force Band in Washington D.C. from 1998



George Stoffan

until 2001. Mr. Stoffan has performed with the Annapolis Symphony, Fairfax Symphony, and Alexandria Symphony, and performed with the Massachusetts Symphony on its 2002 tour of Spain. He has also performed with the National Gallery Orchestra, Washington D.C. Contemporary Music Forum, and the Cathedral Choral Society. During the summers of 1996 and 1997, he participated in the Kent/Blossom Chamber Music Festivals. Mr. Stoffan's research interests include contemporary Czech clarinet music. He previously served on the faculties of the Duke Ellington School of the Arts and the Washington Conservatory of Music, and has taught at George Mason University. Mr. Stoffan received his D.M.A. from the University of Wisconsin-Madison, his M.M. from Indiana University, and B.M. and B.A. in political science from the University of Michigan. His teachers have included Linda Bartley, Eli Eban, Howard Klug, John Mohler and Richard Shillea.

Notices of recently filled positions in colleges, universities, orchestras and major military bands should be sent to the editor.

VISIT THE
INTERNATIONAL CLARINET
ASSOCIATION ON THE
WORLD WIDE WEB AT

WWW.CLARINET.ORG

DEGREES OFFERED:

B.M.

performance
music education/music therapy

M.M.

performance
Suzuki pedagogy/violin performance
wind conducting
orchestral conducting
choral conducting
piano pedagogy
accompanying/coaching

M.Ed.

music education

M.A. and Ph.D.

music education
composition
musicology/ethnomusicology
theory

D.M.A.

performance
conducting
accompanying/coaching

University of Minnesota School of Music

IS PROUD TO HAVE

JOHN ANDERSON
BURT HARA+

AS CLARINET INSTRUCTORS ON A WORLD-CLASS
woodwind faculty



Flute

Julia Bogorad ++
Immanuel Davis

Oboe

Basil Reeve +
John Snow +

Saxophone

Eugene Rousseau
Brian Grivna*

Bassoon

John Miller +
Norbert Nielubowski +
Charles Ullery ++

+ affiliate faculty, Minnesota Orchestra
++ affiliate faculty, St. Paul Chamber Orchestra
* affiliate faculty

University of Minnesota School of Music

2106 Fourth Street South

MINNEAPOLIS, MN 55455

Phone: 612.624.2847 Fax: 612.624.8001

www.music.umn.edu



UNIVERSITY OF MINNESOTA
SCHOOL
of MUSIC
COLLEGE OF LIBERAL ARTS

MUSIC REVIEW

by Michèle Gingras

MIKE CURTIS. *A Klezmer Wedding Clarinet Quartet* for three B $\flat$ clarinets and bass clarinet. Advance Music, 1996, \$16.95, (score and parts). Available at: <www.jewishmusic.com>.

MIKE CURTIS. *The Klezmer Repertoire, vol. 1* for clarinet. Advance Music, 1996, \$9.95, (score). Available at: <www.jewishmusic.com>.

MIKE CURTIS. *Ten Klezmer Duos, vol. 1* for two clarinets. Advance Music, 1996, \$9.95, (score). Available at: <www.jewishmusic.com>.

Mike Curtis is a versatile clarinetist, performing in various klezmer and jazz groups for more than 22 years, as well as symphony orchestras. He also performs on saxophone, bassoon and oboe. Curtis performed with groups such as OOMPH Intercontinental Klezmer, the Mazeltones, the Hester Street Klezmer Band, Second Avenue West, and the Tucson Favorites. As a pedagogue, he taught at Willamette University in Salem, Oregon, and pub-

REVIEWS



lished quite a few klezmer pieces, as well as annotated klezmer solo transcriptions and compositions. At present, Mike Curtis is principal bassoon with the Eugene Symphony Orchestra in Oregon.

Three of his scores are described below, and each one is available for various instruments.

A Klezmer Wedding Clarinet Quartet (also available for woodwind quartet, saxophone quartet, and string quartet) is a very well-written klezmer piece, opening with the proverbial slow, improvisatory introduction called a Doina. The three top parts exchange a free lyrical and technical phrase back and forth, landing on a Hora dance

rhythm (in 3/8 meter) played by the bass clarinet. The piece ends with two more dances, Chusidl (lively duple meter), and Freylach ("happy song" in Yiddish), giving it its typical klezmer sparkling ending.

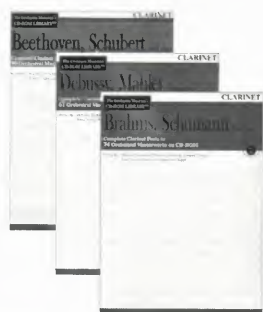
Curtis annotated the music with mordents, trills, and ornaments, making it easier for klezmer novices to grasp the folk style and perform it in a more convincing way. The duration is about seven minutes. The piece can be performed by an intermediate group, however it would be most helpful if musicians would familiarize themselves with klezmer music beforehand. A great audience grabber, *A Klezmer Wedding* is very fun to play, and each part has interesting challenges.

In *The Klezmer Repertoire, vol. 1* (clarinet), Curtis offers an interpretation of klezmer music as it was recorded in the U. S. in the early 1900s. The principal stylistic influences are the 78 rpm recordings of two great pioneer clarinetists, Naftule Brandwein and Dave Tarras. The first volume contains 12 traditional klezmer pieces with chord symbols (in the same key as the clarinet part): *Kolyn; Mazl Tov Shver un Shviger; Bessarabian Chusidl; Freylacher Bulgar; Sirba Popilar; Bay a Glezele; Mashke; Rebn's Waltz; Palestena; Yiddish Charleston; Sirba Slanic; Kolomeyka; Odessa Bulgar.*

Volume two includes: *Lebedik un Freylach; Shatser Chusidl; Shver un Shviger Tanz; Escorting the In-Laws Home; Papir- osn; Galician Sher; Yikhes; Freylachs fun der Khupe; Silver Wedding; Rebn's Tanz; Noch Havdole; Russian Sher.*

Curtis transcribed the music including mordents, trills, ornaments and glissandos. Although the pieces may be performed with *ad hoc* accompaniment, it would be helpful if the chord symbols were in C instead of B $\flat$ to accommodate accompanying pianists or guitarists. Better yet, a written out piano part would undoubtedly be helpful for novice klezmerim.

Curtis does include three pages of clear explanations on how to arrange klezmer pieces for small band. Examples are listed to illustrate drum rhythms, bass lines, accompanying lines for chordal instruments such as accordion, piano or mandolin. He also explains how to use some of the special effects inherent to the music, and he describes accompanying techniques such as vamping, varying tempos and meters, and style.



Van Cott Information Services, Inc.

See our full catalog of woodwind books, music, and CDs at:

<http://www.vcisinc.com>

Shipping (Media Mail-U.S.): \$4.00 for the first item, \$.50 for each additional. Priority and Overseas Air Mail also available.

We accept purchase orders from US Universities.

email: info@vcisinc.com

P.O. Box 9569

Las Vegas, NV 89191, USA

(702) 438-2102

Fax (801) 650-1719



The Orchestral Musician's CD-ROM Library 3 Volumes with Complete Parts on CD \$19.95 each or all three for \$55.50

See our website for details

32 Rose Studies: Analysis & Study Guide (Larsen)	\$29.95
Daniel Bonade (Kycia)	\$35.95
Baroque Clarinet (Rice)	\$24.95
Brahms: The Clarinet Quintet (Lawson)	\$18.95
Campione on Clarinet (Campione)	\$44.95
Clarinet (Brymer)	\$19.95
Clarinet in the Classical Period (Rice)	\$73.95
The Clarinet Doctor (Klug)	\$34.95
Clarinet Fingerings (Ridenour)	\$19.95
Clarinet's Guide to Klezmer (Puwaliski)	\$24.95
Clarinetist's Notebook Vol. 1 (Schmidt)	\$29.95
Clarinetist's Notebook Vol. 2 (Schmidt)	\$16.95
Clarinetist's Notebook Vol. 3 (Schmidt)	\$14.95
Clarinetist's Notebook Vol. 4 (Schmidt)	\$14.95
*The Clarinet Revealed (Ferron)	\$29.95
*Clarinet Secrets (Gingras)	\$29.95
Clarinet Virtuosi of the Past (Weston)	\$38.95
More Clarinet Virtuosi of the Past (Weston)	\$38.95
Yesterday's Clarinetists: A Sequel (Weston)	\$38.95
Educators Guide to the Clarinet (Ridenour)	\$46.95
For the End of Time, Messiaen Quartet (Rischin)	\$24.95
HB for Making and Adj. Sngl. Reeds (Opperman)	\$19.95
Mozart: Clarinet Concerto (Lawson)	\$18.95
Multiphonics (Farmer)	\$24.95
New Directions for Clarinet (Rehfeldt)	\$29.95
Orchestral Studies for the Eb Cl (Haddock)	\$21.95
Symphonic Repertoire for Bass Cl Vol 1 (Drapkin)	\$21.95
*Symphonic Rep. for Bass Cl Vol 2 (Drapkin)	\$21.95
The Working Clarinetist (Haddock)	\$39.95

* New or new to our stock

This book is an excellent source for the clarinetist who is learning how to phrase and ornament a klezmer piece. Naturally, it would be ideal for the player to find some recordings by Brandwein and Tarras (<jewishmusic.com>) in order to listen to some pieces along with the score before attempting the first reading. The parts are extremely well done and clearly engraved, with superior paper quality. *Klezmer Repertoire* is also available for tenor saxophone and violin.

Ten Klezmer Duos, vol. 1 (two clarinets) contains six traditional klezmer compositions and four originals by Curtis: *Boruch Ato Bo'ir*; *Miserlou*; *Rumanian Hora*; *Chusidl & Bulgar*; *Alcazaba*; *Hey Judah*; *Andalucian Lily*; *Rebn's Tanz*; *Khyberian Catfit*; *Street Song*; *Yoshke, Yoshke*. Volume two is also available. The duos are also available for violin and saxophone. Both duet lines are on the same page, and all pieces are organized for convenient page turning. Both parts are equally challenging, although the first part would oftentimes sound more stylistically familiar if played one octave above.

I wholeheartedly recommend any books (or recordings, for that matter) by Mike Curtis. Klezmer music being essentially passed down generations in the oral tradition, he is doing performers a great service by providing much needed written material. Curtis obviously loves what he does, and his expertise in klezmer is evident in all his publications. One can only hope to see more from him in the coming years.

Mazel tov!

SEAN OSBORN. *Quartet No. 1* for Four B $\flat$ Clarinets. Theodore Presser, 2000, \$25.00 (score and parts). Available at <www.presser.com>.

Clarinetist and composer Sean Osborn wrote this delectable quartet destined to be loved by audiences. Perfect for a recital ending, it should become a nice staple in the clarinet quartet repertoire. Although the work is indeed audience-friendly, it is challenging both for the musicians and listeners. *Quartet No. 1* was premièred in New York City in 1996, and I had the opportunity to hear it performed at Clarinet-Fest $\circledR$ in Oklahoma in 2000 by Sean Osborn, Michael Norsworthy, Kevin Schempf and Eric Mandat.

The four relatively short movements are titled *Moderate*, *Scherzo*, *Freely* and *Dorian Dance*.

Moderate is flavored with folk elements, and the tune is hauntingly beautiful and appeasing, almost hypnotizing. The lively *Scherzo* includes a lot of rapid staccato and mixed meters, interspersed with calm harmonized sections. Freely reminisces Copland's picturesque musical scenes, and impeccable unison and octave tuning is required by the players. *Dorian Dance* starts out as a simple tune, which is developed brilliantly, culminating in exciting rapid staccato. This piece tells a story, and both the story-teller and listener come out inspired in the end.

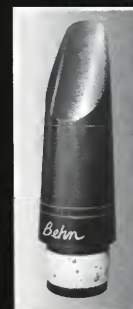
Beautifully engraved parts and superior paper quality make this a joy to read, and all parts allow convenient page turning. The four parts are relatively equal in difficulty and are very playable by an intermediate/advanced group. The duration is 10 minutes.

As a clarinetist, Osborn performed 11 years with the Metropolitan Opera Orchestra. He has also been heard as principal clarinet with the New York Philharmonic, Pittsburgh Symphony, Seattle Symphony and the American Symphony Orchestra. He is currently based in Seattle, composing, teaching, and traveling to perform and give clinics and master classes. He has

BEHN MOUTHPIECES INTERNATIONAL

*Handcrafted Mouthpieces
& Custom Refacing*

by BRADFORD BEHN



Superior Quality
Since 1992



670 Eleventh Avenue
Salt Lake City, UT 84103
Toll-free 888-264-4788
bradbehn@hotmail.com
www.clarinetmouthpiece.com

Music Academy of the West

SANTA BARBARA
SUMMER SCHOOL
& FESTIVAL 2005

JUNE 18 – AUGUST 13

NANCY BELL COE, PRESIDENT

Clarinet Faculty:

Fred Ormand,
*University of Michigan
School of Music*

*Intensive training and performance:
weekly private lessons, masterclasses,
orchestra, chamber music and opera*

**Application and audition tape due:
January 31, 2005**

SEE WEBSITE FOR CATALOG AND APPLICATION
A full-scholarship institution

1070 Fairway Road, Santa Barbara, CA 93108
805.969.4726 www.musicacademy.org



partnered with the Selmer Company to do educational outreach through clinics, master classes, and performances at schools and universities in and out of the country. He recently recorded an excellent CD of American composers entitled **American Spirit** with Albany Records.

Osborn is also a composer, and has written a symphony, an oboe concerto, a wind serenade, a sonata for E $\flat$ clarinet (or violin) and piano, and a duet for bassoon and clarinet, among others. His pieces have been performed by faculty of The Juilliard School and members of the Metropolitan Opera Orchestra, the New York

Philharmonic, Seattle Symphony, Marlboro Music Festival and the American Saxophone Quartet.

BOOK REVIEW by Joseph Messenger

Michèle Gingras. *Clarinet Secrets, 52 Performance Strategies for the Advanced Clarinetist.* Scarecrow Press, 2004 (includes CD).

In recent years, clarinetists have been blessed with substantial books about play-

ing the clarinet, written by well-respected players and teachers. Thomas Ridenour's *Educator's Guide to the Clarinet*, Peter Hadcock's *The Working Clarinetist* and Carmine Campione's *Campione on Clarinet* have now been joined by Michèle Gingras' *Clarinet Secrets* on the list of must-have books for any serious student of the clarinet. In fact, if you only buy and read one book this year, it should be this one.

Gingras is no stranger to members of the International Clarinet Association. She currently serves as secretary of the Association, has been a regular, featured performer at ClarinetFest ® , and is a frequent CD reviewer and author on these pages. She is professor of clarinet and Distinguished Educator at Miami University in Ohio where she is a member of the Miami Wind Quintet. She has performed throughout the world and has recorded seven CDs including four as a solo artist.

Although the title states that this is a book of "Performance Strategies for the Advanced Clarinetist" many of the topics cover aspects of performance at the most basic, fundamental level, and will introduce many players to new concepts and techniques. Gingras' writing is clear and concise and each of the various secrets is covered in a two-page discussion. She wisely separates each concept into several small, easily assimilated segments so that the reader is never overwhelmed by the knowledge being presented. The enclosed CD demonstrates each of the "secrets" in a way that illuminates the accompanying text. Gingras has obviously given a great deal of thought to playing the clarinet, and I found myself not only agreeing with almost everything she says, but also being constantly amazed by how easily and logically she says it.

The book is divided into seven major strategies: Tonguing, Intonation, Technical, Tone, Musicianship, Reeds and Equipment and Enhancing Repertoire. Although each section is valuable, I found the Tonguing, Intonation, Technical and Tone sections to be the ones that inspired me to try everything she suggested (and it all works!). The final section on Enhancing Repertoire contains ways to expand your "bag of tricks" to prepare yourself for life in the 21st century of clarinet playing. Of particular interest is her explanation of some of the basics of Klezmer playing, and her performances on the CD are pure delight.

Robert Borbeck

Superior Handcrafted Clarinet Mouthpieces

P.O. Box 13764
Las Vegas, Nevada 89112-1764
702-798-4428

"...ONE OF THIS COUNTRY'S LEADING CONSERVATORIES"
—The New York Times

CCM welcomes Steven Cohen to our clarinet faculty

faculty: experienced artist/teachers

Steven Cohen
Richard Hawley*
Ronald Aufmann*
Carmine Campione*
Ixi Chen*
*adjunct faculty

performance opportunities:

2 Orchestras
2 Wind ensembles
Numerous chamber groups
Solo and concerto appearances

degree programs:

BA, BM, MM, DMA and Artist Diploma

Scholarships, assistantships and financial aid available.



STEVEN COHEN

for further information:
ccmadmis@uc.edu
or
steven.cohen@uc.edu
513-556-5463
www.ccm.uc.edu

UNIVERSITY OF
Cincinnati

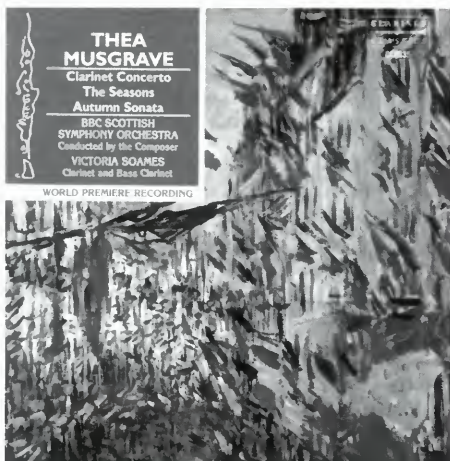
COLLEGE CONSERVATORY OF MUSIC

This is a book that you will not want to put down, and after you have finished it you will want to reread it to rediscover all the things you missed the first time. It will be required reading for my students. When Gingras reviews CDs, the really good ones get a five-reed rating. Using her system, this book is easily worth a whole box!!

CD REVIEWS

by Gregory Barrett

Music of Thea Musgrave. Victoria Soames, clarinet and bass clarinet; BBC Scottish Symphony Orchestra, conducted by the composer. Musgrave: *Concerto for Clarinet*; *The Seasons*; *Autumn Sonata* (*Concerto for Bass Clarinet*). CLARINET CLASSICS CC0035. Total time 73:14. (distributed by Qualiton Imports, Ltd.; also available from the Clarinet Classics Web site: <clarinetclassics.com>; e-mail: <enquiries@clarinetclassics.com>)



Thea Musgrave (b. 1928) is one of the leading Scottish-born composers of the 20th century. She is a pluralist with influences ranging from the "long-term harmony" of Tovey and the attention to color in orchestration of Boulanger, to the quotation use of Ives and the serialism of Babbitt. Musgrave also studied with Copland at Tanglewood. Her music is often marked by literary influences. This is as true in her eight operas as it is in many of her orchestral works including *Autumn Sonata* — *Concerto for Bass Clarinet* recorded here. Her involvement with opera, beginning in 1955, may be one reason why the music on this CD is so dramatic. This is not background music; it is music that demands attention.

Another thread that runs through Musgrave's music is the will of an individual versus a group. In her 1966 *Chamber Concerto No. 2* (which includes clarinet, as do at least 12 of her other chamber or solo works) an individual player in the ensemble assumes direction of the group. Musgrave told how she had a dream "in which, during an orchestral piece, the clarinet player stood up and led an orchestral mutiny." A few days after her dream she was commissioned to write the *Concerto for Orchestra* (1967) in which the clarinetist does stand up during a *tutti* section and contradicts the orchestra with a defiant phrase. The clarinetist then proffers themes to different members of the orchestra, giving each of them a chance to rise, to be a soloist, and also to be a leader.

This trend with the clarinetist as leader continued in 1968 with the premiere of her *Concerto for Clarinet and Orchestra*. The present recording affirms what an unusual concerto it is. Played in one continuous movement, the clarinetist moves about the stage joining different groupings of instruments during each of the six sections. I did not get that sense of spatial movement from the recording, but the different combinations of instruments are clearly heard.

The *Concerto* begins energetically and dramatically with a colorfully orchestrated style. Soames plays with a full, gutsy sound. There are no extended techniques in the clarinet writing save some glissando effects. The orchestra occasionally reaches very high dynamic levels, typically when the clarinet is tacet. I had no trouble hearing the clarinet during any of the *Concerto*. This is due to Musgrave's excellent understanding of the orchestra and to her effective directing of the ensemble. Her writing is somewhat dissonant and highly motivic as opposed to being melodic in the style of Samuel Barber or Prokofiev. Soames effectively plays all of the challenges in the *Concerto*, which includes a *Prestissimo* section that must be carefully coordinated with the orchestra. One of my favorite aspects of the work is the use of some unusual orchestral colors. The *Prestissimo* includes our fellow reed instrument, the accordion, and a vibraphone and harp are prominent in the slower *Sensuoso* section. The *Concerto* ends much as it began, except that the dark minor triad dominated harmony is brushed aside by a major triad at the last instant — but only for a wink.

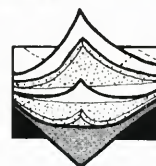
Altieri Instrument Bags

The professional casecover



...custom designed for every size and model clarinet case featuring ease of transport, multiple pockets, waterproof nylon shell and, of course...

our
state-of-the-art
4 layer insulating
protection



1 Galapago Street
Voice 303.291.0658
Fax 303.744.1434

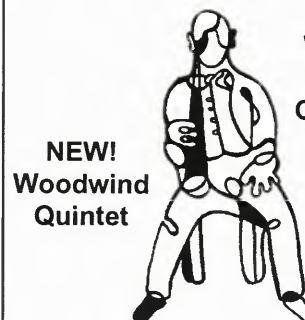
Denver, Colorado 80223-1608
e-mail donna@altieribags.com
web www.altieribags.com

SOLOS • DUETS TRIOS • QUARTETS

ALL NEW TRIO SERIES!

2 Volumes

Clarinet Trio • Mixed Trio
Woodwind Trio & More!



Wedding
Sacred
Christmas

NEW!
Woodwind
Quintet

NEW T-SHIRT DESIGNS!

Fitted French Style • Crystals
Clarinet Coquette • Bass Clef Babe
Sax Kitten • Reed Freak & More!

Online Catalog & Dealer Listing

LAST RESORT MUSIC

800.762.0966 Fax 818.956.1521
www.lastresortmusic.com

Musgrave's program notes to the CD refer to the *Clarinet Concerto* as being "'dramatic-abstract' form: dramatic in presentation but abstract in the absence of a 'programme.'" The second work on the CD, *The Seasons*, is more programmatic as it was influenced by a group of paintings. Piero di Cosimo's painting, *Caccia Primitiva* led Musgrave to believe that a group of paintings could be used as a metaphor for the cycle of a man or woman's life. Autumn, Winter, Spring and Summer are depicted by Musgrave's orchestral music replete with references to hunting horns, a violent storm, a frozen wasteland, rain, birds, and the patriotic summer celebrations of the U.S.A. and France. The images of Picasso's *The End of the Road*, Leutze's *Washington Crossing the Frozen Delaware*, Van Gogh's *The Sower* and *Le 14 juillet à Paris*, Jasper Johns' *Flag*, and Monet's *Rue St-Denis, Festivities of June 30, 1878* helped Musgrave conjure music that is in turn violent, with ample amounts of brass, percussion, and Bartók *pizzicato*, multi-layered with strings and a beautiful solo oboe voice, and finally full of celebration. Much as in the style of Beethoven, Berlioz and Charles Ives, snippets of a

cuckoo, the Dies Irae, *The Star-Spangled Banner* and *La Marseillaise* are included.

Musgrave used a literary program in conjunction with *Autumn Sonata — Concerto for Bass Clarinet and Orchestra*. Short fragments from works by Austrian poet Georg Trakl preface each of the six sections of the score. This poetry, from nearly 100 years ago, sets the atmosphere for what Musgrave calls the "autumnal dream landscape" of the *Concerto*. Fitting the bass clarinet's low-register first entrance the poetry begins: "Autumn: black footsteps at the forest's edge..." The six major sections of the *Concerto* are played *attacca*. The climactic third section, like other music on this CD, is violent and provoking. Here the poetry reads: "In the evening, the sound of deadly weapons echoes through the autumn woods... night envelops the dying soldiers, the savage cries from their broken mouths." Unfortunately this century-old poetry is still very relevant. Music certainly can put a voice to our experiences and amplify our feelings.

Musical picture painting continues in the fourth section with the flutes of the orchestra adding a consoling color to the bass clarinet's message: "To greet ghosts

of the heroes...The dark flutes of Autumn play softly in the reeds." The fifth section is a reprise of the first, but now with an offstage second bass clarinet shadowing the playing of Soames: "Steps of madness in black rooms, shadows of old men under the open door." The final section, *Adagio sostenuto*, brings the cycle of the *Concerto* to a close. The dotted-rhythm melody of Beethoven's *Moonlight Sonata* is quoted, and faint, muted brass chords underpin Musgrave's assertion that her *Autumn Sonata* is not "intended as a direct description of war, but rather as a memory, alternating between dream and nightmare."

Each of the three works on the CD is remarkable in many ways. The recording quality is excellent, as is the playing of the BBC Scottish Symphony Orchestra. Soames plays in a full-bodied manner that is to my ears English in style. My ideal interpretations would bring the personality of the soloist more to the fore, but Soames' wonderful concerto achievements were no doubt molded by the direction of composer/conductor Musgrave.

by David Ross

Live in Boston. Luis Rossi, clarinet; Susan Shin, piano; Penelope Knuth, viola; and the Diabelli String Quartet (Renée-Paule Gauthier and Annie Trépanier, violins; Steve Larson, viola; Brian Snow, cello). *Astor Piazzolla: Bordel 1900* and *Café*; Carlos Guastavino: *Rosita Iglesias*; Leonardo Velázquez: *Variaciones*; Gerardo Gandini: *Duoneiron for Clarinet & Viola*; Charles Stanford: *Fantasy No. 1 for Clarinet & String Quartet*. GEORGINA RECORDS GR-1103. Total time 45:48. (available from Van Cott Information Services, Inc. Web site: <www.vcisinc.com>, e-mail: <info@vcisinc.com>)

Visit Clarinettists' Paradise!

www.pomaricompieces.com

Info@pomaricompieces.com

ALEXANDER'S
WIND INSTRUMENT CENTER
We Carry NEW & USED:
SELMER BUFFET LEBLANC
Professional and Student Clarinets
*Other Makes Also Available
*Full Line of Accessories
*Highest Quality BAY Products
Professional Repair & Restoration
Unique Personal Attention
Phone 212-730-1569
701 7th Ave. (Entrance on 47th St.), New York, NY 10036



The South American clarinetist Luis Rossi has enjoyed a versatile and multifaceted career, one which finds few parallels today among world-class soloists. He has a top-level solo career mixed with periods of orchestral playing and has influenced numerous clarinet students by holding teaching appointments and master classes worldwide. As perhaps Latin America's leading clarinetist, his playing has inspired a number of composers from that region to write works for him. And lastly, as a clarinet maker he has produced and marketed several models of clarinets with innovative features, instruments which have been well received by the clarinet community. Few clarinetists today have such a diverse set of credits — performer, teacher, maker, dedicatee of new works — and his influence in all these has been notable.

Rossi has been a regular feature at Boston's International Clarinet Connection, and performances on this CD are live recordings from the 2000 festival. Four of the composers represented are from Latin America — three from Rossi's native Argentina and one from Mexico — and to round out this recital is included the first of the two *Fantasies* the English composer

Charles Villiers Stanford wrote for clarinet with string quartet in 1921. The recorded sound throughout has an immediacy and vibrancy characteristic of the best of live recordings; one truly has the sense of being in the concert hall at that moment. And from the outset it should be stated that Rossi's playing is little short of masterly, be the comparison with either a studio recording or live performance. Indeed Rossi seems to combine the best of both worlds on this CD: the flair and spontaneity of a live performance with technical mastery of an edited disc. I was struck by the individual character of Rossi's sound — not French, not German, not American nor English — but truly his own distinct sound, always expressive and colorful. Many clarinet players (including this reviewer!) will be jealous of his impeccable articulation — clear yet round — and his large dynamic palette is likewise captured well on this disc.

The Argentinean composer Astor Piazzolla (1921–1992) has become well known in recent years, mostly through his work in transforming and elevating the popular street tango into a serious concert medium. His suite *L'Histoire du Tango* captures in

an Impressionistic manner the tango at various points in the 20th century. Originally written for flute and guitar, Rossi himself has made the transcription for clarinet and piano, and in this performance two of the movements from the suite are included. *Bordel 1900* is humorous, lively, not really jazz but with more than a hint of the popular street music idiom. By way of contrast, *Café 1930* is introspective and sentimental, with expressive, lyrical melodies interspersed with several short bursts of activity. With this movement in particular, I can well imagine a lazy, languid afternoon spent at a Buenos Aires café, sipping coffee and watching pedestrians and the world go by.

Rossi's Argentinean compatriot Carlos Guastavino (1912–2000) heard the young Rossi perform at the Buenos Aires Conservatory of Music, and was inspired to write for him several works which the clarinetist has done much to popularize. *Rosita Iglesias*, written by Guastavino to honor one of his colleagues, was originally for violin and piano but seems perfectly suited to the clarinet as well. It is a beautiful, elegiac air, and Rossi brings to it all of his coloristic and lyrical qualities. For me, this performance is the highlight

Clarinet Recordings



Schickele; Sculthorpe; David, Triple Concerto (w/Orchestra). **CD746:** Diamond, Trio & Violin

THE VERDEHR TRIO. (Elsa Ludwig-Verdehr, Clarinet). *The Making of a Medium Series* (Violin, Clarinet, Piano). **CD741:** Bartok, Contrasts; Hovhanness, Lake Samish; Pasatieri; Mozart, etc. **CD742:** Rorem, End of Summer; Musgrave, Pierrot; David, Schubertiade; Vanhal; Liszt. **CD743:** Schuller, A Trio Setting; Averitt; Currier. **CD744:** Husa, Sonata a tre; Dickinson; Freund; Niblock. **CD745:** Arutunian; Husa, Sonata a tre; Dickinson; Freund; Niblock. **CD746:** Diamond, Trio & Violin

Sonata; Sculthorpe, Night Song; Corigliano. **CD747:** Music by James Niblock.. **CD748:** Triple Concertos by Ott & Wallace. **CD749:** Trio w/Orchestra; Skrowaczewski & David. **CD940:** Trios by Beethoven, Larsen; Druckman; Bolcom; Bruch (no. 6 & 7). **CD941:** Trios by Menotti & Bruch (no. 4 & 8); Constantinides, Oracle at Delphi; Deak, Lad, a Dog. **CD942:** music by Chihara, Diamond, Satterwhite, Kramer, Biggs, & Erb. **CD943:** music by Currier, Tower, Gershwin/Brohn, Welcher, Biggs, & Hoag. **CD944:** Trios by Eröd; T.C. David (nos. 1, 2, & 3); Einem. **CD945:** Double Concertos for Clarinet & Violin by Wallace, Constantinides, Niblock.



CD356. Tour de France: Michael Webster, Clarinet; Leone Buyse, Flute; Katherine Collier, Piano. Debussy: Afternoon of a Faune, Petite Pièce, Première Rhapsody, & Syrinx; Saint-Saëns: Tarantella; Bizet, Jeux d'enfants; Faure, Dolly Suite. "Delightful; exquisitely played." Fanfare

TRIO INDIANA: James Campbell, Eli Ebán, Howard Klug, Clarinets (clarinet faculty Indiana University). **CD734:** Defaye, Pièces D'Audition; Schickele, Dances; Kulesha, Political Implications (with David Shea, clarinet, guest); Kibbe, Ebony Suite; Fox, Time Weaving. **CD736:** (with Alfred Prinz, Mitchell Lurie, & Min-Ho Yeh, guests). Prinz, Bloomington Quartet & Trio; Heiden, Clarinet Trio; Uhl, Divertimento; Weill, Pieces from The Threepenny Opera.

MITCHELL LURIE, CLARINET: **CD737.** Halsey Stevens, Concerto, Clarinet & String Orch.; Lesemann, Sonata for Clarinet & Percussion; Muczynski, Time Pieces for Clarinet & Piano. Lurie was principal in Chicago & Pittsburgh Symphonies, & taught for over 40 years at U.S.C.

MICHAEL EDWARDS, Clarinet: **CD735.** Clarinet Sonatas by Saint-Saëns; Ladmiraault, & Bjelinski. Martinu Sonatina; Rabaud Solo de Concours. Edwards formerly Montreal Symphony & soloist at Orford & Stratford Festivals. "Clarinet fanciers will find a treat here." Fanfare

LAWRENCE SOBOL, CLARINET: **CD808.** Hovhanness, Saturn, for Clarinet, Soprano, & Piano. Also Hovhanness Magnificat for Chorus, & Orch. "Saturn is a beguiling hymnal...freshness and vitality." Classic CD Mag.

LARRY COMBS: C731 (cassette only) Rochberg, Trio for Clarinet, Horn, & Piano; Schuller, Romantic Sonata for Clarinet, Horn, & Piano; Rosza, Sonatina for Clarinet Solo. Gail Williams, horn; Mary Ann Covert, piano.

JAMES CAMPBELL: C732 (cass. only) Reicha & Francaix Quintets, Clarinet & String Quartet, w/ Allegri String Quartet. **C331 (cass. only):** Poulenc, Jeanjean, Schumann, Berg, etc.

ENSEMBLE ISOLA: Radovan Cavallin, clarinet; Jose Zarzo, horn; Carlos Rivera, cello; Juan Francisco Parra, piano (principals Gran Canaria Philharmonic, Spain).

CD771: Trios by Brahms, Reinecke, & Duvernoy. **CD772:** Czerny, Grande Serenade; Jenner, Trio; Duvernoy, Two Sonatas. "Delightful release...artistry is virtuosic." Gramophone

JONATHAN COHLER, CLARINET: **CD733.** Hindemith, Sonata; Honegger, Sonatina; Francaix, Theme & Variations; Vaughan Williams, 6 Studies English Folksong; Milhaud, Duo Concertant & Caprice; Bozza, Pulcinella; Kupferman, Moonflowers, Baby!

WESTWOOD WIND QUINTET (David Atkins, clarinet): "Magnificent American group...superlative playing" Gramophone **CD601:** Hindemith & Nielsen Quintets; Schullhoff Divertissement. **CD750:** Barber, Summer Music; Ligeti, Bagatelles; Mathias, Quintet; etc. **CD751:** Dahl, Allegro & Arioso; Moysse, Quintet; Husa, Serenade; Sapieyevski, Arioso. **CD752:** Bergsma, Concerto; Rochberg, Dark Wood; Carter, Quintet; Biggs, Scherzo; Plog, Animal Ditties; Schuller, Suite; Schuman, Dances. **CD250:** Klughardt, Quintet; Benio, Opus No. Zoo; Linn, Quintet; Pillin; Stein, etc. **CD647:** Sapieyevski, Concerto for Viola & WQ; Plog, Miniatures; Holst, Terzetto.

CDs \$16.95; C (cassette) \$10.98; recordings available only in formats shown. Add \$2.00 per order US shipping; \$6. foreign (mention this ad).

FREE CD or cassette with each purchase of three: for each four ordered, omit payment for lowest-priced one.

CRYSTAL® RECORDS, 28818 NE Hancock, Camas, WA 98607 USA, phone 360-834-7022, fax (24 hrs) 360-834-9680
email: order@crystalrecords.com • web site: http://www.crystalrecords.com • Many more woodwind recordings; send for free catalog.

of this disc, and the haunting melodies linger long after the last note has sounded. Leonardo Velázquez, born in Oaxaca, Mexico in 1935, was trained in Mexico and California. He is presently on the faculty of Mexico's National Conservatory. His *Variaciones* was premiered in 1965. Each of the variations has its own character; some flavored with jazzy elements, others displaying more acrobatic qualities. Much of the time the mood is humorous and whimsical — a South American or Mexican “Divertissement” if you will. One cannot help but smile at both the music and the performance.

A complete contrast is provided by *Duoneiron*, dedicated to the performers on this recording. Gerardo Gandini (b. 1936), another Argentinean composer inspired by Rossi's playing, created a series of aleatoric works titled *Oneiron* (from oneiric: meaning dreamlike). *Duoneiron* is part of this larger set, and in it Gandini utilizes a number of contemporary playing techniques for the clarinet: glisses, tone bends, various types of tremolos, color and register extremes, and above all clarinet multiphonics which permeate this work. All these contemporary techniques Rossi handles with aplomb; in particular the multiphonics seem flawlessly executed. This work is not so much for clarinet and viola, but rather clarinet alternating with viola, as each instrument responds to the other in a soloistic fashion. The viola pays homage to an earlier masterwork, with references to Schönberg's *Chamber Symphony*, Op. 38. The conviction and sensitivity Rossi brings to this more contemporary idiom is another demonstration of his great versatility as a performer.

Sir Charles Villiers Stanford (1852–1921) is best known as the teacher of Gustave Holst, Ralph Vaughan Williams, and indeed a full generation of British composers. He had a special fondness for the clarinet and enriched the clarinet repertoire with a number of works for the instrument. British clarinetists from Thurston onwards have been active in recording Stanford, but it is nice to see these works being committed to disc by non-English players. Perhaps it should be added that there was a British component to Rossi's training; he worked for some time with the London clarinetist John McCaw. The *Fantasy No. 1* for clarinet and string quartet has a pleasant English tunefulness about it — melodic, even folksy at times, and quite conservative har-

monically for a work written in 1921, with each of the three movements distinct enough in character to provide contrast. If the work lacks a certain German heaviness or “seriousness,” there is an easy British charm which makes for pleasant if not profound listening.

In all these performances Rossi is ably partnered and assisted by pianist Susan Shin, violist Penelope Knuth and the Diabelli String Quartet. But it is clear that this is a clarinet recital disc, and Rossi's wonderful playing is the centerpiece. His intonation seems dead on — he would no doubt wish to mention “performed on a Rossi clarinet” — and his control, flexibility, and innate sense of musicality, not to mention an unusual program with little-known repertoire, all combine to make this a memorable performance.

by Jane Ellsworth

Grand Quintetos (II). Josep Fuster, clarinet; Quartet Glinka BCN (Ala Voronkova, violin; Guerassim Voronkov, violin and viola; Bernat Bofarull, viola; Nabi Cabestany, cello). Heinrich Joseph Baermann: *Quintet in E^b*, Op. 23; Franz Krommer: *Quintet in B^b*, Op. 95; Carl Maria von Weber: *Quintet in B^b*, Op. 34. COLUMNA MÚSICA ICM O104. Total time 73:21. (available from ColumnaMúsica, Circumval lació 8, 08790 Gelida (Barcelona), Spain. e-mail: <columnamusica@canal21.com>)



Music for clarinet and string quartet can be traced back to Mozart's *Clarinet Quintet*, K. 581, written in 1789. No other 18th-century composers seem to have written for this combination; but in the early 19th century, perhaps in response to André's 1802 publication of Mozart's *Quintet*, a

flurry of compositions for clarinet and string quartet appeared. The Spanish clarinetist Josep Fuster has made a project of recording some of these works. An earlier CD entitled *Grandes Quintetos I* (Columna Música ICM0060) presented Mozart as well as lesser known works by Reicha and Spohr. The present CD continues this project with Weber's famous *Quintet*, along with quintets by Heinrich Baermann (1784–1847) and Franz Krommer (1759–1831).

Baermann's *Quintet*, Op. 23, was written in 1821. It is in three movements; the middle movement is the well known “*Adagio*” once attributed to Wagner. Baermann was, of course, himself a clarinetist. Like many instrumentalists of his day, he composed for his instrument. Baermann's extant music is gradually being recorded, and is generally of good quality: if not profound, at least well crafted, full of feeling, and entertaining for player and listener alike. The Op. 23 *Quintet* is no exception, and is given a fine performance by Fuster and his colleagues. Fuster is a sensitive musician; his phrasing is well-defined and he has excellent control of dynamics. His sound is on the light side, but with a solid center that gives it depth.

Many clarinetists are familiar with Krommer's double clarinet concertos, or perhaps some of his *Harmoniemusik*. The CD liner notes state that the date of Krommer's Op. 95 is not known, but according to Albert Rice it probably appeared around 1819. An unusual feature of the work is its instrumentation: the clarinet is accompanied not by a standard string quartet, but by an ensemble of one violin, two violas, and cello. (Unfortunately the CD liner notes do not make this clear.) This combination of instruments was also used by other composers in the early 19th century, namely Backofen, Reicha and Küffner. Krommer's *Quintet* is a four-movement work, consisting of an opening “*Allegro moderato*,” an “*Adagio*,” a “*Minuetto Allegretto*,” and a closing “*Allegro*” in rondo form. Listeners who know Krommer's lively double clarinet concertos may find this quintet to be a disappointment. It is in general a musically weak work, with little melodic or structural invention. The movements are mostly too long and meandering, with the exception of the “*Minuetto*,” which is the best (and shortest) movement. Perhaps with some judicious cuts the piece

might work better. It is clearly a composition that needs lots of extra help from the performers. Fuster and his colleagues interpret the work in a fairly classical, straightforward manner, which may not be the best approach for this piece.

Weber's *Quintet*, Op. 34, was written in 1815, and is thus the earliest of the works presented on this recording. It is part of the clarinet's standard repertory and has been recorded many times, by Karl Leister, David Shifrin, Charles Neidich and others. Fuster's interpretation emphasizes the Classical side of the piece, rather than the Romantic. His musical gestures — phrasing, dynamics, and dramatic timing — are somewhat restrained. This is not necessarily a fault; it is simply a choice that individual listeners may or may not agree with, depending on their musical inclinations.

The recorded sound on this disc is not of the best quality. There is a slight fuzziness in the string quartet on the Baermann and Krommer tracks, which worsens and spreads into the clarinet sound on the Weber. This could have been minimized by more careful microphone placement and/or editing.

Josep Fuster studied at conservatories in València and Barcelona, and is active as a soloist, chamber musician and orchestral player. He is currently Professor of Clarinet at the Municipal School "Juan Pedro Carrero" in Santa Coloma de Gramenet, and serves as Assistant Soloist in the Orquestra Sinfònica de Barcelona. Fuster is a skillful clarinetist and in many ways a good musician. For this listener, however, a significant weakness of these performances is in the related areas of rhythm, tempo, and timing. There is a noticeable rhythmic instability, especially in the Krommer and Weber. This instability shows up in several ways: unevenness of fingers on Fuster's part in some 16-note passages, lack of rhythmic precision among the ensemble, and changes of tempo that are obviously inadvertent. On the other hand, there are opportunities for dramatic rhythmic flexibility that the ensemble does not take. The impression is that the group hasn't thought enough about rhythm as an integral part of their musical rhetoric. Given the recording's many strong points, it is unfortunate that it is marred by this weakness. The performance of the Baermann *Quintet*, however is excellent, and at least for that reason the CD is valuable.

by Christopher Ayer

Middle Voices: Chamber Music for Clarinet and Viola. Kelly Burke, clarinet; Scott Rawls, viola; Arthur Tollefson and Melissa Rose, piano; Mark Moliterno, baritone. Rebecca Clarke: *Prelude, Allegro and Pastorale*; Dennis Riley: *Trio "The Household Muses"*; Charles Martin Loeffler: *Rapsodies pour voix, clarinette, alto et piano*; Craig Walsh: *Schism*; J. Mark Scarce: *Magritte Variations*. CENTAUR RECORDS CRC 2626. Total time 70:44. (distributed by Qualiton Imports, Ltd.; manufacturer's Web site: <www.centaurrecords.com>)



This is a very interesting disc with a nice mix of music. It contains five substantial chamber works for clarinet and viola. Three of the pieces are newer works, having been written within the last five years, while two of the selections combine the clarinet and viola with piano and voice.

The first work on the disc is the *Prelude, Allegro and Pastorale* (1941) by Rebecca Clarke. Clarke is very well known to violists for her wonderful *Viola Sonata*, and this duo for clarinet and viola contains some of the same great writing. Clarke's writing is perhaps not as outwardly British sounding as Vaughan Williams compositions, but nevertheless the music benefits from beautiful pastoral melodies, albeit with a melancholy tinge. One outstanding characteristic of this piece is the wonderful counterpoint between the two instruments. The listener will almost forget that there are only two instruments, and Burke and Rawls blend their sounds seamlessly when necessary. The piece does tend to be a little gloomy, and even in the *Allegro* movement, the rhythmic drive is measured.

However, the playing of Burke and Rawls is excellent with Burke achieving a suitable mellow sound in the chalumeau register.

Dennis Riley's *Trio* is perhaps the most complex of the group to listen to. There is a lot going on in this piece, and the listener will benefit from repeated hearings (an advantage recorded music has over live performance). The first movement is quite interesting, with the piano providing steady, two-chord ostinatos over which the clarinet and viola offer rather angry interjections. The piano is rarely melodic here, only occasionally contributing to the flitting, frenetic lines of the other instruments. This leads into the next movement which emphasizes fast, repeated notes in rhythmic patterns. The third movement is the longest and almost has a "stream of consciousness" quality about it. It opens with the viola and piano, and showcases the viola with some very high, reaching passages superbly played by Rawls. There are interesting, excited clarinet passages played over a walking alto line in the viola which is a neat effect. The last movement seems to recall the second movement with some very energetic music emphasizing *tutti* rhythmic passages. There are some very tricky composite rhythmic figures here which really become more evident upon repeated listenings.

The *Rapsodies pour voix, clarinette, alto et piano* (1898) by Loeffler nicely balance the manic activity of the Riley. These three movements are based on three different poems of Maurice Rollinat. They open with lush, Romantic harmonies and thick textures. Each poem tends to be somewhat dark, and so many of the rich melodies also carry a sad color. The poems are beautifully set, with tasteful text painting. The last song, "The Devil's Villanelle," opens with a devilish piano part which sets up a nice darting, "burning" motive. These are well played and sung, with Moliterno's rich baritone voice blending very well with the viola and clarinet.

Schism (2000), by Craig Walsh, is just a neat piece! According to the accompanying notes, "The piece explores various ensemble and textural possibilities of a duo: unison, rhythmic unison, contrasting material, and interlocking parts and registers." This it certainly does! Dedicated to the performers, it starts with the clarinetist blowing wispy, airy notes through the instrument while the violist is matching this by playing over the bridge. The ethereal

opening quickly turns to frantic passages that are marked by some extraordinary unison passages between viola and clarinet that remind one of the fantastic unison passages in the sixth movement of Messiaen's *Quartet for the End of Time*. The performers are up to the challenge here and again Rawls provides some high passage work and harmonics played with excellent intonation. Many of the lines sound jazz inspired, with rhythmic accents wonderfully executed by both Burke and Rawls.

The last work on the disc, *Magritte Variations* (2000) for clarinet, viola, piano and baritone by J. Mark Scarce, is a song based on a text of poet Joseph Stanton. The style here is tonal with lush, Romantic harmonies that provide a nice contrast with the Walsh. Again, the poetry is rather dark although the writing is very effective, and Moliterno brings out the despair of the text well.

The only possible drawback to any of the performances on the disc is the occasional "muddiness" in the texture. At times in the Loeffler, the voice tends to get lost in the thicker passages, although this is not as much of a problem in the Scarce. This is perhaps a result of the similar ranges of

the instruments/voice, although it also seems that both the clarinet and viola have a "covered" quality to their sound throughout the recording. Having said this, the performances are outstanding. The viola playing of Scott Rawls is simply excellent. His intonation and tone are superb, despite extremely challenging passages in both speed and range. Burke displays liquid technique throughout and her intonation with Rawls is marvelous. The repertoire is very interesting and presents wonderful contrasts. It is always a joy to discover quality works that are not well-known and all clarinetists will want to hear this recording.

by Richard MacDowell

French Portraits. Ricardo Morales, clarinet; Michael Chertock, piano. A. Messager: *Solo de Concours*; C. Widor: *Introduction et Rondo*; L. Cahuzac: *Cantilène*; F. Poulenc: *Sonata*; E. Chausson: *Andante et Allegro*; C. Saint-Saëns: *Sonata in E^b, Op. 167*; E. Bozza: *Bucolique*; C. Debussy: *La fille aux cheveux de lin*. BOSTON RECORDS BR1064CD. Total time 62:09. (available on the Web. from: <www.Arkiv

Music.com> or from Boston Records, Web site: <www.bostonrecords.com>, or e-mail: <bostonrecs@verizon.net >



For those few of you not yet familiar with the soloist, Ricardo Morales started his extraordinary professional career as principal clarinetist with the Florida Orchestra and, at the age of 21, became principal of the Metropolitan Opera Orchestra. In 2002 he was appointed principal of the Philadelphia Orchestra. As one might expect from one with these credentials, the playing is as technically and tonally polished as one could wish.

THE LOMAX *Classic* VARIBORE® MOUTHPIECE

"A Major Breakthrough in Mouthpiece Design! The only clarinet mouthpiece with an ADJUSTABLE BORE!"

The Lomax *Classic* VARIBORE Mouthpiece makes it possible to increase or decrease the volume of the mouthpiece bore allowing the performer to "customize" his equipment in a way never before possible!

SOME OF THE VARIBORE ADVANTAGES

1. The Shape, Color, and Size of the sound can be adjusted.
2. Resistance can be increased or decreased allowing the performer to use the same reed longer and in various climates and at different altitudes.
3. Tuning ratios, "12ths" and problem "throat tones" can be improved.
4. Solid Brass adjusting screw adds critical mass that increases the ring and depth of the tone.

**For a no risk trial or more information CALL 417-865-0996
or e-mail us at mike@lomaxclassic.com**



**This revolutionary new
Clarinet Mouthpiece
for the 21st century
made its debut at
CLARINETFEST 2004
And amazed and
impressed all who
tried it!**

Pat. Pending

***NOTE: The VARIBORE advantage may be added to any LOMAX *Classic* Clarinet mouthpiece.
World Class Mouthpieces • Custom Clarinet Repair
www.lomaxclassic.com**

The repertoire he has chosen is quite familiar and often played by aspiring clarinetists, though not nearly as well as one hears on this disc. Messenger's *Solo de Concours* was composed for the Paris Conservatoire's 1899 competition. Here this venerable work is given an ideal performance, with just the right amount of *rubato* in the opening pages and great sense of musical momentum in the *andante* section leading to the cadenza. As with the rest of these performances, it is a pleasure to hear this played with the idiomatic kind of finesse the French school was famous for, combining lovely expressiveness with absolutely fluent technique.

Next up is Widor's *Introduction et Rondo* written in 1898, again for the Conservatoire. Morales captures the appropriate rhythmic freedom without losing the forward movement of the music. The careful use of dynamic control in building to the climaxes here is particularly effective. The demands on fingers and tongue are met effortlessly and the structure and expression of the piece is brought out with great clarity.

Louis Cahuzac's *Cantilène* is a lesser known by utterly charming encore piece.

Morales and his excellent pianist, Michael Chertok, clearly enjoy the simple, elegant lyricism of this underplayed gem. Poulenc's *Sonata* has been recorded many times, yet the present effort is still quite welcome. The first movement has just the right "madcap" feeling. The control of the softer dynamics on the second page is terrific. The second movement's emotion is given its full, soulful expression here, and the last movement sounds appropriately full of life.

Chausson's *Andante et Allegro* (1881) has a very committed and passionate feel-

ing in this reading, the *Andante* seamlessly shifting tempi with convincing musical flow. The *Allegro* is very impressive, with spotless technique, rapid articulation, and lovely dynamic control, all in the service of the musical expression.

After hearing the Saint-Saëns *Sonata* so many times over the years, it's hard to wax enthusiastic about another recorded version, yet this has to be one of the finest ones to date. Even the third movement seems more evocative than usual, and, of course, the last movement is technically clean and full of expressive nuance.

We Stock Hard-to-Find Woodwind & Brass Recordings

- More than 600 solo clarinet recordings
- Classical Recordings - both solo & ensemble
- Many imported recordings not found in stores
- More than 4000 wind recordings on CD, tape, LP & Video
- We also publish music for woodwinds & brass

ORDER ONLINE AT WWW.TAPMUSIC.COM

or send \$4 for our latest catalog

Tap Music Sales, 1992 Hunter Avenue, Newton, IA 50208 USA
Ph: 641-792-0352 Fax: 641-792-1361 email: tapmusic@tapmusic.com

North Carolina School of the Arts School of Music

is pleased to announce the appointment of



Igor Begelman

Artist-Faculty in Clarinet

Clarinetist Igor Begelman's virtuosity and imagination have been praised by critics as a "remarkable display of music making" and earned him an impressive list of awards and honors. Winner of an Avery Fisher Career Grant, Mr. Begelman has appeared regularly as a soloist and in recitals throughout the United States and abroad.

Woodwind Faculty

Tadeu Coelho, *Flute*

John Ellis, *Oboe*

James Kalyn,
*Saxophone,
Wind Ensemble*

Igor Begelman,
Clarinet

Mark Popkin,
Bassoon

For information, contact:

Admissions,
North Carolina
School of the Arts,
1533 S. Main St.,
Winston-Salem, NC
27127-2188;
tel. 336-770-3290;
www.ncarts.edu

- Offering Professional Artist Certificate, M.M., B.M., College Arts Diploma, High School Diploma
- Scholarships and assistantships available
- Summer Session: June 19-July 22, 2005

An equal opportunity institution of the University of North Carolina

Bozza's *Bucolique* is the real jewel on this disc. The opening pages have a brooding lyricism and reflective expressiveness, with the difficult trills and arpeggios executed with a seamless *legato* and superb phrasing. The closing pages are played with great bravura, all the technical demands tossed off with little apparent effort.

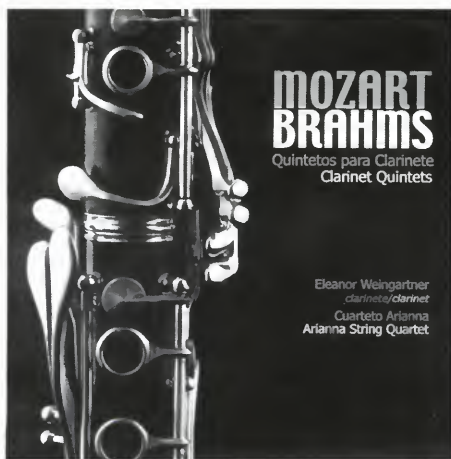
One imagines Morales' fingers still smoking as he relaxes with the disc's final piece, a transcription of Debussy's *The Girl with the Flaxen Hair*, sweetly played by both musicians, a fitting end to an outstanding recording.

My only complaint would be with the recording quality. Although the balance and sound are excellent, the clarinet is, in my opinion, miked too closely. One hears key and finger noise, and some air leaks. Also I feel the clarinet sound needs more "room" to resonate. This is a small quibble. As an educator, I hear these pieces every day, and it's a genuine pleasure to hear this mostly standard repertoire played with such care and passionate conviction by one of our very finest artists at the top of his form.

by Karen Dannessa

Mozart and Brahms Clarinet Quintets.

Eleanor Weingartner, clarinet; Arianna String Quartet (John McGrosso and Rebecca Rhee, violins; Sheila Browne, viola; Kurt Baldwin, cello). W.A. Mozart: *Quintet in A Major*, K. 581; Johannes Brahms: *Quintet in B Minor*, Op. 115. Total time 69:50. (distributed by Allegro; Web site: <www.allegro-music.com>)



Clarinetist Eleanor Weingartner and the Arianna String Quartet have recorded a very good compact disc of the Mozart and Brahms clarinet quintets. Recorded in Me-

xico, where Weingartner has been principal clarinetist with the National Symphony Orchestra since 1990, the disc is nicely packaged and recorded. The CD contains a booklet with beautifully written, interesting and well-researched program notes by Rudolph H. Weingartner. The recording itself features a purity and richness of sound from all the instruments with balance that is virtually flawless throughout the entire disc. The excellent balance is achieved not only through good recording acoustics and mic placement, but is obviously the result of fine musicianship. The wonderful blend and balance of the Arianna String Quartet is expertly matched by Weingartner, whose clean playing is enhanced by a focused and fluid tone quality.

Most notable in Mozart's *Quintet* is the well-matched interplay between Weingartner and first violinist John McGrosso. Their blend and stylistic understanding is very good throughout the four movements and is well supported by the rest of the string quartet. The energetic tempos however, may have contributed to less use of nuance and shading than this listener expected to hear in this piece. The interpretation of the variation finale is the most convincing of the four and features more emotion and *rubato*.

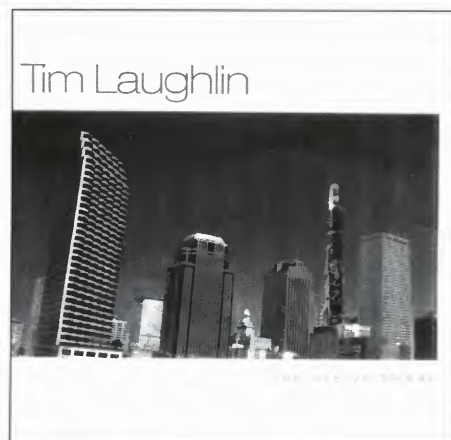
The Brahms *Quintet* again features excellent blend and balance between Weingartner and the string quartet. The ensemble playing is truly outstanding and the interpretation is very musical. Weingartner's interpretation of the "adagio" movement is especially lovely, featuring excellent control and tonal consistency throughout the registers of the instrument. Weingartner and the Arianna Quartet capture the musical essence of Brahms' *Clarinet Quintet* and present a rendition that features first-rate ensemble playing with wonderful intonation and control. While there are many recordings of these masterpieces, Eleanor Weingartner and the Arianna String Quartet have produced a fine CD worthy of adding to one's library.

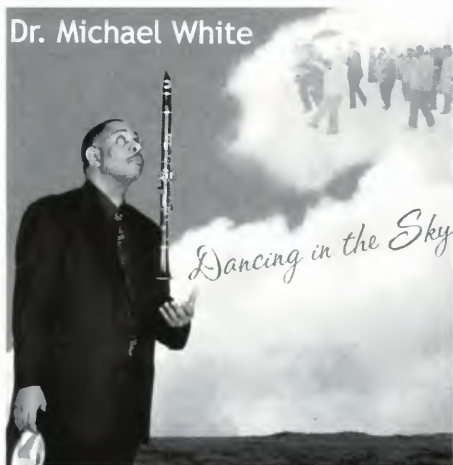
by Thomas W. Jacobsen

The Isle of Orleans. Tim Laughlin, clarinet; Connie Jones, cornet; Rick Trolsen, trombone; Lucien Barbarin, trombone; Tom McDermott, piano; John Royen, piano; Matt Perrine, bass and sousaphone; Hal Smith, drums; John Eubanks, rhythm guitar; Frankie Lynne,

banjo; Neil Unterseher, banjo and vocals; Jason Marsalis, vibraphone; and Phillip Manuel, vocal. Original compositions by Tim Laughlin: "Dumaine Street Breakdown," "Restless Heart," "Suburban Street Parade," "Blues for Faz," "I Know I'll See You Again," "The Isle of Orleans," "The Gentilly Strut," "It's My Love Song To You," "Magnolia Dance," "March of the Uncle Bubbys," "Crescent City Moon," and "Monkey Hill." GENTILLY RECORDS GR-172. Total time 69:50. (available from Gentilly Records, 828 Royal Street, PMB 152, New Orleans, LA 70116, U.S.A.; also artist Web site: <www.timlaughlin.com>)

Dancing in the Sky. Dr. Michael White, clarinet; Nicholas Payton, trumpet; Thais Clark, vocal; Mark Braud, trumpet; Gregory Stafford, trumpet and vocal; Lucien Barbarin, trombone; Steven Pistorius, piano; Detroit Brooks, banjo and guitar; Kerry Lewis, bass and tuba; Herman Lebeaux, drums; and Mark Brooks, bass. Original compositions by Michael White: "Algiers Hoodoo Woman," "Dancing in the Sky (Reflection)," "The Truth of the Blues," "Give it Up (Gypsy Second Line)," "The Hag's Rag," "Angel in the Day (Devil at Night)," "Jambalaya Strut," "When the Mighty Mississippi Sleeps," "New Orleans Bounce (Out of the Woods)," "Creole Nights," and "Dancing in the Sky (Transition)"; Traditional: "Down by the Riverside"; and John Newton: "Amazing Grace." BASIN STREET RECORDS BSR 0503-2. Total time 69:24. (available from Basin Street Records, 4130 Canal Street, New Orleans, LA 70119, U.S.A.; toll free tel.: 888-45BASIN; Web site: <www.BasinStreetRecords.com>)





These two fine new recordings make an interesting musical pairing in a number of ways. First they feature the artistry of two of New Orleans' top jazz clarinetists, Tim Laughlin (41, white) and Dr. Michael White (49, black), both of whom appeared at ClarinetFest® 2002. Both are native New Orleanians, and the instrumental styles of both can be considered well within the time-honored New Orleans clarinet tradition. Yet it is perfectly clear from even a casual listening to the two recordings that their individual styles are quite different.

Secondly, the music played by the two clarinetists is, for the most part, their own original compositions. While broadly in the genre of traditional New Orleans Jazz, this music represents the artists' desire to expand the traditional repertoire by going beyond the old warhorses of the first half of the last century. This is a notable trend in New Orleans music today. Many local musicians have discovered a need to find alternatives to songs such as "The Saints Go Marching In," though the latter of course remain their bread and butter in the tourist music market. These albums represent two excellent examples of that trend: new melodies, still unmistakably in the venerable tradition of New Orleans music.

Finally, the two clarinetists have assembled two outstanding — indeed all-star — casts of top New Orleans musicians for these recordings. (Surprisingly, there is only one overlap: trombonist Lucien Barbarin of the illustrious New Orleans musical family is heard on both discs.) All are veterans of the local music scene as well as frequent performers at jazz festivals all over the world, and all distinguish themselves here. Two of the younger members of these groups are of special interest because they have become

well-known figures in contemporary jazz. Jason Marsalis (son of Ellis, and brother of Wynton, Branford and Delfeayo), probably best known as a drummer, appears on three tracks with Laughlin as a vibraphonist, one of his first recorded efforts on that instrument. Trumpeter Nicholas Payton, who plays on four tracks with White, reveals the Oliver and Armstrong roots on which he was nurtured as a youth. But it is of course Laughlin and White who are the real stars of these recordings — and both shine brilliantly throughout.

Tim Laughlin has been a significant part of the New Orleans scene for nearly two decades now. Once a protégé of Pete Fountain, Laughlin therefore becomes part of that white Crescent City clarinet lineage that goes back to Irving Fazola, Eddie Miller and Leon Roppolo. Yet he has continued to grow as a musician, creating his own identity, and has become increasingly aware of and influenced by other jazz styles as well. Laughlin has been playing his own compositions for at least a decade, and a number of them have begun to be recorded by other bands. This collection, however, is entirely new, created just for this album, and includes a nice cross-section of his work which, as always, has a distinct New Orleans flavor. There are pretty ballads such as "It's My Love Song to You" and "Crescent City Moon" and no shortage of up-tempo swingers. There is parade music with a New Orleans street beat — "Suburban Street Parade," "The Gentilly Strut," and "March of the Uncle Bubbys" — reflecting the lightheartedness and spirit of Carnival. (By the way, Tim is always an integral part of Pete Fountain's Half-Fast Walking Club's parade that annually initiates the Mardi Gras celebration in New Orleans.) A particular ingredient of New Orleans music since the turn of the last century — the "Spanish Tinge," as Jelly Roll Morton called it — is to be found in the album's title track. But maybe my favorite of all is Laughlin's tribute to Irving Fazola — "Blues for Faz" — which he plays with grace and sensitivity.

Michael White, a member of the faculty of Xavier University and recently named to an endowed chair in humanities, is perhaps even more consciously a traditionalist. Active on the local and international music scene for more than two decades, he has been inspired by pioneer giants like Johnny Dodds, George Lewis and Willie

Humphrey. There are echoes of Lewis here and there throughout this collection.

White created this music — all but two of the 13 tracks are originals — while on sabbatical leave and resident scholar at A Studio in the Woods in New Orleans. Again, there is a diversity here, including a rag, a ballad, second-line parade tunes, and even a klezmer-like ethnic piece: "Give it Up (Gypsy Second Line)." But a feeling of the blues dominates, with a couple of jungle-style numbers with plunger-muted brass ("Algiers Hoodoo Woman" and "Creole Nights") being especially appealing to this reviewer. The program concludes with White's pretty and very sensitive treatment of "Amazing Grace" (accompanied only by piano and string bass) and the title track in the classic "jazz funeral" tradition. Characterizing these compositions, White notes that "these songs are meant to be dance music (as jazz was at its beginning). The preference is to make one feel and move, rather than to sit and ponder." He certainly has succeeded in reaching his goal.

So there you have it, in a nutshell. Two fine clarinetists playing their own versions of traditional New Orleans music. It should be clear from these recordings that there is no single "New Orleans clarinet style," as some have suggested. Rather, taken together, the recordings give the listener an idea of the range of stylistic possibilities and the diversity of the music.

The Clarinet PUBLICATION SCHEDULE

The magazine is usually mailed during the last week of February, May, August and November. Delivery time within North America is normally 10–14 days, while airmail delivery time outside North America is 7–10 days.

I am so pleased to be able to publicly express my gratitude for becoming the president of an organization that has done so much for me. Over the years I have met inspiring and talented people, traveled to interesting places, heard thought provoking and impressive performances, and been introduced to new ideas and information, all as direct results of the work of the International Clarinet Association and its antecedents, the I.C.S. and Clari-Network. I have made many friends at ClarinetFest's, and have been able to catch up with or revive friendships. *The Clarinet* has taken me to places or times I didn't know, has opened up new repertoire to me and my students, and has helped me teach those students through the expertise of clarinetists I haven't yet met — all in 100 or so glossy pages per quarter.

One of my first duties as president was representing the I.C.A. at the China International Clarinet and Saxophone Festival this August. This was an honor and a marvelous experience, and a testament to the internationalism that our art allows. What clarinet playing I heard there, from professionals and from outstanding students!



the President's Message

by Michael Galván

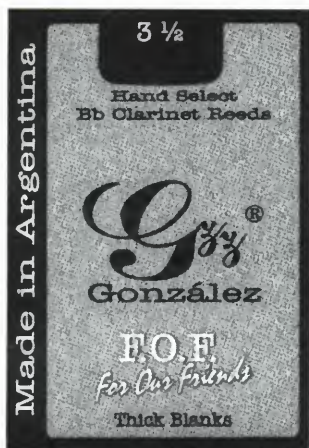
Congratulations to Tao ChunXiao, Tie Bai, and their entire committee in Changchun and from across China. Read more about this marvelous festival elsewhere in this issue.

Thank you, I.C.A. Our organization has created astounding opportunities and experiences over the years. At the first Clarinet Congress I attended as a student in 1979 I met people, learned music, and heard speakers and performances that have continued to resonate in the 25 years since then. I can remember the thrill of hearing Karl Leister play live for the first time, and of recognizing his mastery on French as

well as German clarinets. Joaquín Valdepeñas was just a student then, too, but when he played the Brahms *Quintet*, it was obvious that we would be hearing him again, as we did at ClarinetFest. 2003.

Robert Riseling played a big program of [then] new Canadian music in 1979, and even as late as this August, he is, in "retirement" teaching, performing, and inspiring clarinetists around the world. Larry Combs not only performed, but lectured persuasively, and Elsa Verdehr made an enormous impression on us all. I think it was at that same clinic that I was introduced to Gerry Errante's mastery of the modern.

The clarinet world may never be the same...



The González "For Our Friends" Reed.

Patterned after the legendary Morre, these incredible reeds produce a sound that is filled with vibrancy and color, yet remains smooth, warm and wonderfully responsive in all registers. The only thing more amazing than their sound is their great consistency. Manufactured by a process that combines true hand-made quality with state of the art computer control, F.O.F. reeds are quite possibly the finest reeds on the market today. F.O.F.'s are available in quarter sizes, which allows you to really choose the size that's best for you! We invite you to join the growing list of symphonic performers, soloists and educators worldwide who have switched to F.O.F.'s, and try these great new reeds for yourself.

The Hand-Made Mozart Reed.

Made completely by hand from cane that has been aged a minimum of 6 years, these reeds offer excellent consistency and superb craftsmanship. Mozart reeds combine solidness with responsiveness in all registers, giving players control and security in every musical situation. But it's the Mozart sound that is winning admirers all over the world! One of the darkest and warmest sounding reeds being produced today, their sound has been described as "liquid gold." Mozart reeds maintain focus at all dynamics. Try them for yourself and see what we mean. As with all hand-made reeds, quantities are limited. Available in half sizes only.



It just got better!

THE DAVIE CANE COMPANY is proud to offer a full range of completely naturally grown and pesticide-free cane and reed products manufactured by the González family, owners of Argendonax, SRL. We also offer this fabulous cane as a full line of tube cane and reed blanks for all single reed instruments. We are currently in the process of expanding our lines to include utility clarinets, saxophones and more! Please visit our website or call for more information about us and our products. We invite you to experience for yourselves what players all over the world have come to regard as...

"The Finest Cane, The Finest Reeds"

contact us at:

www.daviecane.com

866-292-5037 (toll free)

7276 SW 44th Court
Davie, FL 33314

Even one of the high school competitors later became a colleague and friend. Every year the organizers of ClarinetFest® treat us to memories worth savoring.

In thinking about the friends I have made and the people I met through the I.C.A., I can't help thinking about some who are no longer with us, but whose paths I was lucky to cross. A lovely conversation over spaghetti with Marcel Ancion in Belgium. A road trip to Monticello on the way from Richmond with Bob Schmidt. Sharing the "bath down the hall" dorm experience with Jerry Pierce in Oberlin. Trading jokes with Ted Jahn in Champaign, Tempe, or elsewhere. Experiencing the ebullient teaching style and salesmanship [and those overalls!] of Leon Russianoff in Denver. I know I am richer for having known these people.

For years I, like you, have been a faithful reader of *The Clarinet*. As a student I wrote papers, asked questions, and came to recognize just how little I knew based on my school's collection of the magazine. As a teacher and performer, I still marvel at how much I learn from colleagues and strangers from our global clarinet community who contribute to this exceptional journal. Volume 1, Number 1 was 30 pages long, created on a typewriter, I think, and seemingly mimeographed for distribution, but was filled with ideas, information, and the communicated knowledge of masters of the clarinet. Phil Rehfeldt explicated clarinet multiphonics and Richard Shanley wrote a detailed article on literature for the basset horn in that issue. And now here we have Volume 32, Number 1, a gorgeous 100 pages again overflowing with pedagogy, repertoire, history and international reportage. From this issue I'll share lessons with my students, circle music I want to play, and decide on one more clarinet book, tool, or CD I want buy from the ads and reviews.

We cannot overstate the contribution of editor James Gillespie to the clarinet world. And now as the I.C.A. Web site <www.clarinet.org> grows and matures, we are also going to be able to access an ever-growing treasure of new and reclaimed information and other content on the site. (This, in addition to the rapidly developing ease of doing business with the I.C.A. over the Internet.) Stay tuned, and check back often.

Thank you members of the I.C.A. who two years ago voted to ask me to join an amazing group of clarinetists as an officer of our wonderful organization. I can only hope to follow the hard work and leadership that others began with an effort and dedication that does them, their predecessors, and our membership honor. We members can feel so proud to have such a roster of professionals working on our behalf to help to enhance the experience, understanding, and enjoyment of our instrument, its music, its performers, its creators, and so much more. After two years of working with the well-oiled machine that the I.C.A. board of directors has been, I only have the greatest anticipation of being a part of a continuing and growing effort with our new officers and liaisons joining the team.

Bob Walzel changes seats at the table of the I.C.A. board, but continues in the role of past-president. Our organization has been fortunate to have had Bob working as president in his tireless and imaginative ways. He has brought vision and passion to the table consistently, along with a genuine love for the association. He often does the work of two people at a time. Also continuing is Executive Director

Rose Sperrazza. Brava, bravissima, Rose. New to the board are the officers that you elected by mail and, in an experimental move, at the general membership meeting at ClarinetFest®. Working hard for you behind the scenes are Kristina Belisle, secretary; Diane Cawein-Barger, treasurer; and Lee Livengood, president-elect. As 2005 begins, millions of bytes of I.C.A. e-mail has flown among these individuals, and they are probably trapped in a meeting together somewhere planning and organizing on our behalf. Let me also thank the other officer nominees from last year. We truly appreciate their willingness to serve.

Speaking of planning, mark your calendars for ClarinetFest® 2006 in Atlanta, Georgia and in 2007 in Vancouver, British Columbia. Joseph Eller and his team in Georgia have already begun to formulate exciting plans and arrangements for our visit to the Peachtree State, and we can't wait to bring more than a thousand I.C.A. members to southwestern Canada. But first, I hope so many of us from around the world will descend upon Tokyo to enjoy what will undoubtedly be a ClarinetFest® to remember! *Miniyukan* — "shall we get ready to go?" Reader, if you haven't done so already, join us in the I.C.A.

RECITALS *and* CONCERTS

FACULTY AND PROFESSIONAL...

Timothy Perry, clarinet, Binghamton University, State University of New York, September 10, 2004. "Voices from Home and Distant Lands," *Bucolique*, Bozza; *Café* (from *History of the Tango*), Piazzolla; *Raga Music for Clarinet Alone*, Mayer; *Egyptian Ma-Wal*, Osman; *Fantasy Trio*, Muczynski; *Fantasie for Clarinet and Piano*, Hidas; *Unity* for alto saxophone, clarinet and piano (2003), Rolls; Three American "Songs Without Words:" "It Ain't Necessarily So," Gershwin; "Sure on This Shining Night," Barber; "Glitter and Be Gay," Bernstein

Gary Whitman, clarinet, Texas Christian University, September 13, 2004. *Fan-*

taisie for Clarinet and Piano, Gaubert; *Sonatina for Clarinet and Piano*, Horovitz; *Ballade for Clarinet, Harp and String Orchestra*, Ewazen; *Der Hirt auf dem Felsen*, Op. 129, Schubert

* * * * *

Programs intended for publication in *The Clarinet* should be sent to James Gillespie, P. O. Box 311367, College of Music, University of North Texas, Denton, TX 76203-1367. To ensure accurate program information, please send a printed program and a summary of pertinent data (names of performers and composers, site, date and titles of works, etc.) in the format above. For student recitals, only solo degree recital programs (junior, senior, master's, doctoral) will be listed.

INTERNATIONAL CLARINET ASSOCIATION BY-LAWS

Article I

Name

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

Article II

Location

The headquarters of the corporation shall be in the United States. The initial registered office of the corporation is Corporation Trust Center, 1209 Orange Street, Wilmington, Delaware, and its registered agent at such address is the Corporation Trust Company. The address of the registered office may be changed from time to time by the Board of Directors of the corporation.

Article III

Objectives

The objectives and purposes of this corporation are:

- (a) To foster communications and fellowship of clarinetists on a worldwide basis through the corporation.
- (b) To establish a research library providing all corporation members an extensive bibliography of materials pertaining to the clarinet.
- (c) To support projects which will benefit clarinet performance; providing opportunity for the exchange of ideas, materials and information among members; fostering the composition, publication, recording and distribution of music for the clarinet; encouraging the research and manufacture of a more definitive clarinet; avoiding commercialism in any form while encouraging communication and cooperation among clarinetists and the music industry; encouraging and promoting the performance and teaching of the clarinet literature.
- (d) To publish a quarterly journal, *The Clarinet*, to be distributed to all members.
- (e) To organize, arrange and sponsor festivals of clarinet music on an annual or more frequent basis in various locations throughout the United States and elsewhere.

Article IV

Powers

Section 1. The corporation shall have the powers necessary and proper to the achievement of the aforementioned purposes for which the corporation is organized.

Section 2. Notwithstanding any other provisions of these articles, the corporation shall not carry on any activities not permitted to be carried on by a corporation exempt from federal income tax under Section 501(c)(3) of the Internal Revenue Code (or the corresponding provision of any future United States Internal Revenue Law).

Section 3. No part of the net earnings of the corporations shall inure to the benefit of, or be distributable to, its members, officers, or private persons, except that the corporation shall be authorized and empowered to pay reasonable compensation for services rendered and to make payments and distributions in furtherance of the purposes set forth in Article III hereof. No substantial part of the activities of the corporation shall be the carrying on of propaganda or otherwise attempting to influence legislation; and the corporation shall not participate in or intervene in (including the publishing or distribution of statements) any political campaign on behalf of any candidate for public office.

Section 4. This corporation may hold real estate and own copyrights and property. No loans shall be contracted on behalf of the corporation and no evidence of indebtedness shall be issued in its name unless authorized by a resolution of the Board of Directors. Such authority may be general or confined to specific instances.

Section 5. The corporation may accept outright any unrestricted gifts, grants, or endowments that may be presented by any person, firm, or corporation; and such gifts, grants, or endowments shall be placed in the general funds of the corporation to be used, as directed by the Board of Directors, for the aims and purposes of the corporation.

Section 6. All checks, drafts, or other orders for the payment of money, notes or other evidences of indebtedness issued in the name of the corporation shall be signed by the Treasurer. The President shall have this authority in the event that the Treasurer is unable to attend to his duties. All funds of the corporation not otherwise employed shall be deposited from time to time to the credit of the corporation in such banks, trust companies or other depositories as selected by the Board of Directors.

Section 7. Dues from the membership will support the activities of the corporation and also provide for subscription to the quarterly journal.

Section 8. The fiscal year of the corporation shall be the period beginning September 1 of each year and ending August 31 of the following year.

Article V

Membership

Section 1. The initial members of this corporation shall be the incorporators of the corporation.

Section 2. Membership in this corporation shall be open to all individuals interested in the clarinet upon payment of annual dues. All members shall be entitled to all rights and privileges of membership in the corporation, including a subscription to the quarterly journal. Members shall have the right to a voice and the right to a vote for the election of officers and for other such matters as are presented for voting.

Section 3. There shall be two types of membership:

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

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

Dues for the two types of membership shall be determined by the Board of Directors and shall be approved by a majority of those present and voting at a general meeting of members.

Section 4. Application for membership, with dues, shall be sent to the Secretary of the corporation or to such other person as is designated by the Board of Directors to serve as membership coordinator of the corporation.

Section 5. As memberships are received from countries other than the United States, the Board of Directors shall take appropriate action to ensure their representation in the corporation and to foster a truly international organization.

Section 6. A special category of Honorary Memberships may be created for individuals of the unusual distinction from the areas of professional service, teaching, performance, and/or lifetime achievements. Such individuals can be nominated at any time by the corporation's membership or the Board of Directors. They may be elected to honorary status upon approval by the board of directors and upon thereafter receiving a two-thirds vote of the members present and voting at a general business meeting of members.

Article VI Directors

Section 1. The affairs of the corporation shall be managed by a Board of Directors, five in number.

Section 2. The elected officers of the corporation, together with the immediate Past President of the corporation, shall constitute the members of the Board of Directors. They shall hold office for a term of two years and until their successors are duly elected and qualify.

Section 3. The Board of Directors, by resolution duly adopted by a majority of the directors in office, may designate and appoint an Executive Committee consisting of two or more directors to exercise the authority of the Board of Directors between meetings except that such committee may not take any action expressly required by Delaware law to be taken only by the Board of Directors.

Article VII Officers

Section 1. The elected officers of the corporation shall be the President, President-Elect, Secretary and Treasurer. They shall hold office for a term of two years and until their successors are duly elected and qualify, except that the President-Elect shall automatically succeed to the office of President following expiration of the President's two-year term of office. The terms of office of the officers shall begin on the September 1 following the general business meeting at which they are elected.

Section 2. The officers shall be elected by the members at the general business meeting held in even-numbered years. For this purpose the Secretary shall mail or cause to be mailed an appropriate ballot to each member at least 45 days prior to the general business meeting in each even-numbered year. Any member who attends the general business meeting may, if this member so wishes, cast a ballot at the general business meeting in lieu of submitting a written ballot. The Chair of the nominating committee shall collect all ballots (both those submitted by mail prior to the meeting and those submitted at the meeting) and shall thereafter tally the ballots and publish the results in the first issue of *The Clarinet* issued thereafter.

Section 3. The duties of the elected officers are:

(a) The President (and in his absence, the President-Elect) shall preside at all meetings of the corporation, shall be the chief executive officer of the corporation, and shall be a member ex-officio of all special and standing committees except the Nominating Committee.

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

(c) The Secretary shall be responsible for recording the proceedings of all general meetings of the corporation, for presenting these minutes to the following general meeting, for the correspondence of the corporation, and for the maintenance of a current membership list.

(d) The Treasurer shall be responsible for the financial records of the corporation and for the disbursement of the funds of the corporation except that, in the event the Treasurer is unable to do so, the President may disburse the funds of the corporation.

Section 4. The Board of Directors may designate such persons to serve as Assistant Secretaries and/or Assistant Treasurers of the corporation as may be necessary for the proper functioning of the corporation.

Article VIII Committees

Section 1. There shall be a Nominating Committee, the Chairperson of which shall be the immediate Past President of the corporation. The Board of Directors may, at its discretion, designate the following additional committees as it, from time to time, deems necessary for the proper functioning of the corporation: Finance, Legal and By-Laws, Library, Membership and Program. Except for the Chairperson of the Nominating Committee, the President, in consultation with the Board of Directors, shall appoint the members of each committee and shall designate one of the members as chairperson. The President shall be an ex-officio member of all committees except the Nominating Committee.

Section 2. The President, in consultation with the Board of Directors, may, from time to time, appoint the members and chairpersons of such special committees as the Board of Directors determines are necessary for the proper functioning of the corporation.

Section 3. The Finance committee shall supervise the fiscal affairs of the corporation and shall make such recommendations with respect thereto to the Board of Directors as it deems desirable.

Section 4. The Legal and By-Laws Committee shall be responsible for advising the Board of Directors and members with respect to legal issues facing the corporation, for reviewing these By-Laws, and for making such recommendations with respect thereto to the Board of Directors as it deems desirable.

Section 5. The Library Committee shall be responsible for the maintenance of a library to serve the purposes of the corporation as described in Article III of these By-Laws.

Section 6. The Membership Committee shall be responsible for maintaining contact with members of the corporation and for seeking the enrollment of new members.

Section 7. The Nominating Committee shall be responsible for recommending nominees for officers to the members prior to each general business meeting at which officers are to be elected.

Article IX Meetings

Section 1. There shall be a general meeting, including a business meeting, once each year of all members. The time and place of the meeting shall be determined by the Board of Directors. A general report on the affairs of the corporation shall be submitted at the annual meeting of the corporation by the Board of Directors.

Section 2. There shall be at least one meeting each year of the Board of Directors held in connection with and at the time of the general business meeting of members. The Board shall meet at such other times as called by the President or at the request of any three members of the Board. The President shall determine the time and place of meetings.

Section 3. Notice of the annual meeting of the members shall be given to each member in writing at least thirty days prior to the meeting. Notice of any meeting of the Board of Directors shall be given to each director at least two days prior to the meeting. Notice of the annual meeting of members may be given by publication in *The Clarinet*. Notice of a meeting of the Board of Directors may be given by mail or by telephone or by any means of electronic communication.

Section 4. A quorum at a general meeting of members shall be those in attendance. If voting includes a ballot by mail, those who so vote shall be counted as in attendance. A quorum at the Board of Directors meeting shall be a majority of filled seats of the Board. The rules and order of business of Robert's Rules of Order shall govern the corporation in all cases where they are applicable and where they are not inconsistent with the Certificate of Incorporation and By-Laws of the corporation.

Section 5. Any member may propose new business to the Board of Directors to be brought before the membership for discussion and voting.

Article X Publications

The publications of the corporation shall include an official scholarly journal to be published quarterly. The publications are the responsibility of the editor and publisher and any staff appointed by them.

Article XI Regional Chapters

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

Article XII Amendments

These By-Laws of the corporation may be altered, amended or repealed and new By-Laws may be adopted by the Board of Directors or by a majority of the members present and voting at a general meeting of the corporation.

PATRICOLA Fratelli

Via Ercole Beltrami 9/c Zona artigianale

15053 Castelnuovo Scrivia (AL) - ITALIA

Telephone +39 0131 826616

Fax +39 0131 823231

www.patricola.com patricola.net patricola.us

patricola@patricola.com



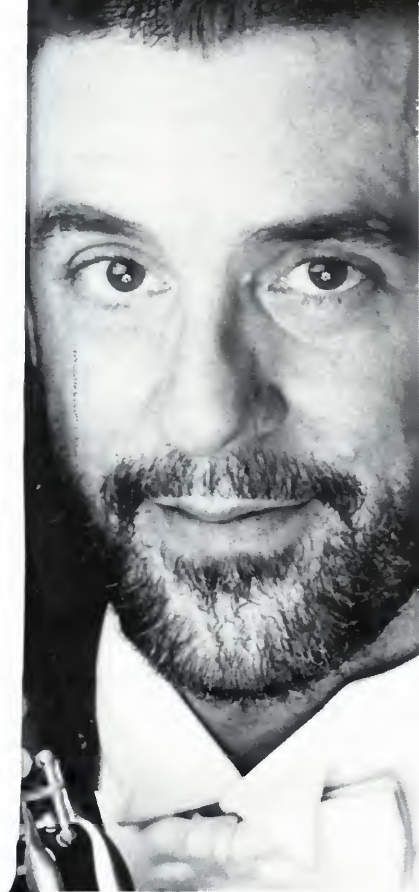
The WOODWIND & The
BRASSWIND
South Bend, Indiana 46628
Telephone (800) 348-5003
(574) 251-3500
Fax (574) 251-3501

MUNCY WINDS
Boone, NC 28607
Telephone (828) 963-7083
Fax (828) 963-8990

You ask more?, now is available the new cl.2 S (Bb), try it!

SALES POINTS

To receive our catalogue contact us.



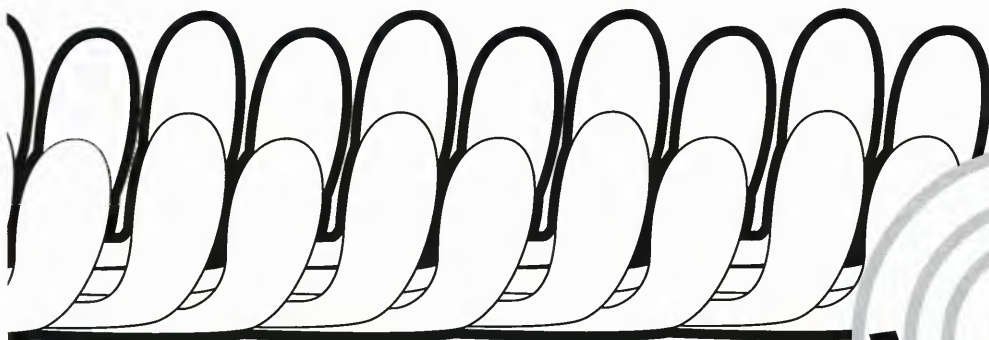
William Powell

William Powell is internationally recognized as a foremost exponent of music for the clarinet by American composers, and is in much demand as a soloist and chamber musician. He is a champion of new music and has premiered over 300 new works for the clarinet including works by Pulitzer Prize-winning composers Mel Powell and Bernard Rands. Composers Virko Baley, David Felder, and Robert Erickson have composed works especially for him. Mr. Powell has performed with some of America's premier ensembles, including the Los Angeles Philharmonic, Aspen Festival and Chamber Orchestras, SONOR, Sierra Wind Quintet, the Naumburg Award-winning Aulos Wind Quintet, the San Diego Chamber Orchestra, the Las Vegas Symphony and the Reno Philharmonic to name but a few. The recipient of a Senior Research Grant from the Fulbright Commission, he lived for a year in India where he presented concerts of American music, collaborated in cross-cultural performances, and recorded for All India Radio. His performances have been broadcast in the United States, Canada, Europe, and the Near East, and have been documented on recordings by the Cambria, CRI, Electra/Asylum, and Nonesuch labels.

"The clarinetist William Powell gave a glittering recital. He is a performer who catches a listener's attention with the first phrase and continues to hold it, in the way great singers once did, by precision of timing, variety of attacks, and masterly, imaginative molding both of single notes and of melodic strands...Again and again, Mr. Powell touched a nerve of pleasure with a clarinet specialty: a note stealing gently from silence. His timbres were protean...a remarkable visitor."
—The New Yorker

"Clarinetist William Powell played with extraordinary control and musicality"
—New York Times

"William Powell is a clarinetist nonpareil. Faultless intonation, sure-fire control and, above all, sensitive phrasing characterize his playing."
—Los Angeles Times



CALARTS

CLARINET

- World renowned faculty in all areas
- Intense apprenticeship training performing beside faculty professionals
- 5:1 student to faculty ratio
- BFA and MFA degrees available
- Extensive visiting artist roster
- Freedom to customize your curriculum with courses from any of our programs
- Generous scholarships available

For more information:
California Institute of the Arts
Office of Admissions
24700 McBean Parkway
Valencia, CA 91355
661.255.1050
www.calarts.edu
music.calarts.edu
admiss@calarts.edu

The Clarinet: Index to Volume 31, 2003–2004

AUTHOR INDEX

- Barger, Diane Cawein. *The 2003 I.C.A. High School Solo Competition*.....XXXI/1, 68–69
- _____. *Industry Profiles* —
- Brannen Woodwinds*.....XXXI/2, 32–35
- Barrett, Gregory M. *A Report from Finland*.....XXXI/1, 94–95
- Bloom, J. Lawrie. *Master Class* —
- Sonatina for clarinet and piano by Joseph Horowitz*.....XXXI/1, 8–11
- Bonetti, Ruth. *Pointers for Productive Rehearsal with Accompanists*.....XXXI/3, 94–95
- Bowen, Glenn. *A Stanley Hasty Discography*.....XXXI/3, 86–87
- Burke, Kelly.
- I.C.A. Financial Statement, September 1, 2002–August 31, 2003*.....XXXI/2, 77
- Butir, Leonid. *Nikolai Rimsky-Korsakov's Unknown Text About Clarinet*.....XXXI/3, 88–93
- Campione, Carmine. *Master Class, Concerto in A, K. 622, Movement I, Allegro (Exposition) by Wolfgang A Mozart*.....XXXI/3, 6, 8–10
- Cassar-Uhl, Diane.
- Clarinetists in Uniform*.....XXXI/1, 37
- _____. *Clarinetists in Uniform*.....XXXI/3, 32
- Cipolla, John. *Sidney Bechet's Linear Harmony: An Examination of His Countermelodies*.....XXXI/3, 66–70
- Cohen, Steve. *An Investigation & Critical Review (With Players' Comments) of Légère Reeds*.....XXXI/3, 62–65
- Coltman, Charles. *Carl Gottlieb Reissiger, 1798–1859: Forgotten Composer for the Clarinet*.....XXXI/4, 68–74
- Coppenbarger, Brent.
- The Vibrating Clarinet Reed*.....XXXI/4, 38–43
- Creditor, Bruce.
- Quintessence, The Wind Quintet Informant, No. 26*.....XXXI/3, 42–44
- Crossen-Richardson, Phyllis. *Mementos of Daniel Bonade's Life: A Photo Essay*.....XXXI/2, 58–61
- DeRoche, Julie. *A Japan Letter*.....XXXI/3, 74–75
- Galván, Michael. *2003 I.C.A. Young Artist Competition*.....XXXI/1, 66
- Gillespie, James. *I Wonder Who the Clarinet Player Was?, Part IV — The Hollywood Clarinetists, Part III: Mitchell Lurie*.....XXXI/1, 60–64
- Gingras, Michèle. *Secretary's Report*.....XXXI/1, 53
- _____. *Klezmer for Klarinetists — A Beginner's Guide*.....XXXI/2, 64–67
- Globus, Paul. *Industry Profiles — An Interview with Michael Beare of Reeds Australia*.....XXXI/1, 34–36
- _____. *Industry Profiles — The Backun Touch is a Thing of Beauty*.....XXXI/3, 34, 39–41
- Gottardi, Roberta. *RECHTER AUGENZRAUENTANZ (RIGHT-EYEBROW-DANCE), A Report About Rehearsing with Stockhausen for the World Premiere and the CD Recording*.....XXXI/4, 52–55
- Harlow, Russell. *Rediscovering Louis DeSantis*.....XXXI/1, 44–48
- Harris, Paul. *Letter From the U.K. — Summer, Songs and a Glass of Champagne*.....XXXI/1, 33
- _____. *Letter From the U.K. — Old and New*.....XXXI/2, 30
- _____. *Letter From the U.K. — British Clarinet Concertos*.....XXXI/3, 30
- Harvey, Paul. *Dr. Plant's Clarinet Party*.....XXXI/1, 88–89
- _____. *Salt Lake Sequel*.....XXXI/3, 60–61
- _____. *Colin Bradbury 70th Birthday Concert*.....XXXI/3, 71
- Jacobsen, Thomas W. *In Memoriam, John Daniel La Porta, 1920–2004*.....XXXI/4, 56
- Koons, Keith.
- I.C.A. Research Presentations*.....XXXI/1, 17
- Krejci, Jiri. *Oboes da Caccia or Early Clarinets? (A Small Contribution to the History of the Clarinet)*.....XXXI/1, 80–81
- Merrick, Linda. *Master Class — Martin Ellerby: Concerto for Clarinet and Band*.....XXXI/2, 6–9
- Morrison, Nicholas. *ClarinetFest 2003 — Conference Summary*.....XXXI/1, 82–85
- Nichols, William. *Audio Notes*.....XXXI/1, 24–26
- _____. *Audio Notes*.....XXXI/2, 18–21
- _____. *Audio Notes*.....XXXI/3, 20–23
- _____. *Audio Notes*.....XXXI/4, 24–27
- Palanker, Edward. *Orchestral Comparisons, A Study of Orchestral Excerpts, Part VI*.....XXXI/1, 58–59
- _____. *Orchestral Comparisons, A Study of Orchestral Excerpts, Part VII*.....XXXI/2, 42–43
- _____. *Bass Clarinet 101, Bass Clarinet for Dummies*.....XXXI/4, 79–81
- Pino, David. *The Clarinet Teaching of Keith Stein, Part Five: More on Breathing and Breath Control*.....XXXI/1, 38–42
- _____. *The Clarinet Teaching of Keith Stein, Part Six: Hand Position and Finger Action*.....XXXI/2, 38–41
- _____. *The Clarinet Teaching of Keith Stein, Part Seven: More on Hand Position and Finger Action*.....XXXI/3, 82–86
- _____. *The Clarinet Teaching of Keith Stein, Part Eight: Articulation*.....XXXI/4, 44–48
- Pope, Kathy. *Master Class, Introduction, Theme and Variations by Gioacchino Rossini*.....XXXI/4, 6–9
- Redwine, Ben. *Ignatius Gennusa: A Tribute*.....XXXI/1, 70–72
- Reeves, Deborah Check.
- Historically Speaking*.....XXXI/1, 32
- _____. *Historically Speaking*.....XXXI/2, 28
- _____. *Historically Speaking*.....XXXI/3, 28–29
- _____. *Historically Speaking*.....XXXI/4, 36–37
- Riordan, Frank and John Pope. *It's a Pleasure to Meet You, Mr. Phillips!*.....XXXI/4, 58–66
- Rochford, Stephen M. *Kalnan Bloch: A Tribute*.....XXXI/2, 52–57
- Rufino, Vincent J. *Stadler: Mozart's Clarinet Muse*.....XXXI/4, 75–78
- Sanders, Nancy King. *The Forgotten Clarinet Trio*.....XXXI/2, 62–63
- Shackleton, Jennifer. *Reed All About It: Notes from the Membership, An Interview with Marixi Sesma Aizpurua*.....XXXI/2, 36
- Shakhman, Igor. *An Overview of the Development of Clarinet Performance in the Moscow Conservatory: With a Discussion of Exemplary Players*.....XXXI/1, 74–78
- Walzel, Robert.
- The President's Message*.....XXXI/1, 104–105
- _____. *The President's Message*.....XXXI/2, 94–95
- _____. *The President's Message*.....XXXI/3, 106–107
- _____. *The President's Message*.....XXXI/4, 94–95
- Walzel, Robert and Zhao Zengmoa.
- 2003 Shanghai International Clarinet Festival — A Great Meeting!*.....XXXI/2, 46
- Waytena, John. *An American in Budapest: The Fulbright Experience — Part I*.....XXXI/3, 48–49
- Webster, Michael. *Teaching Clarinet — Clarinethnicity*.....XXXI/1, 12–19
- _____. *Teaching Clarinet — Songs: With and Without Words*.....XXXI/2, 10–15
- _____. *Teaching Clarinet — Partial to Partial, Part III*.....XXXI/3, 12–17
- _____. *Teaching Clarinet — Them's the Breaks!*.....XXXI/4, 10–18
- Weston, Pamela. *Out of Purhah: Three Early 19th-century Female Virtuosi*.....XXXI/1, 90–92
- _____. *Why Didn't You, Papa Haydn? A Myth Dispelled, & Why Those Who Did, Did*.....XXXI/3, 79–81
- Wolverton, Cynthia. *The Contributions of Armenian Composers to the Clarinet Repertoire*.....XXXI/3, 52–54, 57–59
- Yadzinski, Edward. *A Practical Seminar in Four Parts, Part I: Sight Reading — A Performer's Best Friend*.....XXXI/1, 50–52
- _____. *A Practical Seminar in Four Parts, Part II: Practice? Life is Too Short!*.....XXXI/3, 46–47
- _____. *A Practical Seminar in Four Parts, Part III: Clarinet and Bass Clarinet Transposition*.....XXXI/4, 51

ARTICLES

Clarinetists and Interviews

- Bowen, Glenn. *A Stanley Hasty Discography*.....XXXI/3, 86–87
- Cassar-Uhl, Diane.
- Clarinetists in Uniform*.....XXXI/1, 37
- _____. *Clarinetists in Uniform*.....XXXI/3, 32
- Cipolla, John. *Sidney Bechet's Linear Harmony: An Examination of His Countermelodies*.....XXXI/3, 66–70
- Crossen-Richardson, Phyllis. *Mementos of Daniel Bonade's Life: A Photo Essay*.....XXXI/2, 58–61
- Gillespie, James. *I Wonder Who the Clarinet Player Was?, Part IV — The Hollywood Clarinetists, Part III: Mitchell Lurie*.....XXXI/1, 60–64
- Harlow, Russell. *Rediscovering Louis DeSantis*.....XXXI/1, 44–48
- Harvey, Paul. *Colin Bradbury 70th Birthday Concert*.....XXXI/3, 71
- In Memoriam:*
- Betty T. Brockett, 1932–2003*.....XXXI/2, 48
- Jacobsen, Thomas W. *In Memoriam, John Daniel La Porta, 1920–2004*.....XXXI/4, 56
- Redwine, Ben. *Ignatius Gennusa: A Tribute*.....XXXI/1, 70–72
- Riordan, Frank and John Pope. *It's a Pleasure to Meet You, Mr. Phillips!*.....XXXI/4, 58–66

Rochford, Stephen M. *Kalman Bloch: A Tribute*XXXI/2, 52–57
 Rufino, Vincent J. *Stadler: Mozart's Clarinet Muse*XXXI/4, 75–78
 Shackleton, Jennifer. *Reed All About It: Notes from the Membership, An Interview with Marixi Sesma Aizpurua*XXXI/2, 36
 Weston, Pamela. *Out of Purhah: Three Early 19th-century Female Virtuosi*XXXI/1, 90–92

Conferences, Workshops and Competitions

52nd ARD International Music Competition Munich 2003 Prizewinners AnnouncedXXXI/2, 68–69
 2005 ClarinetFest. Tana, TokyoXXXI/1, 87
 Barger, Diane Cawein. *The 2003 I.C.A. High School Solo Competition*XXXI/1, 68–69
 ClarinetFest. 2004XXXI/1, 86; XXXI/2, 72–76; XXXI/3, 72–73
 ClarinetFest. 2005XXXI/3, 75; XXXI/4, 82–83
 Conferences and WorkshopsXXXI/1, 28–31; XXXI/2, 22–26; XXXI/3, 24–26; XXXI/4, 28–34
 DeRoche, Julie. *A Japan Letter*XXXI/3, 74–75
 Galván, Michael. 2003 I.C.A. Young Artist CompetitionXXXI/1, 66
 Harvey, Paul. *Salt Lake Sequel*XXXI/3, 60–61
 Morrison, Nicholas. *ClarinetFest. 2003 — Conference Summary*XXXI/1, 82–85
 Walzel, Robert. 2002 I.C.A. Young Artist CompetitionXXXI/1, 72
 Walzel, Robert and Zhao Zengmoa. 2003 Shanghai International Clarinet Festival — *A Great Meeting!*XXXI/2, 46

Instruments, Accessories and Repair

Barger, Diane Cawein. *Industry Profiles — Brannen Woodwinds*XXXI/2, 32–35
 Cohen, Steve. *An Investigation & Critical Review (With Players' Comments) of Légère Reeds*XXXI/3, 62–65
 Coppenbarger, Brent. *The Vibrating Clarinet Reed*XXXI/4, 38–43
 Globus, Paul. *Industry Profiles — An Interview with Michael Beare of Reeds Australia*XXXI/1, 34–36
 _____. *Industry Profiles — The Backin' Touch is a Thing of Beauty*XXXI/3, 34, 39–41
 Krejci, Jiri. *Oboes da Caccia or Early Clarinets? (A Small Contribution to the History of the Clarinet)*XXXI/1, 80–81
 Reeves, Deborah Check. *Historically Speaking*XXXI/1, 32
 _____. *Historically Speaking*XXXI/2, 28
 _____. *Historically Speaking*XXXI/3, 28–29
 _____. *Historically Speaking*XXXI/4, 36–37

I.C.A. Proceedings

Biographies of Candidates for I.C.A. Officer ElectionXXXI/3, 50–51
 Burke, Kelly. *I.C.A. Financial Statement, September 1, 2002–August 31, 2003*XXXI/2, 77
 Gingras, Michèle. *Secretary's Report*XXXI/1, 53
Honorees for the I.C.A.'s Lifetime Achievement Award Named for 2003XXXI/1, 93
 Koons, Keith. *I.C.A. Research Presentations*XXXI/1, 17
 Walzel, Robert. *The President's Message*XXXI/1, 104–105

_____. *The President's Message*XXXI/2, 94–95
 _____. *The President's Message*XXXI/3, 106–107
 _____. *The President's Message*XXXI/4, 94–95

Miscellaneous

Barrett, Gregory M. *A Report from Finland*XXXI/1, 94–95
 Butir, Leonid. *Nikolai Rimsky-Korsakov's Unknown Text About Clarinet*XXXI/3, 88–93
ClarinetesXXXI/1, 20–23; XXXI/2, 16–17; XXXI/3, 18; XXXI/4, 20–23
Classified AdvertisingXXXI/2, 48
 Harris, Paul. *Letter From the U.K. — Summer, Songs and a Glass of Champagne*XXXI/1, 33
 _____. *Letter From the U.K. — Old and New*XXXI/2, 30
 _____. *Letter From the U.K. — British Clarinet Concertos*XXXI/3, 30
 Harvey, Paul. *Dr. Plant's Clarinet Party*XXXI/1, 88–89
Index to Volume 30, 2002–2003XXXI/1, 106–107
Letters XXXI/1, 4; XXXI/2, 4; XXXI/3, 4; XXXI/4, 4
Recitals & ConcertsXXXI/1, 103; XXXI/2 XXXI/3, 104; XXXI/4, 92
 Waytena, John. *An American in Budapest: The Fulbright Experience — Part I*XXXI/3, 48–49

Performance and Pedagogy

Bloom, J. Lawrie. *Master Class — Sonatina for clarinet and piano by Joseph Horowitz*XXXI/1, 8–11
 Bonetti, Ruth. *Pointers for Productive Rehearsal with Accompanists*XXXI/3, 94–95
 Gingras, Michèle. *Klezmer for Klarinetists — A Beginner's Guide*XXXI/2, 64–67
 Palanker, Edward. *Bass Clarinet 101, Bass Clarinet for Dummies*XXXI/4, 79–81
 Pino, David. *The Clarinet Teaching of Keith Stein, Part Five: More on Breathing and Breath Control*XXXI/1, 38–42
 _____. *The Clarinet Teaching of Keith Stein, Part Six: Hand Position and Finger Action*XXXI/2, 38–41
 _____. *The Clarinet Teaching of Keith Stein, Part Seven: More on Hand Position and Finger Action*XXXI/3, 82–86
 _____. *The Clarinet Teaching of Keith Stein, Part Eight: Articulation*XXXI/4, 44–48
 Shakhman, Igor. *An Overview of the Development of Clarinet Performance in the Moscow Conservatory: With a Discussion of Exemplary Players*XXXI/1, 74–78

Webster, Michael. *Teaching Clarinet — Clarinetnicity*XXXI/1, 12–19
 _____. *Teaching Clarinet — Songs: With and Without Words*XXXI/2, 12–16
 _____. *Teaching Clarinet — Partial to Partial, Part III*XXXI/3, 12–17
 _____. *Teaching Clarinet — Them's the Breaks!*XXXI/4, 10–18
 Yadzinski, Edward. *A Practical Seminar in Four Parts, Part I: Sight Reading — A Performer's Best Friend*XXXI/1, 50–52
 _____. *A Practical Seminar in Four Parts, Part II: Practice? Life is Too Short!*XXXI/3, 46–47
 _____. *A Practical Seminar in Four Parts, Part III: Clarinet and Bass Clarinet Transposition*XXXI/4, 51

Repertoire

Campione, Carmine. *Master Class, Concerto in A, K. 622, Movement I, Allegro (Exposition) by Wolfgang A Mozart*XXXI/3, 6, 8–10
 Coltman, Charles. *Carl Gottlieb Reissiger, 1798–1859: Forgotten Composer for the Clarinet*XXXI/4, 68–74
 Creditor, Bruce. *Quintessence, The Wind Quintet Informant, No. 26*XXXI/3 42–44
 Gottardi, Roberta. *RECHTER AUGENZRAUENTANZ (RIGHT-EYEBROWDANCE). A Report About Rehearsing with Stockhausen for the World Premiere and the CD Recording*XXXI/4, 52–55
 Merrick, Linda. *Master Class — Martin Ellerby: Concerto for Clarinet and Band*XXXI/2, 6–9
 Nichols, William. *Audio Notes*XXXI/1, 24–26
 _____. *Audio Notes*XXXI/2, 18–21
 _____. *Audio Notes*XXXI/3, 20–23
 _____. *Audio Notes*XXXI/4, 24–27
 Palanker, Edward. *Orchestral Comparisons, A Study of Orchestral Excerpts, Part VI*XXXI/1, 58–59
 _____. *Orchestral Comparisons, A Study of Orchestral Excerpts, Part VII*XXXI/2, 42–43
 Pope, Kathy. *Master Class, Introduction, Theme and Variations by Gioacchino Rossini*XXXI/4, 6–9
ReviewsXXXI/1, 96–102; XXXI/2, 80–91; XXXI/3, 96–103; XXXI/4, 84–91
 Sanders, Nancy King. *The Forgotten Clarinet Trio*XXXI/2, 62–63
 Weston, Pamela. *Why Didn't You, Papa Haydn? A Myth Dispelled, & Why Those Who Did, Did*XXXI/3, 79–81
 Wolverton, Cynthia. *The Contributions of Armenian Composers to the Clarinet Repertoire*XXXI/3, 52–54, 57–59



Olivieri® Handcrafted Bb Clarinet Reeds 2

A Division of MW Enterprises, Inc.

“Every Reed Is A Masterpiece”

1(800) FINE REED or (828) 963-6487 Fax (828) 963-8990
 Email: OlivieriReeds@hotmail.com
 PO Box 422, Sugar Grove, NC 28679

www.OlivieriReeds.com

Leblanc USA

10 times better.

Need a reason to choose Leblanc USA soprano clarinets? We've got 10. Three models fit every student's needs: L7214 standard bore, L7242 small bore, L7250 polycylindrical bore. The new line of Leblanc USA clarinets is backed by more than 250 years of instrument-making experience—and an unrivaled seven-year warranty.

- 1 New warranty on plastic body—7 years, best in industry
- 2 New logo and brand identity
- 3 Wood-grain finish and stainless steel bell ring on all models
- 4 Adjustable, cushioned thumb rest
- 5 New pad style (assures airtight seal)
- 6 Re-engineered side trill keys (for quieter mechanics)
- 7 Sturdier, redesigned ligature and plastic cap
- 8 Reed guard (holds 4) included
- 9 New cotton swab included
- 10 New molded case now with carrying strap

Leblanc 

G. Leblanc Corporation • www.gleblanc.com

Leblanc for life.

Click on:



Listen...

They look beautiful but do they really make a difference? You'll never know until you try them yourself. And when you do, we predict you'll join the legions of top players who've discovered an improvement in sound, feel, response and intonation that's as real as anything they've ever experienced.

Enhance your playing with the further purity and refinement that only Backun handcrafted bells and barrels can provide. Contact us today and prepare to be astonished.

BACKUN MUSICAL SERVICES LIMITED

3612 East Hastings Street

Vancouver, BC, Canada V5K 2A9

Tel: (604) 205-5770 Fax: (604) 205-5775

Email: info@backunmusical.com

www.backunmusical.com

Some of the players now using Backun bells and/or barrels:

*James Campbell, Steve Cohen, Russ Dagon,
Ronald DeKant, Eli Eban, Wesley Foster, Larry Guy,
Bil Jackson, Bill Jenken, Howard Klug, Robert Reisling,
Larry Liberson, Ricardo Morales, David Shifrin,
Kimball Sykes, and Joaquín Valdepeñas*

The items pictured here are made from cocobolo. We also use grenadilla, rosewood, Birdseye maple and other exotic woods. And we offer a great many styles and tapers to suit individual tastes and preferences.





A special commemorative gold-plated St. Louis logo plate is featured on the upper joint.

Special silver and gold-plated joint rings exquisitely finish the instrument.

B $\flat$ & A *St. Louis* Anniversary Model

In 1904, at the World's Fair in St. Louis, Missouri, Alexandre Selmer, a member of the Philadelphia Orchestra, demonstrated the performance advantages of the Selmer Paris instrument created by his brother Henri and a few companions. Authorities were so impressed that they awarded the Selmer brothers the gold medal.

In 2004, Selmer Paris has created the limited edition St. Louis Anniversary Clarinet, available in B $\flat$ and A.

Features include grenadilla wood, aged over three years before turning and oil treatment, multiple barrels for personal tuning adjustments, .571" bore (.573" for A), left-hand E $\flat$ /A $\flat$ lever, silver plated keys, metal tenon sockets, and adjustable thumb rest.

Selmer Paris products are available in the U.S. and Canada through all Conn-Selmer dealers.



CONN-SELMER, INC.
We Make Legends.

Conn-Selmer, Inc. A Steinway Musical Instruments Company
P.O. Box 310, Elkhart, IN 46515 • www.conn-selmer.com

International Clarinet Association

**The
clarinet**

College of Music

P.O. Box 311367

University of North Texas

Denton, Texas 76203-1367



Non-profit
Organization
U.S. Postage
PAID
Permit #4910
Dallas, Texas

